



The daily cardinal. Vol. LXXXII, No. 70

December 8, 1971

Madison, Wisconsin: University of Wisconsin, [s.d.]

<https://digital.library.wisc.edu/1711.dl/YSX6ORO7MD6K38E>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

**THE
DAILY
CARDINAL**

University of Wisconsin at Madison

10 cents

Wednesday

12-8-71

Vol. LXXXII, No. 70



Special Fine Arts Section
Music - Books



BLACK MUSIC

AGAINST THE CURRENT OF MAINSTREAM AMERICA

By BEN SIDRAN

of the Fine Arts Staff

During the 1920's, Louis Armstrong, a high priest of black popular culture, aspired to be a top entertainer. Although the music that he played was sophisticated, a blend of Western harmonic structure and free-form blues, he saw himself as a showman half-way between the circus arena and the stage of the Aeolian Hall.

By the 1940's, Charles Parker was openly disdainful of being an entertainer and played for a select handful of peers, or, more probably, for himself. At the same time, he, and other bebop musicians, went to the bastion of Western legitimacy, the faculty of Juilliard School of Music, and pleaded for both classical training and acceptance.

In the 1960's, Cecil Taylor denied completely that his classical training had anything to do with his success as a musician, claiming that he had to forget everything he had been taught in order to play black music. This movement in the self-image of the black musician—from that of entertainer to "artist" (in the classical sense) to non-Western rebel—can be seen as the politicization of the vanguard of the black popular culture, as it moved first toward and then away from, and, finally, against the current of mainstream America.

AND YET IT IS really not sufficient to say that popular black American music grows out of such-and-such a social milieu and is therefore, by definition, subject to the usual methods of social analysis. This presumes that black music is at best a cultural voice, and that it can be "decoded," either through an examination of lyrics (i.e. Paul Oliver's books) or through a re-reading of history (i.e. LeRoi Jones' books).

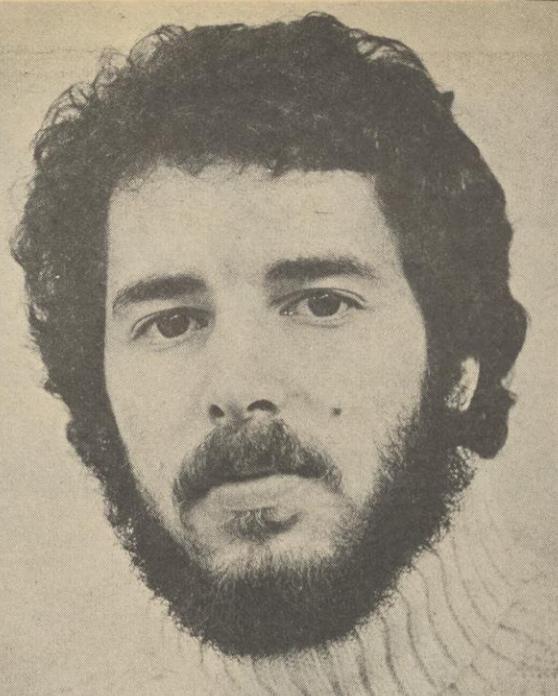
Such analysis invariably leads one away from a more important and seldom explored subject, the radical nature of the music itself. It is unnecessary to manipulate any social theory to arrive at the conclusion that black music—in and of itself—provides a non-verbal platform for social action. The talking drums of Africa were outlawed in this country for that very reason. James Brown does not get a lot of AM radio airplay for that very reason. Black music is not about analysis, but it is about social action.

Most people think of something radical as being political, whereas the radical nature of black music lies in its ability to galvanize groups of people on a non-verbal level and to alter their "initial thought patterns," a phrase used by Coltrane. This process is political only insofar as it tends to destroy traditional notions of political activity. Even the end result of this process is not really political, because its final effect is to draw the individual out beyond the boundaries of political discussion.

ARCHIE SHEPP can talk politics all night long, but the end result of listening to five hours of his music is not political. It is, however, revolutionary. It alters your perspective (i.e., your perceptive orientation), and so it changes the way you relate to everything and everyone. We are faced with a communications revolution that precedes—and tends to supplant—the ground rules of traditional (i.e. Western) political organization.

An example: the Left argues that drug use is counter-productive to the revolution. Bill Kuntzler, on his last trip through Madison, made a point of telling the media that the Establishment is using drug laws to round up and detain political activists. Eldridge Cleaver, noting that what laws get enforced depends solely on who is in power, brands Tim Leary as a liability to the movement because he advocates that which makes revolutionaries vulnerable.

Black music, however, tends to promote drug use, because drugs heighten aural perception. You can hear more when you're high, whether you're high on grass, acid, or heroin. So what you have going into the seventies is a huge, multi-racial community which is getting stoned and listening to music either directly produced by black musicians or derivative from that source. This community exists because of the music and the drugs, not because of any rhetoric. The process of communication is in fact the process of community. The end result is obviously counter-productive in the standard political



Cardinal photo by Arthur Pollock

BEN SIDRAN

sense, yet it is highly revolutionary, nonetheless.

A FURTHER EXAMPLE: black music has taken various forms, gone through many idiomatic expressions, but has maintained certain general properties. It is a highly vocalized music. The vocal continuum stretches from the earliest times, through the field hollers, through New Orleans marching music, through Bird, Coltrane, Ornette, Ayler, and all the new players. It is also a highly rhythmic music, this element being restricted in the nineteenth century and coming to the fore only in the last two decades. These two properties make the music one of emotional involvement, as opposed to the intellectual detachment which is a prerequisite with Western art (and life).

One can rationalize Western music—i.e. decide whether or not a piece of music is "good"—but can only experience black music as a feeling on the pulse. If it don't do something to your pulse, it isn't happening. The music, therefore, makes certain demands on the individual, but, more important, likewise conditions the listener. After extended exposure to the music, one is no longer able to respond to the linear, detached, compartmentalized tenets of Western culture in the same old way. One tends to avoid playing intellectual games altogether, regardless of whether these games are constructive or destructive. It becomes difficult to make those classes—or go to that job—day after day. What the music has done is establish a non-rational, non-verbal, highly subjective basis for the redefinition of work and play.

American society is only beginning to feel the effects of this music. "Experts" are gradually taking note, and are trying desperately to fit the problem into an old pigeon hole. "The Protestant Work Ethic is ailing," the *Capitol Times* quotes the University of Wisconsin's Prof. Udell as saying, "The emphasis on work for work's sake is not nearly as high now as it used to be...Now kids in the bottom of their classes are more apt to go to college than those in the middle and top of the class," says Prof. Perrone, guidance and counseling authority. Both these experts turn to the economic structure of America to explain the phenomenon, a structure which is hard pressed to explain just why it is that the brightest kids are the first to cut loose.

THE BEAUTY OF the whole controversy is that the music is not subject to the rationalizations and qualifications which all too often co-op sweeping social change. The only way to enter into a dialogue with a saxophone is to pick up another instrument. And the musicians are getting slicker, perhaps especially because they aren't involved in any two-dimensional dialectic. In his new record "There's a Riot Going On," Sly Stone uses a nifty little device to suck the listener even deeper into the music. On many of the tracks, the vocals are mixed so far back into the overall fabric of sound that the listener has to lean into the speakers to catch what's being said. And while he's in there, he's got to confront all the rhythmic shit. And when he comes out, he's been reinforced just that much more. His life style has been altered because his basic perceptual values have been messed with. He's that much less likely to enter into a work situation that lacks an element of play.

The main reason, then, why any overtly political analysis of black music in America fails to rise to the import of the music itself is because the music is not trans-substantial with the basic integers of traditional analysis. The problem with traditional social analysis is that it is traditional; its first tendency is to uphold itself. Although one can effect a political structure around the history of black music in America, the music itself simply whistles right through it like the wind.

Ben Sidran is the author of *Black Talk: How the Music of Black America Created a Radical Alternative to the Values of Western Literary Tradition*, an acclaimed theoretical assessment of the impact of black music published by Holt, Rinehart and Winston. A noted jazz pianist, Sidran, who recently released an album on Capitol Records, is presently residing in Madison and jams regularly at the Dangle Lounge Jazz Workshop.

LOVE STEREO 94.9 ALL-STAR POLL!

1. BEST BAND TODAY

2. BEST MALE VOCAL-ROCK

3. BEST FEMALE VOCAL-ROCK

4. BEST GROUP VOCAL

5. BEST ELECTRIC GUITAR

6. BEST ACOUSTIC GUITAR

7. BEST DRUMMER

8. BEST PIANO-ORGAN

9. BEST NEW BAND

10. BEST ALBUM- 1971

CONTEST CLOSES DECEMBER 24, 1971

MAIL THIS ENTRY BLANK TO:

LOVE STEREO
POYNETTE, WISC. 53955

All Entries Go Into Drawing
For Prizes Including
Sound-o-Vision

ON DISPLAY AT

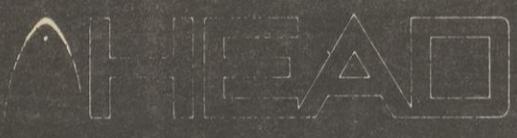
SPECIALIZED SOUND!

DON'T FORGET . . . TUNE IN
DECEMBER 10 & 11 10 P.M.-4 A.M.
FOR PART II OF . . .

GRASSY
ROCK REVIVAL

Ski Packages

that will shape up your skiing



Package includes:
Head 240 Standard Skis
Salomon 404 Bindings
Safety Strap
Installation

Regular \$148⁰⁰

\$129



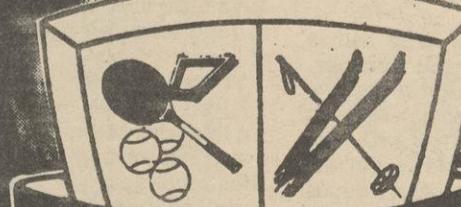
Package includes:
Hart Spoiler Skis
Salomon 404 Bindings
Safety Strap
Installation

Regular \$153⁰⁰

\$129

CHARGE IT with
 Master Charge or
 Bank Americard

Madison's Leisure Time Specialists Since 1921



DOWNTOWN
 644 State St.—Pb. 256-1347
 Open Daily 9:00-9:00
 Sat. 'til 5:30

HILLCDALE
 Shopping Center—Pb. 231-2447
 Open Daily & Sat. 9:30-9:30
 Sundays 12:00-5:00

1406 EMIL ST.
 Just Off W. Beltline at Fish Hatchery
 Open Daily 12:00-9:00 Pb. 257-7811
 Sat. 9:00-5:00

EAST TOWNE MALL
 Open Daily & Sat. 9:30-9:30
 Sundays 12:00-5:00
 Pb. 241-3447

MERLE HAGGARD

'HE SINGS HIS HEART OUT'

By ELLIOTT PINSLEY
of the Fine Arts Staff

Merle Haggard—"I Never Been Nobody's Idol"

Americans seem to have a knack for avoiding their own identities and searching for heroes to give them one. Moreover, once they think they've found one, they try to mold him into a comfortable image, one that satisfies both their boldest fantasies and their need for security. Popular music has always been rampant with such images, as in the '60's when people were turning to such diverse personalities as Bob Dylan and Johnny Cash to express for them a commitment or truth that was beyond the realm of their own dull and sheltered lives. But whereas Dylan weathered the "hard rains" to where he could "just watch the river flow," ("George Jackson" notwithstanding), and Cash sang of prisons he never knew, Merle Haggard, son of a dustbowl Okie migrant, sings his heart out, in songs that ring of truth and integrity, and rejects any musical direction that others would choose for him.

NO ATTEMPT at understanding Haggard seems valid or possible without first understanding the social and historical perspective he comes from. The Haggard family history is one of '30's dustbowl desperation. "California Cottonfields," (written by Dallas Frazier, a friend of Merle's),

reflects both the pain and pride with which Haggard looks back at his past—

"My daddy plowed the ground and prayed that someday he could leave this run-down, mortgaged Oklahoma farm."

In the spring of 1934 the family barn burned to the ground along with almost everything else they owned. Within a year, the Haggards were off to California—"California was his dream/A paradise, for he had seen/Pictures in magazines that told him so . . ." "Some folks came to say farewell/And see what all we had to sell/And some just came to shake my daddy's hand."

Well, the Haggards made it to California, with about \$40 and whatever they could cram into a 1926 Chevy and an old trailer. They ended up in Bakersfield, a dismal excuse for a town, built around "Hoover Camps," cardboard shacks, dirt farms, oil wells, and cottonfields.

WHEN MERLE WAS born in 1937, in a converted boxcar, the Haggards were struggling along on his dad's earnings from the Santa Fe Railroad, and whatever his ma could get for milking cows. The poignant recollection of this is graphically communicated in Merle's own "Hungry Eyes"—

... a canvas covered cabin, in a crowded labor camp, stands out in this memory I revive;

cause my daddy raised a family there with two hard-workin' hands,

and tried to feed my mama's hungry eyes."

Merle's childhood (if it could be called one) mirrored that of the thousands of youths depicted in William Wellman's classic depression film *Wild Boys of the Road*. With his father dead by the time he was nine, he was continually running away so as not to be a burden to his widowed mother. The lure of freight trains and big cities was too much for the young Haggard as his "Mama Tried" tells us—

"The first thing I remember knowin/Was a lonesome whistle blowin'/"

And a young 'un's dream of growin' up to ride/

On a freight train leavin' town/Not knowin' where I'm bound

No one could change my mind but mama tried."

From the time Merle was 14 until he was almost 23, he wandered—mostly in and out of trouble—

"One and only rebel child/From a family meek and mild/My mama seemed to know what lay in store



Spite of all my Sunday learnin'/—
Towards the bad I kept on tur-
nin'/Til mama couldn't hold me
anymore."

REFORM SCHOOL, stolen car, truck driving, pitching hay, armed robbery, bogus checks, hopping freights, picking grapes, petty theft, working oil fields and honky tonks—Merle was making it around the Southwest pretty good for about nine years, getting pretty popular with the authorities too, but in 1957 his nomadic spree came to an end.

"Me, two, three other guys got to drinking. Couple of us had been out of work for a few weeks, we were talking about how hard it was to get a job. Well, we decided to burglarize this cafe. We were kinda juiced up, or we wouldn't have even thought of it—problem was, we went up there and the place was still open. Here we were getting the back door off its hinges, and this guy comes out and asked did we want to be served or what . . ."

Merle landed in San Quentin with a six month to 15 year sentence, and it was here he began to think about the meaning of freedom. "Life can be a long time

when it's not yours to do what you want. And you learn about authority when it's abused—a lot of the convicts are better people than the guards."

Even here he was always in trouble until a one week hitch in solitary, right across from Death Row scared the hell out of him. When he got out, he worked on the roughest job in the prison, the textile mill—got himself a high school equivalency diploma and played in the warden's country band to boot. Within two years and nine months he was paroled and made his way back to Bakersfield, in 1960—"a better man because of it. I wouldn't trade the experience."

MERLE SOON drifted into the only serious interest he'd ever had—country music. His father and grandfather had been great honky-tonk fiddlers back in Oklahoma, and Merle had spent countless hours listening to Jimmy Rodgers, Bob Wills and Lefty Frizzell on the Grand Ole Opry Saturday night broadcasts. Bakersfield was beginning to evolve into a westcoast country

(Continued on Page 18)

Cardinal Staff Meeting

Sunday in the Union 7:30 p.m.

SCHLITZ Movie Orgy

Sat. Dec. 11 8:00 p.m. - 3:00 a.m.
MEMORIAL SHELL
(Next to Field House)

Tickets \$1.00 at door and at Paul's Book Store, Discount Records, Union South Main Desk, and Memorial Union-Box Office.

Brought to you by Union South

* Dirt Floor - Bring a blanket

EVERY NICE PERSON
ON YOUR GIFT LIST
DESERVES
SOMETHING BEAUTIFUL
FROM THE JEANNERY
(MAYBE THE
NAUGHTY ONES
DO TOO...)

HAA! HAA! HAA!
NO, THAT DOESN'T
FEEL RIGHT...
HEH! HEH! NAW...

HEE!
YEE!
HO!
OY!
YOY!

the JEANNERY
OPEN NIGHTS and SUNDAYS
FOR YOUR CONVENIENCE

511
State



Pre-Christmas

20% OFF SALE! 20% OFF

Hang on! It's our greatest sale ever. Now is your chance to save 20% on brand name merchandise. Selected styles of men's and women's fashion shoes and boots have been reduced to move before Christmas. Choose from side zips, front lace, and lined boots as well as two-tone oxfords and western boots.

We'll say it again . . . it's our greatest sale ever. Save now on names like: Dan Post, Verde, Acme, Wolverine, Zodiac, Weyenberg and others. Just in time for vacation—the Boot Barn's 20% off sale. Hurry, supply's limited.

THE BOOT BARN
438 N. Frances St.
Behind the Brathaus

FOR YOUR HOLIDAY LISTENING
STEREO COMPONENTS
AT DISCOUNT PRICES
 FACTORY SEALED CARTONS
 FULL WARRANTIES
 MOST NAME BRANDS

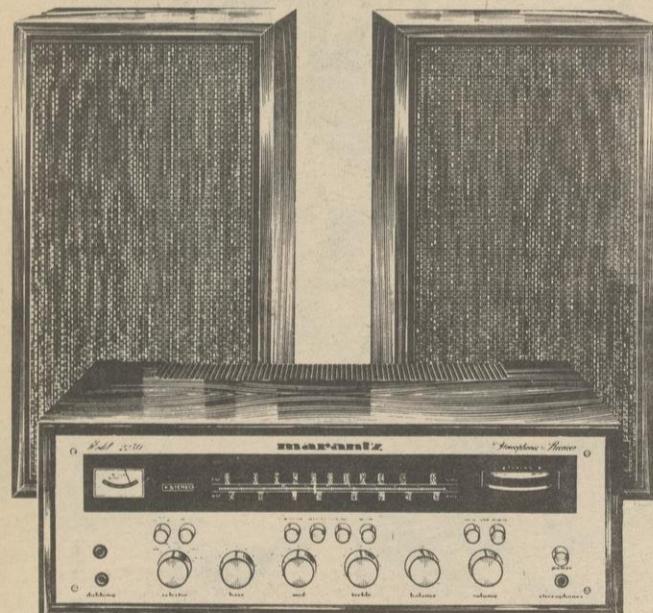
MID-WEST SPECIALTIES
 STUDENT OWNED, EST. 1970
CALL: DON, 251-9683



JOE'S
 HOUSE
 of
 SANDALS
 422 W. Gilman

custom
 made
 leather
 goods

SAVE \$60.00 ON THIS NEW POWERFUL
 MARANTZ STEREO SYSTEM!



