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ON WISCONSIN

Arlie M. Mucks, Jr. / *Executive Director*

IN THIS issue we have a report on the University's *Community Arts Development* program. It's an excellent undertaking and an increasingly successful one. When I read about the *CAD* I was reminded of the many, many ways in which our favorite University is able to serve the people of this state and nation. I'd hate to think where we'd be without it. For 120 years, Wisconsin residents have supported their University and made it one of the best, despite the fact that, even today, our state is only 16th in U. S. population—and much further back than that in income.

The Board of Regents recently received a fine and illuminating report on the services the University provides the industries of Wisconsin. The facts in it should do good things for the Wisconsin taxpayers—especially those who have not attended the University—in reminding them how much we all benefit from it. It should make all alumni extremely proud, and it should act as a most accurate counterbalance to the pot shots of those who never have anything good to say about this state-serving institution.

The report is too long to go into very far here, but here are some of the major facts it provides.

Agriculture, with a farm product value of \$1.5 billion is now outranked by manufacturing as Wisconsin's most important economic activity. Some of the ways that your University serves state development are through education, information services, research, consultation, use of facilities, and cooperation with agencies of state and federal government.

To elaborate on a few of these: Wisconsin industry now has the new Information Services Division of the University-Industry Research program to call

on for everything from answering questions to reviewing and commenting on industrial literature.

Industrial research—supporting approximately \$630,000 this year in Engineering alone—(less than half from Wisconsin industry) can provide *all* industry with new products, better processes, better management methods, improved health care.

The University faculty continues to make its skills and special information available to Wisconsin industry, agriculture and agencies, frequently at no consulting fee.

University facilities may be used by state industry when compatible with teaching and study, and many of these are singular in the state, such as the University libraries, the Biotron, the nuclear reactor and the computing center.

There are more than 25 centers and institutes of the University which relate to broad categories of state business, industry and manpower. These range from the American College of Sports Medicine to the limnology laboratory and the fur animal research laboratory.

Nearly 50 Wisconsin and Illinois industries called on the Information Services Division last year—nearly 3,000 times.

Twenty-one federal and state agencies are located on our campus and work closely with our departments or centers in public service activities.

A long time ago it was decided that the University of Wisconsin would live up to the visionary goal so well expressed in the motto of the Wisconsin Idea. And so it has, and now, more than ever before and for more people in countless ways, "the boundaries of the campus are the boundaries of the state."

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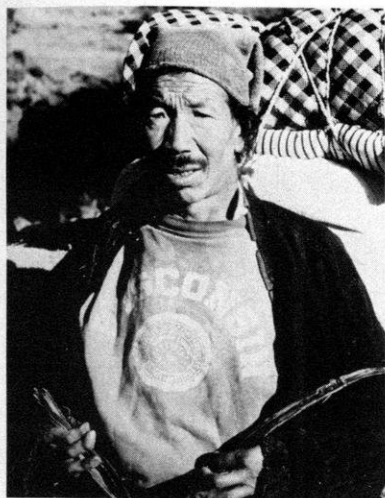
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Letters

Solved: Sherpa's Shirt Mystery

... My daughter, Mary von Briesen, came home to visit recently, saw the mystery picture of the Wisconsin sweatshirt on the Mt. Everest guide (*Wis. Alumnus*, April), and exclaimed that that had been her sweatshirt. She was in Nepal for two years as a Peace Corps volunteer, and during her stint had a Sherpa cook who also accompanied her on some of her numerous treks in that beautiful country as a guide and porter. She gave the sweatshirt to him and he,



in turn, gave it to his father, the gentleman portrayed in the picture. Mary met the father when she and the son hiked 375 miles round trip to the base camp at Mt. Everest. They visited the Sherpa country and specifically visited the home of this gentleman.

The caption states that the porter responded readily to *On Wisconsin*. Mary explains that his first name was Ong, so naturally he felt that he was being called when someone cried a phrase containing the word "on".

Mary comes by her Wisconsin loyalty quite naturally. Although she only attended summer school at Madison one summer (she is a graduate of Wellesley College and has a master's degree from Fletcher school of Law and Diplomacy), her father and mother (Dorothy Clark '37) both have Wisconsin degrees (law school), and the University graduated her grandfather, Ernst von Briesen, and her great-grandfather, Jacob Bickler. The latter was graduated in 1870 at which time the graduating class, I believe, consisted of about 20 people; Ernst von Briesen served two terms as president of the Wisconsin Alumni Association. In addition, Mary has several great-aunts, an aunt, an uncle, and a brother who

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Cover photo/Gary Schulz

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How To Enjoy The Arts If You Don't Enjoy The Arts

Across the nation people who never held a paint brush or touched a piano are having a ball learning how. It began at the UW, it's easy to get involved and you can do it!

SPRING GREEN, Wisconsin, is burgeoning as a theater and arts locale because the townsfolk heeded the urgings of one in their midst, not an aging vaudevillian, but a young farmer-landscaper-ex UW athlete. Working together, they established a barn art center, and an amphitheatre, then created a legitimate theatre from the town's old opera house.

If you moved to Adams-Friendship you could join practically everyone else in the area in art classes. They're provided by a professional artist who owns the coffee shop. Classes are held—where else?—right there in the shop.

Or go up to Waupun and call ballet sissy, and you are likely to find yourself apologizing to a high school line backer. Dance gained understanding and downright enthusiastic acceptance with the high school kids after Madison's Tibor Zana, the virile director of the Wisconsin Ballet Company, went up there and out-sprinted and outrebounded all their top athletes.

In Rhinelander an enterprising group studied the area history, and built a lumberjack museum and authentic logging camp which, in addition to serving as focal point for artistic endeavors, now hosts nearly 100,000 visitors each summer.

And so it goes, not only in Wisconsin but in all 50 states. Truck drivers plot short stories as they roll down I-90, IBM salesmen stop on the way home for a flute lesson, farm wives leave the bread rising and charge off to read for a role in "Unsinkable Molly Brown." The lively arts, once the walled domain of society swells, is now the property of the people, and the people are enjoying the revolution immensely. So, too, are psychiatrists, sociologists, teachers and professionals in the arts. The first two because creative artistic endeavor—no matter how unsure—almost invariably awakens new self-respect in the individual, and a relief from the tensions of 20th century America.

Those involved in the arts—the teachers and professionals—are delighted to discover fresh audiences who appreciate what they see and hear because they tackled Mozart at home last night.

Much of the groundswell of artistic participation, on a national basis, has been accomplished under the aegis of the National Endowment for the Arts; much of the credit for the birth of the Endowment must go to the stimulus provided by the University of Wisconsin—primarily to Robert Gard. Years ago Gard took the Wisconsin Idea ("The boundaries of the campus are the boundaries of the state"), applied it to drama, and sent the Wisconsin Idea Theatre to state communities. He taught the fun of involvement in theatre, the excitement of doing. Then came the Rural Art Program which gave to budding artists the same direction.

Today, and now encompassing all major arts, the statewide service is provided by the University Extension's Community Arts Development Program. There is something akin to it in every state.

THE Community Arts Development program aids communities in drawing their total arts interest into focus through local arts councils. It helps them establish area centers to which people of an entire region may come to receive instruction and to be a part of performances.

"Often the department is the bridge over which a new understanding may be reached, by bringing business leaders into association with those interested in upgrading the cultural levels of the community," says Gard.

Members of the department work chiefly through the plan developed for the National Endowment. It includes development meetings with community leaders to identify resources. A series of handbooks show each needful step that a community may take.

On the following pages we bring you a report on Community Arts development. It includes a history of the program and the role the University of Wisconsin has played in it. It describes what happened when one Wisconsin community decided to try bringing the arts to the people. It tells how you can take part in your community program, and what the learning and participation can do for you.

Why Everybody's Doing It

by Robert E. Gard

Director

Community Arts Development

FOR many years the University of Wisconsin has occupied a foremost position in the encouragement of the arts at the grassroots. As early as 1913 President Van Hise caused the appointment of the first community music specialist. Edgar (Pop) Gordon of lasting fame, carried this development to national attention. Later, John Steuart Curry came to Wisconsin to found the rural art movement, and later still the Wisconsin Idea Theatre was established to create a parallel movement in theatre.

Since 1945 the community or grassroots movement among the arts has intensified in Wisconsin, and the whole country is now engaged in a massive attempt to encourage a climate favorable to the arts and to the

artists. The National Endowment for the Arts, established by an act of Congress in 1965, opened for the first time, the possibility of federal subsidy. Community arts councils began to spring up in every state, and now fifty state arts councils exist, most of them established by acts of state legislatures.

The rationale under which leaders in Wisconsin are working reflects a long-time point of view. Briefly it is this:

America is coming of age.

A maturing America means a nation conscious of its arts among all its people.

Communities east, west, north, and south are searching for ways to make community life more attractive.

The arts are at the very center of community development in this time of change for the better.

The frontier and all that it once meant in economic development and in the sheer necessity of building a nation is being replaced by the frontier of the arts. In no other way can Americans so well express the core and blood of their democracy; for in the communities lies the final test of the acceptance of the arts as a necessity of everyday life.

In terms of American democracy, the arts are for everyone. They are not reserved for the wealthy, or for the well-endowed museum, the gallery, or the ever-subsidized regional professional theatre. As America emerges into a different understanding of her strength, it becomes clear that this strength is in the people and in the places where the people live. The people, if shown the way, can create art in and of themselves.

THE springs of the American spirit are at the grassroots. Opportunities must exist in places where they never have existed before. A consciousness of the people, a knowledge of their power to generate and nourish art, and a provision of ways in which they may do so are essential for our time.

If we are seeking in America, let it be a seeking for the reality of democracy in art. Let art begin at home, and let it spread through the children and their parents, and through the schools, the institutions, and through government.

