



The daily cardinal. Vol. LXXVI, No. 174 August 11, 1966

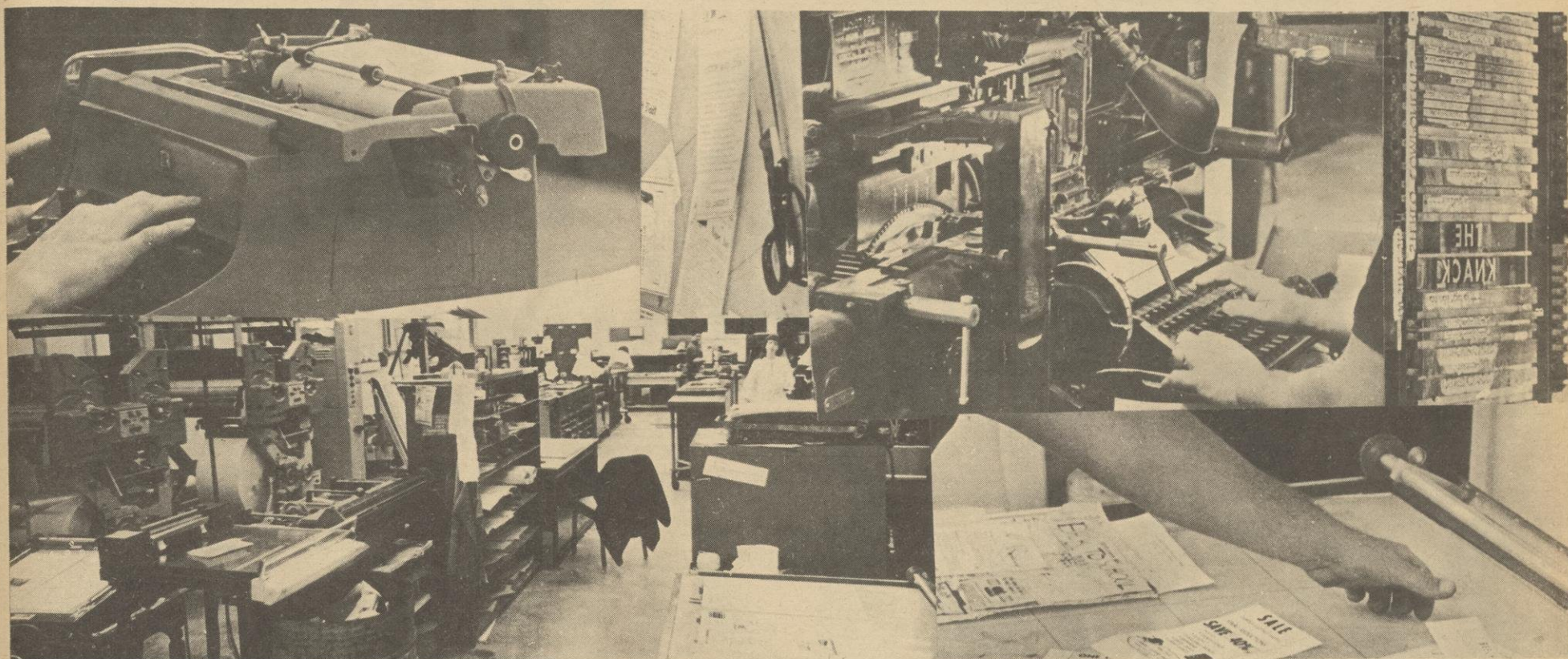
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The Cardinal: Years of Controversy



Paper Has Liberal Tradition: 1892 to 1966

By WILLA ROSENBLATT
and BARBARA RUBIN
Cardinal Staff Writers

Throughout its 75 year history, The Daily Cardinal, with its tradition of liberalism and freedom has been a center of controversy. The first major battle occurred on April 4, 1892, when William W. Young, supported by his own courage and \$300 published the first Cardinal.

During the first weeks of publication, student interest was minimal. Then the president of the University officially approved the paper, and The Cardinal became an establishment.

Since then The Cardinal and the University have clashed several times. In January of 1930, for example, an issue which questioned the morals of students and the powers of university disciplinarians was covered fully in The Cardinal news and editorial pages.

This controversy, one of the most picturesque in the University's history, began when Scott H. Goodnight, dean of men, walked in on an engaged couple, who were living together in an apartment. Goodnight had learned of the students' activities from Louise Nardin, Dean of Women, who had been informed of the alleged scandal by a neighbor.

When the Dean's action became known, The Cardinal published an editorial on "The Office, Dean

of Men." The editorial stated, "The problem of the dean and his methods cannot be considered apart from a more fundamental theory, he cannot be assumed to stand alone . . . Are his decisions open to public comment, to public approval or disapproval; is he considered not only as an executive with a social duty to perform but also as himself an individual in the social scheme?"

The dean, replying to this editorial, stated that disciplinary decisions are made by a Commission on Student Conduct, which reasons and grounds its verdict with intelligence.

Following this, Prof. W. E. Leonard sent a letter to the president of the University, condemning Goodnight's action, which reportedly included a threat to wait the couple out if they would not come out of the apartment in a rocking chair. The Cardinal rallied behind Leonard; Dean Nardin supported Goodnight, however, and denounced Prof. Leonard as "an advocate of free love and a contributing force to unsanctimonious marriage, who was hiding behind a false light refusing to reveal his true position."

The Goodnight-Leonard encounter led to Cardinal evaluation of the disciplinary problems of college students. "Yesterday we suggested that in matters of infractions of the conventional and

legal code the student be granted parity with the ordinary citizen, that the Dean of Men and the Dean of Women be relieved of their police powers," said the 1930 Cardinal edit. They were, and both deans directly involved in the fiasco soon left their positions.

The Cardinal requested reevaluation and investigation of various phases of university life. Inevitably, it too was a subject of attack by would-be reformers. One of the most violent of those attacks touched off the renowned "Cardinal Controversy" of 1965.

This threat to Cardinal tradition started when State Senator Jerris Leonard (R-Milwaukee), apparently unrelated to the crusading Prof. Leonard of thirty years ago, demanded an investigation of the newspaper and its managing editor, John Gruber.

Leonard, in a letter to the Board of Regents, said that Gruber lived in the same building as Eugene Dennis and Michael Eisner, both sons of prominent communist leaders. The source of Leonard's information was a Bob Siegrist newsletter. Siegrist, a Madison radio news commentator generally considered to be ultra-conservative, was also worried about possible leftist domination of the campus newspaper.

