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October 10, 1967

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THE ASSASSINATION of Marat in Bascom Hall, as rehearsed by a group of inmates of the university, Wisconsin players, took place Monday. The performance of the real assassination and persecution by the Marquis de Sade will be held beginning Oct. 26 in the Union Theater. —Cardinal Photo by Anton Margis

Oshkosh Prof Charges Criticism Cost His Job

By STEVE SHULRUFF
Cardinal Staff Writer

An Oshkosh State University professor has charged that he is being fired for his criticism of the University's administration.

The professor, L. Larry Leonard, said in an interview that the firing came after a Capital Times article which indicated that Leonard had made critical comments on the administration.

Leonard said, "Within two weeks after the article was published I was abruptly told I would not be invited back."

Leonard added that two weeks before the publication of the article the administration had discussed increasing his staff and had indicated that they wanted him to continue at Oshkosh.

Oshkosh University President Roger Guiles was unavailable for comment.

Leonard was head of a committee of the American Association of University Professors (AAUP) that conducted a survey which found that 58 per cent of those replying felt faculty members could not freely participate in community, political or leisure activities without a sense of possible administration pressure.

Leonard described the results of the survey, to which 50 per cent of the professors responded, as a "devastating indictment of the administration policy toward the faculty."

Oshkosh AAUP President Robert Delk said, "The response revealed a widespread sense of intimidation because of uneasiness with the standards used in evaluation for rank and tenure changes and evidences that salary increments were used punitively."

Les
Ballets
Africains
review on page 11

Meningitis Verified; Hundreds Get Pills

Infectious meningitis, a contagious disease of the nervous system, has hospitalized one student and has caused 500 others to seek preventive medication at University Hospital Monday.

Dan Wiedeman, a sophomore, was hospitalized with a confirmed case of meningococcal meningitis, and is in "fair" condition according to a hospital physician. Members of Wiedeman's living unit were asked by city health officials to go to

Delk also said that 54 per cent of those replying felt that their department could not make decisions without administrative cisions without administrative interference.

Leonard said that recently "the administration abruptly destroyed the by-laws of the English department and has issued a new set by order of the president which gives the English department little or no voice in making policy."

Leonard said that he would bring his case before the Faculty Senate. "I am presenting my grievances and an appeal that they act on them. The evidence of what has been done shows a gross violation of my academic freedom."

Madison AAUP President Clara Penniman said that the Madison chapter has sent a letter of concern to the Oshkosh AAUP chapter.

The Daily Cardinal

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University of Wisconsin, Madison, Wisconsin 53706.

Panel Weighs Power Disputes

Students, Profs Differ on Issues

By SALLY PLATKIN
Cardinal Staff Writer

The views of several more faculty members and students were presented Monday night at additional hearings of the Ad Hoc Committee on the Role of Students in the Government of the University.

David Goldfarb (Vis. 1—ARGO), in stating that students can "no longer limit themselves to social reform," emphasized changes in academic areas in his testimony.

He urged the creation of student-faculty committees to 1) consider proposed University contracts and 2) re-evaluate current policy concerning admissions, degree requirements, exams, grad-

(continued on page 10)

Profs Pose Big Questions, Doubts

By JOEL PECK
Cardinal Staff Writer

The faculty Ad Hoc Committee on the Role of Students in the Government of the University held their first hearings Saturday, and students had a hard time convincing the committee of the desirability of greatly increased student power.

Prof. George Mosse, history, a member of the committee, did not seem satisfied with the answers student politicians were giving to his questions.

Of particular interest to Prof.

Interpretive Report

Mosse was the problem of assuring continuity in the composition and legislation of WSA in the event of an increase in student power.

Another major problem which the committee will have to face, according to Prof. Mosse, is that of political in-fighting within WSA, the Wisconsin Student Association, which Mosse maintained could not be avoided on certain key issues.

Mosse stated that in-fighting would prevent WSA from legislating on human rights in such cases as fraternity discrimination.

To these questions, Les Zidel and Dave Goldfarb, student senators, co-authors of the student power bill Summer Report, answered that the students could

(continued on page 10)



"There'll be a hot time in the old town" more than once a week, as fires broke out, in the 900 block of W. Johnson St. Sunday night, and again on Wilson St. Monday. Students were smoked out of this house late Sunday.

—Cardinal Photo by Anton Margis

-WEATHER-

Cloudy & cold with half 'n half chance of light rain, possibly mixed with snow. High 40-45.