And let us start by acceptance, not negation—acceptance that the arts are important everywhere, and that they can exist and flourish in small places as well as in large, with money, or without, according to the will of the people. Let us put firmly and permanently aside—as a cliché of an expired moment in time—that art is a frill. Let us accept the goodness of art where we are now, and expand its worth in the places where people live.

This rationale has been accepted by the smaller communities, at least, in America. In 1966 the National Endowment made a three-year experimental grant to the Wisconsin Idea Theatre to test the receptivity to the

arts by five Wisconsin small communities. Out of this program, which was conducted at Spring Green, Rhinelander, Waupun, Portage and Adams-Friendship, has come interesting new dimensions for the arts in smaller places. Many new programs in dance, music, theatre, and visual arts have been established throughout the state; and the old movements such as the rural art project, the Wisconsin Idea Theatre and the Extension music department still background and bulwark the growing interest in the arts in Wisconsin.

We believe that Wisconsin, through the University, has had a great influence on the current regard for the arts in America. ●

The UW's Role in the Program

by **Burton W. Kreitlow**
Chairman

*Joint Office of Adult Education and
University Extension*

W

E Americans today have the material security and the leisure to welcome greater involvement in the arts than ever before. More of us are more interested than ever before to a point where the problem for learning institutions—the “sup-

pliers” of those who can provide arts direction—is to meet the demand. Educators and performers in arts are graduated every year from this and virtually every other university and college across the country. They are good in their respective roles.

But in addition to these teachers and performers, here at the University of Wisconsin we are turning out a second group—those with a “package” of artistic, administrative and research abilities designed to enable them to serve a special need. These are the people who take advanced degrees in adult education with special emphasis on arts development. In addition to their basic education in the arts, they are knowledgeable in community development and adult education.

They are prepared to aid the people of your town in establishing and maintaining extensive, community-wide programs in the arts. Their role is *not* to teach others to present some artistic endeavor to a passive audience. Instead, those trained in both adult education and the arts emphasize the development of a community setting where the creative enjoyment of *doing* is introduced to the widest possible range of people.

THE University of Wisconsin pioneered in this field in 1959 and since then individualized programs for twenty students have been negotiated with one-half of them completing their PhD degree. For example, one PhD in adult education with an arts development focus went to James Furstenberg in 1969. A former high school teacher, he is now the assistant curator in charge of adult education for the very innovative Honolulu Museum of Art. Michael Warlum, co-author of one of the reports in this discussion, had a background of speech and theater to which he added study of community and adult education, completing his PhD in 1967, and is now executive director of the Indiana Arts Council and extensively involved in making symphonic music available statewide. As early as 1959, Ernest Justice, who came to adult education with a music background, completed his work in this integrated field and took a position at Auburn university, where his work in the development of its Extension music program led to educational radio and TV contact with all of Alabama.

It is our University's across-the-board strength in the cultural arts departments plus its fine reputation in adult and extension education which make so effective their combination in advanced study toward community development. The program is under departments' in both the school of education and the college of agriculture, and the degree can also be earned under an interdisciplinary committee appointed by the graduate school, a further incentive toward attracting the finest young people to this exciting concept of teaching, creating and sharing. ●

An ulcer, gentlemen, is an unknissed imagination taking its revenge for having been jilted. It is an unwritten poem, a neglected music, an unpainted watercolor, an undanced dance. It is a declaration from the mankind of man that a clear spring of joy has not been tapped, and that it must break through, mud-dily, on its own.

-- John Ciardi (© 1956)

Go Ahead: Get Involved

by *Ralph Koblhoff*

*Assistant Dir., Community Arts Development
and*

Michael Warlum

THE arts have always been important to the civilizing process. Early romantics devoted much time to the arts in their endless search for greater satisfaction. Wealth and leisure were the necessary ingredients for indulging in artistic endeavor, and thus art became identified with aristocratic ideals.

From these early efforts, however, came the notion that the arts could be used to encourage creativity and expand the imagination. The humanists saw art as an integral part of society. To them art represented a higher open-ended level of intellectual and emotional aspiration. They saw the arts as an active process that trained, disciplined and inspired the individual to act in a civilized manner. They also believed that the orderly harmony of the arts process would in turn encourage intellectual and emotional harmony within the person and thus lend itself to the creation of a stable society.

While art was seen as a civilizing and stabilizing process, only the elite of society were educated enough to participate in it. Art was used as a means of preserving the traditions of the past and at the same time as an important means of changing and civilizing man. Unfortunately, instead of uniting the classes of society, the art forms created under aristocratic patronage

served to illustrate the artificial differences that divided mankind.

Art had become the private domain of the wealthy and leisured classes. The rise of popular education was to make the difference.

While Europe remained as the center where the arts functioned as tangible symbols of rigid economic and social class distinctions, in America the arts were introduced to increasing numbers of persons through a liberal education. As a result, we have produced the greatest number of amateur and professionally trained artists that have ever existed in any nation at any time.

As the interest and imagination of the population was aroused, the role of the arts in society began to expand beyond its institutional framework. The arts were no longer regarded as the private domain of those who could afford it, or those who were educated enough to understand it. It became popularized and invited general participation from all levels of society. The arts became the societal bond that the early humanists envisioned. This greater involvement precipitated the creation of a new educational community institution called the arts council.

These units are designed to provide the environment for creativity on local levels. Each council is tailored

to suit the needs of the individual community. The personal touch is the key to the experiment's success, and the great popular response has led to the creation of over 700 such councils in the past three years.

PEOPLE and participation are the keys to developing a flourishing arts council. People supply the motivating interest and their active participation in the various programs keeps the council flourishing.

The nucleus of the organization is composed of persons interested in fostering the cultural life of the community. In most cases, these persons are also the more educated ones who seek to share their talents with others, as well as to inspire townspeople to develop their own artistic abilities. In developing amateur artists, the council is also helping to create a potential audience for new talent. The creative process then becomes a reciprocal one—because a person enjoys what he creates, he will appreciate the efforts of others.

Why the small community as an art center? Because America is shifting away from the “culture capital” concept. The big cities are not necessarily the art meccas they formerly were. Smaller communities make the art-audience relationship closer because the approach is more personal. It is easier to create an environment among homogeneous people; and it is easier to invite community action. Small communities can also generate the type of inquisitiveness necessary for the artistic process. Once suspicions are allayed, the small groups are more inventive and daring than professionals.

WHO can be part of the scheme? The arts council includes anyone interested in learning more about the arts process. In recent years the tradition of the farm has changed from canning to culture; and more and more housewives are willing to devote time to exploring the arts and developing their skills.

Facilities and formal structure are not of primary importance to the council. The important thing is that the people learn to communicate through art. Professional artists have claimed that art will only reach its perfection when it is performed as an expression of human feeling—a feeling imparted only by a professional performance.

The arts council philosophy, however, is that the amateur can produce art as well; and the important thing is that he enjoys the process and appreciates the effects. The amateur uses art to communicate on an understandable everyday level. And this use of art as primary communication and as a process of continuing education is what the arts council is all about. ●

For Example:

THE PORTAGE EXPERIENCE

by Jeanne Rudolf Weber

THERE should be no “undanced dance” or “unpainted watercolor” in Portage, and, if John Ciardi is right, no ulcers, for since 1966 when that small county seat (Columbia) of 7,800 persons experienced its own cultural explosion, the arts have flourished there.

It was not a happening. It took the combined efforts of a perceptive University Extension expert; an energetic believer in grass roots art, also from Extension; a federal grant; a dedicated and ambitious lively arts council and a responsive citizenry.

You know Portage: thirty-five miles from Madison, nestling along the Wisconsin River among fertile farmlands overlooking the bluffs that form the Dells.

You might remember it as an unusual place to mount a sustained effort at community cultural development. Most of its citizens have traditionally been conservative, pragmatic and prosperous—sometimes described as “a little staid.” Some were aware of the cultural void common to most small towns, but there was no concerted effort on behalf of the community to fill it; those with strong cultural motivation attended art classes and out-of-town events on an individual basis.

But Palmer McCoy, county resource development director, noted during his travels that others throughout the county were seeking art experiences. A tall, gregarious man who likes to make things go, he

initiated a series of meetings to which he invited representatives from various areas interested in cultural development.

"Promoting the arts isn't really part of my job," said McCoy, who works primarily with small business and industry, "but the people I talked to had the interest and I knew the resources and methods to implement them. It seemed logical to get together."

It was a productive togetherness. Non-credit classes in a number of art media were established; a mailing list was developed and a bi-monthly newsletter distributed to 500 persons. County fairs became showcases for amateur artists as did sidewalk and park art fairs.

Still, a lack of funding prevented any one town from launching a serious arts program until three years ago. Then Portage was named one of five communities to participate in a federal grant obtained under a proposal submitted by Robert Gard to the National Foundation on the Arts, formed the previous year.

The grant was to be utilized to stimulate cultural growth by providing for the exposure of the community to a variety of cultural events and experiences.

Palmer McCoy called the first meeting to set up an arts council that would serve as liaison with the townspeople and to work with Gard and other UW experts in community arts.

With Prof. Gard's understanding and respect for the independence of small townspeople, he opposed forced feeding of cultural fare. As he envisioned it, the program should, insofar as possible, reflect the wants and interests of the Portagians themselves.

The aims Gard set were "to awaken the Portage community to its own aesthetic self; to attempt to enlarge an appreciation and awareness of the artistic side of life as a necessity in man's daily life."

To garner opinion and encourage involvement, coffees were held in various neighborhoods, and suggestions duly reported to the council. Local artists discussed their areas of interest.

The Portage *Daily Register* praised the studied approach to programming and in the use of funds, in an editorial entitled "From Little Acorns Come no Weeds," a copy of which was requested by the National Foundation. For the Arts Council the paper surveyed its 7,200 readers on the kinds of cultural activity they wanted to take part in.