David DeBardeleben, president
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The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706
VOL. LXXVI, No. 174 Thursday, August 11, 1966 FREE COPY

City Council To Draft Ban on Sale of Literature

By GENE WELLS
Cardinal Staff Writer

The City Council has ordered the drafting of an ordinance prohibiting the sale but not the distribution of literature in the Madison parks. The action was touched off on July 4, when Madison police stopped University students from distributing anti-Viet Nam war literature in Vilas park.

Ald. James Connell, 16th ward, had proposed an ordinance banning both sale and distribution of literature in the parks.

Connell's proposal was modified after Council members had debated whether prohibiting distribution of literature was a violation of the Constitution's freedom of speech guarantee.

Mayor Otto Festge said the proposal was one of the most important matters that have come before the council, and that the students have a right under the constitution to distribute literature.

Ald. Milo Flaten, 11th ward, argued that the police had lawfully used their power to help control littering in the park. He said the value of keeping parks clean must be weighed against the right of freedom of speech.

After being assured by Parks Supt. James C. Marshall that there is no great litter problem in the parks, Flaten agreed that preservation of freedom of speech was more important in this case.

Chancellor Robben Fleming had protested the actions of the police in stopping the students from distributing the literature in a May 19 letter to Festge.

Fleming wrote "if the fourth of July stands for anything in our history, it certainly is for the proposition that Americans have the right to say what they want to about the affairs of their country."

He added in the letter that the police should have quelled any disturbance arising from the distribution of the literature.

The Union: A Cultural Education Directed by Complex Hierarchy

By MATTHEW FOX
Editor-in-Chief

A philosophy discussion in the Rat (bearded with sandaled foot); Bach's Requiem Mass floating out of the listening library door; steps worn smooth; "cool, man, cool" Stiftskeller blues; bridge bid four; at the theater, Marcel Marceau; what flavors man?; a bright orange chair, an empty glass; Shoot the Piano Player and Yellow Submarine; Prof. Gene Darcel will lecture on . . . ; over the p.a., "paging twenty one, one three three one; and a Picasso Print hanging in the gallery—there's everything, and everybody in the Union.

The huge, gray building which stands at 770 Langdon Street serves as a meeting place for many students and an open forum for most ideas. The Union takes over where the lecture hall leaves off—it is here where student and faculty debate on the terrace; it is here where anyone can see avant-garde films or attend cultural events.

As big and towering as the six columns supporting its front edifice, the Union's inner machinery and organization is a complex of committees, clubs and departments unknown to the average student.

From afar, it looks like a corporation, a cooperative but independent business. At times, the Office of Organization Advisers seems to direct

rather than guide. In the past, there has been friction between the Union and Wisconsin Student Association (WSA), between the Directorate and newly formed committees.

How then is the Union organized? Who directs the programs and where and how are final budgets approved?

The Union hierarchy can be divided into three distinct divisions: the Wisconsin Union, the Division of Social Education and the Memorial Union Building Association Inc.

The activities and services of the Union are controlled and directed mostly by two bodies—the Union Council and the Directorate. The Council is the strongest group which allocates money for free programs, sets the majority of Union policy and elects the chairmen for the 15 social, cultural and educational committees. It has the following members: the president and vice president of the Union, the secretary and treasurer of the Directorate, four members of WSA (all students), the Union director and business manager, two alumni and two faculty appointed by the president of the University—a total of eight students and six faculty, staff and alumni. There is also one nonvoting student member.

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

The Daily Cardinal A Page of Opinion

The Needs of Humanity; The Task of the University

The summer session began in the wake of an unprecedented confrontation between the University administration and the student body. The draft sit-in was a catalytic force in opening the eyes and minds of many, many students.

The seminars, the debates, the mass meetings and corridor gatherings gave a hope to the possibilities of student thought and involvement. This hope stems not from the method of their dissent, but in the manner they carried it out, and the fruits of their discussion. Ideas on the draft led to questions of the University. Student meet student, mind meet mind. Some began to concern their daily lives with something other than a beer at the Pub, or a statistics lecture in Commerce. People began to think—people who have never thought about much of anything before: their concern—the future of the University, and the future of their society.

The summer's humidity seemed to have wilted the excitement and energy of the Committee on the University and the Draft. Certain programs were carried forth, committees formed. But the subtle ingredients of June's Gargantuan seminar fell to the wayside.

Lack of leadership, organization and direction during the summer months alienated many. The finger of blame cannot point to anyone specific, or even to the committee as a whole; their fate seems to be the fate of all left oriented groups.

We must not allow however, the sit-ins encouraging dialectic to die without a fight. Many things can be done. Many people can and must be plugged in to the problems of the campus and the society.

We saw this summer the emergence of a teaching assistant's association. We saw Gary Zweifel, WSA president, speak directly to the regents about residence halls fees. We saw the creation of a student-faculty committee on the draft.

The sit-in began in strong protest to the University's relationship with local draft

boards. It grew not in dissent and protest, but in debate and discussion. Society itself became the main issue.

No doubt, the power structure of the University is plagued with deadends, and although we as students must always strive for greater participation in the administration of our University and our education, the way is slow and tedious.

What is as important if any change is to occur is the immediate necessity for every student and faculty member to be acutely aware of the academic possibilities within the ivied walls of academia, and the humanistic needs and necessities of the society as a whole.

This summer we witnessed in Chicago and Texas two horrifying examples of psychopathic murderers both products of our society. This summer we have seen bigoted, animalistic vengeance of whites against blacks. Last weekend we remembered the thousands killed by the atomic bomb at Hiroshima 21 years ago.

To look around at our society, at man's inhumanity to man, we wonder if it is not too late. Too late not only to arrest our down hill path to hell, but to awaken the majority of our citizens to the fact that we are the cause, we are the murderers. Like students and faculty of the University, many in our society feel that the status quo should not be changed, that present humanity, its leaders and ideals cannot be wrong. In their hearts everything is just copacetic.

But we as students must carry on the discussion of the sit-in, to include all areas of our life and society. This fall we must awaken the whole campus through similar mass meetings and seminars. What we learn here will save or slaughter the future of society.

So our task this fall is to question, to dissent, to make everyone aware that all is not right, that the gods might be against us, that Johnson might be wrong.