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

Leanings

Soldier, Civilian and Vietnam



Jon Lampman

There is a disturbing distance between the soldier and the civilian in America. And one of the clearer failings of the anti-war movement has been its inability to communicate with soldiers and veterans. But recent talks with Vietnam combat veterans have convinced this writer that soldiers and civilians often hold strikingly similar views on the war and that the war is having some similar effects on their lives. Reasons for the lack of communication might be sought in just those effects.

What surprises the civilian talking with the soldier is the distrust the soldier has for a civilian with the same war views. Here is a sampling of, according to two combat veterans, some fairly typical soldier views on the war: "It's a hopeless situation . . . we are making more VC than we are killing, and the more troops we send the more chance there is of more alienating 'accidents' . . . we are killing our allies—it is common to shoot the South Vietnamese ARVN just as a battle begins because they all run. Who wants a bad fighter beside him? If I were a Vietnamese I would be a Viet Cong—it's the only honorable course. The North Vietnamese can match our troop increases—especially when we send in draftees with only 8 weeks combat training against them. We were really bitter about the draftees. Most of the 'deserters' come over at gunpoint and are turned over to the South Vietnamese who kill them . . . we manipulate our casualty figures a lot. We don't count heat exhaustion, malaria, and wounds—an awful lot of people are getting hurt but not killed. I think we lie about the number killed—I've carried off more

than we report . . . But it's the things that happen just because are there, like two old men getting run over by a jeep, that really make you think it's not worth it."

These are views which could be held by the most skeptical citizen or the most intense picketeer. Yet these same soldiers are not in Vets for Peace and are not to be heard campaigning against the war. They admit that it is a mystery to them why they are not. Hints of the reasons may be glimpsed in snatches of their conversation.

There must be something about war—any war—which a civilian will never comprehend. Perhaps it is something about killing or seeing killing or just getting tired which makes men vow never to talk about it again.

Beyond that the civilian gropes for more specific reasons. He learns that the soldier looks at nearly everyone as his enemy. Perhaps more than the "real" enemy, the soldier curses the allies who aren't helping, the other services, the mistakes in his own service, the idiots in his own battalion, his equipment. Everyone who could help him survive, but doesn't, is his enemy. Even more than most wars, the war in Vietnam is a war for individual survival, a war of all against all. Almost any veteran of it can think of a story to match the best from *Catch-22* or John Lennon's new film, "How I Won the War."

When one gets into this protective frame of mind he is bound to believe more and more intensely his own explanations. He is bound to expand on legitimate complaints. "We heard gangs

beating up soldiers in the states. We heard two Marines were hung at Berkeley. No kidding. And we believed it. I should have known better—my family was against the war—but you don't think the same when you're shot at."

This private self-protection perspective (different only in degree from the American civilian's stance) must be very difficult to emerge from. It is true, as a letter writer last week noted, that most of the members of Vets for Peace are WW II or noncombat Vietnam vets. But it is also true that there are few soldiers who believe they are fighting for anything valuable. It is clear that the war has driven the American soldier into a rather existential view. Like more and more Americans, he has a very bad sense of the future.

There are some in the anti-war movement who have recognized the failure to understand and communicate with soldiers. But in general there is too much glib shouting hooray for the Vietcong. There is too much castigation of soldiers for fighting in an immoral war. One of the strengths of the Draft Resistance Union is its understanding of the degree to which soldiers are victimized. And its concept of support for draftees and soldiers is only one of the ways Americans should support their soldiers. They have been wearing either a button that says "Support the Troops" or one that says "Bring the Troops Home Now." They should wear both, as they will in the October 21 Washington march.

ED. NOTE: This letter was prompted by an editorial last week suggesting that the University should rightly respond to certain social demands, in particular the need for Negro education.

Dialogue on the Uses of the University: Writers Fumble for a New Perspective--

STEVE SHURUFF

The editorial (Social Demand on the University) of Tuesday, Oct. 3, seems to me to present a view that is fundamentally in conflict with previous editorial criticisms of the University.

A Daily Cardinal editorial of last February said; "The University of Wisconsin is becoming a vast service station to the society, replete with high-octane, final filtered education, designed to trap and eliminate the last traces of lead that could clog up the Great Social Machine."

I fear that the editor's solution to the "Negro Problem" (the phrase was not used in the editorial) is indicative of the same kind of thinking that led to the development of the "service station" that he criticized.

The editorial Tuesday said, "If

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concepts such as mass education and social service can be used, as they often are, to defend an occasional sacrifice of quality to a social ideal, than the obligations implicit in those concepts must also be recognized."

I'm confused as to what my "implicit obligation" is. Now, as the saying goes, don't get me wrong. I'm certainly not against Negroes. Furthermore, neither is President Johnson. He not only likes Negroes, but South Vietnamese. He's fighting a whole war to meet his "implicit obligations."