By now the Council had changed its name to the Lively Arts Council, and an apt title it proved to be, for soon a drama study course was begun, a choral group formed and a string ensemble established.

PLAYS, operas and ballets presented by UW and other Madison groups were brought in to broaden art experience with the hope that they would encourage participation—and so they did.

The Wisconsin Idea Theatre's performance of "Beauty and the Beast" for chil-

dren stimulated a drawing contest for the youngsters, and later the establishment of a local children's theatre group.

When the Madison Civic Opera guild presented "Die Fledermaus" to a full house, the Jaycees worked backstage as well as in promotion and ticket sales.

A musical was written, directed and performed by local talent.

Throughout, Gard and his staff lent guidance, encouragement and expertise. Like all infants, the program had its growing pains—its moments of controversy. The newspaper took issue with the school board for discriminating between the "haves" and "have nots" when it was agreed that there would be a charge for tickets to a Red Saunders jazz concert during school hours.

A member of the Lively Arts Council resigned over a difference in aims, and a few citizens took the council to task for awarding a Milwaukee girl the \$25 prize for designing the winning emblem for the group.

It was healthy controversy, indicative of public interest and a growing sense of identity.

After all, *Life* sent a writer from New York to see what was afoot; Tiny Tim dedicated a program to the Lively Arts Council, and works from the Writer's Workshop were being printed in such reputable publications as the *Christian Science Monitor*, the *Milwaukee Journal* and the *Wisconsin State Journal*, and the *Portage Register*, and *Parents Magazine* and *American Journal of Nursing*.

Portage had other claims to distinction, as well. It was here that the white man first set foot in Wisconsin and here that Pulitzer prize-winning author Zona Gale was born and reared. The area provided her with much of the material for her writing. It provided inspiration for two famed naturalists who lived nearby at different periods in their lives—John Muir and Aldo Leopold.

THERE is reason for pride in both the past and the present.

The program moves on—the council now puts out a newsletter and has initiated the "Egatrop"—an award to be presented annually to "that group or individual demonstrating outstanding support and encouragement of the cultural arts in the city of Portage."

Following Extension policy, Prof. Gard and his staff have withdrawn from an active role in the endeavor, now that it is underway.

The federal funds are exhausted. Whether Portage will be able to continue providing cultural opportunities without outside funding is doubtful, according to one ardent supporter who believes it is a must.

Whether the creative urge and the response to art, once awakened, will reside remains to be seen. The outlook for continued progress seems optimistic when there are still poems to be written, and songs to be sung.

I WANT TO CHANGE SOME LIVES

*An interview with a teacher in the Community Arts
Development program*

Emanuele Corso, 31, conveys a passionate ambition to bring painting skill to anyone with the slightest interest in receiving it. He holds a BS in mathematics, from Pennsylvania's Alliance college, an MS in painting from Wisconsin, and is now working concurrently on an MFA in painting and a PhD in Community Arts Development. He teaches a weekly adult course in Madison; administers the Regional Arts program which annually collects and exhibits winning amateur works from around the state; and, for the past two summers, has taught painting and design at the Extension's Indianhead Art Center at Shell Lake.

Corso is firm in his contention that art be taught as an emotional experience. Adults in his painting courses find them a refreshing—if sometimes exhausting—departure from the usual amateur painter's encounter with a piece of driftwood and an agreeable, disinterested instructor. Corso is interested, and not particularly agreeable. He devotes the first half of every class period to lecture and slides, urging his students to see the problems the artist created and solved, to understand that skill in problem-solving is the measure of technical success in painting, to look for and accept the artist's message. The second hour is spent on techniques; scumbling, hatching, studying the white-painted Gilby's gin bottles and paper cubes he uses as props, finding better lighting angles, putting down with the brush all that one feels,

then, when the bell rings, throwing the work away to start over next time. "Don't come to me if you just want to paint pretty!" Corso warns at the first session, and, invariably, those who came for that reason don't come back for the second class. If he is hard on the amateur who seeks facility in triteness, he is harder on the professionals whom he accuses of supporting that approach, and his volubility on the subject has not infrequently ruffled a few feathers.

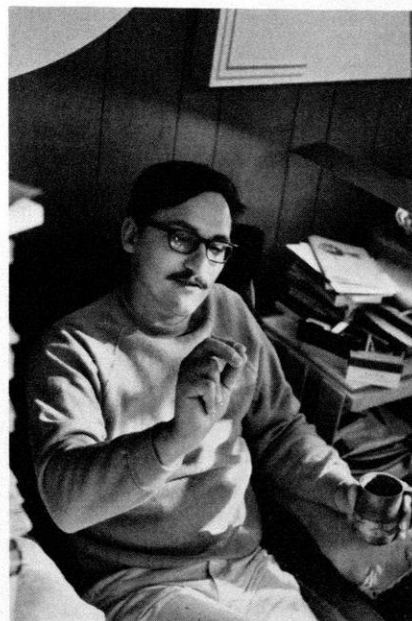
Corso and his wife, Roberta, live in half a duplex in Mt. Horeb, with their two daughters, Alexis, 8, and Adrienne, 7.

WISCONSIN ALUMNUS: First, I suppose we should find out what there is about the Community Arts Development program that has attracted you to it.

CORSO: Well, it isn't the CAD program itself that interests me: it's what it does for the individual. I really believe that art is an intellectual process. It's one of the few areas of existence where people can do and be what they want. See, art is expression. It demands that we turn back into ourselves for value judgments as we work at it. And when we do this, we affirm our own existence. That's what a painting is: an affirmation of my existence. "I did it. It's there."

ALUMNUS: And most laymen are unprepared for this as we approach art?

CORSO: Right. At the beginning of a course, I always ask what the people expect to get out of it, and how they feel about art. One example of the usual attitude is that they abhor abstract art. This is part of the defense we've built up over the years because we've been told we're a bunch of dummies if we don't understand it. (This goes for all the arts, incidentally, music, drama, dance . . . you name it.) Well, I have to explain that since ideas are abstract, everything in our lives is, at one level of perception and operation, in the abstract. So. Maybe then I'll show one of my favorite slides, this painting of the coffee cup by Roger deLaFresnaye. Somebody will



say, "This doesn't look like any cup I've ever seen," and that's true: it doesn't. It looks like *all* the coffee cups deLaFresnaye saw up to the time he made the painting. He dug back through his experiences—a memory of his mother holding a cup, maybe, or one he broke, and a big one and a little one. He examined his *feelings*, and worked out this particular method of trying to show them. No one else would do it that way, and certainly not everyone, to do it validly, would have to use deLaFresnaye's style. It doesn't have to be abstract: realism is right if that's the artist's most effective way.

My big wrenching process comes in trying to make the beginning painter illustrate his own feelings. What gets in the way is his idea that he has to paint a nice, round, white cup with a handle on one side, because that's the "right" way; that's the way a cup "should look." The beginner wants to *copy* the object. He's afraid he'll be wrong if he interprets.

ALUMNUS: Why are we so hard to educate away from this attitude?

CORSO: Well, first we have the professionals and the aesthetes to discourage us. They treat the fine arts as the *fine* arts . . . something in a rarified atmosphere, created out of arcane knowledge, something the "common folk" aren't able to achieve. Boy! When you talk to some of the professional painters you really hear it! A very prominent painter once said to me that he thought "paint should be locked up and out of the hands of amateurs." Nuts! Why shouldn't everyone be allowed to use art as a means of personal, creative expression? Amateurism certainly doesn't preclude one from making a valid, creative statement.

I think the second cause of our hang-up is the schools, or the society that *makes* the schools what they are. Anyway, schools are like funnels. They get a kid who's free and open to all experience. Then they put him through a scruncher and they scrunch him down and they pop him through this tiny opening—a "good citizen"

who walks around and doesn't disturb anybody by being innovative.

The schools give the kid patterns to cut out, so he's completely convinced of his inability to make artistic expression. "This is good because it's straight and neat." Straight-and-neat doesn't have a damned thing to do with the quality of human communication. What does staying within the lines have to do with humanness? But they tell the kids to cut the pattern out of the colored paper, and they hang them on the board, as though they were all turned out by machine. A machine is a machine be-

That means maybe the rules aren't infallible, so the others become insecure. And underneath all that discomfort, I'll bet, is the bugging fact that they're all dying to be themselves. I'm not a psychiatrist, but I'll bet money—actually, I *am* betting my career—that a great deal of sociological and psychological hang-ups are due to our frustrated desire to be ourselves.

ALUMNUS: All right. So now you have me over my conformity syndrome. I pick up my brush and acrylics, and since I am now able to make a valid statement, what sepa-



deLaFresnaye's Still Life is one of Corso's favorite teaching devices.

cause it does not have the quality of human uniqueness! Yet our schools seem dedicated to denying it.

ALUMNUS: But don't we lose some of those inhibitions, at least to a degree, as we grow older?

CORSO: Most of us don't. Not really. We're channeled to be defensive about what we don't understand. You want to test this? Let your hair grow. Not down to your shoulders. Just a little longer than usual. You'll really get the needle around the office. You'll bother a lot of people because you'll be different, and it makes *them* uncomfortable. They've been told how we all *have* to be; and you're someone who strays.

rates my work or that of the hack from the painting of a great artist?

CORSO: The greats reach a universal level of statement.

ALUMNUS: That term "universal level" seems a little all-consuming for the wide range of great artists. Rembrandt and Klee can't be speaking to the same people, can they?

CORSO: But they speak of the same issue. There is still a universality of statement.

ALUMNUS: That's what makes the great painter?