Crazy Art's
 Report No. 3

Crazy Art, Forbes-Meagher Audio Master says: You don't have to spend a fortune to own the world's most expensive stereo equipment. Get the all-new Marantz Model 2230 AM/FM stereo receiver, conservatively rated at 60 watts continuous RMS power and packed with exclusive Marantz features. And get a pair of fantastic Marantz 2-way Imperial 6 speaker systems. This superb combination would cost you \$557, if you bought the components separately. Now it's system-priced at just \$497!

fm FORBES-MEAGHER
 MUSIC COMPANY
 112 N. FAIRCHILD
 WEST TOWNE

"Everything for the audiophile"

marantz
 We sound better.

JAZZ (!)

IN MADISON

By BOB LaBRASCA
 of the Fine Arts Staff

After-dark club life in Madison has seldom been worth the trouble. Except for the one-shot appeal of the nude joints, there has been little to arouse the interest of any but itinerant salesmen and piano bar singalong freaks. The birth of The Jazz Workshop out of the



Cardinal photo by Joseph Pavlat

remnants of the Dangle Lounge changes all that, and marks the resurgence here of the music clumsily called jazz and its unique attendant scene.

There has been, of course, Cecil Taylor and there is now, Bill Dixon, with their respective en-

sembles under the auspices of the university. But that is music aimed at concert hall crowds, much different from music which happens in the confines of a club holding less than 100 people.

Club jazz absorbs everyone present into the musical event. At highpoints, when the group's improvisation is pure and working, the mutual attention of the entire room is captured. A person entering from the outside must immediately be silent and listen.

A DISTURBANCE in the audience—a loud conversation—disrupts the music and changes its direction. Or, at moments of high funk, the room is alive with resonant "Yeah's"; the waitress shouts her approval as she passes the bandstand.

The Workshop's weekend group (Thursday through Sunday) is called "Giant" (at least sometimes) and is made up, basically, of four musicians whom, one is tempted to say, Madison doesn't deserve.

The alto-saxophonist and flute player, Charles Davis, former flautist for the Pharaoh Sanders group, is a central figure. He's a black cat with a full beard whose music comes of a slant corner of bee-bop and conjures some of the Dizzy Gillespie feeling—not style but feeling. Davis is in Madison working on a doctorate in African languages.

Ben Sidran, the pianist, organist and sometime singer, recently released his first single album on Capitol records after playing sideman on Steve Miller and Boz Scaggs albums. Though his record is rock with obvious jazz roots, he now plays jazz with the influence of his recent rock experience—and with excellent results.

THE BASSIST, Dennis Oliver, though he hasn't traveled as widely as other members of the group, is an extremely accomplished musician with a constantly surprising style. He often uses the bow on acoustic bass and toys constantly with weird discord and overtones. He shifts to electric bass for funkier things.

George Brown, who has just returned to the club part-time after a short absence, has played with Sonny Rollins, Roland Kirk, Pharaoh Sanders, and others of the heaviest musicians alive. He is a virtuoso whose playing can be compared with the best drummers in the country. Tim Davis, another veteran of the Steve Miller Band, alternates with Drown on drums and brings his funkier rock-style and singing voice to the group.

Monday through Wednesday, organist Mel Rhyne, another

(Continued on Page 23)

PIZZA-Italian Food

LOWENBRAU BEER
 LIGHT OR DARK
 ON DRAUGHT
 STUDENT ART
 HOT, CRISP PIZZA

Open Mon-Fri
 Sat
 Sun

11 a.m. - 1:30 a.m.
 5 p.m. - 1:30 a.m.
 4 p.m. - 1:30 a.m.



Portage

FEATURING:

Italian Food, Steaks, Cocktails and
 Imported Wines

- Lowenbrau
- Guinness Harp Lager
- Guinness Stout

Also: ALF & ALF
 (1/2 Stout and 1/2 Lager)

ALL ON DRAFT!

Atmosphere — Art Nouveau

Open Mon-Fri
 Sat
 Sun

11 a.m. - 1:30 a.m.
 5 p.m. - 1:30 a.m.
 4 p.m. - 1:30 a.m.

425 NORTH FRANCES

Quality College Research

Term papers written
 by professionals.

905 Univ. Ave.
 Rm. 414 255-3832

Hrs. 11 a.m. - 7 p.m.

10% DISCOUNT

on duplicate papers
 until Dec. 10 with
 this ad at

QUALITY COLLEGE
 RESEARCH

FROM HESSE TO MAO

BOOKS STILL POPULAR

By PAT SLATTERY
of the Fine Arts Staff

What do the Fabulous Furry Freak Brothers and Herman Hesse have in common? The answer is that they are both popping up in bookstores throughout Madison. From books on Zen Buddhism to gay liberation, students are continuing to read for enjoyment as well as knowledge.

In a poll taken by a journalism class last spring, the average student claimed to have read six books per month. Students could well be the only group today unhooked from the clutches of the television, which has become the opiate of many adults as well as younger children.

One of the major phenomena concerning reading habits has been the fantastic growth of paperback books. Book publishers after World War II saw the growth of a new market as ex-G.I.'s returned in droves to colleges. They foresaw a great resurgence in the reading and thus they began to cash in by producing small and inexpensive paperback books. Today, the paperback has grown to become the giant of the book industry.

Because of the paperback, the library has become less of a center for recreational reading. Three to four per cent of the books checked out last year at the Memorial Library were fictional novels. Only three of the ten copies of Tolstoy's 1,200 page classic, *War and Peace*, have been checked out since the semester began. The old classics in general seem to be losing ground.

BUSINESS IS BOOMING down the street however, according to Paul Askins, owner of Paul's Book Store. "Students have been buying more books than ever from me," said Askins with obvious relish.

Paul's is the type of place that an old paperback lover could get lost in for the rest of his life. Mountains of books tower over a browser as he squeezes through the cluttered aisles. A musty odor of yellow-paged knowledge hangs heavily in the shop. Almost every possible type of subject matter is handled from cover to cover. If you look hard enough, you'll find what you're looking for. Paul's got em all.

"They've been buying whatever I've had the most of," commented Askins on the types of books being sold. "However, I wouldn't say that the second-hand book business is indicative of the book business as a whole."

The Wisconsin Student Association (WSA) Store has also been doing well in the book business. Because only students buy from the cooperatively-run store, their book sales is an accurate barometer of what students are buying.

"**THERE'S A MOVEMENT** away from fiction and a growing interest in Eastern religions and the occult," observed Ron Larson, a co-manager of the book department. "We're not even stocking things like Hailey's or Michener's books anymore. Basically there seems to be a demand for escapist-type literature."

Larson cited Kurt Vonnegut and Richard Brautigan as the two fiction writers that have the most support among college students. Vonnegut's works have the most prestigious position in the store, as six of his books are displayed in the best-selling rack.

The newest rage at the WSA store has been comic books, which are selling like hot bagels on a Saturday morning. "We can't get enough of them down here," Larson noted. "They sell as quickly as we can get them on the rack."

TRENDS ARE HIGHLY noticeable at the WSA. Ecology books, which used to ring in some folding green, are now just about unsellable. The big political binges have been books on China. Mao-Tse-Tung has his own rack of little red books at the store. For only two dollars, a bargain hunter can also purchase a Chairman Mao hat—direct from the People's Republic—to wear while thinking proletarian thought.

Not to be outdone, WSA has a small section for pornography lovers. "We had a controversy about selling them," stated Larson. "Some people in the co-op thought that we shouldn't sell them. Yet they've been doing rather well as far as sales go." The pornography section includes selected works from the Grove Press, among them "Buys Bodies" by Ed Martin, one of the founding fathers of the Olympian School of Erotic Humor (OSEH).

Down the street a couple of blocks at Pic-a-Book, paperbacks are also doing well. "I'd say 99 per cent of the books we sell are paperbacks," said owner Herbert Wiener. Wiener thought that for the past six or seven years, students have been buying and reading more books. However, he felt that business has been leveling off the past six months, which he blamed on the deflated economy.

"You'll find that when a trend is in the limelight, everybody will jump on the bandwagon and buy a book on it," noted Wiener. "I think the biggest selling author in my store during the past two months has been Herman Hesse. In a couple of months it will be somebody else. The market keeps changing."

BESIDES SELLING BOOKS, Wiener is also ready to espouse his philosophy on life to any willing student. He denounced the women's lib group that tried to trash his store last spring. They were protesting a portion of his stock that they claimed slurs womanhood.

"Students should be the last people to walk into a bookstore and criticize what is on the shelves," maintained Wiener. "Books are for the entertainment of the individual. Whatever happened to their philosophy of live and let live? It's only that way if you agree with their ideas."

FREE LEATHERWORKING WORKSHOP

begins thursday, dec. 9

7:30 p.m.

at

union south

sign up at union south main desk
for more information call union south
263-2600

PHILIPS IMPORTS

ON SALE **3⁹⁹** PER DISC
The Entire Catalog

FEATURING THE RECORDINGS OF

HENRYK SZERYNG



PAGANINI: VIOLIN CONCERTO NO. 3

Henryk Szeryng; London Sym. Orchestra/Alexander Gibson.

6500.175



BEETHOVEN: TRIPLE CONCERTO

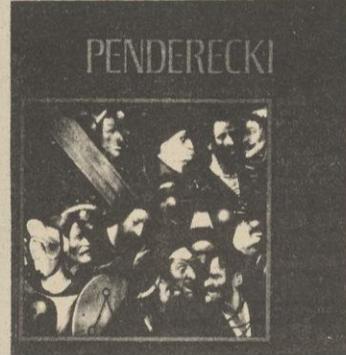
Henryk Szeryng; Janos Starker; Claudio Arrau; New Philharmonia Orchestra/Eliel Inbal.

6500.129

OTHER SZERYNG RECORDINGS ON PHILIPS

BARTOK - CONCERTO #2/RHAPSODY #1
MOZART - SONATAS K. 454 and K. 481
BRAHMS - DOUBLE CONCERTO w/JANOS STARKER
VIVALDI - THE FOUR SEASONS

RECENT RELEASES OF OTHER GREAT ARTISTS ON PHILIPS



PENDERECKI: ST. LUKE PASSION

Cracow Philharmonia Boys Chorus, Mixed Chorus & Orchestra/Henryk Czyz; Warsaw National Philharmonic/Rowicki.

802.771/72

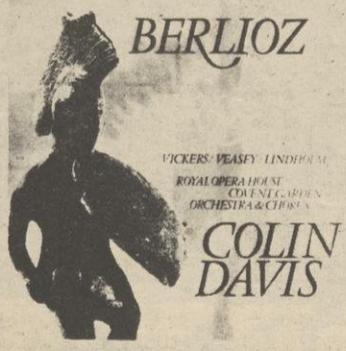


PIERRE MONTEUX

Ravel: Bolero; La Valse; Ma Mere l'Oye (Complete Ballet)

London Symphony Orchestra/Pierre Monteux.

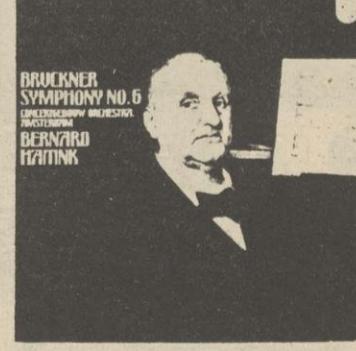
835.258



BERLIOZ: LES TROYENS - HIGHLIGHTS

Vickers, Veasey, Lindholm; Chorus and Orchestra of the Royal Opera House, Covent Garden/Colin Davis.

6500.161



BRUCKNER: SYMPHONY NO. 6

Concertgebouw Orchestra of Amsterdam/Bernard Haitink.

6500.164

discount records
658 STATE STREET



S
M
O
R
G
A
S
B
E
E
R

ALL THE BEER
YOU CAN DRINK
ALL NIGHT
For \$1.00
INCLUDES ADMISSION
WED. & THURS.

WED. - TODAY'S
TOMORROW

Thurs. - HORSE
MASTER

FRI. NIGHT -
FREE BEER
7-8:30 PM
HORSE MASTER

AT
SNOOPY'S
103 N. Park

Raising Kane:

THE CITIZEN KANE BOOK: RAISING KANE by Pauline Kael and The Shooting Script by Herman J. Mankiewicz and Orson Welles. Little, Brown and Company, \$15. Illustrated.

Pauline Kael is one of the nation's best-known film critics. Her three collections of criticism (*I Lost It At The Movies*, *Going Steady*, and *Kiss Kiss Bang Bang*) have attracted attention because of their vivid, often poisonously style and Kael's forceful but sometimes muddled opinions.

In the past, Kael has proven herself to be a sharp-eyed estimator of classic Hollywood films of the '30's and '40's. Earlier this year, in the *New Yorker*, she took on the big daddy of all '40's films, Orson Welles' *Citizen Kane*, in a two-part article entitled *Raising Kane*. This lengthy article serves as the introduction to the published shooting script and cutting continuity (the final breakdown and dialogue of scenes as shot) in *The Citizen Kane Book*.

Kael grabs the current critical establishment by the throat and shakes it in *Raising Kane*. The major bone she picks is with the auteur school of film criticism, led in this country by Andrew Sarris of *New York's Village Voice*.

SARRIS AND other auteurists maintain that a film is an intrinsic part of a director's whole "works," as a novel and to his "works." The director is seen in this theory as the major creative ringmaster who holds the whole circus together.

Kael has never been exactly friendly to the auteurists: her first collection included a scathing essay attacking the basis of auteur criticism. She bites into the theorists again in *Raising Kane*, but the old carving knife is somewhat sharper this time. She disembowels the sacredest of cows: the commonly-held belief

that Welles
According
work of one
Raising Kan
the men wh
scriptwriter
Toland.

IF ONE b
responsible
heavy-boozing
of the town
didn't care
typewriter. I
Davies, the
newspaper m
Foster Kane

Kael main
Hearst's life
jected into th
the scene in v
panning Mrs
reporter's life
Leland a st

Kael also
tributed to
Mankiewicz
which Kane
house track
Welles shot

THE AR
somewhat at

BOOK REVIEWS

By CHRIS MORRIS

Going Home

FEEL LIKE GOING HOME: PORTRAITS IN BLUES AND ROCK 'N' ROLL
by Peter Guralnick. 222 pp., illustrated. Outerbridge and Dienstfrey.

Peter Guralnick is a specialist in blues whose record notes and interviews have appeared prominently in *Rolling Stone*. *Feel Like Going Home* is a collection of some pieces which originally appeared in that magazine. The book is one of almost uniform high quality; its lengthy articles give some unusual insights into the often depressing lives of American popular-form musicians.

The book begins with two impressionistic pieces which are of less worth to the reader than others. The first, a personal account of rock 'n' roll, pales before histories like Charlie Gillett's *The Sound of the City*. The second, a summary of blues dealing with such seminal country blues figures as Charley Patton, Son House and Robert Johnson, only scratches the surface; Guralnick himself refers the reader to Paul Oliver's *The Story of the Blues*, the most comprehensive work on the subject available so far.

WITH HIS PIECE on Muddy Waters, Guralnick hits his stride. He presents a masterful image of the archetypal Chicago bluesman, framing his story with a picture of Muddy's South Side home. The history of Muddy's epoch-making original band, which featured harmonica wizard Little Walter Jacobs, masterful second guitarist Jimmy Rogers, and the lord of blues piano Otis Spann, is detailed. A wonderfully full portrait of the old master is achieved.

Urban bluesman Johnny Shines is described in the next chapter in counterpoint to the depiction of Muddy. Shines, a friend of the great Robert Johnson and a greatly talented bottleneck slide guitarist, is one of the Mississippi immigrants who didn't make it in the Windy City blues market. Free from bitterness, he offers some enlightening details about his life on the road with Johnson and his tough times in Chicago. There is also a short but sharp snapshot of the intense harmonica player Shakey Walter Horton.

The country blues artists Skip James and Robert Pete Williams are interviewed in two separate articles. James, an acknowledged Delta master who was rediscovered during a blues boom in the sixties, comes through as a fierce soul proud of his great talents. Williams, a convicted murderer who made his name with field recordings cut at an Angola, Mississippi prison farm, is depicted as a gentle, lonely man possessed of an almost feminine sensibility and sensitivity.

The monstrous talents of bluesman Howlin' Wolf are given a chapter of their own. Wolf the man is seen so sharply he is almost manifested in the flesh. His suspicions, his unusual love-hate relationship with his guitarist and "adopted son" Hubert Sumlin and his potent yet preposterous performance style are delineated with a few quick strokes of the pen.

THE ERRATIC CAREERS of rockabilly pianist Jerry Lee Lewis and jazz country artist Charlie Rich are chronicled in two sad chapters. Lewis' thriving rock 'n' roll career, as most remember, was cut short when he married his thirteen-year-old third cousin. Only lately has he made a comeback, this time on the country and western charts. Rich, whose "Lonely Weekends" was a smash which failed to produce any excitement about the artist later, is seen as one of the music business' losers, condemned to playing dingy cocktail bars into eternity. These are twin portraits of men hurt and crippled by the music industry's caprices.

Finally, there are individual treatments of the two small record labels which changed the beat of American popular music: Sam Phillips' Sun Records in Memphis and Phil and Leonard Chess' Chess Records in Chicago.

According to Guralnick, Phillips was the often unwilling discoverer of the men who formed the amalgam of black rhythm and blues and white country that would later be known as "rock 'n' roll." Presley, Lewis, Perkins, and Cash all stumbled into Phillips' arms, later to zoom to national fame. The Chess brothers' operation, which brought the major urban bluesmen (Muddy, Wolf, Spann, Little Walter) and the black rockers (Chuck Berry, Bo Diddley) into the public eye, is shown to be a combination of an instinctive eye for good talent and hard-nosed Judeo-Christian business know-how. In a melancholy yet interesting postscript to the Chess story, Guralnick outlines the absorption of the once-tiny label into the massive GRP Corporation.

Feel Like Going Home offers consistently enthralling anecdotal sketches of the singers and entrepreneurs who have added immeasurably to the American musical heritage.



Cardinal photo by Joseph Pavlat

TO DRAMATIZE the problem encountered by Madison's handicapped, members of the Wisconsin Rehabilitation Association, aided by Legislator Wanner and local government representatives wheeled themselves across the Square Tuesday afternoon in support of Bill 848.

Art, theater groups support Metro plan

By LINDA MAIMAN
and GENE WELLS
of the Cardinal Staff

At a public hearing before the city council Tuesday night, representatives of Madison's Art Center and the Madison Theater Guild went on record urging development of the Metro Square Plan for a downtown cultural center.