The problem is not that the University does not want to help Negroes. As the editor says, "The problem is not that educators do not recognize this."

One of the problems is what those educators, and the editor, want to help the Negroes to do.

The editor feels his obligation is to integrate the Negro into the American economic system. What Negroes need is to "get jobs and earn livings." They need to "gain self-respect as people."

The editor is saying that Negroes can only gain self-respect as participants in the "white-American-socio-economic system."

It's bad enough that we're all caught up in this system. Why do we want to hurt somebody else?

The editor, and certainly the editors, may not share my disorientation. To them, America may be the best thing to be integrated into.

But no matter what our view of the society is, the relationship of the University to that society must be understood if we are trying to understand the University.

The obligation that the editor feels is the obligation to integrate people into the society. The process for this integration, according to him, is education. The editor says that the obligation is implicit in the concept of mass education.

This is the concept upon which the "service station" is based.

There is something wrong with this concept.

Education should not be to integrate people into society; education should help people learn how to use their minds.

The editor correctly assumes that the University is an institution of mass education. But this does not mean that thousands of people are having their intellects trained.

What is happening is that the University is integrating us into the society by preparing us for pre-determined roles and by denying us the power of analysis that would allow us to understand the society and the University's relation to it.

This relationship is expressed most clearly in a statement from the Selective Service Orientation Kit memo on "Channeling" April, 1965:

"Throughout his career as a student, the pressure—the threat of loss of deferment—continues. It continues with equal intensity after graduation. His local board requires periodic reports to find out what he is up to. He is impelled to pursue his skill rather than embark upon some less important enterprise and is encouraged to apply his skill in an essential activity in the national interest. The loss of deferred status is the consequence for the individual who acquired the skill and either does not use it or uses it in a non-essential activity."

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By JOEL BRENNER

The thesis of Steve Shuruff's argument is that the University, by responding to social needs, is of necessity primarily a mechanism for the integration of young people into a middle-class value structure: the Great Social Machine. Further, Shuruff contends that this is so even if the University is free to choose the needs to which it will respond.

I agree that the University is at present serving the end of value suppression, and that its function has become to train people for predetermined ends instead of educating minds toward independent inquiry. The question is what can be done about it, and strikingly Shuruff suggests nothing except that the society itself must be thoroughly altered before the University can change its orientation.

Several questions occur to me. How do societies change? Where are the people to come from who are to do the changing?

The answers are clear. Short of violent revolution, social values are not quickly altered. They change slowly when they change at all, and usually because a young generation without the experiences and biases of its elders successfully resists an accepted morality. The answer to the second question follows from the first: if society is to be changed it will be because young people do it, and it is not at all illogical that these young will emerge from the universities.

In short, Shuruff must choose between violent upheaval, which I do not believe he espouses, and paralysis. Once the universities are made into cloistered communities, which is what Shuruff says he wants to do, there are no other choices; he proposed nothing.

But if the choices he presents are improbable or at least uninviting, his arguments are logically offensive. The adoption of the mock-liberal jargon ("Negro problem," "Don't get me wrong") imputes to me a position I do not hold. His suggestion that because the U.S. is fighting a war to meet its implicit obligations in Vietnam and that all implicit obligations are therefore evil is a generalization from a particular case that is simply folly.

Worse, however, is Shuruff's ability to hold to what seem to be contradictory assertions.

He suggests that the University

should ideally sever its relations with government and business, but unless the University could be self-supporting—in which case it would literally be a factory—it will always be dependent on outside sources for money. In any society those sources are limited, and usually they are suspect. Yet how can institutions of higher learning—even if they educate and not train—get along without this support?

It is easily deduced from Shuruff's statements that he is against federal aid to education, which would ironically put him in the same bag with the arch-conservatives. Yet I do not think this is the case.

Further, and this I think is a telling point, if it is to be accepted as axiomatic that money means influence, which I think is true (at least money earmarked for specific purposes), then the cloistered colleges Shuruff suggests still accept that influence but refuse to exert any countervailing force against it. This I find incomprehensible.

The central contradiction, essential to all others, in the position of those who believe that the University should pull itself out of the social arena is this: they really believe that the University should be a social force, that it should make moral judgments (it does anyway), that it should speak out on the war, for example.

I prefer to seek solutions to the malaise of the universities in a different area: educational priorities and who chooses them.

Most of the troubles of today's universities, including the much-talked of but peripheral questions of a teaching-research imbalance, lack of faculty loyalty to the institution, and the "publish-or-perish" problem, arise from a single issue: research and hence curriculum emphasis are determined outside the University. The trends in the sciences, Russian and now Asian studies since the coming of the National Defense Education Act in 1958 bear witness to this.