MATTHEW FOX
Editor-in-Chief



Inside View

Cardinal Called Mediocre, But Has Potential

By CLIFF BEHNKE
Editor Emeritus

Publically I have praised The Daily Cardinal as one of the best and most independent student newspapers in the country.

Privately and especially to the staff, I have called it a mediocre and a poor excuse for the newspaper it has pretended to be for the past 75 years.

The Cardinal is actually a bit of both—a good college paper and a poor newspaper. All but a handful of its sister publications on campuses across the nation are nothing more than glorified high school monthlies and whether they like it or not—public relation organs for the administration.

I have seen only two newspapers which at the distance I viewed them, appeared to be better than The Cardinal—the Michigan Daily and the Daily Texan. But not knowing the extent of or accuracy of their campus coverage and not being familiar enough with the dozens of the college papers I've run across, this judgement may be unfair to The Cardinal, to the Daily and the Texan, and others.

But I have always held that The Cardinal is a professional news-

paper and should be run, and should be read like one. It hasn't and it doesn't. I see no reason why The Cardinal has to take a back seat on campus coverage to its competition downtown, as it does almost daily.

To make a newspaper of The Daily Cardinal is a gargantuan task, but not a hopeless one. The Cardinal has the greatest potential. It's published on a electric campus, in a relatively lively town; it has more than 30,000 students from which to draw its staff. It has the expertise of the professors and administrators of the university to draw upon. It has a free hand to print what it wishes, and the backing of the Regents when attacked.

Yet the task is frightening. The Cardinal is staffed not by professionals but by students, students who must pass courses, get sleep, and hold down other jobs.

The student staff not only is not professional, it is not permanent. A new staff must learn its job from scratch every year. Staffers who stick it out for four years learn four different jobs during that time. People are always, quitting, always getting mono, always getting fed up.

The last reason for mediocrity is that a few Cardinal editors have used The Cardinal, not as a newspaper, or forum, or teaching device, but for their egos, or for their personal causes. The Cardinal still suffers from the last such administration.

And so The Cardinal is mediocre as newspapers go. Many a morning I would get up, to go the office, and pick up a copy of the latest edition and see the most inept writing, the dreariest layouts, the complete lack of editing and the mundane editorials (written for the most part by myself). During my weekly Sunday night sermons to the staff, I would tell them that they could not read, write, think, and had not the slightest notion of how to put out a newspaper. They didn't. I learned to be long suffering and not overly excited.

What then was the reward for being editor, if there was one. What good is it to continue publishing a half-baked newspaper.

The answers: excitement, experience, enjoyment. Amid the headaches, the heartaches, the lost tempers, I loved it. I loved to hear the press roll and know that 25,000 people would read the fruits or

flops of our labor.

And although the fruits of our labor were often second rate the staff showed flashes of brilliance. In between the flashes, the staff made mistakes but the Cardinal is the place for these kind of mistakes. It is not only a newspaper, and a forum, it is a training ground in journalism and human relations.

I took solace in the fact that a handful of the staff of 60 or so actually ended up the better for their experience on The Cardinal—I am positive I did. Not only from the professional standpoint, but from the spectrum of people I met, whom I yelled at, whom I learned to respect, to question and to guide.

Yes, I would do it over again and do it differently. And it is always my hope that someday by some chance of fate, the right combination of students will find their way into this office, and begin to put out not only one of the best college newspapers in the country, but a good solid professional newspaper by anyone's standards. The potential is here right now. The next few years could be interesting ones for the Cardinal.

In the Mailbox

CUD Attacks Editorial, Story

To The Editor:

As a member of the Free University subcommittee of the CUD, I wish to protest The Daily Cardinal's misrepresentation, in your August 4 issue, of our aims and programs. Your news article of that date was an inaccurate report of our meeting the previous night, and your editorial an unfair caricature based on that article.

Nowhere in The Cardinal did you mention the main business at our meeting—planning the seminars we shall hold next term on how to improve education and life at the University. At least four-fifths of our time was spent in selecting and defining seminar topics. The campus tours will, we hope, build interest in the Free University idea, especially in the seminar on our college's living conditions and aesthetics.

They are neither "to supplement (nor to) combat the New Student Program." (Here your editorial, with its fixation on possible conflicts between us and WSA's orientation week, completely disregarded your own news article's accurate report that "the tour would be open to all students, not just freshmen.") The anti-classes were mentioned only in passing by one member of the group.

It must be pointed that only a half-dozen people took part in the subcommittee meeting. If The Cardinal wanted to suggest projects to us, you could easily have had your reporter bring them up. As you did not do so, you have no right to berate us the next day for not discussing them.

Eugene A. Gaer

Dean's office to discuss an academic difficulty or technicality may really be a carefully concealed psychiatric interview and a witch-hunt in academic disguise, and can result in a student description that would be right at home with, indistinguishable from, and clamor for entrance into the collection compiled by Krafft-Ebing.

My purpose in this letter is not to hurl invectives or direct epithets at those well intentioned though glaringly ill informed (regarding the state of psychiatric diagnosis and knowledge) and confused (regarding their role) deans; but rather to inform and warn students of a practice that can only be held in scientific contempt by any thinking member of the University community.

Especially detestable here is that in no way is the student informed that "anything he says may be used against him", and never is he told that subsequent to any action for which a dean's approval or intervention is needed, may be imputed the entire psychiatric swampland of motives, envies, complexes and insidious labels, replete with the future possibility of careless, whimsical disclosure and all the dangers inherent in that potentiality.

A demand for evidence to support my statements would not be out of place. However a little thought or perhaps bravery could easily solve that problem. Simply make an appointment to see a dean and then very politely ask to be allowed to read the portfolio you have already accrued. I suggest some students will be shocked.

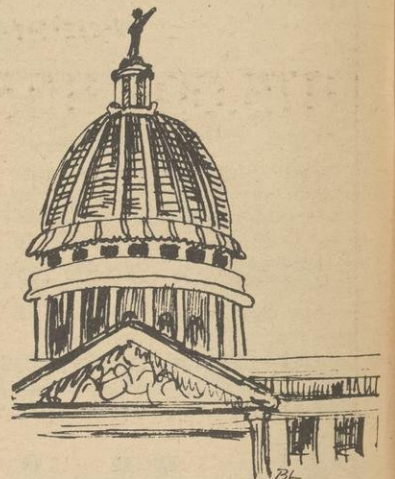
Should a run on the dean's office ensue, I suggest that the traffic congestion created can be no more dangerous than the problem we are facing.