Only three persons had spoken as The Cardinal went to press while 26 others remained. Since it was decided that proponents would speak first, no opposition had been heard by deadline time.

The hearings were part of the controversy between the Metro Square and Monona Basin (Law Park) plans for the Civic Center. Alderman Eugene Parks of the 5th ward has proposed a third alternative: no center at all.

ANOTHER SET of plans for a Madison Civic Center were circulated Tuesday night. Capitol Square North, as it is called, would extend from State Street to Hamilton Street

and from Mifflin Street to Dayton Street. The proposal would include the Art Center, Community Center, two theaters, a motel convention center, and an office building. It would be built around the existing stores.

The plans were constructed by architect Kenton Peters. It has not been formally proposed, but one observer speculated that "he is waiting for a deadlock between Metro Square and Monona Basin."

During the hearings John Shaw, speaking for the Madison Art Center, stated that their present facility is "pretty good" but the center "could do better in a more modern facility designed especially for our needs." The Art Center would have facilities in Metro Square.

SHAW ALSO asserted that Metro Square would enhance the surrounding neighborhood: "Where you have a good Art Center you have a good neighborhood."

Alderman Paul Soglin, 8th ward, asked "Do you mean a good neighborhood or a

more expensive neighborhood?" Shaw did not answer.

Aside from the city's initial contribution of a building, the Art Center has been financially independent. It received most of its contributions from private citizens and endowment funds.

According to Mrs. Ray Ragatz, also representing the Art Center, "There is no doubt that the city wants it (Metro Square) otherwise we would not have an active private group supporting it."

SHE CALLED the proposal "one of the healthiest ways to revive the Center of Madison and all of Madison."

Alderman Parks asked if she had considered asking the University for facilities. He was concerned with a duplication of resources.

Ragatz said the idea had been considered, but the University is not the community and its art centers do not share the same program direction.

Jack Kammer, president of the Madison

Theater Guild, said a Civic Center was vital to the very existence of the Guild, which is meeting increasing difficulty in securing places to perform. Madison high schools presently provide the Guild with its stages. However, because of their own difficulties the schools have made it known that they will no longer be able to do this.

ALTHOUGH DAVE HELLER and Mike Gelfan of the Madison Tenants Union had not been recognized to speak at deadline time, they told the Cardinal that they were skeptical of Metro Square's value for the student community.

They said the neighborhood would be destroyed as a residential area because property values would rise "ridiculously high." Students would be pushed out of the area because they would no longer be able to afford it.

In questioning speakers, Alderman Soglin stressed several times that the Metro Square Plan would contribute to deterioration of the Mifflin neighborhood.

Pharmacy committee divided on proposed University plan

By DIANE DUSTON
of the Cardinal Staff

The continuing rivalry of the Wisconsin Student Association (WSA) community pharmacy vs. the University Health Service pharmacy will surface again as the student-faculty committee on health care meets today for a final vote on the University pharmacy plan.

The advisory committee, comprised of four students and five administrators and faculty members, is closely divided on the issue as some members are reluctant to yield to the WSA pharmacy which will be outside regent control. An informal decision to reject a merged pharmacy proposed by WSA as an alternative has already been made.

Although simply advisory, with no real power over the final University decision, the committee's recommendation can have major influence, claims

student committee member Peter Jacoby.

"IT WOULD LOOK pretty silly for the University to go ahead with its pharmacy if the committee says it shouldn't," explained Jacoby, who favors the WSA plan over the Health Service's and says he will vote against the University's proposal.

Tim Higgins, WSA president, sees the University pharmacy plans as greatly inferior to WSA's. It is rumored that even Chancellor Young favors the WSA proposal.

Dr. Steve Babcock of the University Health Service says he thinks the two pharmacies can successfully coexist, with each filling different needs. The sore point, he notices, is that the University pharmacy may take prescription-filling business away from the WSA project.

IN A COMPARISON of the two plans, the WSA has listed ways in which they claim their pharmacy ranks superior to the Health

Service's. The comparison is based on proposals submitted by both groups.

The WSA pharmacy will honor all prescriptions; the University pharmacy only those from the University doctors. The WSA pharmacy will offer a full line of nonprescription goods, less limited than those proposed by the University plan.

The University project will be for students controlled by non-students. Not so for the WSA pharmacy, says the WSA statement. WSA sees low prices as a major concern as claims that a competing enterprise will mean fewer sales in both places, and therefore, higher prices.

The WSA pharmacy plans on longer hours than the University pharmacy. A greater experience for pharmacy students will be provided by WSA, states the organization, which plans jobs in both retail and clinical pharmacy work.

Undergrads investigate their education options

Hearings on undergraduate education continued Tuesday, with discussion focused on measures that might be taken to broaden the options available to undergrads working for a degree.

A motion to "determine a specific program for implementing changes at the Wednesday hearing," passed easily, and was followed by a series of tactical suggestions that ranged from "lobbying for a minimum-hour" in law for University professors to demanding all A's from professors, in order to make grades worthless."

One student, Terry Maid, suggested forming a "clearinghouse" of classes. "I'll take someone else's language class, if they take science classes for me," he said. "On a mass scale we will be able to get away with it, and everyone will be able to see the absurdity of requirements."

ABOUT 55 PERSONS attended the hearing, including some faculty members.

Lack of flexibility in course structure, degree requirements, grading, and what one student called, "lazy faculty members who spend their time away from their students," were basic complaints of undergrads at the hearing.

It was the second of three hearings scheduled by WSA, the TAA and United Faculty. The third, at which it is expected that work projects and reform programs will be set up, will be at 8 p.m. today, in 2650 Humanities.

B.S.O.C.* is coming!

WIN \$100-

McDonald's Grand Opening CELEBRATION

1405 University Ave.

Friday, December 10th - 6 PM



And while your mind is on scissors, cut out this coupon and bring it along to the new McDonald's store. It's good for a FREE BIG MAC or QUARTER POUND HAMBURGER when you buy Big Fries and a large drink. That's a value worth up to \$1.10, for only 55¢.

FREE BIG MAC or $\frac{1}{4}$ POUND HAMBURGER when you buy Big Fries and a large drink. Up to \$1.10 value only 55¢

Limit, one Big Mac or Quarter Pound Hamburger per customer with this coupon. Good only at McDonald's, 1405 University Avenue, Madison, Wisconsin. Offer expires December 18th, 1971

1405 University Ave.

get cutting.



C128

There'll be fun and frolic for all as the customer who brings in the Biggest Scissors On Campus* WINS \$100.00 at the McDonald's Grand Opening Celebration. Start making your big scissors now. The bigger the better. Scissors may be entered at the new McDonald's store, 1405 University Avenue, any time between now and 5 PM, Friday, December 10th. Winner will be announced at 6 PM, Friday, December 10th. Winner must be present at this announcement, and must be able to cut the Grand Opening ribbon with his or her Big Scissors to win the \$100. Judging will be based exclusively on length of scissors. Decision of the judges is final.



Screen Gems

By JOHN MONTGOMERY

Dec. 8—Accattone! (1961)—The first film by Italian director Pier Paolo Pasolini (The Gospel According to St. Matthew, Theorem) presents an impassioned, moving view of the "borgate", the slum-suburbs of Rome where Pasolini himself once lived, and one man who lives there. The man, Accattone, a nickname meaning "beggar" or "scrounger", tries to attain independence and self-respect in an atmosphere that permits neither. He becomes a thief, a pimp, and a beggar but always remains on the outside, even his love for a woman and his attempt at honest work are doomed to failure.

Many remarkable things stand out in this film: Pasolini's probing, powerful direction, the use of Bach's music to underscore the mood, and the extraordinary performance by non-professional Franco Citti. But this film's greatest moments come with Pasolini's intense and compassionate view of the characters. One of the most important films of the Sixties and the only showing in Madison in the past few years. Union Play Circle, 2, 4, 7, and 9 p.m.

Dec. 8—The Earrings of Madam de... (1953)—Director Max Ophuls has transferred Louis de Vilmoin's austere novella into his own extraordinarily romantic vision so that the world he has created seems to be so incredibly superficial that love and its loss could not be taken seriously. The critics have done just that and until recently have completely ignored Ophuls' work.

In fact, the very beauty of this film—a perfect integration of a highly personal, romantic vision and a unique, masterly style—is often used as a criticism of it. Some claim that Ophuls' love of gowns, and chandeliers—as well as his love of sensuous camera work—are signs of his shallowness. But just as Kurosawa's films, based solely on action, are able to reach unpredictable heights of subtlety and complexity, so, too, are Ophuls' films, with all their rarified romantic atmospheres, love of elegance and swirling, and darting camera work.

Excellent performances are given here by Danielle Darrieux and Charles Boyer in the leads and for those who know Vittorio De Sica "only" as one of the great directors in film history, here is a chance to see why he is also one of the highest salaried film actors in the late Forties. Green Lantern, 604 University Ave., 8 and 10 a.m. Also Thursday.

Dec. 8—Who's Afraid of Virginia Woolf? (1967)—The major revelation of Albee's play, indeed the key to the movement of the dramatic action, is the emergence of henpecked, belittled George as the true character of strength in the Martha-George marriage. (Yes, Albee is a chauvinist). But in Mike Nichols' screen version, even from the beginning, there is little doubt that Richard Burton's George is clearly superior to loud-mouthed, boorish, but essentially empty Elizabeth Taylor's Martha. Liz misses both Martha's earthy wit and intelligence, acting not much better than in Butterfield 8, but with better lines. Nichols stays inside for the most part, but when he tries to be "cinematic" by moving outdoors, the results are disastrous. Albee's play is too good not to assure at least a partially successful film, which this one is, but, as they say, you should have seen it on Broadway. There it was really great! B-10 Commerce, 8 and 10 p.m.

Dec. 8—Last Year at Marienbad (1961)—Let's get one thing straight right off, either you will think this film is one of the great works of art of the Sixties or you will be bored to death. The only absolute thing about this film is that more words have been written (wasted?) on it than almost any

(continued on page 12)

Announcing the release of Ben Sidran's first album which marks the publication of his first book

Ben has been largely a background personality for most of his career. He's worked with a lot of fine artists like the Rolling Stones, Eric Clapton, and Jesse Davis. And he's made significant contributions as a songwriter and piano player to several Steve Miller albums.

Now he has a book called Black Talk, about black music as an alternative to literacy. It's a new way of appreciating black music and a revolutionary way of looking at the black culture in this country.

And he has an album called Feel Your Groove, which is what his music is all about. "He has applied his jazz roots to rock and roll, and the result is amazing . . . I put Ben in amongst the few [musicians], of all that I've worked with, that I do respect." — from the liner notes by Glyn Johns.

Ben Sidran/singer-songwriter, piano player-book writer.



\$3.49 — record alone

\$8.98 — book & record together

Feel Your Groove



658 STATE ST.

discount records inc.



LONG PLAYING RECORDS AT A SAVING!

Screen Gems

(continued from page 11)

other film of the last decade.

For his second film, director Alain Resnais turned to the leading French exponent of the "new novel", Alain Robbe-Grillet, a writer whose ideal is "to constrict a purely mental space and time—those of dreams, perhaps, or of memory, those of any af-

fective life—without worrying too much about traditional relations of cause and effect..." Well, he certainly accomplished this goal since this film does present a study of timeliness of the mind's action: scenes are repeated, no characters are introduced, people meet or do they, and then...the end. But as much as this critic might hate to admit, this is one film anyone interested in movies must see at least once. B-102 Van Vleck 8 and 10 p.m.

The Daily Cardinal

"A Free Student Newspaper"

FOUNDED APRIL 4, 1892

Student newspaper at the University of Wisconsin, owned and controlled by the student body. Published Monday through Saturday mornings during the regular school session; Wed. & Fri. during summer session & Friday-end of summer session by the New Daily Cardinal corporation, 425 Henry Mall, Madison, Wisconsin 53706. Printed at the Journalism School typography laboratory.

Second-class postage paid at Madison, Wis. Please re-cycle.
Member Associated Press.

The Daily
Opinion and Co

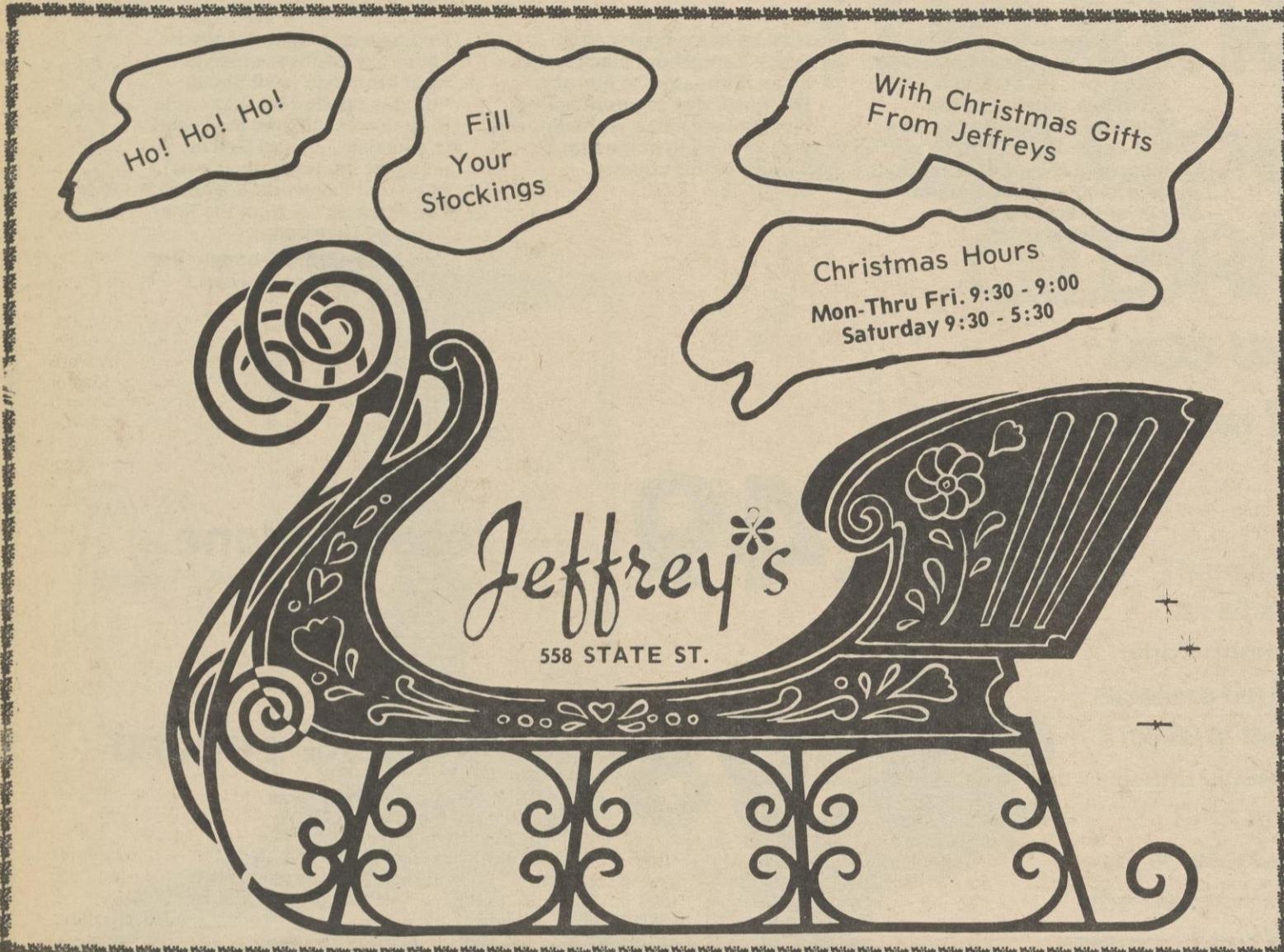
Pharma

In reviewing the two proposals for student pharmacies planned by WSA and the University Health Service the Cardinal finds the WSA plan superior in the services it will provide to the community, and we urge the student-faculty health care committee to recommend today that the Health Service abandon its plans and defer to the WSA project.

While the University pharmacy states it will honor only prescriptions from University doctors, the community pharmacy plans to accept all prescriptions. While the University pharmacy will be non-student controlled, the WSA will have a panel of students on its board of directors. While the University pharmacy will be open only during the hours of the Health Service, the WSA pharmacy will tailor its hours to the needs of the

Voter registr

It's more powerful than a library card. Able to pull mysterious levers a dog license could never touch. And it's cheap, efficient, harmless, practical, humane, and right on. In short, it's easy to register to vote. And you, yes you, can do it Wednesday or Thursday along with vast numbers of your ilk. For Wednesday



REMINDER: WE'RE STILL HAVING OUR SALE

Prices including frame from \$5

THE PERFECT GIFT

FOR CHRISTMAS:

AN ORIGINAL LITHOGRAPH

THE GALLERY

544 State Street

Wisconsin's Largest Collection of Contemporary Graphics

Daily Cardinal

Editorial Comment

Pharmacy

We rise to the support of the student initiated WSA project, not only because we seek it as superior, but also because it is an ambitious endeavor by the student community to fulfill its own need and provide a facility which will further the educational purposes of the University. Implementation of the University plan threatens the success of the WSA project and limits the credibility of University Health Service as a student interest facility. The successful sale of \$2500 worth of WSA pharmacy bonds indicates the community support for this project. We urge the health care committee to recognize this support when it makes its decision today. We also urge students to continue their contributions by purchasing bonds from the WSA office or store.

Registration

Students for McGovern will sponsor a registration march from Lakeshore dorms starting at 6:30 p.m. Thursday, the Daily Cardinal, the so-called Big Red One will sponsor its own affair starting at 5:30 p.m. at the Cardinal office proceeding to the fire station and returning to the Cardinal office for a pizza celebration. Staff and outsiders are invited.

Patent applied for.



the latest invention for 35mm film! KLIP-PACK®

Professional film container for 35 mm rolls. Clips to belt, straps or clothing. Lightproof, waterproof (floats), dustproof, unbreakable plastic! Molded, spring-tension pen-type clip (dotted line in illustration shows clip action). Hang ten on your belt and shoot all day! Order now with 10-day money-back guarantee.

clip and mail

Send me one Klip-Pack for \$0.75 postpaid.
 Send me two Klip-Packs for \$1.40 postpaid.
 Send me three Klip-Packs for \$2.00 postpaid.

Enclosed is \$_____ (Cash, check or money order).
 Sorry, no C.O.D.'s. Illinois residents add 5% sales tax.