The question, it seems to me, is not whether or not the University responds to social needs, but which ones it responds to and who makes the choices. In other words, the question of priorities is also one of academic freedom.

"The intellectual costs of Pentagon-sponsored research to the academic community," says Prof.

Gabriel Kolko in the Oct. 9 issue of *The Nation*, "are likely to increase with growing government dependence on the social scientists for 'soft ware.' Academic freedom is inherently incompatible with military research, and not merely because of the security clearance provisions which divide the faculty into those with and those without, or even because such research dissolves the concept of community into one of necessarily isolated, autonomous and secretive fraternities, but because the essence of freedom and creativity is the ability of the scholar to decide, in the manner, place and time of his own choosing, what research to do and how to release the product of his efforts. The Pentagon has its

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own criteria, both for subject and faculty loyalty, and it imposes its priorities and decisions on the autonomy of the university.

"Academic freedom is based on self-motivation as well as freedom to publish, and requires a discriminating selectivity of problems of significance beyond those written into contract specifications. The classified research which comprises the most dangerous of Pentagon contracts by no means exhaust the threat to the university, for quite as critical is the matter of initiative, possible external controls, and to an increasing extent, purposes."

I think, then, that the place to look if one desires to alter the orientation of the university is in the priority area, and rigid criteria for contract work would be a good place to start.

There are other priority problems too, mainly financial. The Federal Government, for example, spends only three percent of its aid to higher education in the social sciences, and unlike the state government, its funds are specifically earmarked.

This will not be an easy situation to change, but Kolko believes, and he substantiates this with specific examples, that faculty pressure can do a great deal to alter the course of our universities.

If not, and if Shuruff is right that only through social reorientation will the universities change, what will anyone have lost by trying to alter priorities?

Gallagher Criticizes Policy in Mid-East Suggests Little Likelihood of Solution

By ROBIN WHITE
Cardinal Staff Writer

Charles F. Gallagher stated Sunday night at a lecture on the Arab-Israeli conflict that "the United States' foreign policy has been singularly unsuccessful in the Middle East."

Professor Gallagher, a Harvard graduate in Far Eastern languages and history, is an American Universities Field Staff expert on the Middle East and North Africa.

In contrast to his comment: "As you know, Americans are solution-

oriented," he suggested that "extreme lack of likelihood of solution" to the conflict.

The U.S. was not directly involved in the Arab-Israeli conflict until after 1945, when the U.N. decision to partition Palestine was passed. Gallagher said that, "Since this time, Arab-American relations declined." The U.S. policy has been one of active intervention. Gallagher sees the period of relative disengagement, from 1958 to 1961 or 62, as the period when "American relations were

better with the entire area than at any other time."

He said that today we have "almost reached the complete point of no return," and that the situation of American foreign policy today is "almost impossible." More conclusively, he stated: "Nothing has been as disastrous as American foreign policy has been in the past 15 to 20 years in almost every respect."

The heart of the problem, Gallagher said is that both sides insist that Palestine belongs to them. The validity of each claim depends on how far back into history one is willing to go, according to Gallagher.

Gallagher saw the problem as being a clash of civilizations, a clash of ideologies, but more important, a clash between a modernized, highly technically developed state and an ensemble of states which are not at the same level of development.

According to Gallagher, psychological problems began when the West (Napoleon) appeared in Egypt in 1798. Earlier, the Arabs had been shielded. The 19th century witnessed the shock of technical penetration of the West on the Arab society.

The development of Zionism in Palestine and the development of Arab nationalism created an imbalance. There was a lack of recognition by each nationalism of the other, and consequently a lack of understanding.

Gallagher sees, that the Arabs were victims of the Western World's feelings of guilt over the German treatment of Jews in World War II. Although the Arab-Israeli problem is an outgrowth of the German problem, Gallagher says that it now exists on its own.

Gallagher stated that Israel won the war because of her superior technological power. Secondary reasons were "homogeneity of operational activity is far superior to a coalition of any kind," and that

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whatever extent possible. He feels that the U.S. has less leverage in Israel than many people think, and that "Israel made it a point in the June war of going it alone."

Because "20th century colonial powers no longer believe in the same missions as in the nineteenth century," Gallagher would not consider this a colonial war. He sees a similarity between the Middle East conflict and the Southeast Asian crisis and feels they will influence each other.

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Y-Dems Unanimously Favor 'Dump Johnson' Resolution

By NANCY ROTTIER
Cardinal Staff Writer

The Young Democrats Sunday voted unanimously to withdraw all support for President Johnson's renomination and encourage all Wisconsin citizens to oppose the war by voting "no" in this spring's presidential primary. However, only 13 members were present at the meeting.