CORSO: Yes. I guess so. I'm not sure. I think that their universality is something that's measurable. It isn't something magic, like a brush stroke

or the range of colors or a facile drawing hand. I think that when an artist is recognized over long periods of time, he's great. That's probably the only true measure. There have been men considered brilliant at various periods, but they're not heard of today. I guess it's because they spoke effectively to their own times, but they couldn't speak to the centuries. On the other hand, Rembrandt does. Cezanne, Goya, Giotto do. Even Dadaism will probably prove to be great art: some of it was throw-away technique, but its defiant message seems to register down through the years.

ALUMNUS: A "universal statement." I've heard people say they can't stand Picasso.

CORSO: Sure you have. One reason may be that they don't understand him, and have that discomfort with what we don't understand—we talked about it earlier. Another is that even with understanding and respect for the artist's abilities, we don't have to like everything he turns out. His *Guernica* is a strong statement of his abhorrence of war. It will probably stand the test of time, but I don't like it. It doesn't satisfy me in a painterly way, as does Delacroix's *Scenes of the Massacres of Chios*, or Grünewald's *Crucifixion from the Isenheim Altar*, which have the same message. On the other hand, we have the *Mona Lisa*. I think it's perfectly insipid, except as an anthropological phenomenon because of daVinci's use of *chiaroscuro*. But as an experience it has never produced any gut reaction in me.

ALUMNUS: Conversely, just because a picture appeals to me doesn't make it good, does it? The "I know what I like" theory is what sells Keane prints and assembly line originals.

CORSO: Yes, but not to people who've had creative experience. When you've learned what it is to really analyze and *say* something artistically, you can tell whether someone else achieved it or was just grinding out saleable junk.

ALUMNUS: It seems to me that about 75 per cent of everything you

see at any sidewalk art show is bad: somebody drew the lines and then painted between them. But aren't they expressing themselves?

CORSO: Not really. Not in the way I mean. They might have worked hard at their paintings, but they were really trying to produce *conformity*. You can see it. It's a little hard to verbalize about that kind of thing; but it's that someone is trying hard to make something that everyone will like—something "pretty" to hang over the sofa. Maybe they worked hard at it, but it was in the mechanics, not in any interpretation of their own feelings.

ALUMNUS: What should there be in a CAD course that I might not get from a night painting class at vocational school?

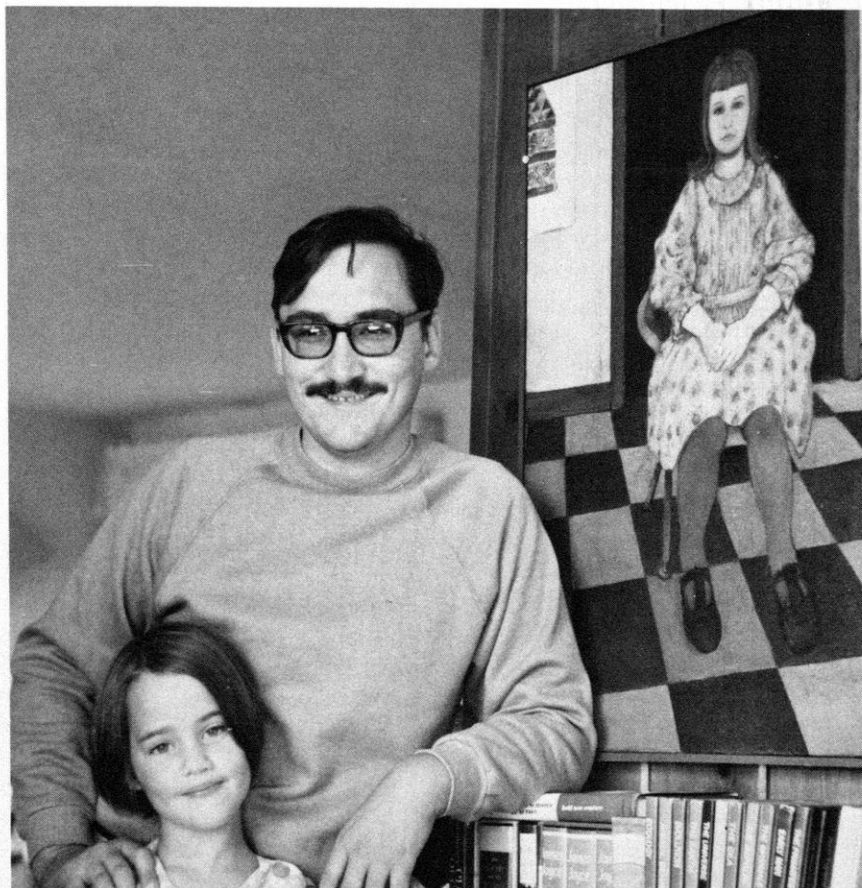
CORSO: Well, the big thing is that CAD should promote widely in the *community* what I hope it produces in the individual, an attitude of openness to artistic statement. You don't find much of it in the U. S. As

I said before, the aesthetes have told us we're a bunch of dummies if they offer us Bach or Pinter and we don't understand them. Naturally, this builds up a resentment in each of us. We don't want to look at or listen to the arts, let alone take part or produce. The CAD program can teach us to appreciate a creative area by *doing* something in it.

I think that's where CAD differs from other local arts councils. These others are booking agencies. They aren't there to help the average guy find himself. They'll bring in the Boston Symphony or the Kabuki Theatre, but with an attitude of "Here's culture, you dodos, and you'd better enjoy it!" They don't want to *involve* people in the process. That's what I want. To hell with selling tickets. Let's get down to the business of respecting people as human beings.

ALUMNUS: Obviously, you're not advocating an end to professional performances.

CORSO: Obviously. Exposure to



Corso with daughter Alexis, 8, and portrait he did of her.

Photos/Leland Vogel

the great in all the arts is part of growing. I'm all for the touring symphony. But treating the public as an audience is a deterministic attitude toward the arts. I don't want to be part of it. To have a concert or an opera or a show of abstract art in a small town for *people who have no way to relate to it* puts them in an embarrassing position.

Take the National Endowment for the Arts. If I recall, 60 per cent of those funds was spent in New York City. *In New York City!* What about the rest of us? And the money was spent to rent studios for artists, and to buy ballet shoes for George Balanchine's company, and stuff like that. Great. I think that's marvelous. But what about something for the guy who's afraid of a museum or an opera? What about making it possible for *him* to hold a crayon and to see that what he does with it has value *because it's his own mark*? When you give *that* mark some value, then he's going to have a different attitude toward the paintings in the museum. They're no longer being imposed on him.

ALUMNUS: OK. So your goal is to make the novice painter appreciate the validity of his work. How do you go about it?

CORSO: Yes, that's interesting, the psychological things that happen to people. I make them answer to themselves. Here's this day at Shell Lake. Everybody is working very hard. They've all been rapping my seeming indifference. I made myself be very indifferent to their question about "Is this good; should I be doing that?" And I would say, "Look, you're the one who knows what you want to do. Don't ask me if you should be doing this." So after three or four days they settled down and some of them actually lapsed into silence. Cold silence.

One afternoon the place was dead quiet, when all of a sudden, WHAM! This nice lady smacked the table, and she said, "All my life—I see it now—all my life I've worn the kind of clothes other people think I ought to wear; I buy the 'in' cars. The magazines tell me what furniture I

can have. But from now on, it's going to be the way *I* want it!" It was absolutely beautiful! Another day, a woman was in tears because she couldn't figure out which way a design should go and I wouldn't help her. She had a degree in art ed, but apparently she'd never been forced to go beyond a superficial understanding of what was happening. She wouldn't even speak to me. She went back to her room and cried. But she came back a few hours later, and she knew then what she was *doing*—and I think it was for the first time in her artistic life.

Another announced that she'd been waiting on the family for all these years, but from now on she was going to make time for herself in her life.

It doesn't *matter* that what these women paint won't change the world: it's that they know *they have something to say!* That's the thing. Why is it that we make people grow up believing that they shouldn't say anything because what they have to say isn't of value. We bring our kids up this way. "Kids should be seen and not heard", and all these crappy little folk sayings as instruments of social control.

There's too much social control in our society and that's wrong. True democracy depends on people acting out of their own beings for the common good. But how can they do this if they don't know themselves?

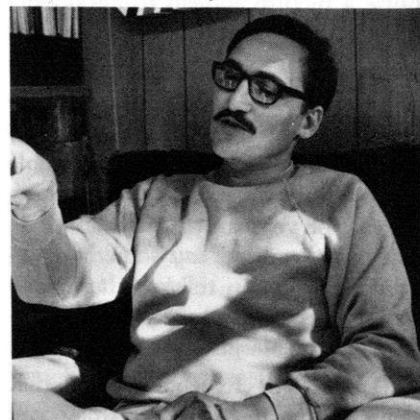
ALUMNUS: What do you think these people from your classes are doing now?

CORSO: What do I *hope* they're doing? Well, one thing: several of them found that abstract art was not such a terrible thing after all. After a lot of hassles in the workshop, they could see that any art is valid if they can get a sense of communication when they look at it. They don't have to like it and they don't have to *not* like it. But if they see it as human expression, that's fine. So I would hope from this that they have developed a much more open attitude about *any* man's potential to make a genuine expressive act through *any* art form. Also, I hope they can say,

"I am an individual. I have worth." We've made some giant steps if we've done these two things.

ALUMNUS: Do you speak for the whole community arts program?

CORSO: No, I don't. That's a very good question. There are strong forces within the various movements of Community Arts Development in this University which are not addressing themselves to what I believe is the basic issue. They would like to see the arts as a social function. They see the public as an audience rather than as a producing body. No, my views are the ones I've put together over the years to answer the questions I've had to ask myself. I know we need both views on how to teach, but I'm stubborn enough to think mine are best. You have to allow people to engage in a process in order to get them to have any appreciation. If all you do is tell them about art, you've taught them another body of regurgitable knowledge that you could test at the end of the semester; but you haven't changed their lives. I want to change a few. People are dissatisfied with the smoothing out processes of society. That's why they're coming to us. They're going to art workshops, and to design seminars and they're going to adult education classes in music and dance. Adults are learning musical instruments; they're participating in drama programs because there's something missing in their lives. What's missing is *themselves*, the *sense of themselves*. That's what they want; that's what they need! I believe you have a need to be yourself which is as strong as you have a need to eat. I really do believe that. ●



Short Course

CYCLAMATE RESEARCH.