Stephen Gershaw

Dean's List Is Secret Analysis

To the Editor:

Although a corollary in a society in which the possessor of the presently fashionable psychiatric complex is accorded a reverence second only to the inventor of the complex, and although it must be expected in an age when psychiatric nomenclature, with its insidious connotations, is loosely tossed about by laymen, psychiatrists, and other assorted self styled experts in human behavior. Nonetheless this student was shocked when he learned that a seemingly innocent trip to the



The Daily Cardinal

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The Staff: Bobkins to Brooklynites

By BARBARA KITCHEN
Managing Editor
and
GENE WELLS
Cardinal Staff Writer

Beatniks, dormies, New York Jews, pseudo-intellectuals, fraternity boys, mad artists, "angry" young men, small town Wisconsinites, conservatives, liberals, folk-singers and protestors—you may find them all working on The Daily Cardinal.

The approximately 60 students who constitute the regular staff are not a homogeneous group of journalism majors but are rather a group of dedicated individuals majoring in everything from music to Asian studies.

Many of those who begin work on The Cardinal know nothing of the technicalities of putting out a newspaper, but as they absorb the knowledge and experience of the older staff members they gain the ability needed to produce a daily paper.

The staff which is the backbone of The Cardinal is also its nemesis. The continual turnover in the staff membership makes it difficult to retain continuity from year to year.

Although The Cardinal staff is often regarded as a single entity there are actually three separate staffs each performing a different function.

The editorial staff is the largest of these and is made up of six top editors (the editorial board), five day editors, five night editors and five special editors plus

reporters, photographers and artists. The top editors are selected in the spring by The Cardinal Board of Control and serve for one year. The day and night editors are appointed by the editor-in-chief and they in turn may select their own assistants.

Heading the staff and having final authority of all editorial policy is the editor-in-chief. The position although important and perhaps glamorous involves a large amount of time spent in co-ordinating staff activities, keeping informed on current issues and determining policy. This year's editor is Ellen Laskin, a political science major from New Jersey.

The managing editor might well be the man who does everything. He helps supervise the work of the night editors, consults with the business staff and printers, writes editorials and in general attempts to see that every member of the staff is doing their proscribed job. Matthew Fox, summer editor, will be this year's managing editor. He comes from New York City and is majoring in history.

Supervision of the day editors, who are responsible for society, sports, features and the inside pages, falls to the associate editor—this year Eileen Alt, a journalism major from Milwaukee.

The assistant managing editor, Marcie Harrison coordinates the work of the managing editor and the associate editor.

News coverage and co-ordination and some assigning of reporters comes under the jurisdiction of the news editor. It is his job to see that all important events on campus or affecting the campus are covered by The Cardinal. Richard Scher, a journalism major will hold this position during the year.

The editorial editor, who decides what will be put on the editorial page completes the editorial board. A history major, Peter Abott is the paper's editorial editor.

The editorial board, made of these six editors, meets once a week, decides newspaper policy collectively and tries to maintain a smooth-running and efficient newspaper operation. The top editors each spend about 25 hours a week on the paper. Grades are often sacrificed, but many times a greater knowledge is learned in The Cardinal offices than in the

class room.

Ranking below the top editors are the heads of the specialized news departments. Among these are the sports, photography, society, feature and panorama editors. The panorama editor is in charge of reviewing cultural events on campus plus reviews of current movies and books.

Salaries range from \$100 per month for the editor-in-chief and \$80 for the managing editor, down to \$15 per month for the heads of specialized news departments.

There is a different night editor for each night and a day editor for each day. Night editors are responsible for assigning reporters for all news events occurring on their night. In addition to assigning stories the night editor lays out the front page, edits copy and writes headlines. Day editors are responsible for everything that goes on the inside pages.

Reporters, copyreaders, filers, researchers, photographers and artists make up the rest of the staff.

A new system of beat reporters is being tried this year.

The business staff is in charge of The Cardinal's finances. The business manager and the advertising manager Pat Brady and Dave Loken, both receive salaries. Usually there are from four to six students serving as ad salesmen.

The circulation staff must get up early to deliver The Cardinal which is printed about 4 a.m.

The members of the staff, whether majors in agriculture, physics or basketweaving, have one major objective which unifies them no matter how diverse their personal interests and that is to produce a newspaper—The Daily Cardinal.

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Cohen on Drama

Critics Kauffmann and Kael: Screen Is Not a Kindergarten

"I Lost It At the Movies." By Pauline Kael. Hardbound: Little, Brown and Co., 1965, \$6.00. Paperback edition: Bantam, 95¢. "A World on Film." By Stanley Kauffmann. Harper and Row, 1966. \$7.95.

By LARRY COHEN
Panorama Editor

Like American motion pictures, film criticism in this country operates on a slow continuum except for the fact that there are fewer contributing geniuses. There are a few major advancements and minor, hacking recessions; parallel with D.W. Griffith, one myth of creativity has withstood the ravages of time.

The reality behind this myth is James Agee. Between 1941 and 1948, the novelist who posthumously won the Pulitzer Prize for "A Death in the Family" wrote a film column for "Time" and served as film reviewer for "The Nation" from 1942 to 1948. The personal advancement of a human being is recorded in the collection of essays and reviews known as "Agee on Film"; most importantly, he cared deeply about the youthful medium of movies and its potential.

Since Agee, film criticism has languished without anyone to distinguish it as an art. As a rule, movie critics are less influential than dramatic reviewers; film's relative permanence and the isolation of the legitimate stage to a regional East have accounted for this powerlessness.

Rising to meet the challenge of a country that regards films as escapist entertainment are two serious critics. One has gained a notoriety comparable to the love that Agee earned; Pauline Kael (the best of a group that includes Esquire's Dwight Macdonald and The Herald Tribune's Judith Crist) stimulated the ire of millions of

"McCall's" readers when she bludgeoned "The Sound of Music" earlier this year, and was axed from her job.

Her male counterpart is Stanley Kauffmann, one-time critic for "The New Republic" and now the controversial drama critic for The New York Times. Through his tactic of previewing plays before they open, Kauffmann met opposition from professional as well as public establishment; the other critics rapped his hands in numerous editorials. His rather peculiar taste, which led him to praise "Superman" as one of the best musicals of the year, indicates that he would have been wiser to stick with films.