Name _____

Street _____

City _____ Zip _____

KESSINGER CO.
 R. R. 2, S. Bunn St.,
 Bloomington, Illinois 61701

PP-1171

10¢ BEER 4 - 8 p.m.
MON. - FRI.
FREE BEER
FOR LADIES: 6 to 7 Fri.

FINE FOOD SERVED FROM
 HIGH NOON to HIGH MOON

THE STORE

11 a.m. to 1 a.m.

CORNER OF UNIV. & LAKE

LET THE ENGLISH DEPARTMENT CHOKE

The sordid details of the "crucifixion" of Elaine Reuben and Joel Roache are so blatantly nauseating that they might well be used as the liberal intellectual's substitute for the original version some rainy Good Friday. Of course, as Mr. Rideout points out, one can't be too careful where tenure is concerned. His contention that Roache may have had "lucky breaks" in the production of past articles was actually very kind. I'm surprised that he didn't suspect plagiarism or the obvious employment of Term Papers Unlimited. "There are some who burn out quickly afterward through laziness or intellectual paralysis." And, Mr. Rideout, there are some who don't. So, how do we judge the intellectual potential of a man? By the frequency of his use of the term "dig," of course. A term upon which many would choke. When I took a course from Mr. Roache he occasionally made use of other unusual terms—things like "chick" and "cat." Oddly enough, I understood him. Perhaps that was because I was a student and he was more interested in relating to students than he was in preventing members of the Executive Faculty Committee from choking.

Mr. Roache is correct. The war is over; "Elaine was the last of the crazies." I witnessed the slaughter of Siff; then Battaglia and Sullivan. Sullivan was probably one of the most brilliant men I have ever been fortunate enough to come in contact with. I don't think he even said "dig." Which only goes to show that if the Big Fat Committee is convinced that one lacks "originality and acuteness of mind" (which usually only suggests that the accused possesses too much of both) its

members will find something to choke on. Unfortunately, the English department appears to be choking itself to death.

Barbara Baker

ATTENTION ALL ANIMAL LOVERS:

Last week as I was passing through our mall I had the opportunity to witness a crime that should be made known. I saw a small dog, tied to a tree by a short rope, with a piece of paper flying around its neck with the following message: "My name is Macfurland, I need a home, Please take me with you." No food, no water, no identification or even a sign big enough to read. I find this type of action to be inhumane and cruel, and furthermore suggest to any dog owners or future dog owners there are more decent ways of finding your dog a good home, such as running a give away ad for a few days, or maybe the humane society but to leave a dog on the rope is a sad thing.

A dog's friend,

Ron Alleva

ENGLISH DEPARTMENT'S CONSTANT VIGIL

The English department has outdone itself this time. Not only has it reconfirmed its hard-earned and long-cherished reputation as one of the leading bodies of articulate discourse, but, with effortless grace and fluidity, it has unleashed (within the limits of professional decorum, of course) dazzling new approaches to the all-important question of professional evaluation. The reason why proper methods of evaluation are so important is that without them, there would be no protection against the insidious yet barely visible efforts to infiltrate the department and undermine its commitment to Higher Thought.

Today, just such an effort was made by Asst. Professor Joel Roache. Even though well

documented evidence of Prof. Roache's intentions were presented (he had frequently said "dig" in class and had consistently given unscrupulously high grades), Roache nevertheless convinced a good number of unwitting department members that he too was dedicated to preserving the World of the Mind. The still rational members, stupefied by their mislead colleagues' behavior, all knew that something decisive had to be done. Almost immediately, Professor Phillip Herring interceded. Recognizing that there was no time for indecisive action or time-consuming pleasantries, Herring pulled out the only weapon that he knew could halt the impending disaster. He read a little-known review of Prof. Roache's book which attacked the book for being infused with an obscenity and stuffiness which were all too typical of academic writing. Even the previously mislead members were duly impressed then. It was one thing for a colleague to use hip language and give good grades. But writing like an academic was simply going too far. The noose had been tightened—the English department saved.

As the meeting adjourned, confused students who apparently were incapable of following the level of argumentation, were heard to speculate whether the condemning review of Roache's book for being too academic was read as a joke, or whether Prof. Herring, in reading it, had decided to abandon academic and join forces with the masses in struggle.

Bob Pollen

RESURGENCE AGAINST SURGE

Let me congratulate the Cardinal and the Press Brigade for their victory and for their courage in resisting that towering monolith of elitist control, the SURGE party. Justice finally caught up

with SURGE, who had the unparalleled audacity to claim that they were the representatives of the community. How can a party that holds nearly every office in student government, that runs virtually unopposed by any group, be called a democratic organization, the true representatives of community interest?

The irony is laughable.

And typical of such a group of insatiable questers after power, they were not satisfied just running SURGE, but cast their hungry eyes upon the *Cardinal* as well. That they might have destroyed the *Cardinal* by taking power away from the competent and truly concerned staff and giving it to a group of hack campus politicians did not bother SURGE. And with a straight face SURGE tried to legitimize their coup by claiming that these politicians in some magical way truly represented student interests and would enhance community control of the *Cardinal*. Even if this were SURGE's real purpose, the idea of community control through elected representatives, as Keith Davis noted in his editorial Wednesday, is a mythical and impractical concept.

Keep leading the resurgence against SURGE.

Andy Mankiewicz

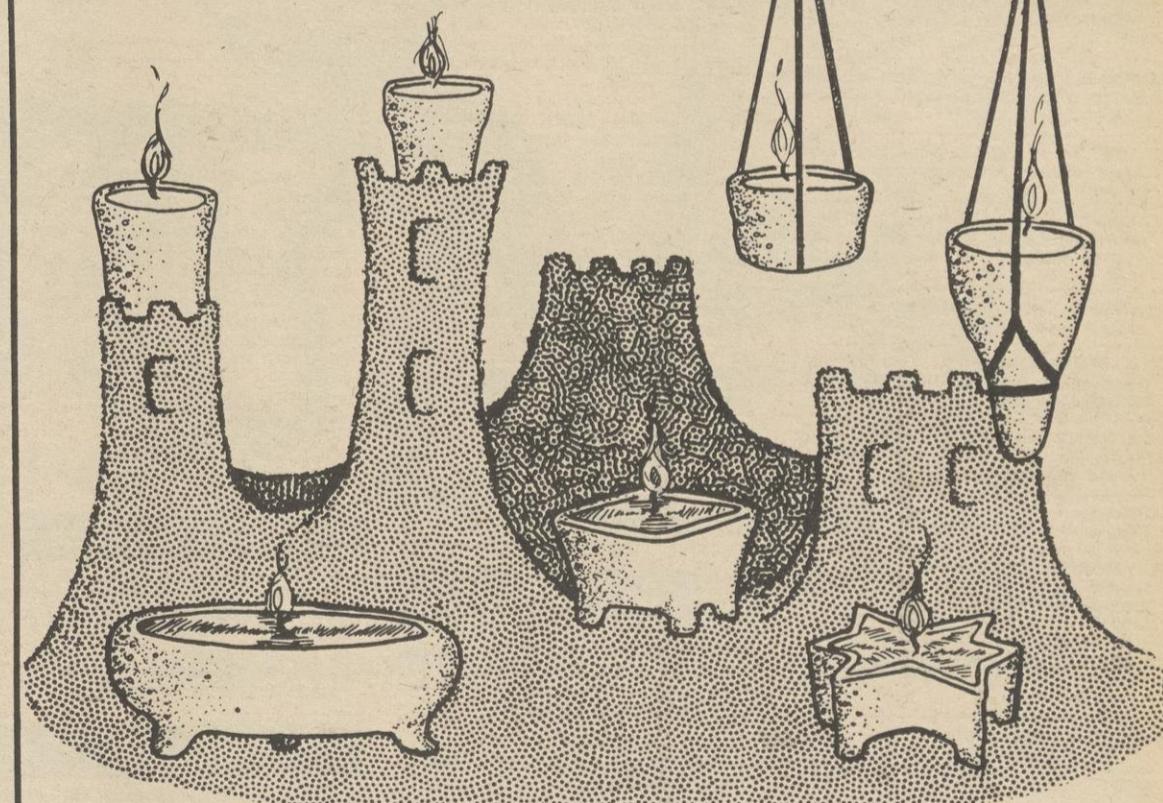
WHEN WILL WE GROW UP

I sometimes wonder when we will be grown-ups. This evening my roommate called Radio Free Madison in order to request Dylan's new single, "George Jackson." The DJ told him that he cannot play the song because the word "shit" is in it. My roommate said, "Aw f-k," and the DJ said, "That's what I say."

The problem seems to be so childish to me, it sometimes makes me wonder, "Is Radio Free Madison really free?"

Joseph Ojalvo

SAND CANDLES



SAND CAST CANDLES

Rainbow tallow and multi-wick'd in a myriad of shapes and sizes.
 found only at

THE UNGENERAL STORE

The House of Uncommon Clothing

Behind the
Brathaus

438 N. Frances St.

The Daily Cardinal Action Ads

PAD ADS

CAMPUS ROBIN APTS. 1315 Spring St. Sublet roomy 2 bedroom apt. 16 ft. closets, large livingroom, 10 x 20. Kitchen, 4-\$72.50. 3-\$90.00 per person. Stop by and look or call 271-9516. — 6xx

SUBLET apart., Dec. 18 June 15 \$200 all utilities included, share with one other, call 251-8717 Kim, if not there 262-5493. — 6x15

APARTMENTS for rent 509 State Street. 251-7524. — 7x16

HELP! 1 girl needed to sublet own room near campus. \$75 mo. call 257-4943. — 6x15

NEEDED: second semester: two bedroom apartment on campus 255-2501. — 3x10

MALE to share house own room \$65, close to campus 231-2069 evenings. — 6x15

1-2 GIRLS to share 1/2 modern 2 bedroom lake apt. 256-2509. — 6x15

ONE PERSON wanted to share farmhouse near Mt. Horeb with two others. Call after 6 p.m. Steve 437-8778. — 6x15

WOMEN singles, doubles kitchen privileges 505 Conklin Place 255-8216, 222-2724. — 10x6

U.W. HOSP. AREA need one woman to share 3 bdr. apt. 256-4634. — 9x5

SAXONY APARTMENTS 305 N. Frances Street

Limited number of negotiable sub-lets available immediately. Also limited number of singles and 1 bedrooms for second sem.

indoor swimming pool

Act now for choice floor locations
Call 257-4283

FURNISHED carpeted rooms, 255-3750; with/without baths; \$60.00 single; \$80.00 doubles. — 2x14

SUBLET 2 bedrooms in house. Nicely furnished, \$75 mo. including utilities. Pat 251-9137. — 3x14

SUBLET bargain 2 bdrm. crib South Side with reduction in rent no security deposit asked. Call 256-6313 after ten. — 6x9

MALE GRAD own bedroom 2 bdrm. furnished apartment 62.50 mo. Available second semester earlier if needed. 18th and University 233-4425. — 6x9

LAKESIDE HOUSE share quiet spacious wind trees, need car. 873-5148. — 10x15

APARTMENT one bedroom, kitchen bath, air conditioning pool parking modern near Chem. Call 255-4361. — 6x9

FEMALE to sublet, large apt. friendly people, quiet neighborhood, fireplace \$64 per month 238-6191. — 6x9

SPACE AVAILABLE for girl kit-chennette suite. Price negotiable. Suzy 257-6463. — 6x9

VACANCY rm/bd male students. Rust-Schreiner Co-Op, 115-123 No. Orchard St., or phone: Mrs. Norsette, 262-3060. — 6x9

WANTED: People to live on Farm Mt. Horeb area 437-5808. — 6x9

ONE BEDROOM APT. \$130 522 W. Washington. Sublet until Sept. 1. Call 262-0982, 256-8856. — 6x10

FOR RENT single room in nice, big house. For information call 256-1791. Second semester. — 3x8

SUBLET: girl to share with two, Monroe St., \$75, 231-2807. — 6x10

111 NORTH ORCHARD sublet for spring semester 1/2 room, shared kitchen, men only. 251-6747 Gary. — 6x10

LARGE CONVENIENT single men over 21 238-2434, 274-0114, 255-4938 campus. — 3x8

SUBLET immediately, single room female, 3 blocks from Bascom \$52.75 month, 433 W. Gilman 251-7381 or 257-0878. — 3x8

WANTED: apartment in Bassett Street area, semester sublet. Call 251-0309. — 6x10

ROOMS for men and women in Co-ed Co-op. Available now and 2nd semester. 255-4655. — 6x10

SUBLET APARTMENT: Girls two bedrooms in three bedroom apartment \$67 less corner Gorham-Henry 256-0903. — 6x9

GIRL to share apt/other. Own room, State Street 251-9235. — 6x13

SECOND SEMESTER two bedroom apartment, backyard, pets, parking, \$130 including utilities call until 1 a.m. 256-4979. — 6x13

SUBLEASE for 2 occupants 110 N. Bassett well furnished 2 bedroom apartment \$57.50 per tenant including all utilities heat, hot water, lights. Call 255-4197. — 6x13

PAD ADS

GIRL NEEDED to share 2-bedroom apt. with 2. Close to campus only \$53 per month. Available 2nd semester call 238-7852. — 6x13

2 GIRLS needed to share apt. \$55 a mon. plus utilities, 520 W. Mifflin 255-1240. — 6x14

SECOND SEMESTER SUBLET apt. for 3 or 4, State St. area fully furnished, carpeted, air cond. reasonable. 255-9691. — 6x14

ONE OR TWO girls to sublet 150 W. Gorham 262-5065. — 10x4

APARTMENT second semester sublet for two great location. Jim 256-4692. — 4x10

BEDROOM in large apartment kitchen and free parking. Corner Bassett-Johnson. \$60 month. 257-4238. — 4x10

3 BEDROOM APT. Vilas Park area porch, backyard, attic storage available now for women. 256-6468. — 3x9

GIRL NEEDED to share double. Private bath; kitchen \$70.00/month call Greta 255-9143. — 6x14

SUBLET one bedroom apartment for 2-3 for second semester and summer; modern hi-rise with carpeting and air-conditioning 170/mo. Call 255-7930. — 4x10

FURNISHED efficiencies carpeted air condition. Parking 2 blocks from campus available now or Jan & Feb. 1st call 221-0758. — 10x4

MUST SUBLET room. Private bath refrigerator, Kent Hall 616 N. Carroll room 503. No phone. — 6x14

SUBLET one or two people campus area available now. Call 256-2715 after 5:00. — 6x14

ONE OR TWO to fill up house. Woods in back, good basement couple or woman. \$45. 233-0347, 3 miles West. — 3x9

FOR SALE

RELAX, take a break try Action Billiards. — 3xx

IHC travelall 1960 \$150 Eric, after 5. 251-8836. — 10x9

ACOUSTIC GUITAR Gibson Southern Jumbo, \$160.00; call 262-6628. — 2x8

X-MAS TREES. Look for low prices on our sign at 2925 Univ. or 2146 Atwood. — 3x10

FOR SALE: Rembrandt etching, "Jan Utenbogaert, Arminian Preacher," Private. Call 815-543-9581. — 6x15

BRAND NEW Sheepskin coat only \$40 call 256-2975 after 6:00. — 6x15

DYNACO SCA-35 Stereo amplifier; call 251-5664. — 2x8

HOUSE TO BE TORN DOWN entire rooming house furnishings and building salvage for sale. Bunk beds, mattresses, chests, desks, bookcases, table and chairs, lamps, stoves and refrigerators. Oil steam furnace, gas water heater, water softener, toilets, sinks, cupboards, doors, fire door, electrical wiring, fuse box, storms, birdseye maple flooring, pipes, etched windows, woodwork. 2312929, 1924 Monroe St. 10 a.m. to 6 p.m. — 6x15

FOR SALE: Gibson classical guitar. Brand new \$200.00 call 257-7477. — 3x8

BUCKLE SKI BOOTS size 9 and bindings skates skates size 6 or 7. 231-2929, 1924 Monroe St. 10 a.m. to 6 p.m. — 3x8

1969 NINE piece Ludwig Drum set excellent condition. 262-9367. — 6x14

WHEELS FOR SALE

CAPRI 1972 choose from Several. Howard Kailin 271-1035. — 3x10

1963 PORSCHE, \$1200 266-4211 days. — 10x6

1966 VW. 12,000 miles on new engine. Best offer. 221-2511. — 6x15

'64 VW, loyal \$475 (neg.) must sell. Call Peter 238-0163 eve. — 10x8

'61 VAN Greenbair, Super condition, runs but not perfectly, \$229; 255-3750. — 2x14

1963 OLDS, Cutlass; best offer, eves, George 255-7860. — 2x8

ETC. & ETC.

OFF STREET parking \$6.00 mo. 10 blocks East. 257-3400 or 231-2929. — 3x8

THE COMMUNITY RAP CENTER, INC. If you have a problem and want to talk about it you can call 257-3522 or come to 923 Spring St. 8 p.m. to midnite. — 3xx

GOT A BEEF? Well, so do we. So what else is new at Submarine Village, 514 State St.? — 1x8

ETC. & ETC.