The members also formed a steering committee to schedule professors to speak on the war at the dorm units. Committee members are also recruiting new party members.

Efforts of this committee are also being directed toward November 12, when newspapers in 25 cities will feature an ad advocating a "Dump Johnson" policy. Authors of the ad hope to acquire 5,000 signatures.

Support for the Y-Dems resolution, adopted by its executive board last week, is important to gain publicity for the State Y-Dems Convention to be held a week before the primary. "Our aim is to embarrass Johnson," stated Jim Wexler, vice chairman of the Y-Dems.

Strong support for the resolution

would certainly embarrass the President since Vice President

Hubert Humphrey will appear at the convention.

Purpose of both the resolution and the ad, according to Wexler, is to impress upon the President that a large number of people disagree with the war in Vietnam. The Y-Dems are not following party loyalty, Wexler further com-

mented, because they feel they have a greater responsibility in opposing the war.

In other action, the group unanimously urged the re-election of Sen. Gaylord Nelson.

David Carley, national committeeman from Wisconsin, will speak at the next meeting Nov-

ember 9. Carley, a member of the committee that drafted the new primary law, will discuss its aspects.

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Campus News Briefs

Tickets Still Available For African Ballet

Good seats are still available for the final performance of *Les Ballets Africaines* today at 8 p.m. in the Union Theater.

Tickets are available at the Union Box Office.

* * *

DANCE LESSONS

The first of a series of 8 Discotheque Dance Lessons will be given today at 8:30 p.m. in the Union's Tripp Commons. Tom Washington, a professional dance instructor, will teach the newest dances, such as the Shingaling, Boogaloo, and Funky Broadway. All students and faculty members are invited. Tickets for the series, at \$5. per person are on sale at the Union Box Office.

* * *

OPEN RUSH

Registration for Pan-Hellenic open rush will be held all week. Call 267-5105.

* * *

BADGERS FOR NIXON

There will be an organizational meeting of the Badgers for Nixon Wednesday at 7:30 p.m., in the Union. Check the Union bulletin board for room.

* * *

SKI PATROL

The Ski Patrol will hold an informational meeting today at 7:30 p.m., in the Chart Room of the Union. Attendance is required of those wishing to join the National Ski Patrol and all returning members of Hoofer's Ski Patrol.

* * *

QUIXOTE

Quixote will sponsor "Peace Melba Toast Atomic Bastard Turn-On" a magic show with light, music and poetry Wednesday from 7 p.m. to midnight, in Great Hall of the Union. Magic and lightshow will be performed by Barry Bursak; The New Blues Project and Art

Ollman will play. Admission is one dollar.

* * *

ANGEL FLIGHT

There will be an Angel Flight rush orientation meeting today at 7:30 p.m., in the Wisconsin Center.

* * *

MUSIC LECTURE

Professor Heinrich Husmann, Ordinarius and Director of the Institute of Musicology at the University of Goettingen, will present a lecture entitled, "Musical Life in Medieval France" Wednesday at 8 p.m., in the Wisconsin Center Auditorium.

* * *

AQUARIUM CLUB AUCTION

The Madison Aquarium Club will sponsor an auction Wednesday at 7:30 p.m., in the Madison Art Center, 720 East Gorham St. The public is invited to buy or sell tropical fish, plants, aquariums, equipment, old plate glass, and supplies. For more information, call Dick Wolf at 255-3458.

* * *

ENGLISH TA'S

There will be a meeting of all teaching assistants experienced in teaching English 102 Wednesday at 8 p.m., in the Union. Check the

Union bulletin board for room.

* * *

MATH CLUB

The first meeting of the undergraduate mathematics club will be today in the ninth floor conference room of Van Vleck. All undergraduates interested in mathematics are invited to attend.

* * *

CARDINAL BOARD INTERVIEW

Interviews will be held for the post of Junior Woman on the Cardinal Board of Control Wednesday, 3:30-5:30 p.m. Call Sue Davis for an appointment at 256-5531.

* * *

CHAIRMANSHIP INTERVIEWS

The WSA New Student Program Committee will be holding general chairmanship interviews today from 1 to 3 p.m. in the Round Table Lounge of the Union.

* * *

POLITICAL SCIENCE CLUB

The Political Science Club will hold its first meeting today at 7 p.m. in the Union.

* * *

TAA MEETING

The Teaching Assistant's Association (TAA) will hold its annual election meeting today in 5206 Social Science at 7:30 p.m.