Both critics have now published collections of reviews and essays. Befitting the castrating female role she has adopted, Miss Kael swung out first, with her tongue slashing Hollywood, pseudo-art phoniness and, happily, the more private portion of Kauffmann's body and respectability.

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What Miss Kael realizes and earnestly demands is that film criticism is not a kindergarten game in which the participants should be protected from having their feelings hurt. She is not nice—this is "show-and-tell" at its adult roughest—but she is honest and, in the tradition of the best of the swinging bitches, alive and never at a loss for words. In writing about the "propaganda" film "Salt," she theorizes:

"Believing in the free dissemination of ideas, I must defend my right to criticize any of those ideas. . . Is one not to call a spade a spade, because Senator McCarthy lumps together spades, shovels, and plain garden hoses?"

A good sociological statement, but Miss Kael does more by lashing her whipping talons at films which she humorously dethrones from their complacent perch. While many of her opinions are open to argument, her writing wit is not. She is bright and funny as she attacks commercial motivations and other film critics who drooled all over themselves in wild ecstasy for "West Side Story." Speaking about its characters, she beautifully makes a fool of the adoring Kauffmann and others:

"They're about as human as the Munchkins in The Wizard of Oz. Maria, the sweet virgin from Puerto Rico, is the most machine-tooled. . . They're about as human as the Munchkins in 'The Wizard of Oz.' Maria, the sweet virgin from Puerto Rico, is the most machine-tooled Of Hollywood ingenues—clever little Natalie Wood. Like the new Princess telephone. . . (it seems designed so that teen-agers can read advertising slogans at each other), Natalie Wood is the newly-constructed love-goddess—so perfectly banal she destroys all thoughts of love."

(continued on page 5)

CONSERVATIVE KAUFFMANN—"The Film Generation:" "the most cheering circumstance in contemporary American art."

—Photo by The New York Times Studio

Film Society No. 4

Boris Karloff's Simplicity Distinguishes 1935 'Bride'

By JOSEPH MCBRIDE
Panorama Reviewer

The problem in accepting "Bride of Frankenstein" lies with the utter simplicity of the emotion the film seeks to convey. Most people will remember the poignant scene in the original "Frankenstein" in which the monster meets a little girl at a pond, offers her flowers, and begins to play with her; she and he are both so truly innocent that neither is upset. Then, of course, the girl's mother screams and the monster kills the girl.

The scene was cut from many showings of the film, for audiences found it too wrenching. Indeed it is one of the most piteous ever filmed, as well as one of the most beautiful. In "Bride of Frankenstein," shown by the Wisconsin Film Society Tuesday night, director James Whale attempts to evoke the same kind of feeling from us, and his failure is admirable.

Boris Karloff, by any standard, has not received enough credit for his personification of the monster. He achieves an almost perfect simplicity, so true that audiences laugh because they are afraid to be seen crying. Just as the monster is helplessly out of place wherever he goes, Karloff's performance stands alone in a rococo jumble of adept but falsened characters.

One scene in this 1935 film is quite remarkable, but remains a strain on the viewer because of its total artlessness. This is the famous meeting between the old blind man and the wounded monster who stumbles into his hut. It is unnecessary to see "A Patch of Blue" to appreciate the subtlety of this episode.

The old man—the actor's name regrettably is not available—says things that are totally "unsophisticated." He holds the monster's hand and prays to God in thanks for this friend, and the monster cries. This invariably draws a laugh, but the only fault outside the viewers' is that the rest of the film does not live up to this moment. (Though the organ music on the soundtrack is little help.)

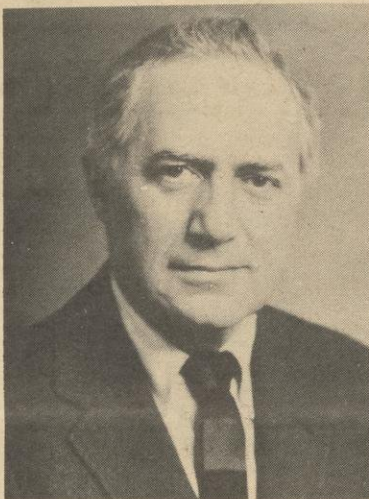
Karloff shows that the only way to evoke true sympathy for any creature is to show a human playing the role, not a man in a rubber suit dressed up as a giant monkey. It is impossible to sympathize with an object, which is what a monkey is no matter how far one's affection for animals extends.

Apart from the monster there is little of substance in this movie. Colin Clive as Dr. Henry Frankenstein is occasionally convincing, and Elsa Lanchester is suitably

bizarre as the woman he creates. Townspeople and assorted fangers-on are amusing but unchallenging; when Frankenstein laments the lack of a suitable young heart, saliva leaves his assistant's mouth but only laughter ours.

It was refreshing, though, to see no serious attempt made to simulate the reality of a twentieth-century German countryside. Eerie lighting and obvious backdrops set the stage effectively for the monster-man confrontation. In addition, the soundtrack relieved our minds of any spare doubts about the significance or intensity of the plot's development.

It is useless to dam the critical river with faint preys for the captious to shoot at; congratulating the crew for technical achievement is unnecessary, for by this time Universal had become competent enough to begin working on real emotion instead of wasting everything on gimmickery. Today the Frankenstein monster is almost a mythological figure, thanks as much to Boris Karloff as to Mary Shelley.



"Bogie: The Biography of Humphrey Bogart." By Joe Hyams, with an introduction by Lauren Bacall. 210 pages. New American Library. \$4.95.

By JOSEPH MCBRIDE
Panorama Reviewer

Joe Hyams, according to his publisher, is the highest-paid freelance journalist in the world. It is not surprising that he should

exhibit the defects of his trade to an embarrassing degree.

"Bogie" is not a biography. It is an extended portrait and, as such, readable and informative, though the slick, breezy style leads one to wonder about the authenticity of the information. Hyams, furthermore, is not a good writer. His hold on emotion is tenuous, and his syntax should be given six months for vagrancy. He even makes a grammatical error in the dedication.