BLUE BUS Psychiatric Counseling TU/TH. 7-10 Fri. 4-7 Free! 262-5889. — 3xx

THINK POOL is for men only? Women free, couples 1/2 price Mon. & Thur. Action Billiards. — 3xx

WERE YOU AT Fire Station No. 1 last Wednesday? Call Eric Bolland 262-1081. — 3x8

ATTN: Skiers Xmas holiday at Sun Valley, Alta & Snowbird for details call Al. 233-6973. — 6x13

BUDDHIST meditation group forming. Practice Zazen T-Th-Su Rob 873-5148. — 2x10

HAND-MADE LEATHER, Silver, Candles, etc. custom orders taken at the Clover Leaf, 1722 Monroe. One block West of the stadium. — 4x17

POETRY WANTED for anthology. Include stampd. evn. Idlewid Press, 1807 E. Olympic, Los Angeles, Ca. 90021. — 25x2

SERVICES

THESES typing and papers typed in my home. Experienced. 244-1049. — 3xx

RUSH PASSPORT Photos. Taken by noon, ready at 3 p.m. four for \$5.00. Studio quality not a mug shot. Great for publicity, I.D. application, swaps. 9 to 5 Monday through Saturday. No appointment needed. 1517 Monroe St. (opposite Fieldhouse) Free Parking. — 3xx

DRIVING INSTRUCTIONS

85xFeb. 16

EXPERT TYPING, will correct spelling, fast service. 244-3831. — 3xx

ABORTION, CONTRACEPTION REFERRAL. ZPG, 262-5500 or 262-5502. — 3xx

DO YOU PLAY LOUSY POOL? Free instruction from 10-1 Mon., Thur. nite-guar. results. Action Billiards. — 3xx

EX. TYPING 231-2072. — 3xx

BEECHER'S STEREO & TV SERVICE. Components and tape recorders our specialty. Diamond needles \$3.95 for most phono's 649 Univ. Ave. 251-4771. — 3xx

WOMEN'S COUNSELING Services. Counseling & referral for birth control, abortion & voluntary sterilization. 255-9149. 10 a.m.-10 p.m. — 3xx

TYPING DONE in my home 251-2472. — 6x15

TRAVEL

CHRISTMAS IN ACAPULCO \$219.00. Air Fare and hotel. Air Fare separately \$149. UW students, staff, faculty, families eligible. Wisconsin Student Flights 238-3623 after 7 p.m. on weekdays, all day weekends. — 24xJan. 13

O'HARE/CHICAGO \$5.50 Campus loading Babcock Dr. and Ogg Hall Dec. 17. Reservations only. Browns State St. Greyhound Agency UW students, staff, faculty, families eligible. 255-7388 or 256-8733. — 7x10

CHRISTMAS IN Europe. Dec. 19-Jan. 2. Summer Flight Information. 263-3131 1-5 p.m. — 2x8

LOST & FOUND

LOST: girl's watch at Natatorium white face, white band Reward!! Call Ann at 257-9188. — 3x8

MEN'S GLASSES Univ. Ave. 11-29-71 233-7551 & leave name. — 3x8

WANTED

WARLOCK seeks witches for cult. Write Amon P.O. Box 3401 Madison. — 14x10

FIGURE MODELS NEEDED for high class magazine. Great pay, same day \$75-100. Will be in Madison area Dec. 10-20. Send photo and measurements to Bob Ellison, Fort Dearborn Station, PO Box 11192, Chicago, Ill. 60611 — 3xx

WANTED: Boxing and weight lifting equipment. 238

RIDE NEEDED

GEORGIA, TENN., Florida, Carolinas, Alabama 8th or after 256-8548. — 3x8
N.Y.C. OR N.J. for two around Dec. 15, please call 255-2372. — 3x8

NEED RIDE to Boston X-mas vacation share expenses-driving. 255-5718. — 3x8

RIDE NEEDED to NYC December 15 or 16 share driving/expenses. 256-8701. — 3x8

WILL PAY someone to drive 2 plus possessions to Gunnison, Colorado. 256-8795. — 3x8

TO LAFAYETTE, Ind. (Purdue Univ.) Dec. 9 or 10 call: 262-8479. — 3x8

NEED RIDE to NYC/Elizabeth, N.J. area. Share driving/expenses 262-8223. — 3x10

RIDE wanted to Richmond Va. near X-mas 849-4921 eves. — 3x10

NEED RIDE to Wash., D.C. X-Mas vac. Share driving/costs Mary 255-5511. — 3x10

RIDE WANTED: Lansing, Mich. Dec. 16 or 17 call 262-5007. Will share expenses. — 3x10

RIDE WANTED: to O'Hare 12-15-71 257-9890. — 3x10

BOSTON AREA can leave Dec. 15th share driving and expenses. — 3x10

TO DES MOINES, Iowa for Christmas vacation 257-5592. — 3x10

NYC or area X-Mas 12-20-21 or just return Alice 251-0666. — 3x10

RIDE NEEDED to California can leave Dec. 15-20 Peter 256-3995. — 3x10

PHILADELPHIA for two Dec. 16 share driving and expenses 257-9230, 256-5339. — 3x10

NYC Dec. 17-18 share expenses Terry 257-1970. — 3x10

SAN FRANCISCO. Can leave around Dec. 17 possible round trip? 256-5872. — 3x10

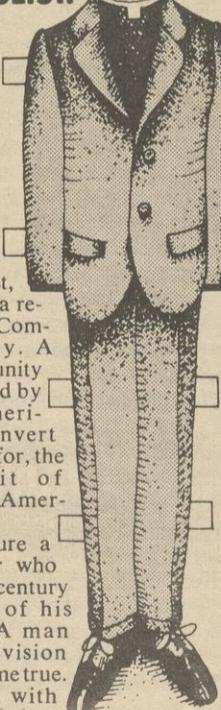
TONYC 12-23; from Phila or NYC 12-28-29 Renay 2-2611. — 3x10

U. OF I., Champaign-Urbana ride/hitching partner Kathie 262-7613. — 3x10

NEED RIDE for one to Alabama or Southern Tenn. Share expenses 255-1884. — 3x10

FOUND BLACK leotard corner of Brooks & Dayton 11-18-71 257-9890. — 3x10

PICTURE YOURSELF AS A PAULIST.



First, picture a religious Community. A Community founded by an American can convert in, and for, the benefit of North America.

Picture a founder who was a century ahead of his time. A man with a vision that came true. A man with a belief that a Community could be modern and flexible enough to meet the needs of the Church in every age as they arise. A Community that wouldn't lag behind the times on leaden feet. A Community that would communicate through the spoken and printed word and one that wouldn't be hampered by specific activities when new needs arise.

Next, picture the men in this new Community. They would be flexible. Each one would use his own individual talents in his own way and would be given the freedom to do so.

These are the Paulists. The modern religious Community. Keeping pace with the times. Concerned, Involved.

If you can picture yourself as a Paulist, why not write for more information to: Rev. Donald C. Campbell, C.S.P., Vocation Director, Room No. 400

Paulist Fathers.

415 West 59th Street
New York, N.Y. 10019

RIDE NEEDED

NEED RIDE to Peoria weekend of Dec. 10th. Share Exp. 262-5155. — 3x10

MONTANA-Missouri-Helena area, can leave Dec. 16. Mark 262-8715. — 3x8

SUNSHINE: Sunshine wanted. Need ride to Miami during X-mas. Rick: 262-9326. — 3x8

BOSTON AREA can leave Dec. 16th share driving, expenses. 255-8517. — 3x8

RIDE WANTED to Minneapolis leave Sat., Sun. 251-3821. — 3x8

NEW JERSEY around Christmas vacation will share expenses Carole 255-3649. — 3x8

TO SEATTLE for Christmas will pay for gas. Laurel 262-5487. — 3x8

RIDE WANTED; Vilas Ave. to campus for daily 8:50 class. Phone 257-8973. — 3x8

CONNECTICUT Dec. 16th will share expenses Linda 257-8984 after 9 p.m. — 3x8

RIDE TO PHILADELPHIA wanted for one or two Ira 262-4704. — 3x8

NEED RIDER to state of Washington leaving Sunday 255-6259. — 3x8

TO N.Y.C. Dec. 18 will share expenses. Call Sue 255-2798 (nite). — 2x9

RIDE NEEDED Phoenix, Arizona; Christmas vacation. Share expenses. Call Jane 251-8972. — 3x9

NEW JERSEY round trip will share expenses/driving Jack 257-3023. — 3x9

PARAPHERNALIA

FREE 2 long-haired Sylvester kittens 6 wks. old call 241-3116. — 3x10

FREE silver-gray Persian cat male. Call 255-3169. — 3x10

PARAPHERNALIA

ASTROLOGICAL ephemerides, 1930-40, '40-'50, '50-'60, '60-'70. \$3.00 each. 255-1884. — 3x10

TWO TICKETS December 12th Jimmy Shine. 256-9944 W302 Linda \$4.00. — 3x9

GREAT GREY kitten needs home call 255-3972. I'm allergic. — 3x9

PERSIAN KITTENS free 255-3677. — 3x9

FREE KITTENS. Litter trained 257-2322. — 3x8

BEAUTIFUL free kittens, going fast. Call 255-2087. — 3x8

PERSONALS

BASS GUITAR player would like to Jam. 255-3169. — 3x10

HELP WANTED

FIGURE MODELS needed for high class magazine. Great pay, same day. \$75.00-100.00. Will be in Madison area Dec. 10-20. Send photo and measurements to Bob Ellison, Fort Dearborn Station, P.O. Box 11192, Chicago, Illinois 60611. — 14x17

GRADUATES-research and write in your own field for money. Williams Publishing, P.O. Box 4222, Rockford, Ill. 61110. — 1x8

NEED WRITERS, REPORTERS. Help on environmental supplement. Non-paying call Margie 231-3365. Good experience and clips. — 6x15

JOBS ON SHIPS! Perfect summer job or career. Benefits include draft exemption, excellent pay, worldwide travel. Send \$2.00 for information. Seafax, Box 1239, Seattle, Washington 98111. — 6x14

HELP WANTED

WE NEED SOMEONE to take care of our 4 kitties for about 5 days over Christmas vacation. Will pay. 251-7505. — 7x16

PARKING

PARKING, Regent-Randall, \$9 mo. 238-7957. — 10x13

PARKING inside garage for X-mas vacation Madison Inn 257-4391. — 7x16

DICK'S TRICK

The Committee to Defend the Future Assassin of Richard M. Nixon will meet Thursday evening. See Today in the Union.

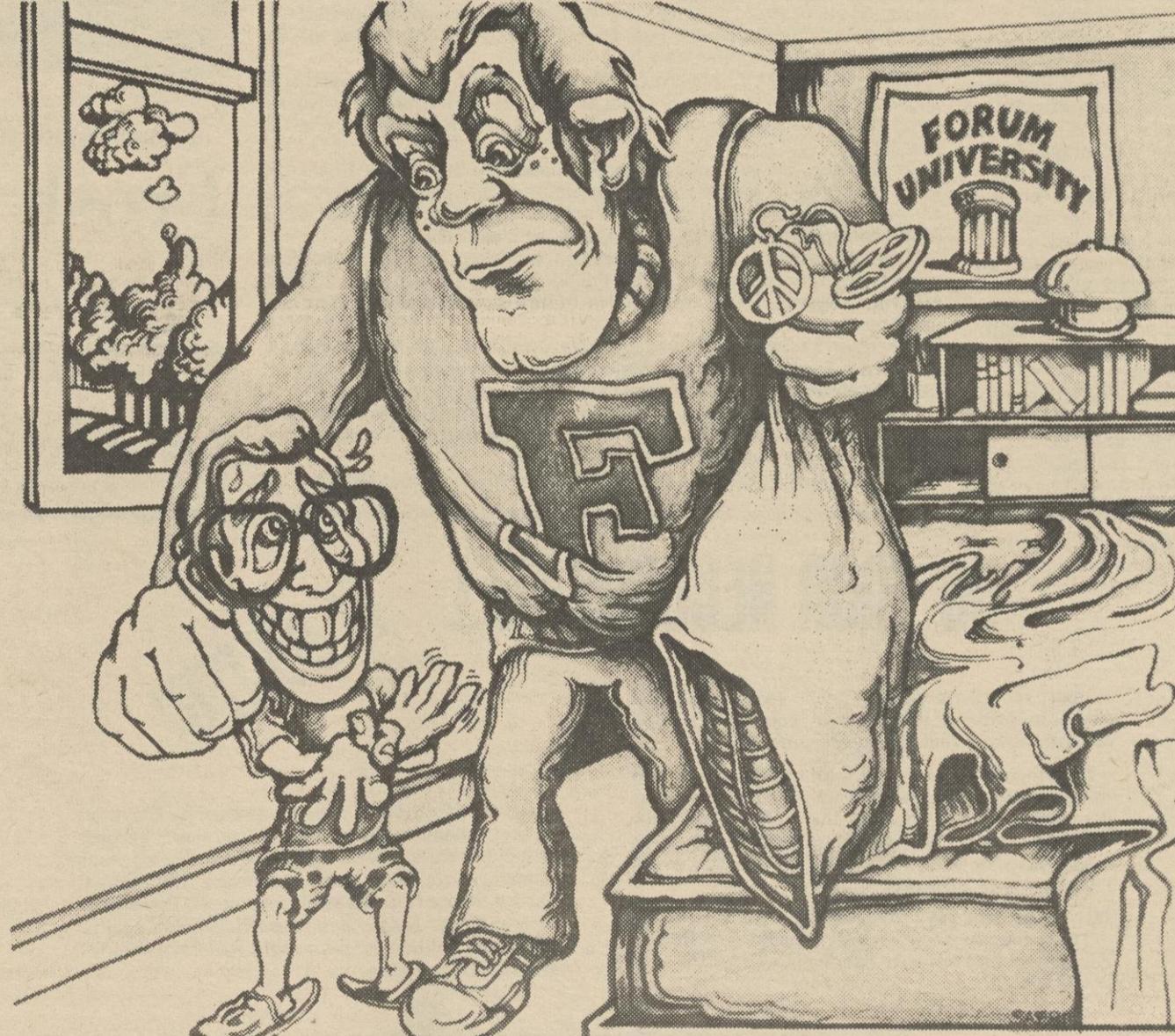
from the play by
EDWARD ALBEE

Elizabeth Taylor and Richard Burton

who's afraid of virginia woolf?

Tonite

B-10 Commerce 8:00 & 10:30 \$1



Has your roommate ever discovered his girlfriend's earrings under your pillow and believed your story about the Tooth Fairy?

No.
But have you ever tried Colt 45 Malt Liquor?

No.
Then I'd say we're even.



Colt 45 Malt Liquor. A completely unique experience.

© The National Brewing Co. of Balt., Md. at Balt., Md. Also Phoenix • Miami • Detroit

Badgers face DePauw

By BOB SCHWARTZ
Sports Staff

Wisconsin Basketball Coach John Powless gulped down a mouthful of soda in the locker room before heading out to basketball practice Tuesday afternoon.

Several hours earlier, Powless and his squad were aboard a Delta jet airliner, returning from a five trip to New Orleans in which they split two games.

It was the time, however, for Powless to turn his attention to DePauw University, the Badgers' opponent tonight at the Fieldhouse. Game time is 7:30 p.m.



John Powless

"DePAUW IS NOT big—but neither was Tulane," Powless said. "They like to run and have been averaging over 90 points a game. Of course, we'd like to run too, and take advantage of our height."

"Their coach, Elmer McCall, is considered one of the top ones around," Powless added.

McCall, whose team has compiled a 2-1 record against competition far removed from that of the Big Ten, spoke of his team's chances by telephone from Greencastle, Ind.

"I have part of a scouting report on Wisconsin and it doesn't tell me anything I didn't know before," he said. "We won't change our game too much. We just don't have time

to specially prepare for any one game.

"THIS WILL BE a big game for us, although Illinois Wesleyan was a real solid team. But we don't have a defeatist attitude about this game."

There are no skyscrapers on DePauw's squad. The tallest starter is 6-4 1/2 sophomore center Kyle Fort, who is third in team scoring with a 16.7 average.

DePauw's starting forwards will be 6-3 Gary Pittenger, the team's leading scorer thus far with a 24 point average, and 6-3 Rocky Bowers, who is averaging nearly 19 points a contest.

Completing the DePauw lineup will be guards John Chin, a 5-11 sophomore, and 5-7 senior Jay Frye.

"We're the smallest team in our own league," McCall said, "but our boys play together pretty well."

DePauw, which has beaten Wabash and Centre while losing to Illinois Wesleyan, is a member of the Indiana Collegiate Conference, a league that includes such schools as Evansville and Butler.

"You know Butler lost to Illinois last week by only two points and should have won that game," McCall said proudly.

Wrestlers duel Indiana, Purdue

By CHARLIE GILBERT
Sports Staff

The Badger wrestling team will travel to Indiana this weekend for dual meets with Indiana University on Friday and Purdue University on Saturday.

"We hope we'll be ready," said Badger coach Duane Kleven, whose team made a strong showing in the Northern Iowa Open last weekend. "Indiana has most everybody back. So does Purdue, but Purdue is a little stronger—on paper at least."

The Indiana and Purdue dual competition will be the first since Wisconsin was trampled by Northern Illinois, 29-9. Only three Badgers managed victories in that meet. Joe Heinzelman decisioned Jim Cliffe, 7-4, at 126 lbs.; Rich Lawinger beat Dave Maple, 2-1 at 150; and at 167, Ed Vatch beat Bob Fleming, 12-4.

LAST SATURDAY, however, Wisconsin made a very impressive showing at the Northern Iowa Open at Cedar Falls. The Badgers earned two first places, two seconds, three thirds, and one fourth place in the tournament.

Ten Badgers in seven weight classes made it to the quarter finals and eight emerged victorious: Joe Heinzelman (126), Nyal Kessinger and Steve Evans (134), Dale Spies (142), Rich Lawinger (150), Ed Vatch (167), co-captain Pete Leiskau (177), and Joe Wade (190).

Evans, Lawinger, Vatch, and Leiskau won their semi-final matches and wrestled for first place. Evans and his brother Dale of Stout St., also a finalist, agreed not to enter into a family squabble and became co-champs at 134 lbs.

Wisconsin's other champ was Lawinger, who beat Dan Holm (Iowa) 8-3. In other final matches, Jan Sanderson of Iowa decisioned Vatch, 3-1, and Eric Bates (Illinois St.) edged Leiskau in overtime, 5-5, 5-0.

In matches for third place, Kessinger beat Ken Tinquist (North Dakota St.), 8-4; Steve Claude (Northern Iowa) decisioned Spies, 4-2, and Wade won over Tom Lowe (North Dakota St.), 7-3.

The grappers next home match is December 17 against Mankato St.



Cardinal photo by Mickey Pfleger

Badger center Kim Hughes made sure this rebound didn't get away.

Frosh meet JC

By MIKE JULEY
Sports Staff

"From what they've done in their first two games, the team has shown me a definite lack of experience."

According to Ted Voigt, Badger freshmen basketball coach, this will be the major problem facing his team as it prepares for its first

outside competition tonight against Thornton Junior College of Illinois.

"Their inexperience lies mainly in the area of defense and playing offense against a good defense," said Voigt. "This problem was evident in the freshman-varsity game, and we'll have to clear this up if we want to win."

DURING THEIR game with the varsity, the freshmen displayed a lack of consistent rebounding, and in their recent intra-squad contest, play became ragged at times.

"I thought we were capable of playing much better ball against the varsity than we did," continued Voigt. "We just weren't able to rebound and turnovers hurt us too."

"This is to be expected of a college freshman team," Voigt remarked. "They haven't played together much and they aren't used to college basketball yet, but as the season progresses, they will improve."

After tonight's 5:15 p.m. contest, the frosh will face the Northern Michigan freshmen Friday at 7:30 p.m. and then duel Morton (Ill.) Junior College Saturday at 1:15 p.m.