* * *

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WSA NEW STUDENT PROGRAM COMMITTEE

WILL BE HOLDING GENERAL CHAIRMANSHIP INTERVIEWS

TODAY

1-3 P.M.

at

ROUND TABLE LOUNGE
OF UNION

Sororities Select Pledges

The names of 295 students who have been invited to pledge 16 sororities on campus with the opening of the current school year were announced today at the Panhellenic Office.

The list of co-eds invited to pledge the sororities for the fall semester follows:

Alpha Chi Omega—Susan A. Roethe, Jeri V. Carr, Jennifer L. Brunn, Mary K. Cantwell, Mary C. Farmiloe, Jill J. Johnson, Patricia G. Randolph, all of Madison; Pamela H. Lutzow, Wendee W. Wright, Joan A. Foggy, Jacqueline M. Reihman, Jean L. Schumacher, Mary E. Holtz, Emily M. Shannon, Elaine D. Skarsten, Julia D. Grimes, Carolyn Tope, Janet E. Crutchfield, Beth L. Duescher, Sandra L. Gow, Patricia G. Lunquist, Kathie A. Magill, Stephanie A. Morris, Ruth A. Lehman, Lillian Bakken, Susan B. Secret, Kim A. Casler.

Alpha Epsilon Phi—Janet L. Leno, Lois M. Weis, Nori J. Cross, Devra L. Altman, Jane Dundes, Susan M. Cole, Debra L. Gordon, Arlene M. Michlin, Shelley H. Fishbein, Marley S. Freedman, Nancy B. Weiss, Donna S. Graff, Madelyn L. Stoner, Lea B. Small, Carole A. Adler, Marianne L. Bruell, Bonita B. Hoffman, Norma E. Singer, Susan B. Koebel, Mary L. Block.

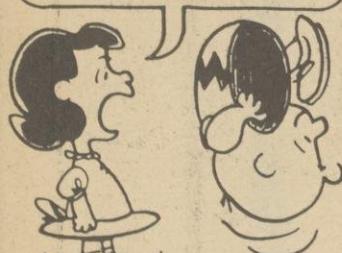
Alpha Gamma Delta—Betsy J. Bennett, Jennifer A. Nolting, M. Ann Lemmer, Bonnie K. Lyngaaas, Ann Lemmer, Bonnie K. Lyngaaas, Madalyn L. Meythaler, Jean A. Hildebrand, Anne K. Wilson, Nancy A. Goeser, Elaine M. Kwan, Jamie L. Vernon, Mary K. Wagner, Barbara A. Jones, Lauren L. Campbell, Susan E. Humphrey, Sharon Y. Michaels, Pamela R. Blum, Lois A. McCarthy, Patricia J. Hill, and Elaine K. Brimm.

WHA-TV Preview Channel 21

(EDITOR'S NOTE: This daily column is prepared by the staff of WHA-TV station. It will include highlights of the day's evening performances on channel 21. WHA is the University education station.)

6 p.m. FRIENDLY GIANT—(Tape)
6:15 p.m. MR. LISTER—"The Last Tin Soldier" WHA-TV
6:30 p.m. WHAT'S NEW?—Sports and the Professor #2 (Tape)
7 p.m. ANTIQUES—DOLLS (Tape)
7:30 p.m. A YEAR TOWARDS TOMORROW (Film) (C) (1966 Academy Award Winner)
8 p.m. INQUIRY' PERUVIANS AND DUNES (Tape) WHA-TV
8:30 p.m. EXPERIMENT #6 (Film) (C)
9 p.m. NET PLAYHOUSE: THE TALE OF GENJI #2 (Tape)

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take me so
literally?



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Alpha Phi—Kathleen A. Pechan, Deborah A. Dunn, Jennifer M. Wall, Louann Willert, Elizabeth A. Miller, Iris F. Gilson, Mary C. Gallagher, Judith A. Hank, Vickie E. Thiessen, Sharon D. Schuppner, Susan Moriarty, Wendy C. Held, Dianne M. Powell, Marcia L. Gramowski, Carole J. Lind, Barbara M. Karrasch, Lynn A. Woyahn, Sheryl L. Crane, Barbara A. Pedian, Cynthia J. Schneider, Barbara A. Muske, Martha Gustavson, and Sandra L. Shaw.

Alpha Xi Delta—Mary K. Brown, Kathleen L. Bradley, JoAnn M. Lucassen, Elizabeth A. Esch, Catherine S. Feifarek, Lilia M. Mueller, Mary I. Munger, Anita J. Steensland, Nancy A. Kraska, Bonnie J. Whitford, Karen L. Anderson, Christine A. Heiser, Ann E. Shaw, Susan Frederick, Linda L. Meisenheimer, Roberta A. Paulus, Carol S. Nussbaum, Jamison L. Monier, Barbara A. Stimpson, Carolyn W. Nieber, and Elizabeth H. Webster.