But the most maddening, and the most revealing, of his flaws is his habit of spelling everything out for the reader. He constantly negates the effect of good anecdotes with an anticlimax, telling the reader what it all means, a device common to bad journalism. An example: Bogart is having a dock party and hears a ruckus below the deck. The cook and the captain run up, the cook waving a knife at the captain and holding him with one hand. The captain looks up: "Mr. Bogart, I can't get along with this man."

Does Hyams really have to tell us it was "the understatement of the year"?

The book succeeds when Hyams sticks to the meat and bones of journalism: facts and dialogue, without parsley embellishment. A notable instance is a brief exchange between Spencer Tracy and Katharine Hepburn after the pair leave Bogart's sickroom. Hyams here does not tell us what to think; he lets us think.

Perhaps the most serious fault of the book is its failure to reconcile disagreements over simple facts of Bogart's life. There has been a remarkable amount of controversy over such elementary things as his birthdate, the manner in which his upper lip was scarred, and his lisp or lack of it. Any book which claims to be "definitive," as this one does,

and which has the cooperation of the surviving figures of the story, as Hyams did, should attempt to solve such problems. Hyams is content to give us one version without bothering to discredit the others. It is easy to assume that he didn't bother to go beyond first and second sources.

So much for the inadequacies of the author. What is good about "Bogie" is Bogart himself. It is hard to make any account of his life dull, and Hyams is to be credited with presenting a number of good stories and Bogart quotes. The book moves best when Bogart himself is doing the talking.

There are now a few more facts on which to stabilize the picture of Humphrey Bogart, a man of considerable merit who certainly deserves comprehensive treatment. We learn that Peter Lorre once started a fight between Bogie and his second wife by walking through the room and murmuring, "General MacArthur."

Another time Bogie, finally a father at the age of 49, sits solemnly in a restaurant with Hyams. "I've finally begun to understand why men carry pictures of their children with them," he confides. "They're proud of them."

As Bogart lies dying of throat cancer, his doctor asks him how it's going. "Rough," he answers. "Pretty rough?" the doctor asks. "Yeah, pretty rough," Bogart says.

There are many more such anecdotes, all of them interesting and some of them new. But the rest of the book is mostly circuitous theorizing. We're well aware that Bogie was his own man, that he valued courage and style and loyalty above all else, and that he lived by his wits and without illusions. But, to paraphrase Lauren Bacall, it's better when you help the story instead of constantly re-issuing it.

THE HARVARD Lampoon 35¢



"HERE'S LOOKING AT YOU, KID." Drawing by William S. Donnell courtesy of The Harvard Lampoon.

Campus News Briefs

An Art Exhibit

An exhibit of original works by Arie Rothman, whose copper plate etchings have represented his home country, Israel, in several foreign exhibitions, is now on display in the Theater Gallery of the Union through August 29. The collection is on loan from the Safari Art Gallery in Jerusalem and the prints in the show are available for purchase at the Union Main desk.

MOVIE TIME

"The Overcoat" will be shown continuously from noon, today through Sunday in the Union Play Circle.

MUSIC RECITAL

A summer music clinic recital will be held at 7 p.m. tonight in Music Hall.

MUSIC CONCERT

A summer music clinic concert will be held at 2 p.m. on Saturday in the University Pavilion.

FILM FESTIVAL

The U-YMCA Marx Brothers Film Festival will present "Horse-Feathers" at 8 p.m. Saturday at the YMCA, 306 N. Brooks street.

BEAN FEED

There will be a bean feed for David Carley, candidate for the Democratic nomination for governor, sponsored by the University students for Carley from 4 to 7:30 p.m. August 20 at East Shoreline, Olin Park. Tickets are \$1.50 for adults, \$.50 for children. Those interested in attending may call Louise Backer, 255-2506 or the Carley headquarters, 257-7101.

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CRUSADER KAE: "You don't have to lay an egg to know it tastes good." (From "Replying to Listeners.")

Cohen on Drama

(continued from page 4)

Whether dissecting Kracauer or Andrew Sarris with considerable intellect, Miss Kael is the critic to watch. Quite ironically, she will assume Kauffmann's vacated post on "The New Republic" this fall.

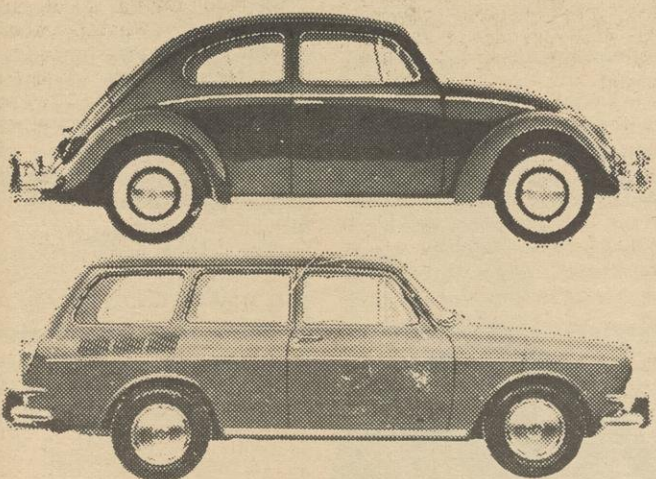
With all respect to The New York Times, Kauffmann emerges in "A World on Film" as the middle-aged square that Miss Kael frequently labels a "spaz." Except for his last essay, the fine "Film Generation," which trumpets cinema as the most youthful and exciting modern art, his collection of reviews is useful only as a reference work that dates as recently as late 1965 and "Darling." Kauffmann does not analyze in depth; luckily, his reviews are concisely structured and the fault is minor.

What is serious is that Kauffmann is safely predictable. Like a milk weed in the winds of conformity, he blows with the currents and emerges as an intent conservative for whom the New Wave has little structured meaning. Both style and content are readable but fringe on boredom; the Kauffmann critique syndrome breeds the regularity of milk of magnesia.

Best of all is his idea of postscripts; occasional reviews are followed by entries written several weeks later. Time for contemplation increases the perception of his first analysis; most often, the added entries are rebuttals to critics who differ with his initial praise.

"A World on Film" is not scathing or particularly exciting, but it is always honestly felt and thoughtful. It is to Miss Kael's gutsy comments that one returns in conclusion, for they impress most. She begs to be criticized, to be attacked, and this is her maturity. If criticism, like the work of art today, "is practiced with honesty, it is no more remunerative than the work of an avant-garde film artist." To Miss Kael, proud of her non-virginal mind which stings Mass Kitsch, Amen.