This month's government ban on use of cyclamates, the artificial sweetener used in foods and drinks, is said to have been based on studies originated here at the University. Dr. Phillip Derse, director of Wisconsin Alumni Research Foundation Institute, Inc., and Dr. Paul Nees, a WARF veterinarian, completed pioneer studies in 1965 which demonstrated that cyclamate stunted growth in rats. Dr. George T. Bryan, a professor of clinical oncology at the Medical School, connected the substance with cancer in rats.

FUN AT GAMES. This year the kids in the north end zone seats added a couple of entertainment flourishes to the football season at Camp Randall, one good, the other, lousy. The good one is a bright paradiddle they beat out on the wooden seats when the spirit moves them, a tricky rhythm stolen from the Chicago Cubs' Bleacher Bums. The other had to do with stealing, too. When a ball was booted into the end zone seats it was quickly and methodically passed up and over the top, to artful dodgers on the ground outside. The whole fun thing was accomplished to the encouraging roar of the crowd, which booed any attempts by campus police or ushers to intercept. Equipment manager George Lamphear reported the score for the first three games of the season: 13 footballs pilfered at \$20 a steal. For the Iowa game a net was mounted behind the goalpost.

SWEET HOME. The new residence for University presidents is located in the Highlands, the

lovely, generations-old, wooded area west of Madison. At its October meeting the Board of Regents ok'd selection of the Brittingham estate, valued at \$200,000, then budgeted an additional \$200,000 for redesign and remodeling. With the wisdom of veterans, the regents emphasized that not a cent of the \$400,000 will come from Wisconsin taxpayers: the entire package is the gift of the Brittingham family. The present house on Prospect avenue will become the official residence for the Madison chancellor.

ACHOO, ADIEU? An announcement from the Medical School tells of "promising" results in tests with a new drug to combat the common cold. The testing physicians, Elliot C. Dick and Donn A. D'Alessio, say that the commercial product requires such massive doses that it is unlikely to be used clinically, but that it is the first instance of even limited effectiveness of a drug to combat colds in man.

MOVING UP. At its October meeting, the Board of Regents promoted to vice president Leroy Luberg, from dean of public services, and Wallace Lemon, from associate vice president. Also promoted is Harvey Breuscher who becomes an assistant to the president in the area of legislative liaison. Since 1966 he has headed the news bureau, earning a reputation with newsmen as a source of straight, uncluttered information through some of the University's stormiest headline periods.

MARLBORO COUNTRY. One of the hotter items of discussion at this month's meeting of the regents was the enforcement of the smoking regulations in classrooms on the various cam-

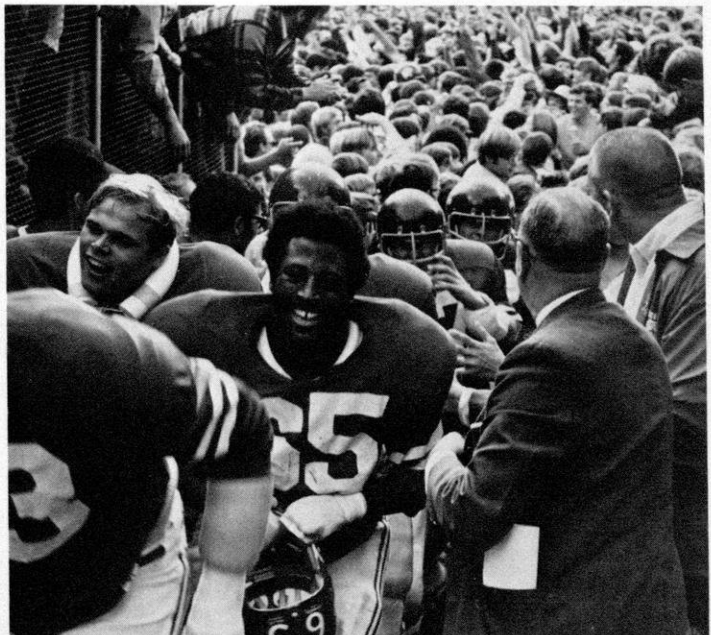
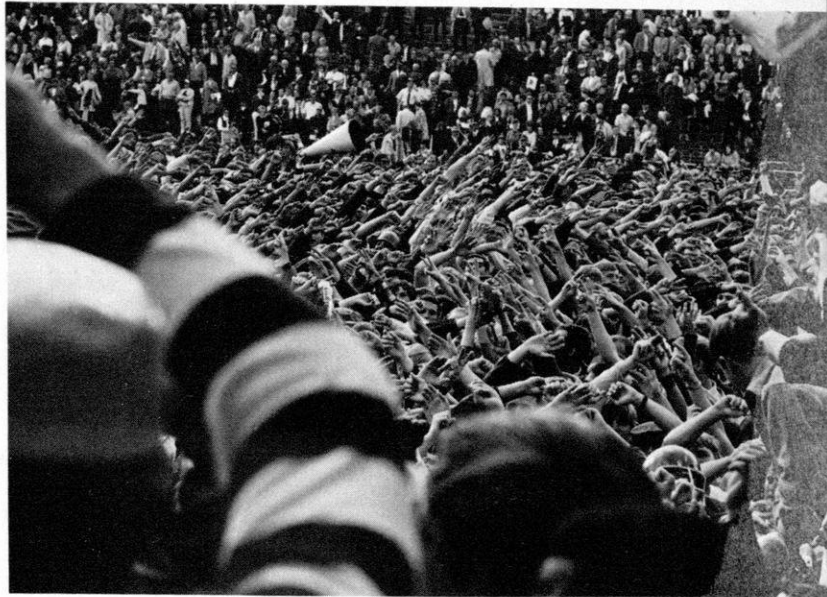
puses of the University. One regent pointed out that if "we can't enforce a rule like that we're in a bad way," but no one pointed out that the room wherein they were meeting, and smoking, had three "no smoking" signs on its walls.

NEXT WEEK: FAITH DOMERGUE. There was a time, not long ago, when anyone who wanted to see a movie on campus was limited to the weekend offering at the Union, or something along the lines of *Heterogeneous Phase Equilibria* in 201 North Hall. But today's campus movie buffs have a choice of more than 300 offerings a semester, according to Wayne Merry, president of the Wisconsin Film Society, which is one of the sponsors. (There are 14 others, including the Midday Films series, the Friends of Old Films, and the Marianna Sage Memorial Film Club.) Michael Goldberg, who heads the Union Film committee, gave us a mimeographed schedule of showings for the current semester. It ranges from Griffith's *Broken Blossoms* through *Horse Feathers* and *The Maltese Falcon*, to *Rosemary's Baby*. There are Garbo and Bogart festivals on now, sponsored by the Fertile Valley Films Society. Last year there were Chaplin, W. C. Fields, and Ernst Lubitsch festivals. Merry says the students go to movies for many reasons, including interest in techniques of direction or photography, or to study comedy trends or make sociological comparison. They go for entertainment, too. "It used to be ball games; now it's films," Merry told us. For example, in a single day—fall registration had finished and classes hadn't started—he'd seen six movies, he said.



The Day The Place Went Up For Grabs

Until October 11 and the Iowa game, you could be a Junior at Wisconsin without having seen a football win. No one on the squad knew victory. The 53,714 in the stands relied on memories. Parents had trooped gamely forward to be introduced, as though they were coming to post bail. Then, late in the fourth quarter QB Neil Graff got off a 17-yard pass to flanker Randy Marks (circle) and something great started! In little more than two minutes we came from a 17-0 humiliation to that beautiful 23-17 win. Before the final gun the field was so jammed with screaming fans it looked like the teams would have to work as a second deck. When it was over, it might have been the Rose Bowl. Everyone sang "Varsity." Women cried. The band, hats backward, tried to march off and couldn't go a step. Celebrations went on half the night, on State and up and down Langdon, and all around the Square. Regardless of what the rest of the season would bring, here was a day to thrive on!



The University

Regents Ease Money Crisis for Out-of-Staters

Two emergency financial measures were taken by the Board of Regents in September to aid out-of-state students hit by the fall semester tuition increase.

They included a \$100,000 emergency loan from the Knapp trust fund under the federal-guaranteed loan program; and tuition deferment for some 300 students. The steps were taken after the regents' decision in July to raise non-resident tuition by as much as \$826 a year for graduate students.

Under the plan, up to 300 students on the Madison campus would be eligible for deferred payment of tuition. They would pay one-third at the beginning of the semester and the balance by the end of the term.

Both programs would cover emergency situations only during the first semester and would be in effect until Congress approves a

measure that would increase the guaranteed interest to private banks on student loans from seven to 10 per cent.

Mrs. Howard Sandin, chairman of the regents' financial aid committee, said the deferred payment plan would be a change from the present one which requires that all tuition and fees be paid by the middle of the semester. Higher educational costs and a sizeable reduction in National Defense Education Act loan funds caused the student financial problem.

The current unfavorable interest situation has made private lenders reluctant to grant loans to students, Regent Sandin said.

A nominal carrying charge is usually assessed in installment tuition payment plans, but a University official said there would be no interest charge on payments under the new measures.

Enrollments at New High

Fall enrollments on the Madison campus went up 2.5 per cent over the past year, for a total of 35,549 students.

The total fall enrollment for all UW campuses exceeded 1969-70 estimates by 412 students. The official total of 65,257 on all campuses represented an increase of 5,260 or 8.8 per cent over the 1968-69 level of 59,997 students. Essentially all the net additional students are state residents and undergraduates.