"We know what we can do against Thornton and Morton," Voigt said, "but NMU is an unknown quantity. They'll be tough."

Termpaper Problems?

We Can Help

*

The Academic Marketplace

Box 1494
Madison
256-4059

DO YOUR RECORDS FEEL REJECTED?

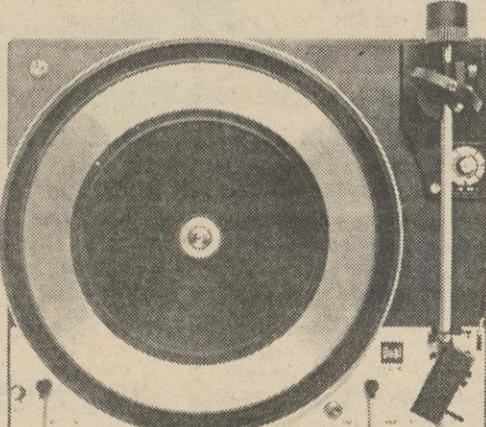
Your records probably represent the biggest single investment you have in your entire component system. And the most vulnerable.

It's important to know that your records can remain as good as new for years, or begin to wear the very first time you play them. And since your collection may be worth hundreds or even thousands of dollars, you don't want to worry every time you play a record.

How to protect your investment.

The turntable is where it all happens. It's the one component that actually handles your records. The

Dual 1218 turntable, with its exclusive Elevator-Action changer spindle handles your records without making them feel rejected. During each change cycle, the platform lowers the bottom record before it is released to descend. There is no weight on the record and no pusher action against the center hold. Thus your records get "single play" treatment.



The 1218: No rejection, just an easy let-down

The Happy Medium, Inc.

515 NORTH LAKE STREET
MADISON, WISCONSIN 53703
TEL. 608/255-2887

Stereo Components — Tape Recorders — TV's — Radios



Kael on Welles

the sole creative authority behind *Citizen Kane*. Kael's long-standing reading, a film is not the auteur but a work of art in the collective spirit. In the lights Welles' efforts to display the talents of worked under Welles on the film, most notably Orman J. Mankiewicz and cameraman Gregg

Deves Kael's thesis, it was Mankiewicz who was 99 per cent of the script of *Kitizen Kane*. He was a sex-reporter who came to Hollywood with a vision a gold-mine for fast-working smart alecks who had happened to their prose after it left the was also, most importantly, a close pal of Marion actress mistress of William Randolph Hearst, the mogul who served as the prototype for Kane's Charles

Plans that it was Mankiewicz's private insights into which gave the film its spark. Mankiewicz also inscribed a few well-chosen autobiographical details: which Jed Leland passes out at his typewriter while Kane's opera debut is straight out of the facts not too difficult to consider the honest but weak

points out that several famous scenes usually attributed to the director are the sole property of the scriptwriter. The "breakfast war" sequence in marital disintegration is depicted and the opera shot gag are both found in the shooting script; them as written.

MENTS for Toland's hand in the production are mixed; Kael attempts unsuccessfully to tie elements

in Karl Freund's *Mad Love* (for which Toland served as cameraman) to some facets of *Citizen Kane*. However, there is no denying that Toland's work with the German post-expressionists like Fritz Lang and G.W. Pabst influenced the lighting and photography of Kane's greeting.

Kale's theories in *Raising Kane* have instilled in some critics something akin to epileptic seizure; Sarris' reply to Kael after the initial publication of the piece was ahrill and benemous in the extreme. Kael's bres but idiosyncratic viewpoint is rather hard to accept after the years of hearing Welles' praises sung by Andre Bazin and the *Cahiers du Cinema* crew.

Raising Kane speaks for the members of the Kane production team whose contributions are often slighted or forgotten in the rush to eulogize Welles. Kael does not contradict the thematic viewpoint of the auteurist but asks for a more modulated concept of the contribution of the director as a creative artist.

ALL SCHOLASTIC arguments aside, *The Citizen Kane Book* does just fine. Kael writes as usual with a flair that is riveting. Even when she commits her worst critical transgressions, her writing dazzles; her fiercest critics damn her with the accusation that she is all show and no go. In *Raising Kane* she paints a full picture of early Hollywood, peopled by self-styled "hacks" and madmen who scattered their talents like loose money.

But even more than for the publication of Kael's exciting, controversial work, *The Citizen Kane Book* is important, because, at long last, the script of one of our greatest national artistic treasures is in print. One can study it as a scholar or merely thumb through it and recall the many indelible moments from the greatest sound film yet made.

A History of Comix

COMIX: A HISTORY OF COMIC BOOKS IN AMERICA by Les Daniels. Graphics by Mad Peck Studios. 198 pp., illustrated, color plates. Outerbridge and Dienstfrey.

There has never been, until now, a comprehensive history of the comic book. Stephen Becker's *Comic Art in America* dealt mainly with newspaper strips, as did Pierre Couperie's *A History of the Comic Strip*. Jules Feiffer's *The Great Comic Book Heroes* dealt with only a few specific heroes, and from adventure books at that, Jim Steranko's work in progress displays disaffection for the uncostumed comic strip character.

With the publication of Les Daniels' *Comix*, culture clowns and media maniacs can breath deep sighs of relief. Daniels' book is a complete look at comic art, beautifully produced and illustrated and erudite in all respects. It scans the whole progression of comic book history, and is the first book of its kind to take an imposing look at the burgeoning counterculture or "underground" comics.

THE BOOK BEGINS with a quick look at the early newspaper strips: Richard Outcault's "The Yellow Kid," usually considered the first comic strip, "Buster Brown," Bud Fisher's "Mutt and Jeff," and the primordial forerunner of the family strip, Rudolph Dirks' "The Captain and the Kids." He makes the knowledgeable split between the conventional family strips ("Bringing Up Father," "Blondie") which would remain the staples of newspaper art, and the surrealist adventures (Winsor McCay's "Little Nemo," George Herriman's "Krazy Kat") which would later influence a new breed of cartoonists.

Daniels next outlines the coming of the comic book with the arrival of Jerry Siegel and Joe Schuster's "Superman" and Bob Kane and Dave Robinson's "Batman." In the same chapter Daniels looks back on some of the lesser-known heroes: Will Eisner's brooding yet comic "The Spirit," C.C. Beck's "other superman" "Captain Marvel," Jack Cole's outrageous malleability "Plastic Man," and Charles Biro's "Crime Does Not Pay," which later would influence Harvey Kurtzman's E.C. horror books.

In a rare move for the comic book historian, Daniels devotes an entire chapter to animal comics. Here the granddaddy of all animal strips, "Krazy Kat," is given full treatment. Its influence on animated cartoons and counterculture comics is made abundantly clear. The real hero of the chapter is Carl Barks' "Uncle Scrooge." The discussion of the highly complex nature of this marvelous character is one of the high points of the book.

CHAPTER FOUR, "The E.C. Revolution," chronicles the genius of editors Al Feldstein and Harvey Kurtzman who broke the comic field open with their horror magazines and the satiric periodical *Mad*. The lavish gore of *Tales from the Crypt* and the iconoclastic "humor in a jugular vein" of *Mad* set a completely new, idiosyncratic direction for comics, one that was never seen before or has been seen since. The names of the E.C. artists are still legend: the demented Jack Davis, swipe master Will Elder, sleek Wally Wood, horror specialist Johnny Craig, grotesque Basil Wolverton, all the men who created the tasteless vibrant style at E.C.

"The Comics Code Controversy" details the response of adults to the gruesome spectacle offered up by E.C. Criticism of the horror comics began with a sensational book by child psychologist Frederic Wertham entitled *Seduction of the In-*

nocent

The book intimated that these loathesome funnies could turn little Johnny into a killer or sexual deviant. Adults, titillated by the plates in Wertham's exposé, stifled and finally shoved under the E.C. horror books by instituting a puritanical regulatory code which stifled the comics until the recent "underground" uprising.

CHAPTER SIX shows the aftermath of the code debacle. It traces the labyrinthine paths of Kurtzman and his artists as they sought a vehicle for their inspired madness. The founding of Kurtzman's unique magazine *Help!* is covered in detail. It became the hideout for frustrated E.C.ers Wood, Elder and Davis and served as an early proving ground for upcoming artists like R. Crumb, Gilbert Shelton, Skip Williamson and Jayzee Lynch, who went on to make their names in counterculture funnies.

After *Help!* folded, Wally Wood did a short adaptation of the Karloff horror film *The Mummy* which would serve as the impetus for James Warren's black and white horror magazines *Creepy*, *Eerie*, and *Vampirella*. Although a bit tamer than before, this marked the full-fledged return of rotting flesh and gouts of blood to comic books, in a direct flaunting of the weakening comics code.

Daniels' next chapter covers the growth of Marvel Comics, the house which was most influential in enlarging the audience for comics through the sixties. The discussion of Marvel begins with its World War II antecedents: Carl Burgos' "The Human Torch," Jack Kirby's mighty "Captain America," and Bill Everett's aquatic "Submariner." The book goes on to point out Stan Lee's influence on Marvel's three-dimensional characters of the sixties: Kirby's "The Fantastic Four," Steve Ditko's troubled "Spiderman," the misunderstood "Hulk." Special attention is finally paid to artist Jim Steranko, whose kinetic artwork, full of innovative cinematic technique, knocked the comics world for a loop.

DANIELS' LAST chapter is devoted to the counterculture comics revolution that sprang up in the late sixties. He explains the influence that the obscene, sexually graphic "eight-pagers" had on the new purveyors of comics. From the drug subculture grew a new audience for comics. Young artists took long-pent preoccupations with sex, violence, and drugs and expressed them using the old modes of E.C. and the animal strips.

The most important artists: from the *Zap* school Robert Crumb with "Fritz the Cat" and his American sage "Mr. Natural," S. Clay Wilson with his pirates, bikers, and other manifestations of psychosis, Victor Moscoso and Rick Griffin with their hallucinogens; from Texas, Gilbert Shelton with his hog of steel "Wonder Warthog" and his dopers "The Freak Brothers;" from Chicago, Skip Williamson and his antique "Snappy Sammy Smoot" and Jayzee Lynch with his cat-and-man game "Nard 'n' Pat;" from New York, Spain Rodriguez and his post-apocalyptic revolutionary "Trashman." Unfortunately not discussed at length are Greg Irons and Ricard Corben of the horror book *Skull* and Dan O'Neill and Bobby London of the animal tour de force *Air Pirates*.

Comix is the comprehensive survey of one of the only indigenous American art forms. For the novice it is a must; for the fan it is a delightful reminder and a useful guide. It is a glorious trip back to the trash of one's past, when you snuck *Batman* into the house in your notebook and read it in the john, so that Mom wouldn't think you were going to grow up to be a criminal.

Bernstein, Ormandy, Szell, Casals, Boulez, Gould, Serkin, Stern, Biggs, Carlos, and the Mormon Tabernacle Choir:

Our gift list is the perfect answer for yours.



M2 31008* / Leonard Bernstein—"MASS" A 2-Record Set For: \$7.96

Records

M7X 30281 / Beethoven: The Nine Symphonies—Szell/Cleveland Orchestra M7X 30830 / The Tchaikovsky Album—Ormandy/Philadelphia Orchestra

These 7-Record Sets \$15.92

Specially Priced At: \$15.92

Records

M4X 30052 / Beethoven: The Five Piano Concertos—Fleisher/Szell/Cleveland Orchestra M4X 821 / The Beethoven Album—Serkin/Bernstein/New York Philharmonic

These 4-Record Sets \$37.96

Specially Priced At: \$37.96

Records

D3S 705 / Stravinsky Conducts: Le Sacre du Printemps, Firebird, Petrushka D3S 721 / Four Favorite Violin Concertos—Stern

D3S 737 / The Great Romantic Symphonies—Bernstein/New York Philharmonic D3S 785 / Leonard Bernstein Conducts for Young People

D3S 818 / William Tell and Other Favorite Overtures—Bernstein/New York Philharmonic D3S 816 / Bach: The Six Brandenburg Concertos; Orchestral Suites Nos. 2 and 3—Casals/Marlboro Festival Orchestra

D3S 791 / Clair de Lune—Entremont D3S 799 / Four Favorite Trios—Istomin/Stern/Rose Trio

D3S 789 / The Blue Danube—Ormandy/Philadelphia Orchestra D3S 741 / Four Great Romantic Piano Concertos—Stern/Ormandy/Philadelphia Orchestra

D3S 750 / Brahms: The Four Symphonies—Szell/Cleveland Orchestra D3S 814 / Dvořák: The Three Great Symphonies Szell/Cleveland Orchestra

These 3-Record Sets \$7.96

Specially Priced At: \$7.96

Records

MG 30269 / Stravinsky: Petrushka, Firebird Suite—Bernstein/New York Philharmonic MG 30071 / The Copland Album—Bernstein/New York Philharmonic

MG 30838 / The Three Tchaikovsky Piano Concertos—Graffman/Szell/Philadelphia Orchestra

MGP 17 / Those Fabulous Philadelphians—Ormandy/Philadelphia Orchestra

MG 30072 / The Bach Album—Ormandy/Philadelphia Orchestra

MG 30073 / The Gershwin Album—Ormandy/Philadelphia Orchestra

MG 30297 / The Tchaikovsky Ballet Album—Ormandy/Philadelphia Orchestra

MG 30368 / Mozart: Symphonies Nos. 35, 39, 40, 41—Szell/Cleveland Orchestra

MG 30371 / Szell Conducts Three Favorite Symphonies—Cleveland Orchestra

MG 30841 / The Mozart Album—Szell/Cleveland Orchestra

These 2-Record Sets \$4.49

Specially Priced At: \$4.49

Records

Leonard Bernstein / New York Philharmonic

M 30443* / Strauss: Also Sprach Zarathustra

MS 6468* / Beethoven: Symphony No. 5

MS 6193* / Peter and the Wolf

Nutcracker Suite

MS 6091* / Gershwin: Rhapsody in Blue; An American in Paris

M 30506 / Tchaikovsky: Swan Lake Ballet

MS 6393* / Dvořák: Symphony No. 9 ("New World")

MS 7288* / Blue Danube

MS 6988* / Bernstein's Greatest Hits

MS 7414* / Beethoven: Symphony No. 7

E. Power Biggs

M 30539* / The Biggs Bach Book

MS 6261* / Bach Organ Favorites, Vol. I

MS 7269* / Biggs' Greatest Hits

MS 7071* / The Glory of Gabrieli

Pierre Boulez

MS 7293* / Stravinsky: Le Sacre du Printemps

M 30651* / Ravel: Daphnis and Chloé, Pavane, Rapsodie Espagnole

Glenn Gould

MS 7413 / Beethoven Sonatas—"Moonlight," "Pathétique," "Appassionata"

The Mormon Tabernacle Choir

M 30647* / Climb Every Mountain

M 30054* / God of Our Fathers

MS 7405* / Jesu, Joy of Man's Desiring

M 6068 / The Lord's Prayer, Vol. I

MS 7292 / Hallelujah Chorus—with Ormandy/Philadelphia Orchestra

Eugene Ormandy / Philadelphia Orchestra: The Fabulous Philadelphia Sound Series

M 30447* / 1812 Overture (with Valley Forge Military Academy Band, The Mormon Tabernacle Choir)

MS 7674* / Finlandia, Karelia Suite, Swedish Rhapsody

MS 7673* / Boléro, "Le Cid" Suite, Dances from "The Three-Cornered Hat"

M 30289* / Respighi: The Pines of Rome; The Fountains of Rome

M 30446* / Grofé: Grand Canyon Suite

M 30463* / Ballet Fantastique—La Boutique Fantasque

MS 7016* / Beethoven: Symphony No. 9

MS 6621* / Tchaikovsky: Nutcracker Suite

MS 6163* / Orff: Carmina Burana

MS 7437 / Fantasia

Rudolf Serkin

M 6481* / Beethoven Sonatas—"Moonlight," "Pathétique," "Appassionata"

Unique Concepts

MS 7033* / A Festival of Carols in Brass

M 30383* / Everything You Always Wanted to Hear on the Moog—Kazdin/Shepard

MS 7194*

MERLE

(continued from page 5)

music center, and after doing some time digging ditches for his brother, Merle started playing the local saloons and dancehalls that catered to the ranch hands and oil workers. Merle entered the entertainment business with a wealth of experience to draw on, and for the next nine years he did just that.

By 1965 he was recording for Capitol Records, writing and singing material like "Mama Tried," and "Hungry Eyes," from his depression childhood, "Branded Man," and "Sing Me

Back Home," from his years in prison, and "Workin' Man Blues," and "White Line Fever," from the times he spent on the road, and breaking his back on shit jobs. Almost all his singles were number one on the country charts, album sales were skyrocketing, and in every sense of the word, Merle Haggard had "arrived" as a star.

And yet, it was not until 1969 that America woke up and really listened to Merle Haggard. It was a year of violence on campus and in the streets; when the six o'clock news was dominated by grungy hippies spaced out on grass, acid, or Jimi Hendrix. It was also the year of "Okie From Muskogee."

"We don't smoke marijuana in Muskogee,

We don't take our trips on LSD . . ."

HAGGARD HAD already established himself as a working-class hero to some, and a latter-day Woody Guthrie to others. "White Line Fever," a truck-driver's blues, and lyrics like, "I ain't never been on welfare, that's one place I won't be," from "Workin' Man's Blues" endeared him to the rednecks, hardhats and other "working slobs" of America. On the other hand, his old Okie material, and sensitive and insightful prison songs made him a hero to a growing youth cult who saw him as a rebel, a wandering, alienated outcast, even America's lone proletarian folk poet, preaching his hard learned truth from years of experience.

They of course were jolted by the "shocking" repercussions of "Okie" and Haggard's subsequent "Fightin' Side of Me." Their hero had fallen from grace and entered the ranks of America's right wing. And yet the pedestal he had been placed on was one where he had never really belonged. Both sides had been trying to remake Haggard into their own heroic mold, reading pretentious and presumptuous intentions into the man and his songs. "Okie" made him the target of left-wing vituperation as the author of the silent majority's new national anthem. And yet both Haggard and the lyrics themselves attest to the falsehood of such ambitious (or notorious) claims. "Do I really believe Muskogee is that way?" he says. "No, as far as smoking dope, I guess they smoke it everywhere." But that wasn't the real point anyway. Listen to the words: "I'm proud to be an Okie from Muskogee—a place where even squares can have a ball." Haggard was telling the average American, the common working man, so long neglected by the media, that he should have some pride in himself—that his simple, everyday values and pleasures were important and deserved respect.