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Cardinal Corporation Is Financially Independent

By ROGER KOLB
Cardinal Staff Writer

The Daily Cardinal—who runs it, who owns it, who finances it, can you buy a share of stock in it, does it make money or does it break even, is it controlled by the University?

The Cardinal, the only offset daily in the state, is unique among college newspapers—it is financially independent from the University. This gives the paper a large degree of freedom and most important allows the staff and directors, all students, to de-

termine their own editorial policy.

The paper is a non-stock, "non-profit," non-subsidized corporation and receives no money from the University or the taxpayers. It is owned by the 33,000 University students who elect the board of directors—The Cardinal Board of Control. As any other corporation it has its own bank account, writes its own checks, and pays its own bills.

Advertising, subscriptions, cash sales, interest, and money from miscellaneous sources, such as its vending machines, provide the Cardinal with revenue. The gross revenue taken in by the paper from June 1965 to June 1966 was \$102,000 an increase of \$11,894 since 1963-64. Advertising accounts for 82 per cent of this revenue and subscriptions for about 18 per cent. Two years ago advertising accounted for only 72 per cent of the total.

The total expenses for the 1965-66 year were \$92,143. This figure includes everything from printers salaries to the purchase of new type. The net profit for the year was \$9,857.

The financial condition of The Cardinal Corporation is very sound its assets being \$68,825.46 and its liabilities \$14,612.13.

The Cardinal maintains a typographical laboratory which is under the jurisdiction of the journalism school and supported through payments to a trust fund held by the University. The laboratory contains a press, linotype and offset equipment, all recently bought for about \$60,000. The corporation pays the lab by the page to have the paper printed there.

The laboratory is staffed by a head printer, two additional printers and one student assistant, all of whom are paid from the fund; they are union men.

The Cardinal also has a permanent secretary and an assistant plus a justwriter and proofreaders—all of whom are paid directly by the corporation.

Publishing and printing of the paper is the responsibility of The Cardinal Board of Control. This board consists of five students elected in general student elections and three faculty members appointed by the president of the University plus an ex-officio faculty financial adviser.

Student members choose the top editors each year and oversee editorial policy although this is usually under the jurisdiction of the editors themselves. Faculty members vote only on fiscal matters.

Faculty members are Robert Taylor, assistant to the president; John E. Ross, agricultural journalism; Harry D. Wolfe, commerce and journalism and ex-officio member Lester Hawkes, journalism.

The board which meets every two weeks has the power to remove the editor, however—has never been done. Faculty board members are subject to appointment each year and students are

elected during the regular fall elections.

The student members of the board appoint editors each spring on the basis of interviews, written briefs and the recommendations of the past editor.

The New Cardinal Corporation is an extensive and complex operation—student directed and staffed, financially solvent, editorially independent—it produces a newspaper which belongs to and speaks for all University students.

Offset Process

Since the summer of 1965, the Daily Cardinal has been the only offset daily in Wisconsin.

Everything that goes into the paper—advertising, stories, headlines, and art work—is photographed. From this is a printing plate is made for the offset press.

These plates, once they are placed on the press, are able to print the paper by utilizing a delicate mixture of ink and water.

Step by step, this issue of The Daily Cardinal was produced by:

● Setting stories and advertisements on the Type Lab's typesetting machine. Some larger type was set by hand.

● Producing images from the type by making "reproduction proofs" to be photographed.

● Pasting stories, headlines and advertisements (the reproduction proofs) into place as they were to appear in the paper.

● Photographing the complete pasted-up pages. Places where photographs were to appear were left open and the photos reproduced on film separately. They were later added to the negative of the pages.

● Placing the completed page negatives against a thin, photosensitive aluminum plate and exposing the combination to a bright arc-light. The plate was then developed with special chemicals.

● Attaching developed plates to the press for the actual printing. Running at full speed, the press can produce nearly 12,000 Cardinals an hour.

Crusader

By LARRY COHEN
Panorama Editor

Just a word or two on this week's Film Society short "An Occurrence at Owl Creek Bridge," based on the Ambrose Bierce short story, captures in esthetically pleasing terms the verbal narrative of its literary source. Shown several times on Rod Sterling's "The Twilight Zone," first prize winner at Cannes, 1962, it transcends problems at a time when literature corrupts and inhibits films.

Director-adaptor Robert Enrico has not been led astray; with each shot framed like an Henri-Cartier Bresson photograph, his film captures the split-second before a hanging, which is extended to almost half an hour. Free of dialogue but not of an infinity of sounds, Jean Bofferty's lens flirts with slow-motion sequences out of Boris Kaufman and Jean Vigo. The Civil War short is an exercise on what it means to be a living man.

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Union Programs Are Organized

(continued from page 1)

The coordination of committee programs is by far the most ticklish task which the council and the Directorate must handle. In recent weeks problems have arisen in this specific area. Policy under fire concerned committees sponsoring programs which were not within the realm of their constitution. The Committee of the University and the Draft (CUD) wished to bring a mime-theater group to the Union. However through the final vote of the Student Life and Interest Committee (SLIC) their request was turned down. SLIC stated that a politically oriented group could not sponsor cultural activities. Their argument was that unlimited competition in programming similar events acts in a detrimental way to the quality and direction of Union activities.

The New Student Program (NSP), a WSA committee having recently coordinated with Directorate programming, has been criticized for its lake of cultural and educational events. The wide panorama of possibilities for new student week programs creates a gargantuan task for NSP. CUD, the teaching assistant association, Hillel, the YMCA and Lakeshore Halls all want to have freshman oriented programs.

Here is where we see the Directorate fitting into the picture. Members of this body are the chairmen of the 15 committees plus the newly created post of program director held by Henry Herman. The Directorate has the final say on all programs which are held in the Union. It also approves some of the committee's budgets.

(In explanation, each committee must offer for ratification two budgets; one for programs which charge admission, and one for free events. All budgets go first to a committee of six top Union officials, the incoming and outgoing student president and vice president, the Union director (Porter Butts) and the business manager. These six make budgetary and programming changes and send all proposals back to committee. From the committees, the future programs are sent to the directorate, budgets for paid programs are sent to the Directorate and budgets for free programs are sent to Council for final approval. Since free activities are going to cost the Union money, allocations must be made by the powerful Council.)