Milwaukee campus enrollments were up 13.2 per cent for a total of 18,978; the Green Bay complex, up 15.5 per cent for a total of 3,419; the Parkside campus, 2,911 students, up 62.1 per cent; and the seven campus Center System, 4,400, up 15.7 per cent.

Survey Counts Percentage of Protesters on Campus

A recent University study showed that less than 10 per cent of all graduating seniors in 1968 had ever participated in civil rights protests on the Madison campus.

The study, conducted by Edgar F. Borgatta and George W. Bohrn-

stedt of the Social Behavior Research Center, also showed that: some 15 per cent of the class participated in "anti-war" protests, a percentage composed mostly of females. Only 15 per cent of the class did not look forward to the prospects of adult life, although males tended to be more pessimistic on this point.

The study followed the freshman class of 1964 until graduation this past June. Borgatta and Bohrnstedt said over 4,000 students, including drop-outs, completed comprehensive questionnaires over the four-year period.

Initial findings indicated that "bull sessions," long thought to be a valuable aspect of college life, are a major source of interference in studying. Other findings noted that students were evenly split on the issue of drug use if someone "wanted to and it didn't harm anyone else;" a majority got high on alcoholic beverages between one and eight times per year, while 17 per cent of males and seven per cent of females said they got high on alcohol more than once a month.

In questions involving the student power movement, females were more likely to approve and males more likely to disapprove the movement. Both males and females agreed that the administration should not be concerned with non-classroom and civil affairs of student activity.

Students, Faculty, Staff To Carry ID Photocards

By the end of this month some 48,000 members of the University community could be described as "card-carrying", equipped as they now are with ID cards bearing their photographs. The procedure was voted by the Board of Regents last June.

Photographs will have been taken of the more than 34,000 students, plus all employees of the University including those in Extension, the center system and central administration.

Most of the student photos were

taken during registration early last month.

The ID photo plan did not meet with unanimous approval. Of some 12,800 students who passed through mass registration lines, about 100 refused to permit pictures to be taken, according to the administrative data processing department. Twenty-one faculty members signed an ad in Madison newspapers, calling the picture-taking an "infringement on personal freedom and civil liberties" and urging their colleagues to boycott the cameras. Robert Taylor, University vice president, said that some of the objections were based on the false rumor that photos would be sent to police and the FBI.

At its September meeting the Board of Regents announced that students who refused to have their pictures taken would be denied course credits.

The decision to require ID photos was made by the regents so that in event of future campus emergencies students could be identified and outsiders barred from the campus. In addition, Taylor explained, the cards could be used for less dramatic purposes such as library admission.

About 25,000 of the cards were in process by October 1.

Students to Have Role in New Programs

Students will have an opportunity to become more involved with University functions if they participate in the new programs developed by faculty committees.

In recent action by the Board of Regents, top faculty committees were directed to develop experimental programs with substantially increased student involvement. Suggestions for experiments included curriculum design and evaluation, evaluation of professors, and education of the disadvantaged.

Authored by Regent Robert Dahlstrom, the resolution asked the Madison faculty's University committee and other similar groups to investigate and develop the experi-

ments and report to the Regents. Dahlstrom said the experiments would help evaluate the changing role of faculty and students in government of the University.

Only Regent Gordon Walker opposed the measure. He was against student review of teachers and prospective teachers, contending that this is a "management function" which should not involve students. "We have enough to do running the show the way it is now," he said.

The University faculty council will report on the experiments twice a year to the regents, President Fred H. Harrington said.

John Wilde Named to New Art Chair

Art professor John H. Wilde has been named the first Alfred Sessler Professor in the graphic arts. A talented artist and draftsman, Wilde was named by the regents to hold the professorship for as long as he remains at the University.

The new chair was established by the school of education in honor of the late Alfred Sessler, an out-

standing Wisconsin artist who died in 1963. He was a member of the art faculty for nearly 20 years.

Wilde's work has been widely exhibited in all major American museums and many of his pieces are held in private collections. He is said to possess one of the most skillful drawing hands in contemporary American art.

He remembers meeting Sessler many years ago in Milwaukee, and being impressed by the artist's skill and dedication. "The singular honor in holding a professorship in his name," Wilde said, "comes from my personal knowledge of his unwavering devotion to quality in art and to the humanistic ideal."

C. E. Chrite Directs Afro-American Center

C. Elrie Chrite, former executive director of the Washtenaw Office of Economic Opportunity, Ann Arbor, Mich., has been approved by the director of the Afro-American and race relations center.

A professional social worker, Chrite succeeds Mrs. Michael Lip-



SPARK PLUGS. Seven of this year's Alumni Association Spark Plugs are shown receiving their awards at the September conference for 250 club leaders from across the nation. WAA President Truman Torgerson (standing, left) made the presentation to: (standing, left to right) George Robbins, Marinette; Eric Hagerup, Milwaukee; and T. Richard Martin, Cleveland; (seated) Phil Reinfeldt, Burlington; William Lipman, M. D., Kenosha; Robert Hammel, Madison; and Mrs. Karl Beyer, Philadelphia. Not pictured is the eighth winner, Mrs. J. J. Normington, Wisconsin Rapids.

On Wisconsin . . .



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sky who served as part-time director. He will work with an executive committee of faculty members and students.

Chrite received his first degree in philosophy from the University of Notre Dame in 1958 and the master's degree in social service administration from the University of Chicago in 1961.

Born and raised in Chicago, the new director has behind him a variety of work experience. He has served as consultant to the office of the governor of Michigan on community action programs; as executive director, International Afro-American Museum, Detroit; as temporary supervisor, Washtenaw County Juvenile Court; as com-

continues on p. 24

happy beginnings

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plaint department worker, Cook County Family Court, Chicago; and as a consultant at Wayne State university on lecture and bibliography materials on racial attitudes.

The 36-year-old director sees his duty principally as that of an ombudsman. He will seek answers to student problems and encourage communication between University authorities, students, and the Madison community.

Activities in the Afro-American Center, according to Chrite, will be "educational, social, and political."



Miss Webster

Margaret Webster is Artist-in-Residence

An internationally-known director and producer joined the faculty of the department of speech recently as Oscar Rennebohm artist-in-residence for the fall semester.

Margaret Webster, member of an illustrious British theatrical family, will teach the course in advanced dramatic interpretation and conduct a graduate seminar in Shakespearean production. She is also a noted actress and author. Included in her fall schedule is her one-woman show, *Seven Ages of Bernard Shaw*, presented earlier this

month in the concert hall of the new Humanities building; and direction of the Wisconsin Players' production of Chekhov's *The Three Sisters* to be presented in December.

The daughter of distinguished English actors Dame May Whitty and Ben Webster III, Miss Webster was born in New York; and received her early theatrical training in London. She made her acting debut in John Barrymore's *Hamlet*.

Among the theatrical milestones in her career was her first American assignment in 1937, in which she directed the successful Broadway production of *Richard II* with Maurice Evans in the title role. Miss Webster is the first woman invited to direct at the New York Metropolitan Opera House, where she staged *Don Carlo* and *Aida*.

Her one-woman shows are widely acclaimed, and last year she visited Australia, New Zealand, Hong Kong, Singapore and Hawaii on world tour. Her most recent publication, *The Same Only Different* is a chronicle of British theater history.

Prof. Miracle Is African Studies Head

Marvin P. Miracle, professor of agricultural economics, is the new chairman of the African studies program.

Prof. Miracle received his B.S. in agricultural economics at Oklahoma state university in 1954 and a Ph.D. in international economic research from Stanford university in 1963.

Miracle, who has had a wide range of experience with problems of underdevelopment, joined the UW faculty in 1964.

His research interest has taken him to the Ivory Coast, where he worked on the Bandama River Authority, dealing with development policies for the area affected by the new Bandama dam, now under construction, and Zambia, where he did commodity studies on maize.

The new chairman spent last year in Brazil, where he did comparative work on market structure in Latin America, with emphasis on Brazil,

Chile, and Colombia. In 1967, he spent a month in Ghana, as part of a team that made recommendations relating to the agricultural program.

UW-Teaching Assistants Bargaining "Critical"

After four months, bargaining between the Teaching Assistants association (TAA), formed last spring, and the University is now at a critical stage, according to Neil Bucklew, chairman of the University negotiating team.

He said that TAA has made few changes in its original demands concerning work load, arbitration, evaluation of assistants' work, and personnel files. TA's currently receive a salary of \$3,555 for nine months. The association has agreed that, consistent with state law, wages would not be a bargainable item. They have called for a \$100 monthly allowance for non-working dependents, a \$50 monthly allowance for housing, and a quarterly cost-of-living adjustment.

Bargaining began in June. Most of the TAA complaints were filed during the first six weeks of discussion. By mid-August the University team had given the TAA bargainers a full set of counterproposals, without results, Bucklew reported.

"If collective bargaining is going to work, the TAA must re-analyze their original plan and try to offer revised proposals that recognize the issues raised."

A 42-page report prepared by the faculty policy committee on bargaining was mailed to faculty members in October. It contained full reports of all TAA demands and the most recent University counterproposals.

The executive board of the TAA had also filed a report with faculty members charging that the negotiating team report contained "major distortions which could only serve to further embitter teaching assistants."

Bargaining between the UW and the TAA is the first of its kind in the U.S.

Alumni News

1911-1920

Mrs. Lucy (Rogers) Hawkins '18 now of Minneapolis received a distinguished service award from the Chicago chapter of Theta Sigma Phi, women's professional journalism honorary. She is a former professor at Northwestern university and a past president of the Chicago chapter.

William H. Veatch '20 is chairman of the speech department at Whitman college, Walla Walla, Washington.