HAGGARD COULD have exploited the enormous commercial potential of "Okie" and "Fightin' Side" and yet his subsequent albums reflect an almost intentional divergence from this direction. For Haggard is above all, an artist of self-determined direction and unquestionable integrity. Rather than seeking to re-enforce a commercial or

(Continued on Page 19)

Wes Zulty Sports SKI SALE

SAVE 20% to 50%

SKI CLOTHING

Our Largest Selection—Many New Styles & Colors

★ PARKAS
(Men's or Ladies')
\$26.95 to \$62.50

★ SKI PANTS
(Men's or Ladies')
\$22.00 to \$37.95
Warm Ups \$15 to \$24.95
Ski Jeans \$22.50

★ SKI AND SNOWMOBILE ONE PIECE SUITS!
Child's—\$32.95
Ladies'—\$42.95
Men's—\$44.95

★ GLOVES & MITTS
\$3.95 to \$16.95

★ CLOSEOUTS
Turtle Necks—Sweaters
Insulated Underwear—Caps
After Ski Boots—Goggles

REDUCED FOR CLEARANCE

SKI CARRIERS FOR ALL AUTOS
\$9.95 to \$42.50

VISIT OUR SKI TOURING DEPT.

BOOTS

ALL BUCKLE, ALL NEW PLASTIC COMPOUNDS

BEST BUY IN TOWN REG. \$50.00 OUR PRICE .. \$39.95

DELUXE BUCKLE REG. \$60.00 OUR PRICE .. \$44.95

EXPERT BUCKLE REG. \$80.00 OUR PRICE .. \$59.00

FOAM BOOTS ONLY.... REG. \$45.00 OUR PRICE .. \$65.00

CHILDREN'S BUCKLE BOOTS REG. \$18.00 ... NOW \$14.95

REG. \$45.00 ... NOW \$29.00

LE TRAPPEUR—LA DOLOMITE
1/2 PRICE



SPECIAL

While They Last
5 Buckle Boots
Assorted Models

BLIZZARD SKI

FORMEL RACER

SKI PACKAGES

PACKAGES INCLUDE: ★ Wood, Fiberglass, or Metal Skis
★ Buckle Boots ★ Full Step-in Safety Bindings ★ Steel or Aluminum Poles ★ Installation of Bindings

MADISON'S BEST SKI PACKAGE SELECTION

A. REG. \$80.00 OUR PRICE ..	\$ 57.90
B. REG. \$102.00 OUR PRICE ..	\$ 79.90
C. REG. \$122.00 OUR PRICE ..	\$ 94.90
D. REG. \$187.00 OUR PRICE ..	\$ 134.90
E. REG. \$197.00 OUR PRICE ..	\$ 145.90
F. REG. \$217.00 OUR PRICE ..	\$ 174.90

YOUTH SETS—ONLY

\$26.95

SPECIAL
WHILE THEY LAST ★ Deluxe Fiberglass Ski ★ 5 Buckle Plastic Boot ★ Step-In Bindings Installed ★ Aluminum Poles

NOW ONLY
\$119.90

SKIIS

FISCHER—ROSSIGNOL—BLIZZARD
DARTMOUTH—ERBACHER—I-19

WOOD

—REG. \$40.00 OUR PRICE .. \$29.95

FIBERGLASS

—REG. \$60.00 OUR PRICE .. \$44.95

—REG. \$100.00 OUR PRICE .. \$74

—REG. \$120.00 OUR PRICE .. \$84

—REG. \$175.00 OUR PRICE .. \$124

METAL

—REG. \$105.00 OUR PRICE .. \$79

—REG. \$120.00 OUR PRICE .. \$96

**MANY USED SKIIS
WE ACCEPT TRADE-INS**

BINDINGS

17 DIFFERENT MODELS

MARKER SPADEMAN TYROLIA LOOK MILLER COBER HOPE SALOMON

\$15.00 TO \$54.90

Your Ski Headquarters in Madison

Plenty of Free Parking

Wes

Zulty

Sports

Convenient Charge and Lay-A-Way Plans

Master Charge Accepted

Phone 249-6466

1440 East Washington Ave.

Open Daily 8 a.m. to 9 p.m.
Sat. 'til 5:30; Sun. 11 to 5

IT'S BEEN
A TOUGH
YEAR!



.. BUT WITH
YOUR HELP
WE MADE IT!
AND WE GREW
SOME TOO!

Assets: \$9,845,347.46

Members

Shares: \$8,517,808.19

Loans: \$8,183,990.58

Totals as of 11-30-71

UNIVERSITY

OF

WISCONSIN
CREDIT UNION

25A, A.W. PETERSON BLDG
750 University Ave.
Madison, Wis. 53706



MANY THANKS
and
SEASON'S
GREETINGS!

MERLE

(Continued from page 18)

aesthetic image, his songs represent a challenge that Haggard poses to himself and his audience to better understand the changes that he and the world around him are going through. Paul Hemphill, in an article for *Atlantic* magazine claims, "As the son of an Okie family, and an ex-convict, he knows what discrimination is. As one who dropped out and ran away in an attempt to find himself, he is beginning to understand his kinship with today's kids. As a refugee from the lower working class, he clearly understands who runs wars and who gets killed in them."

Haggard's songs reflect an honest confrontation with his thoughts and feelings. In "I Can't Be Myself" he states "It's a way of mine to say just what I'm thinkin'." His frankness has alternately gained and lost him popularity with fans who fall on radically differing points along the cultural spectrum. In "Irma Jackson," a song Capitol was reluctant to release because of what it would have done to his image, Merle says, "If my loving Irma Jackson is a sin—then I don't understand this crazy world we're living in . . ."—Irma Jackson is black.

IN A SONG called "I've Done It All," a sort of workingman's "Like A Rolling Stone," Haggard makes reference to "modern hippies" who "look down their noses" at his kind. In a thought-provoking gospel-sounding tune, "Jesus Take A Hold," there are lines like "like the ancient Roman Empire, this world is doomed to fall," and "the mighty roar of gunfire is now a local sound/and our city streets are filled with angry men. Law is now a mockery throughout our troubled land . . ." The point is that if Haggard is any kind of spokesman at all, it is for himself alone, and his songs should be accepted as personal and individual statements. He has

resisted the more ambitious and pretentious role to preserve his independence; and it is this independence that makes possible the existence of legitimately individual statements, for neither they nor Haggard are bound to a stationary image, but reflect the growth of the man.

Integrity, however, is merely one factor in the artistry of Merle Haggard. As musicians, he and his "Strangers" produce one of the cleanest and most original and

innovative sounds in country music. Merle's voice, smooth as Kentucky bourbon, ranks with that of all time greats like Jimmy Rodgers and Hank Williams. In addition to the genuineness that comes through in his own songs, there is incredible love and skill in his albums devoted to the works of Jimmy Rodgers and Bob Wills. For the former Haggard shows a great deal of understanding of the conditions that spawned a talent like Rodgers, and his mastery of

the "Singing Brakeman's" patented "blue yodels" is superb. For the Bob Wills album, Merle learned to play the fiddle in six months, reassembled some of Wills' old Texas Playboys, and put together about 30 minutes of "wholesome, good-time music."

music and writes songs which evoke both thought and feeling in the listerner. He is the very personification of independence—rejecting the role of being hero for any man. He demands acceptance as the original and unique individual HE IS, and we all SHOULD be. As always, Merle Haggard speaks for himself best—"I never been nobody's idol—but at least I got a title—and I take a lot of pride in what I am."—Amen.



Relaxing on a water bed from the Natural Habitat®

Water Beds at the NATURAL HABITAT

501 W. JOHNSON ST. 257-3070

Prices from \$22 to \$89

Tapestries and Bean Bag Chairs.
A water bed is an excellent Xmas present, even if you give it to yourself!

SZERYNG

(Continued from page 24)

to play the Chaconne of the Partita in D Minor, he must have had a fabulous technique, because the sort of technique he used could not have been just invented in an imaginary way.

He did not play it himself, I presume.

SZERYNG: And how!

REINER: Of course he did!

SZERYNG: Theoretically, he could not have known certain results in double-stops and chords—

Unless, perhaps a friend of his was a virtuoso?

SZERYNG: If you study the characteristics of his personality, you will reach the conclusion that he would rather rely on the results of his own problems. The difficulties in the other instrumental parts, except for harpsichord and organ, are shallow by comparison.

What I would like to emphasize is the following: Bach's unaccompanied works for the violin represent a climax. A climax in everything. A climax in musical emotion. A climax in combining prayers with very passionate love songs. But let's go further. The religious contents of Bach's life are

visible and audible in his sonatas. But the very mundane, very courtly aspect of his life is evident in his partitas. They are made up almost entirely of marvelous dances. Now, now, there are exceptions. Take the Sarabande from the first Partita in B Minor, and there you are no longer in a king's court, you are rather outside, you are rather in a church. Or the Sarabande of the Second Partita. It prepares the listener's mind and soul and spirit for the Chaconne in a very overwhelming way.

But all this is not what matters most. What does matter is the tremendous amount of pedals, the tremendous amount of first invisible voices. One would think that where there are not double-stops, there is only one voice. How mistaken that one would be! We should know better . . . but the tremendous variety and tremendous wealth of musical and human inspiration in these works, it's difficult to specify in a few words, "Well, this is what I think about the Bach sonatas and partitas." What I've done, studying Bach's works for organ, harpsichord, and orchestra, does not sound simple. And yet it is. And this is probably what paved the way for me.

Do you have any plans for recording the

Bach sonatas for violin and harpsichord?

SZERYNG: Well, they have been out for some weeks now and I would like you to listen to them. With Mr. Reiner's agreement, because he thinks everyone should stick to his own specialty, I invited Helmut Walcha—he is blind and is as great a harpsichordist as he is an organist. I would like you to listen to these sonatas quickly. You will realize that these sonatas, which for centuries have been considered as interesting but less vital than the unaccompanied—I hope you are in for a surprise. Before we started recording or rehearsing, Mr. Walcha and I spent many days just conversing, exchanging thoughts and impressions. All the study I had done on Bach's works in general and on the unaccompanied violin works came in handy for the recording of these works. Some problems which seemed to be unsolved for quite a number of years all of a sudden—the light appeared. And even some hostile spots suddenly opened up. But this is why I believe that to prepare and to build, to develop—there is a factor which as Professor Reiner said before is not only necessary but unavoidable—the factor being time . . .



Econo-Car rents new GM & other fine cars at lower rates. Compare & see!

■ FREE Nationwide Reservation Service.

■ Major credit cards honored.

19 N. Park Street

256-5451

ECONO-CAR

THE JAZZ WORKSHOP - 119 East Main
LIVE JAZZ NITELY - Starts at 9:00 p.m.
Mon., Tues., Wed. (no cover) - Mel Rhyne and Friends



THUR.-SUN-GIANT

Featuring Ben Sidran
(Sun. nite Jams)

Alaskan Parka
AAF N-3 STYLE PARKA
The Warmest Jacket You Can Buy

Features:

4 front pockets
 Raglan sleeves to fit easily without binding
 Genuine wolf fur trim hood
 Heavy duty front zipper that zips all the way to the top of the nose if required

Drawstring hood
 100 per cent. wool inner knit wristlets
 Lightweight—yet—super warm because all fabrics are so light—wind resistant
 Double protection button overlap
 Color: Navy or Sage
 Lay away yours now—small deposit will hold

From **39.98**

Boys sizes 14-20 \$37.50 (Navy or sage)



Dyne Pile
Hood Lining

Genuine Wolf Fur
on Hood

Heavy Duty
Concealed
Zipper

Reinforced
Double Elbows

Knit Wool
Inner
Wristlets

Lined "Hand
Warmer" Pockets

Book Bags \$3.50



WASHINGTON
ARMY STORE

15 So. Pinckney
 on the Capitol Square 256-6337



A special post-Christmas surprise: the Daily Cardinal's Viet Nam in Perspective issue. A survey of nearly twenty years of Southeast Asian involvement and a glance at the future. With guest essays by a variety of well-known experts. Watch for it.

Mr. Pino

is proud
to announce the
Arrival of Steak
Shrimp, Chicken,
Ravioli, Lasagna, to
His Growing Family
of Fine Foods.

THE COMPLETE MENU

PROVIDES

FOR

YOUR PLEASURE

**EACH DAY, FROM 11:00-
12:00 (Sun. 12:00 a.m.-12:30 p.m.)**

**ON THE CORNER OF
REGENT and PARK**

'SIMPLER THAN IT LOOKS'

SIDRAN RELEASES A PAIR OF DOCUMENTS

By DAVE WAGNER

It's simpler than it looks, actually. Ben Sidran spent a lot of time back in the 60's playing keyboard jazz and going to the University, and now he has "gone op," as they say, to cut an album and to write a book about music.

There's a temptation to mystify both events. Like the two-page spread in *Rolling Stone* last year that left many people with the impression that something larger than ordinary life was happening here, the simultaneous appearance of *Black Talk* (Holt, Rinehart) and *Feel Your Groove* (Capitol, ST-825), both by Sidran, has created an aura of special meaning, as though Madison had finally entered the national arena of musical activity (after all these years of sullen backwater persistence), and Sidran is cast in the role of the hip grandfather—the guy who showed 'em in the blues and showed 'em in the dissertation depot. "Here he is folks, that fast-fingered fellow traveler from the home town, Dr. Jazz himself, the successful Ben Sidran!"

It's not necessary. What we've got is a pair of documents—one on paper, the other on whatever they make LP's out of these days—that attempts in two separate media to come to grips with the immediate musical past. One document, the book, is a collection of insights about black music that helps to explain recent listening experience in the light of the history of American black music as a whole. The record, on the other hand, attempts to put some of these insights into musical practice by approaching blues, rock, jazz, R&B (and even certain varieties of venal pop) as a single tradition. Both works display this urge toward the totality, the desire

to contain and explain the whole, and while that urge gives the book its singular strength, it is also the major weakness of the album.

IT'S ONE THING, in other words, to present the totality of a musical tradition in historical terms and quite another to extract this and that item from it to toss into the studio Mixmaster. The book builds like a piece of music toward a sense of inevitability, but the album often allows itself to be dragged back into merely eclectic effects. The music is best when Sidran strikes out on a clear path—in straightforward blues like many of the cuts on side 2, or in fully-conceived rock like "Poor Girl." At other points, in the title song, for example, the direction and the derivations are unclear, representing not so much a synthesis as an uncertain balance between a number of stylistic blues, rock and jazz influences. What one misses most in the album are Sidran's solos, which (as he continues to demonstrate at the Jazz Workshops here) are nearly always complicated, full of healthy risks, emotionally detailed. His next album, even if it is also oriented toward song arrangements, will hopefully put his keyboard solos into the

prominence they deserve.

But the book he has already given us, *Black Talk* (submitted as a PhD thesis in American Studies at the University of Sussex in England), represents the kind of breakthrough that excites one as much for the new questions it raises as for the older ones it proposes to answer.

In brief, Sidran argues that in their music, American black people have created an artistic tradition that equals and in some ways surpasses the best accomplishments of white culture in the West (at least in the U.S.); until recently, however, the universal qualities in that tradition have been 'invisible' to whites because it is based on an oral mode of perception and communication, and because its entire history has been one of hostility to the majority culture. The history of jazz, in other words, is a history of struggle; in its various popular and esoteric forms it has been the instrument for making a commentary on the larger society devoted from its beginnings to the social, cultural and economic exploitation of black people.

What Sidran has done, in other

(Continued on Page 23)

SAVE

Haircuts only \$2.00
Wisconsin Union
Barber Shop
Ground Floor

\$5 can
still buy
a great
gift

Campus Component Service For ALL Makes!



FACTORY AUTHORIZED WARRANTY SERVICE

ZENITH MAGNAVOX RCA
PANASONIC — JVC — SONY

McCormick Unlimited 241-
Student Drop-off Center 1421
251-6211

1306 West Dayton Behind
Union South

PARKER 45

A fine writing instrument at a pre-inflation price. Uses long-writing Parker cartridge refills or converts to bottle-fill. Writes smoothly, and at \$5, it's the Parker bargain.

PARKER
Maker of the world's
most wanted pens

Brown's
Book Shop
State at Lake &
1319 University

the big ten

from Bantam Books

Bestselling paperbacks as reported by leading College Stores

FUTURE SHOCK Toffler \$1.95

THE GREENING OF AMERICA Reich 1.95

EVERYTHING YOU ALWAYS WANTED TO

KNOW ABOUT SEX Reuben 1.95

SIDDHARTHA Hesse 1.25

JOHNNY GOT HIS GUN Trumbo 95¢

THE PENTAGON PAPERS N.Y. Times 2.25

SOLEDAD BROTHER Jackson 1.50

SUN SIGNS Goodman 1.50

RADICAL CHIC & MAU-MAUING Wolfe 1.25

THE FLAK CATCHERS MacLaine 1.50

DON'T FALL OFF THE MOUNTAIN Toland 2.25

JUST PUBLISHED

THE RISING SUN Toland 2.25

TRIAL OF THE CATONSVILLE NINE Berrigan 1.25

WHAT TO DO WITH

YOUR BAD CAR Nader, Dodge, Hotchkiss 1.50

Paperbacks at your College Store

Wednesday, Dec. 8, 1971 THE DAILY CARDINAL

Something Special for Christmas

SCULPTURE JEWELRY

unique expressions
in gold and silver by



Above: "Lacey Finger" ring
in 14K gold with cultured
pearl, \$75.00

OTHER PIECES FROM THE "LACEY FINGER"
COLLECTION FROM \$30.00
Call 255-7816 Days or Evenings

OTHELLO

BY
WILLIAM SHAKESPEARE

AT THE CATHOLIC CENTER - 723 STATE ST.

December 10, 11, 13, 14
Curtain Time - 8:30 p.m.

TICKETS ON SALE FOR \$1 AT
PAUL'S BOOK STORE
VICTOR MUSIC
CATHOLIC CENTER DESK

The WATERBED STORE
wishes You A
MERRY CHRISTMAS
with HOLIDAY
SAVINGS. 33

COMBO # 1 \$ 45.00

MATTRESS, HEATER, LINER

COMBO # 2 White Frame.

MATTRESS, LINER, PAD \$ 40.00

COMBO # 3 White Frame.

MATTRESS, HEATER, LINER \$ 60.00

KING \$ 25.00 | QUEEN \$ 24.00

DOUBLE \$ 22.00 | SINGLE \$ 20.00

The WATERBED STORE

550 STATE • 257 5421

IT'S OUT OF THIS WORLD!