Chi Omega—Patricia K. Bullis, Jayne N. Reed, Kathleen A. Hannan, Sherry L. Andrews, Jo L. Birkhauser, Marsha L. Gurland, Pamela L. Mansfield, Melissa S. Deibel, Nonabelle L. Lidicker, Patricia L. Grove, Susan G. Schacht, Lynn M. Schiess, Annette VanVeen, Charlotte A. Auxier, and Claudia L. Benzenberg.

Delta Delta Delta—Noel C. Czinsky, Germaine M. Juneau, Margaret M. Liefert, Sally J. Marshall, Linda K. Mockrud, Pamela A. Vogt, Debra L. Morgan, and Sandra L. Schiller.

Delta Gamma—Susan E. Wells, Christine E. Meyer, Elizabeth H. Rummel, Dana M. Brown, Carolyn H. Quisling, Phoebe L. Rey-

nolds, Nancy E. Jacobsen, Peggy J. Newhauser, Julie A. Batenbug, Minna R. Nathan, Tersenia A. Schuett, Katherine Erickson, Kristie L. Skovgaard, Kathleen O. Omeilia, Katherine Hendricks, Mary K. Moudry, Sally J. Spurgeon, Karen C. Wessel, Pamela I. Young, Deborah J. Baldwin, Linda L. Getz, Cynthia E. Isaacson, JoAnn K. Datesh, and Patricia L. Kay.

Delta Zeta—Cathy A. Huettner, Nancy L. Wanek, Margaret R. Meyer, Lucia M. Sieker, Janice E. Vlies, Marsha J. Anthony, Vicki L. Szatalowicz, Laurie J. Flowers, Carol L. Knutson, Kathryn E. Riley, and Jacklyn Ellowitz.

Gamma Phi Beta—Mary J. Chapman, Kristine E. Gannon, Christine M. Douglas, Mary E. Dolden, Karla J. Jordan, Jane M. Kocjan, Kathryn R. LeGrand, Vicki L. Sommers, Mary J. Thimmesch, Jeanne W. Vergeront, C. M. Christiansen, Diane E. Metz, Beth A. Miller, Terry L. Hackmeister, Martha L. Geraldson, Gail E. Steinmeyer, Bonnie A. Losick, Kristi V. Thorsen, Ann L. LeVine, Sally A. Weiler, Sue A. Vinkovich, and Phoebe A. Miller.

Kappa Alpha Theta—Suzanne D. Kagen, Nancy A. Schultz, Susan M. Branton, M. L. Christopher, Patricia A. Otis, Julie M. Manthel, Mary E. Bortin, Amy K. Weisel, Susan J. Yahnke, Betsy Meyer, Ann M. Turley, Laurel L. King, Suzanne J. Hansmann, Susan B. Yeager, Marilyn C. Stellia, Sara E. Sharpe, Rebecca J. Collins, Betty J. Hengelmann, Martha W. Mixer, Carole V. Morris, Susan V. Heuer, Barbara E. Greenspoon, Marie E. Aall, Marianne K. Read, and Mary J. Kraus.

Kappa Delta—Mary E. Mueh-

leisen, Lynn E. Barker, Patricia S. Burdekin, Anne L. Milne, Linda M. Perry, Joyce A. Klint, Helen M. Janis, Lynn R. Johnson, Judith A. Krueger, Kathryn L. Galko, Julie A. Barkley, Suzanne Williams, Elaine G. Bulauskas, and Ilene S. Tanner.

Kappa Kappa Gamma—Mary S. Berg, Liza G. Stauffacher, Ann M. Long, Arrietta E. Hastings, Sally A. O'Malley, Katherine M. Picone, Ann C. Worley, Deborah G. Johnston, Kathryn R. Lunney, Luisa C. Miller, Victoria A. Vollrath, Cynthia A. Bricker, Mary L. Abels, Jane A. Hulstet, Patricia A. Reese, Martha V. Stone, Deborah A. Rothberg, Ann M. Heinze, Benette J. McEwan, Elizabeth K. Ran-slow, Sara J. McGee, Martha C. Epstein, Susan L. Gordon, Pamela C. Beneck, Barbara L. Gilbert, Merly Schweitzer, Nancy L. Don-enfield, Janie D. Linden, and Donna I. Savransky.

Phi Sigma Sigma—Nancy E. Avis, Irene E. Mass, Sharlene S. Wagan.