1921-30

Carl J. Reinhold '27 has retired as a Waukesha highway district engineer after 43 years of service. He was supervisor of roadside control and lives in Waukesha.

Wilbur W. Maves '29 is an assistant professor in electrical engineering at California State Polytechnic college in Pomona.

John D. McLane '29 and **H. L. Stokes '29** recently completed their 40th service anniversaries with Illinois Bell Telephone company. McLane is a staff engineer in Springfield while Stokes is toll line engineer in the same city.

1931-40

Robert C. Merz is associate dean of engineering at the University Park campus of the University of Southern California at Los Angeles. He lives in Encino.

Frederick W. Pederson '33, vice president of the Northern Engraving company, Sparta, had an article published recently in *Industrial Marketing* magazine.

A. B. Chapman '35, UW genetics professor, received the animal breeding and genetics award from the American Society of Animal Science.

Philip M. Kaiser '35, U. S. Minister at the American embassy in London, has been named chairman and managing director of operations in the United Kingdom for Encyclopaedia Britannica.

John L. Sonderegger '40, of Madison, president of Rennebohm's Drug Stores, Inc., was featured in a Madison newspaper.

1941-45

David Perlman '41, dean of the UW pharmacy school, was featured recently in a local newspaper.

Mrs. William Rogers Beasley (Marion C. Goedjen '43) was the subject of a feature in the *Green Bay Press Gazette*. Her father, A. J. Goedjen, now deceased, was a former president of the Alumni Association. She makes her home in Green Bay.



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Mrs. David J. Blanchard (Carolyn Jensen '43) and Malcom V. Allen were married recently. She is a Wisconsin assemblywoman, formerly from Edgerton who is now living in Evansville.

1946-50

Albert C. Stillwell '47 has been elected Lt. Governor of Kiwanis International,

Letters (continued from page 5)

attended the University at Madison and presently has a sister, Ann von Briesen, who is a junior (right now on a junior year abroad program in Bangkok, Thailand).

Ralph von Briesen '38
Milwaukee

Viewpoints

... I no longer wish membership in the Alumni Association ... I take this action in protest of the direction of the activities of the Association, (which) through its bulletin and otherwise have given a very biased report and opinion of the University, its programs, and its students. Instead of seeking to foster understanding and communication between the Alumni and the University community, the Association has encouraged the enemies of excellence and scholarship. You have ignored or misrepresented the high ideals of many of our students and have chosen to emphasize the irrelevant matters of hair-style. I consider the Alumni Association the representative of antediluvian reaction.

W. L. Williamson '41
UW Library School

Congratulations on a consistently fine job ... in *Wisconsin Alumnus*.

As a long time faculty member of the University of Colorado and one who is deeply concerned with the relationship between the university and the people of the state, I'm sensitive to the critical roles played by the alumni and the alumni office at our institution. I have frequently and successfully offered the program at the University of Wisconsin as a model to be emulated. No major university seeking tax support can long exist without an understanding and working relationship between the campus and the lay community. The University of Wisconsin through its many efforts and particularly through its extension program has been outstanding in this respect. This reservoir of good will and understanding will serve you well in the difficult period now encountered.

Thorrel B. Fest '38
Program Director and
Vice President,
National Center of
Communication Arts and Sciences,
Denver

California District 26. Married to the former Harriet Eleanor Price '42, he is president of several firms based in Walnut Creek, Calif. where he lives.

Horace W. Gerarde, M.D. '48 has been named corporate medical director of occupational medicine for Becton, Dickinson and company. He lives in Tenafly, N. J.

Richard C. Lathrop '48 has been decorated with his second award of the distinguished flying cross and his fifth through thirteenth awards of the air medal for action in southeast Asia.

August P. Lemberger '48, a member of the faculty of the school of pharmacy for 20 years, has left to become dean of the school of pharmacy of the University of Illinois, Chicago. Dr. Lemberger returned briefly in September to receive this year's distinguished service award of the Wisconsin Pharmaceutical association for his expertise in teaching and "a genuine affinity for and loyalty to the practice of pharmacy and its practitioners." The Lembergers (Charlyne Young '47) and their seven children are living in Forest Estates, Palatine, Ill.

Emil Dinga '49 has joined the Garratt-Callahan company as a field engineer in Verona, from where he will service the southern Wisconsin area.

Ralph E. Howland '49 of Oconomowoc has been elected president of Toastmasters International. He is president of Craftwood corporation.

Marshall E. Schwid '50 has been named investment manager for the MGIC Investment corporation of Milwaukee.

1951-55

Paul A. Brunkow '51 has been named community relations manager for Ampex corporation in the San Francisco Bay area.

Byrum E. Carter '51 has been appointed chancellor of Indiana university's Bloomington campus.

Russell Owen '51 has been named professor of higher education at Ball State university, Muncie, Ind.

Angie Brooks '52 has been elected president of the UN General Assembly. She is the second woman to hold that position and was the first female lawyer in her native Liberia.

Helen C. Schubert '52, vice president of R. S. Weeks and associates in Chicago, has been elected president of the Chicago chapter of Theta Sigma Phi.

Alfred Slatin '52 is manager of the vinyl intermediates department of Enjay Chemical company's industrial chemicals division. He lives in Munsey Park, N. Y.

Kermit G. Cudd '53 has completed requirements for his PhD in business ad-

ministration at Ohio State university and is teaching at the University of Delaware.

Richard A. Finke '53 has been named manager of marketing and manufacturing for Inertia Welders in Europe and the United Kingdom. He will headquarter in Brussels.

Edmund R. Hobbins '53, vice president and director of the American Exchange Bank in Madison, was featured in a local newspaper.

1956-60

John P. Heffernan '57 has arrived for duty at MacDill AFB, Fla. Major Heffernan has completed a tour of duty in Vietnam. He is a Madison resident.

Stanley Nielsen '57 is the new director of medical social service at Madison general hospital.

William Irving Ward '57 and Judith Ann Hassell were married recently in Madison.

Eric Hagerup '58 has been elected an assistant vice president of Milwaukee's First Wisconsin Trust company, and is now head of its corporate trust department.

Del B. Brault '60 has been named marketing manager for Executive Computer Systems, Inc., at Oak Brook, Ill., data processing consulting and management firm.

John Brick '60 recently formed an investment counsel firm in Madison.

Mr. and Mrs. Thomas W. Crooker '60 announced the birth of a second son, Stephen David Morris. They live in Alexandria, Va.

Mark S. Grody '60 has been appointed assistant manager of General Motors corporation's western region public relations office at Los Angeles.

1961

Michael J. Moran has been appointed associate professor of mechanical engineering at Ohio State university.

Mr. and Mrs. Robert D. Schwartz announce the birth of Catherine Elizabeth.

1962

Marvin A. Bauer is associated with the law firm of Archbald, Zelezny and Spoy in Santa Barbara, Calif.

Gerald Michael Schnabel is assistant professor of history at Bemidji State college in Minnesota and is national educational director of Alpha Chi Rho.

1963

David W. Adamany has been named dean at Wesleyan university, Middletown, Conn.

Capt. Jeffrey Wheeler has been sworn in as a military judge at Ft. Carson, Colo.



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1964

Timothy J. Donovan, M.D. has begun practice at the Dean clinic in Madison as an ear, nose, and throat specialist.

Charles G. Erickson has joined Heinecken-Ide Associates, Inc., publishers' representatives, in Richfield, Minn.

1965

Harold E. Meinheit has been named a foreign service officer of the United States. He has not yet been assigned to a consulate.

Mr. and Mrs. John Wrigley (Pauline Emrich) announce the birth of Rebecca Sue. They are living in Minneapolis where John is in medical school.

1966

Thomas J. Henkelmann of Green Bay has completed basic training at Lackland AFB, Tex.

Joseph P. Hildebrandt has joined the New York City law firm of Berlack, Israels, and Liberman.

Mr. and Mrs. Gilman L. Sather are the parents of a daughter, Erin Rene, born September 11. They live in Rolling Meadows, Ill.

1967

Mr. and Mrs. Lawrence L. Litchfield announce the birth of Laura Marie.

Loren E. Shaum has been appointed chief engineer for Tenor Company, Inc. of New Berlin, Wis.

1968

Ensign Donald L. Bach has been assigned to the **USS Benjamin Stoddert**, a guided missile destroyer based at Pearl Harbor. Bach is from Madison.

John T. Crouch is with the Peace Corps at Molepolole, Botswana, Southern Africa.

Sherri L. Johnson has joined Lutheran Social Services of Wisconsin and Upper Michigan, headquartering in Appleton.

Mrs. Kenneth R. Lamb (Linda S. Rhode) has been named projects manager in the public relations department of CUNA International, Inc., Madison.

Kenneth Tecler has been named to the staff of the *Georgetown Law Journal* at the Georgetown University Law Center in Washington, D. C.

William W. Waite was promoted to sergeant recently in charge of the reproduction center of the 35 mm. still photo lab of the First Military Intelligence Battalion in South Vietnam.

1969

Mrs. Dennis Campion (Rita Ann Fish) has been appointed a Madison police-woman.

October, 1969

David Lumerman was graduated recently from a VISTA training program at the University of Maryland.

Keith Hunter Nunnelee has been selected to enroll in the first-year class at Washington university school of medicine.

Infantry Pvt. Neal Seidler has reported to Oakland, Calif. replacement center for assignment overseas.

Douglas L. Spitz was graduated with honors at Lowry AFB, Colo. from the training course for U. S. air force supply inventory specialists.

Newly Married

1961

Carol HOPPENFELD and **Howard D. Hillman**

Sandra Lee Bloom and **Edwin Carlton POMMERENING**, Omaha, Neb.