Wed. Dec. 8 6210 Social Science

8:30 & 10:15

1971 CANNES FILM FESTIVAL AWARDS
 SPECIAL JURY GRAND PRIZE INTERNATIONAL CRITICS PRIZE INTERFILM JURY OF CHURCHES

1971 ATLANTA FILM FESTIVAL AWARDS
 GOLDEN PHOENIX BEST OF FESTIVAL GOLDEN DOVE PEAL PRIZE

make love—he did.
 make war—he did.
 make it—he didn't.
 johnny got his gun.

Timothy Bottoms
 Kathy Fields
 Marsha Hunt

Jason Robards
 Donald Sutherland
 Diane Varsi



"Has the impact of a recoiling howitzer!"
 — Newsweek

Dalton Trumbo's
johnny got his gun

A Bruce-Campbell Production Jerry Gross Presents A Cinematone Industries Release

PLEASE NO SMOKING IN THEATRE, LOBBY OK!

MAJESTIC
 FINEST IN ART, CLASSIC AND FOREIGN FILMS

Added Short Subject: "Blaze Glory"
 Features at 1:15, 3:20, 5:20, 7:40, 9:50 p.m.



AMERIKAN BANDSTAND

By MIKE BARON

FIRST LIGHT,

Freddie Hubbard, CTI.

Now let's get this straight: Freddie Hubbard is a very heavy cat in music. All music. American music, European music, ultimately Hubbard will prove to be a more important figure than Erik Satie, Victor Von Karajan, and a host of "classical" clowns who have a death-grip on Western Legitimate Culture for reasons we don't want to go into. But Freddie Hubbard's extreme worth does not exactly blast through the kind of setting that is good for Doc Severinsen.

Now Doc Severinsen is an excellent musician, believe it or not, and because he hangs around with bad company is no reason to assume the contrary. In fact, his "Brass Roots" album for RCA is a lot of fun, good clean excitement and first rate rock. But Doc is what you have to call "commercial" or stolid, or a host of

other adjectives which indicate that he is more an entertainer than a creator, so it is particularly puzzling to see a man who is most definitely a creator get shoved into Doc Severinsen's chair for a few bucks.

CTI is going for a very Park Avenue image. All the albums are Glossy Gorgeous just like Impulse used to make them, the photography is really beautiful. Demon slick. It's perfectly plausible that Freddie Hubbard wished to put out a blatantly "commercial" album, because as Doc has proven, you can mix overproduction, lush arranging and decent music.

FIRST LIGHT is a pretty good album, the arrangements are by Don Sebesky, top-drawer arranger for Doc Severinsen on occasion, Buddy Rich and others, and the choice of sidemen is first-rate including every big name CTI has under contract: Ron Carter on bass, Hubert Laws, flute, George Benson, guitar, and . . . Jack DeJohnette, drums? Using "Uncle Albert/Admiral Halsey" proves to be a stroke of genius for this type of thing, and Hub's perfect, mellow flugelhorn is gorgeous. No dispute. Yes, Freddie Hubbard is a superior musician and this is absolutely top-drawer inconsequential pseudo-jazz. Don't get me wrong, it's a very nice album, one that you are guaranteed to enjoy and play again and again. It is pseudo-jazz (or pseudo—"Black music" or commercial) but it is infinitely more enjoyable than a lot of recent rock, including the latest efforts by the Grateful Dead, Jefferson Airplane, or Poco, and since there's little to compare between these musical types, you may discount the above statement.

But why does Freddie Hubbard have to do it? Why can't they get Doc Severinsen again? Hubbard's music gets off in the clubs with his regular group which is most definitely not the group heard on this record. Why can't CTI simply make a live recording of Freddie Hubbard and his regular group? I think this man is being grossly misrepresented by this CTI release and he is being underrecorded in general. With the exception of John Coltrane no modern figure in black music has been adequately recorded to capture all the changes of his career.

Reports of Hubbard's in-person playing verge on lunatic praise; his intense, soaring solos over the flexible rhythm section, the mental harmony he has built up with his sidemen after countless nights of hard blowing. It is a stupid waste that record companies have to concoct "special circumstances" in which to record great natural musicians. Gil Evans and Miles Davis can decide on a new direction, something that has never been done. They take it and turn jazz around.

FIRST LIGHT makes no pretense at musical importance and the overbearing production is there simply to spread Freddie Hubbard over as wide an audience as possible, while never really permitting him to mark the recording personally.

Good Freddie Hubbard is best sought elsewhere. Highly recommended are "Black Angel" on Atlantic, Wayne Shorter's "The All Seeing Eye" on Blue Note, and "Red Clay" on CTI. In the meantime we can be thankful that Don Sebesky was the arranger and not Phil Spector.

CORNBLOOMS

baby shirts

610 UNIVERSITY AVE.

Gifts for He, she, or even Them

KNIT TOPS, JEANS, SWEATERS

Tattoo Shirts

Ho Ho

mlm

NEW YEAR'S IN ACAPULCO

DEC. 27, 1971 - JAN. 3, 1972

\$149 (AIR FARE SEPARATELY)

(With Hotel and Transfers \$219.00)

WISCONSIN STUDENT FLIGHTS

CALL 238-3623 AFTER 7:00 P.M.
 ON WEEKDAYS. ALL DAY WEEKENDS

SIDRAN

(Continued from page 21)

words, is explain black social history through its music, arguing that from the earliest days of slavery own to the mass urbanization of the present, music has not only been the critical voice of black culture but its central of social and economic organization as well. By describing historically the characteristics of blues and jazz style (the vocal basis of instrumental phrasing; the ceaseless drive toward innovation; the ability to improvise at the peak of emotional involvement), the author

illuminates the process by which a people torn from its own culture and deprived of even the most elementary tools of struggle, including literacy, have not only survived but have created a new tradition of exemplary revolutionary character.

IN FACT, IT IS Sidran's observations on the way black musicians have overcome the contradictions imposed on them by white culture that are most absorbing. White activists or anyone concerned with cultural revolution have, at this point, only the jazzmen to turn to in the search for ways to break down the bourgeois categories of work and play, art and entertainment, culture and daily life.

Moreover, Sidran helps in this book to re-orient some of our notions about the popular arts and the role they may ultimately play in the creation of a truly egalitarian and universal culture. He isolates the nub of the matter

Dave Wagner is a regular fine arts critic for the Capital Times.

Gilman St. Gallery

408 W. Gilman St.
(formerly Cooperative Threads)

Arts—Crafts—Antiques

—Get acquainted sale—

for our opening week

Full range of paintings,
ceramics, antique dressers

Artists welcome on
consignment

find
a new
freedom



Yours is a busy life... with home and family... so little time to discuss important things... like birth control. Now, you have a new freedom... like many couples, you can find satisfaction, the protection you want... and an added convenience with Emko Pre-Fil Contraceptive Foam.

Pre-Fil is highly effective Emko Foam with a new applicator... one that you can fill up to a week in advance and it's ready for immediate use. A new freedom from last minute preparation... from concern about being protected. Recommended by physicians... nothing else is needed... no prescription required.



“DON’T MOURN, ORGANIZE!”

It is time to discuss educational change, to establish the individual's place in the university, and to organize for action.

Come to Public Hearings on Undergraduate Education:

Tuesday 7 3:30 p.m.

Wednesday 8 8:00 p.m.

2650 Humanities

Sponsored by WSA, TAA and United Faculty

PARK PLACE - 616 South Park

24 HOURS OF FRIENDLY, GOOD FOOD

Workingman's Dinner Special - 5 Day Meal Ticket - \$5
Meal includes Main Dish, (Home-Made Hungarian Goulash, Spare Ribs, or Swiss Steak, for example)

Potatoes, Bread, and a Beverage

Try our Liver and Onions Dinner - with Potatoes, Bread, and a Beverage - \$1.20
Steak, 2 Eggs, Hash Browns, Toast, & Coffee - \$1.80
Home-Made Soups (Vegetable & Daily Special) - 30¢

Fresh Cakes & Pies - - 16 ounce malteds

PARK PLACE - 616 South Park

Where You Can Always Come In, Out of the Cold

TONIGHT! 1st MADISON APPEARANCE!

Buddy Guy & Junior Wells

Blues Band

THURSDAY & FRIDAY

THE TAYLES

SATURDAY

DR. BOP & THE HEADLINERS
Featuring THE WHITE RAVEN

MARSH SHAPIRO'S NITTY GRITTY

223 N. FRANCES - CORNER FRANCES & JOHNSON

Murray Schisgal's comedy

JIMMY SHINE

December 9-14 8:00 p.m.

Compass Playhouse
2201 University Ave.

Tickets \$2.00 Union box office

Presented by Wisconsin Players

JAZZ(!)

(continued from page 6)

musician who has played with top jazz men takes over. There are always other musicians there to sit in and back him up to deepen the sound.

The Jazz Workshop is located on East Main just off the square. The cover charge is \$1.00 on Thursday, \$1.50 on Friday and Saturday and other nights are free.

AL REICHENBERGER says he will continue the jazz policy as long as it pays for itself. Hopefully, this club will not follow the pattern of other places where it was possible to hear this music: The Uptown Cafe of five years ago, now defunct; the Penny Univer-

sity, a coffeehouse of about seven years ago, now defunct; the old Pad of about nine years ago, now a straight sandwich joint.

Reichenberger says that he knows from conversations with other club owners that they will not hire jazz groups because they draw black audiences. Perhaps, that's it, the grim old face of racism behind our deprivation again.

ONE OF THE most common words in the vocabulary of the jazz musician is "change." McCoy Tyner said, "The true nature of the music is changing..." The music, jazz, is always aspiring to that change, the change which is the perfect essence of the time, and beyond that the essence of things as they are, the perfect, continuous, universal change.

TONIGHT!

The Marx Brothers

in

HORSEFEATHERS

75¢

1127 University Ave.

7:30, 9:00, 10:30

WED., DEC. 15th—8:00 P.M.

The "WORLD CHAMPION"

MILWAUKEE BUCKS

vs.

BUFFALO BRAVES

TICKETS NOW

Coliseum Ticket Center Open
Weekdays 9 A.M. to 5:00 P.M.

Individual Ticket Prices

\$6.50 \$5.50 \$4.50 \$3.50

SPECIAL STUDENT RATE

"for Students Under 18" Special
Rate for Dec. 15th Game only. Buy
a \$3.50 or \$4.50 ticket for half
price. You pay only \$1.75 or \$2.25.

• Wed., Dec. 22nd 8 p.m. Boston Celtics

• Sat., Feb. 26th 8 p.m. Phoenix Suns

• Wed., Mar. 1st 8 p.m. Los Angeles Lakers

ers

DAVE
COUNTY
MEMORIAL COLISEUM

MOVETIME I

Pier Paolo Pasolinis

ACCATTONE

Wed. & Thurs. Dec. 8 & 9

at

2, 4:15, 7, 9:15

78¢ UNION PLAY CIRCLE 78¢

WISCONSIN UNION FILM COMMITTEE

NOTED VIOLINIST HENRY SZERYNG DISCUSSES THE 'CLASSICS'

A STRICTLY MUSICAL DISCOURSE

By PAUL AUERBACH
and STEPHEN GROARK
of the Fine Arts Staff

Apprehensive about our first interview, we arrived at the Edgewater Hotel dining room to meet Henryk Szeryng, considered by many to be the world's greatest violinist (he has won the Grand Prix du Disque twice for his recordings of the Bach unaccompanied violin works on *Odyssey* and *DGG*). But he turned out to be condescendingly gentle—and more than a bit of a showman (we came away with one of his recordings, inscribed to us). During the meal, we were joined by Carl Reiner, whom Szeryng referred to as his "sonata partner."

We talked for nearly two hours, the interview itself beginning only after long introductions. He anticipated many of our questions, including some which we had not even anticipated. The result was a strictly musical discourse. We never got a chance to ask him about his native country, Poland, which he left during WW II, working with the exiled government; nor about the recent harsh repression of students by the Mexican government, which he now represents as Cultural Ambassador.

Since you are now so closely associated with Mexico, would you tell us a little about Carlos Chavez, whom many consider to be Mexico's finest composer?

SZERYNG: As far as I'm concerned, Chavez is definitely not only one of our greatest Latin American composers, he is one of the great composers of our time. He is a very complete musician, a very erudite man. I believe his violin concerto to be one of the monumental works of our time. It is very special in our violin literature. It has a contrapuntal development which I believe is second to none. It is multi-tonal. But this combination of counterpoint, melodic and rhythmic, is the most fascinating feature of this concerto.

He was also instrumental in giving Mexico a very great importance as an international music center. He was responsible for premiers of works by such composers as Stravinsky, Milhaud and Hindemith before they were performed in New York or Philadelphia.

And this is because of Chavez?

SZERYNG: Yes. But you see, if our audience, and if the public in general, did not have this tremendous drive towards the

avant-garde, and certain revolutions in music, we could not have forced upon them things they did not want to hear. But we are genuinely interested.

The situation is sadly different in this country. Since Pierre Boulez has taken over the New York Philharmonic, subscriptions have fallen off, because the people that support the symphonies in this country are mostly—

SZERYNG: Are they still conservative?

Yes, very much so.

REINER: He has to re-educate the public and he will certainly do so with his enormous talent.

SZERYNG: Boulez and I have known each other for many years. Not in Paris, though, but where his success started, in Baden-Baden, West Germany, one of the great centers of avant-garde musicians, including Haubenstock-Ramati. Speaking of him—

Who?

SZERYNG & REINER: Haubenstock-Ramati!

SZERYNG: R-A-M-A-T-I. I want you to write down his name. It might be interesting for you. He is a first-class avant-garde composer. He started out very mildly writing twelve-tone music, and then he launched out as a full-fledged serial composer. He dedicated a most remarkable work, which demonstrates how well serial music goes with the violin, to Bruno Maderna and to yours truly. The work has been named Sequences. It is written for solo violin and double-bass, viola, saxophone, marimba, maracas . . . fabulous percussion section. In short, he is one of the very creative, very wonderful composers of our time.

Do you ever assist a composer in constructing his violin parts?

SZERYNG: Yes, occasionally. If asked for advice, I'd be very happy to oblige. However, I am basically against changing classical violin parts. But I have been consulted by certain composers, such as Martinon, Haubenstock-Ramati, and Manuel Ponce who also dedicated his Violin Concerto to me. A beautiful piece, it almost disappeared when people decided: "This music is part of an important period—heavy folklore—but we must get rid of it. Let's do something else." It is like arbitrarily saying, "I like Beethoven. Therefore, I don't

like Bach." It does not make sense. What you might say is, "Schumann is very near to my soul, but, I'm sorry, Bach is not so near."

As a teacher, how do you deal with people's attitudes?

SZERYNG: Very often, listeners and students did not volunteer certain opinions, thinking that I might be absolutely scandalized or critical of their tastes. Then, what I've done was simply to say: "I don't want you to agree with me on musical tastes. I want to know what you like and what you dislike, because if I do, I shall be able to help you much more. But I will never, never try to make you like something that you don't."

REINER: To try to persuade people is . . . like trying to say to your beloved, "Mon amour, I'm going to love you tomorrow."

SZERYNG: Nowadays, the young people are under pressure. Their teachers insist they should get fast results. And some of these teachers are just being unwise. Because they think the young musician should rise fast and should only study music. It does not give them a chance to make their work more pleasurable. If I could not find time to go to a museum, to court a pretty girl, to read a beautiful book . . . I would be very unhappy. And, although I often spend nine hours a day working, only three is spent with my instrument—which means I don't practice that much—and the rest with my scores, analyzing the structures, the harmony, the counterpoint—the spirit of the work. Really, when I am about to study, or restudy, a work by Bach, Mozart or Brahms, I must know why such a work was written, what events took place at the time, and what special events in his private life, which prompted a special trend in his writing. You know I would expect the young students of the twenty-first century to read Mr. Boulez' or Mr. Chavez' life very carefully. They will be thrilled, provided their teachers give them a chance to do it, to find out about Mr. Boulez' "Encounters" in Greenwich Village.

REINER: How many students know that Bach was really a man of the world?

SZERYNG: How many teachers let their students know about Bach not only as a great mathematician . . .

REINER: He was sometimes so mad that he beat up his students, even that . . .

SZERYNG: Also Bach, because he did not want to bow to a very high German personality, he had to spend three nights in prison . . . Or Beethoven and Goethe . . . I admire Goethe, but he was the great diplomat, who, as soon as he saw somebody who was in command, he would immediately pay a special homage. Beethoven quite the contrary. More often than not, he would antagonize someone just for being a very powerful person.

Would you talk about the problems of ornamentation in Bach? It seems that many famous violin virtuosi have had a rather casual attitude toward such things.

SZERYNG: Many fine virtuoso violinists, who are brilliant performers, may have had a casual approach. Many others, who did not enjoy that technical freedom, took more time to analyze the necessities of style and the mannerisms of the time. To put it very bluntly, I believe that both cases are not satisfactory. Because, in order to perform Bach, whether you wish it or not, you've got to be a full-fledged virtuoso. In order to perform Bach correctly, according to the very style which he developed and completed, he must find time for the very exhaustive study. And when I say this, I am not referring to your fingers of the left or right hand, but studies of several periods, pre-Bach and even post-Bach, because there is a danger . . . I don't know how well acquainted you are with the ornamentation at Mozart's time, but thanks to Leopold Mozart we can establish with more or less certain accuracy what should be done, what should not be. We are fairly safe in that area. But I say that post-Bach mannerisms must be known in order not to commit certain dreadful mistakes in Bach himself, but this is still not good enough. If the great Italian era of Corelli and Vivaldi is unknown to you, you may be in serious jeopardy. But then we have Mr. Buxtehude . . . (at this point Szeryng gave examples of Bach's use of Polish, French, Italian and Spanish mannerisms. Then a digression on " . . . certain Olympian feats of Paganini, who today would be playing in Warsaw celebrating the coronation of the Czar, which we considered not exactly a token of friendship towards Poland or Poland's history." . . . Let's get back to Bach, let's do a playback of Bach. If Mr. Bach was able

(Continued on Page 20)

shakespeare & company · 1330 REGENT ST · open 11a.m.-1a.m. daily

CHRISTMAS RECORD SALE

REGULAR PRICE RANGE

OUR PRICE RANGE

~~\$2.98~~ - ~~\$2.95~~
\$1.98 - \$9.98

Shakespeare & Company
1330 REGENT STREET madison
phone: 255-5819

FOOD • BOOKS • THEATRE • ART • MUSIC

Kentucky Fried Theater

Open from 11 a.m. - 1 a.m. Daily

The Quality of Life is much richer at Shakespeare
BROWSERS ALWAYS WELCOME