The second division in the Union hierarchy is that of social education coming under the office of organization advisers. This guiding group of staff members (some who are of faculty status) was established by the faculty through the regents to coordinate educational programming. Their job is to guide and advise the 15 committees in scheduling events of high quality, to reach a maximum number of students.

The Memorial Union Building Association, Inc. is comprised of two bodies; a committee of 30 to 50 voting members, all serving for life. They not only elect their predecessors, but also appoint

the trustees, who hold a broader power in the corporation.

The building association controls the Union building funds and receives money from all who become life members of the Union, including graduating seniors, other alumni and donors. Disbursement of such money is the function solely of the trustees. Funds from this body are allocated for Union additions, improvements and equipment. The Union director and business manager sit at trustee meetings and bring forth recommendations for future Union planning and construction.

Liberal Tradition

(continued from page 1)

of the board of regents, received Leonard's demands unenthusiastically, as did the rest of the board. When the issue was voted on, the result was a unanimous refusal to investigate The Cardinal's editorial staff and policies. Instead, the Regents made a strong statement in favor of academic freedom.

In its years of publication, The Cardinal has not only disturbed deans and shocked state senators, but earned the editorial approval of the New York Times. In 1942, a Times editorial said, "Despite annual changes in student staffs, a few college newspapers in the country have acquired a definite character. One of these is the Daily Cardinal of the University of Wisconsin. The Cardinal is proud of its liberal traditions. Because it fights cleanly, and with a sense of responsibility, its youthful passion for righteousness

Thursday, August 11, 1966

THE DAILY CARDINAL—7

does not burn less brightly."

Although the basic ideals of The Cardinal have been relatively unchanged over a 75 year period, the first Cardinal looked very different from today's paper.

Instead of describing the unrest of the 1960's, that first front page was typical of another more peaceful era. "Miss Mary Gray, of Wausau, who left the University last year on account of the health of her mother is again with us," reads an old issue.

In 1892, The Cardinal front page had a joke column, but like the small-townish social notes, it was probably lost in the midst of some crusade or controversy, to be replaced by a weather forecast and pictures of sunsets.

The advertisements in the 1892 Cardinal lack the sophisticated il-

lustrations and catchy slogans of the 1966 publication, but even without the added attractions of steaming bowls of spaghetti, or smiling girls with well-teased hair, the old businesses are inviting. J.W. Ball's store at 506 State Street, which sold cigars, candles, fruit, soda, and milk "shake" sounds refreshing, but unusually wholesome in today's beer-conscious Madison.

These changes in content, however, are superficial. The Cardinal has balanced its coverage of campus news with the fight for academic freedom and the rights of students, reflecting staff and student opinion. Like Wisconsin itself, The Cardinal is an idea.

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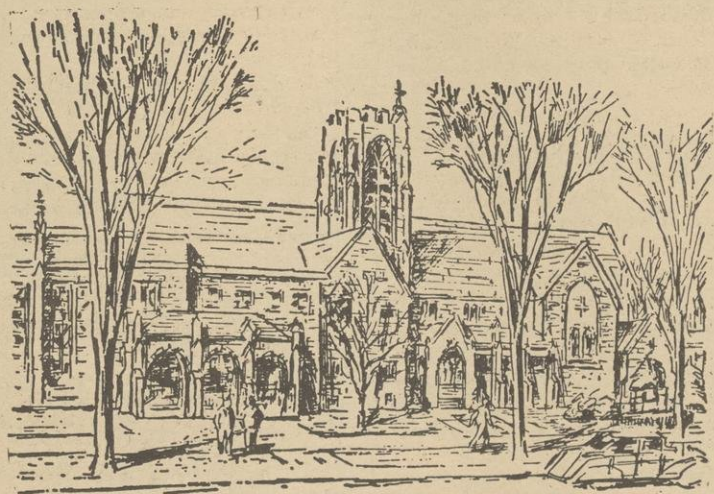
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Halfback and Fullback Positions Are Unsettled

By MIKE GOLDMAN
Summer Sports Editor

(EDITOR'S NOTE: This is the last in a series previewing the Wisconsin football team.

As of now, football coaches do not know who will be starting at halfback and fullback for Wisconsin.

"It's all unsettled," said head football coach Milt Bruhn. "We'll find out when practice starts September 1."

Many of the troubles the coaches have been having in the backfield are related to the persistent problems of injuries and lack of depth.

Wisconsin also lacks a fast break-away runner in the backfield. The Badgers will have powerful runners but not too many fast ones.

Much of the fortunes of the backfield runners will depend on the health of two injured players, Kim Wood and Lynn Buss. Both have been hampered by injuries.

Wood is a fullback who has been bothered since his freshman season by bad knees. A junior, Wood was given an extra season of eligibility because of injuries. He also missed this year's spring practice.

Wood is a fast and powerful runner. People close to the athletic department think Wood could be one of the best backs ever to wear the Cardinal and White uniform if he were not injured.

Bruhn thinks Wood should be ready to play in September. However, Wood still may not be able to run at his fullest strength.

Buss is a sophomore who was starting at the wingback position before injuring a knee in spring practice. Buss is the best blocker in the Wisconsin backfield.

Bruhn has said that Buss makes a definite difference in the backfield. Buss should also be ready for the fall, but it is not known whether his knee will be completely healed.

The coaches are hoping that Tom Jankowski can have a good year. He played fullback last spring, but can also play halfback if needed. Jankowski ran well all spring.

Bruhn has shifted junior Gale Bucciarelli from a fullback to left halfback. Bucciarelli was the leading ground gainer in the spring intra-squad football game. He played in several games last year even though he sat out much of the season due to injuries.

Senior Vic Janule has been moved from left halfback to wingback. Janule also was impressive in the spring. He is one of the fastest backs on the team and also a good blocker.

Sophomores Bill Yanakos and Wayne Burbach may be the solutions for finding good breakaway runners. Both men are fast, but they lack needed experience.

Tom McCauley and Dick Schumitsch may be used in the backfield. McCauley, a sophomore, is listed as an offensive end, but also is capable of playing in the defensive secondary and the offensive backfield. He is fast and was one of the leading pass receivers in the spring. McCauley may be one of the few Badger players to play both on the offensive and defensive units.

Schumitsch, a junior, played halfback last season but this spring was playing as a defensive back.



A BADGER VETERAN—Tom Jankowski (44) against an Iowa defender.

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