Elizabeth Mary Kempinger and **Lee A. SCHOENECKER**, Neenah

1962

Janet M. DOEDEN and **William Patrick HANSEN**

Lois Ann STEENSON and **Robert T. Franco**, Madison

1963

Linda Lou Ingersoll and **Roger W. BOETTCHER**, Madison

Hilda Lutgardis Van Damme and **Eugene F. BROWN**, Ghent, Belgium

Trudy Lynn Kempton and **Ellis Wilbur DANA**, San Francisco

1964

Nancy Helen Karbach and **Alan Samuel BALL**, Milwaukee

Nancy Einara JOHNSON and **James Stephen CONRAD**, Madison

Susan WEGGE '65 and **Rev. R. Daniel LIENAU**

Shirley R. PULS and **James E. Halvorson**, Shiocton, Wis.

Mary Elizabeth STOLPER and **Donald Joseph Richmond**, Madison

1965

Nancy Suzanne Holzman and **Donald Erick GILPIN**, West Allis

Kathleen Ann Lawyer and **Eugene Roy THOMPSON**, Madison

Diane F. Zabel and **Richard G. WELD**, Madison

1966

Carlyn Geraldine Mayer and **Ben Lloyd BASSHAM**, Madison

Cheryl Rennie Madison and **Robert Alan BUSSE**, Richmond, Va.

Marlene Carol Aaron and **Lawrence M. CHUDNOW**, Milwaukee

Kathryn Anne LISS '67 and **David L. HANSEN**, New York

Kathleen Ann KABAT and **Joe Dan Austin**, Wauwatosa

Daine Thaler and **Paul SOGLIN**, Chicago

1967

Susan M. Strom and **Lorin Reid DAGGETT**, Bethesda, Md.

Ruth Ann DOWER and **Thomas F. Dobson**, Gratiot, Wis.

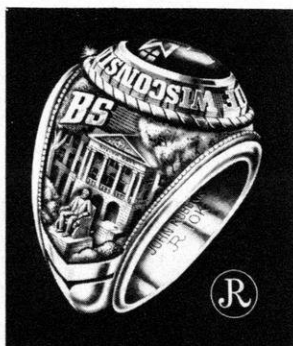
Connie Junene Holmes and **Douglas Carl DRETZKE**, Lawton, Okla.

Carol Ann KRUG '68 and **Paul Marcus FISCHER**, Wauwatosa

Carolyn Grace FOOT and **Robert James Lawrence**, Milwaukee

Jean Anita HOCHSTETTER and **Michael J. Conger**, Madison

Kathryn Lynne KROENING and **Philip William Kerth**, La Crosse



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Sandra Kay PARMAN '69 and James P. SCHARA, Mazomanie
Carol Ann TURNER and James Burnett Robinson, Madison
Marilyn C. Job and Theodore H. WEGNER
Kathleen Norman YOERG '64 and Charles Rowe NELSON, Wauwatosa

1968

Jayne Lee BARTELL and William M. Schindler
Nancy L. THOMPSON and Edward F. BYCZYNSKI, Elmhurst, Ill.
Beth M. SIMON '69 and Paul J. CHERNER
Jean Margot Vietmeyer and Thomas A. CHURCHILL, Milwaukee
Laurel Jean INDERBERG '69 and Russell William DEVITT, Madison
Linda von Scheidt and Michael L. FETTERS, Shorewood, Wis.
Susan Kay JOANIS '69 and William Lytle GROSSHANDLER, Stevens Point
Janet Leigh HARRINGTON '69 and John A. Moran III, Whitefish Bay
Barbara Rae Pasch and James H. HILB, Fox Point, Wis.
Linda Diane McNeil and Gary James JUNGWIRTH, Dayton, Ohio
Caroline June HUNKEL '67 and James C. KITELINGER, Wauwatosa
Linda Kenny CALDWELL '67 and John N. KRAMER, Jr., New Canaan, Conn.
Carol Susan Bera and Allen L. PERKINS, Baraboo
Jane Ellen RITTER, and Thomas Edward Coughlin, Milwaukee
Cindy Faye SCHNEIDERMAN and Joel P. Leisch, Milwaukee
Cheryl L. SPINDLER and Thomas M. Hoffer, Madison
Martha Kate STERN and Steven Oscar Gruen, Milwaukee
Anna Lou Bouma and James G. STRATTON, Great Falls, Mont.
Susan Jean SEYMOUR '69 and Charles D. SWANSON, Madison

1969

Ann Carol Fitzgerald and Paul Steven BUSCH, Wauwatosa
Maureen Elizabeth MAHONEY '68 and Bruce Alan CAMPBELL, Milwaukee
Jean Louise KADOW '68 and James Mark MASSE
Ann Christine Gohlke and Louis Dan KAISER, Oconomowoc
Alice Kathryn Marsh and Bruce Woodard POLLOCK, Hartford, Wis.
Mary A. ROE and William C. Lloyd, Green Bay
Jeanne HABECK '68 and Neal SEIDLER, Milwaukee

Margaret Cherilym Honer and Douglas SPITZ, Waukegan, Wis.
Dianne WALTON and Robert Bennett Morris, Madison
Janet Kay Weston and Donald E. WEISS, Beloit

Deaths

Fannie Knapp MEDBERRY '96, Oshkosh
Roy C. SMELKER '97, Glendale, Ariz.
Hattie May CHAMBERLIN '02, Beloit
Genevieve S. McDILL '02, Minneapolis
Mrs. William F. Lea (Mabel ODELL) '03, Seattle
Amzi Chapin McLEAN '04, Accomac County, Va.
Perry Calvin RANNEY '05, Elkhorn
Paul Henry NYSTROM '09, Maiden Rock, Wis., in Nanuet, N. Y.
Mrs. Arthur W. Ray (Anna Rice HOLSTON) '09, Chagrin Falls, Ohio
William Alexander GRAY '10, Sheffield, Ia.
Martha Ellen LEWIS '10, Madison
William Tyler Cushing '11, Maple City, Mich.
Edgar NORSMAN '12, Ft. Pierce, Fla.
Lawrence Marsden PRICE '12, Berkeley, Cal.
Clarence Hellings HULBURT '13, Waukesha

Prof. March

Herman W. March, retired mathematics professor, died Sept. 22 in Madison. He was 90 years old.

Prof. March taught mathematics at the University for forty years, and was retired in 1949. He was a consultant for Forest Products Laboratory from 1927 to 1951. He returned to the University periodically to teach special courses, and taught his last courses at the age of 81.

He received his BA and MA degrees from the University of Michigan, and his PhD degree from the University of Munich. He is survived by his wife; a son and a daughter; and five grandchildren.

Everett Kellogg MORGAN '13, Portageville, Mo.
Mrs. Raymond L. Cuff (Gertrude Adele LUNDBERG) '14, Kansas City, Mo.
John Bruce TASKER '14, Eau Claire
Kendal Benjamin BRAGG '15, Asheville, N.C.
Mrs. George Carey (Mary Cecilia Everett COMSTOCK) '16, Beloit
Mrs. John Jepson Garland (Temperance Winifred KNIGHT) '16, Palo Alto, Cal.
Robert Emmett BURNS, M.D. '17, Madison
Mrs. Clarence L. Cox (Genevieve Ingersoll RYAN) '18, Black Earth

Clarence Irving HENDRICKSON '18, Platteville
Mrs. William Retza (Viola Elizabeth POHLE) '18, Appleton
Henry Lawrence, GOTFREDSON '19, Milwaukee
Howard J. BRANDT '20, Wabash, Ind.
Wilmer Charles EDWARDS, M.D. '21, Richland Center
Ralph Maxwell IMMELL '21, Madison
Leone McDERMOTT '21, Madison
Mrs. Lester Charles Weisse (Ruth B. MILLER) '21, Sheboygan Falls, Wis.
Arthur Raymond WILLIAMS '21, River Forest, Ill.
Richard Theodore BEGLINGER '22, Venice, Fla.
Vernon Victor HATCH '23, Anaheim, Calif.
Mrs. Clark Hopkins (Susan Mary SULIVAN) '23, Ann Arbor, Mich.
Margaret Adelaide O'NEIL '23, Madison
Seigfred Ernest BECK '24, Wabeno, Wis.
William HAMMANN '24, Milwaukee
Rita Katherine SPRINGHORN '24, Madison
Cecil Clifford POPPY '25, Milwaukee
Fred John RENTZ '29, Cupertino, Calif.
Mrs. George I. Gilson (Alice Matilda UBBINK) '30, Port Washington, Wis.
Walter David McGARTY '32, Milwaukee
Ormond George KIMBALL '33, Wisconsin Rapids
Orville Carlton FRANK '34, Milwaukee
Emory Devilla FISHER '35, Madison
Mrs. Albert L. Getz (Edith B. KEESEY) '35, Madison
Donald Edwin LIDICKER '39, Milwaukee
Mrs. John Edward Schoenhofen (Jane Elizabeth MYERS) '39, Horseheads, N. Y.
Wilfred Charles HARRIS '41, River Falls, Wis.
Peter Henry VALENTYNE, Jr. '41, Saginaw, Mich.
Charles Andrew LADD '46, Hales Corners, Wis.
Eula W. JUMP '47, Ottumwa, Ia.
Dean Andrew CAMPBELL '48, Madison, in Westport, Conn.
Hugo Justin RADKEY '48, Oshkosh
William John ROBINSON '49, Glen Ellyn, Ill.
Robert Allen BUSH '50, Watertown
Marvin Jacob HUEBNER '51, Wausau
James Kenneth KONRAD '51, Madison
Col. Richard Kay BASTIAN '53, Beloit, in Washington, D. C.
Robert Kendall NEWMAN '53, Oxford, Ohio
William Francis REHBERG '53, Albany, N. Y.
Clinton Eugene ROACH '53, Appleton
Charles Gregory GILES, Jr. '56, Medford, Wis.
Marjorie Elizabeth SULIVER '56, Madison
Thomas S. REILLY '67, Milwaukee, in Southampton, N. Y.

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