Pi Beta Phi—Sandra L. Boeker, Grace T. Faber, Mary C. Benkendorf, Carolyn E. Westby, Melinda N. Matera, Jean M. Gerstner, Evelyn L. Huegel, Mary M. Westing, Barbara Barker, Susan Behnke, Barbara J. Hammond, Diane E. Seitz, Janet R. Maxfield, Nancy Parker, Margo Rife, Linda H. Bochert, Christine C. Hoag, Barbara A. Warner, and Caroline B. Lord.

Sigma Delta Tau—Mary E. Hogan, Cathy L. Hack, Elizabeth B. Weber, Barbara A. Harris, Pamela R. Fenton, Janet E. Gould, Katherine A. Eichler, Debra S. Epstein, Susan L. Gordon, Pamela C. Beneck, Barbara L. Gilbert, Merly Schweitzer, Nancy L. Don-enfield, Janie D. Linden, and Donna I. Savransky.

Cardinal Awards

(EDITOR'S NOTE: The following Cardinal staff writers have been awarded cash bonuses for the past month. The awards were based on the quality of writing and time spent on assignment. The money was appropriated by the Cardinal Board last spring.)

John Davis	\$10	Margery Tabankin	\$5
Stevie Twin	\$10	Steve Shulruff	\$5
Sally Platkin	\$5	Rita Braver	\$5
Joel Peck	\$5		

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Attention Playwrights

Campus playwrights, directors, actors and technical artists find a unique opportunity to participate in a creative theatrical experience in three New Playwrights Theater productions this year.

The Union theater committee-sponsored activity met Monday for an informational meeting for interested playwrights and directors.

Initiated last year as an opportunity for new authors to have their scripts produced by student personnel, New Playwrights Theater presented "My Son the Messiah, Or the King of Kings," by William Orr as its first performance.

The group hopes to generate increased campus interest in anticipation of a larger number of scripts being submitted for the three-play season.

The dramatic work may be of any length and type presentable in the Union Play Circle. The small, intimate theater offers three stages for dramatic action. Scripts submitted must be original and must not have been previously produced.

Deadline for submitting scripts and director applications for the first production is Oct. 31 at the Union theater office. Eligibility for either position is open to the entire campus. The first production will be presented Jan. 8 to 9.

Final selection of both script and director will be made by the New Playwrights Theater committee.

Somewhat analogous to Arthur Miller's work with "After the Fall" at the Lincoln Center, the theater program offers playwright, director and actors an opportunity for collaboration and understanding.



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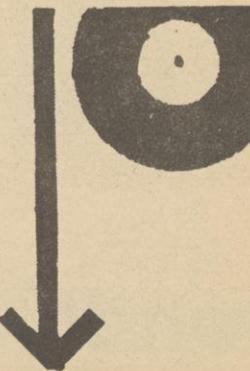
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Student Co-op Book Store Will Operate on 10 Per Cent Margin

By JIM BESSER
Cardinal Staff Writer

Prospects for a student-owned cooperative store, selling books, stationary, office supplies, and such domestic items as toothpaste and soap, were discussed Saturday at the first meeting of the Wisconsin Student Cooperative.

According to Robb Paster, temporary chairman of the organization, the store would attempt to operate on a 10-per cent profit margin, which should be adequate to maintain its operation.

The profit of the store will be used to increase stock, cover overhead, and sponsor community events, such as theater groups and

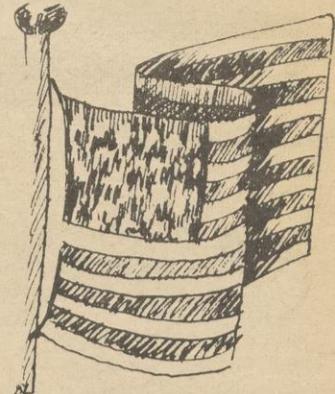
jazz festivals.

"The biggest problem," according to Paster, "is to raise the initial capital." This will probably be done in two ways—a "quarter collection," and selling shares in the corporation.

Each student on campus will be allowed to purchase one share, probably priced at about one dollar, which would entitle him to purchase at the store. Each shareholder will have full voting rights. The co-op will be run by a board of directors, elected by the shareholders at prescribed intervals. In this way, it is hoped that the policies of the store will reflect the interests of the students.

"The co-op," asserted Paster,

"will eventually offer the student substantial savings, and with the necessary student support and co-operation, will be a tremendous contribution to the University community."



OPEN INTERVIEWS

*The Daily Cardinal Will Be
Selecting a Junior Woman to
Fill the Position on Cardinal Board
Vacated by Linda Bronstein*

WEDNESDAY, OCT. 11 IN THE UNION

3:30 - 5:30

CONTACT SUE DAVIS - 256-5531

Do you buy a shirt or a label?

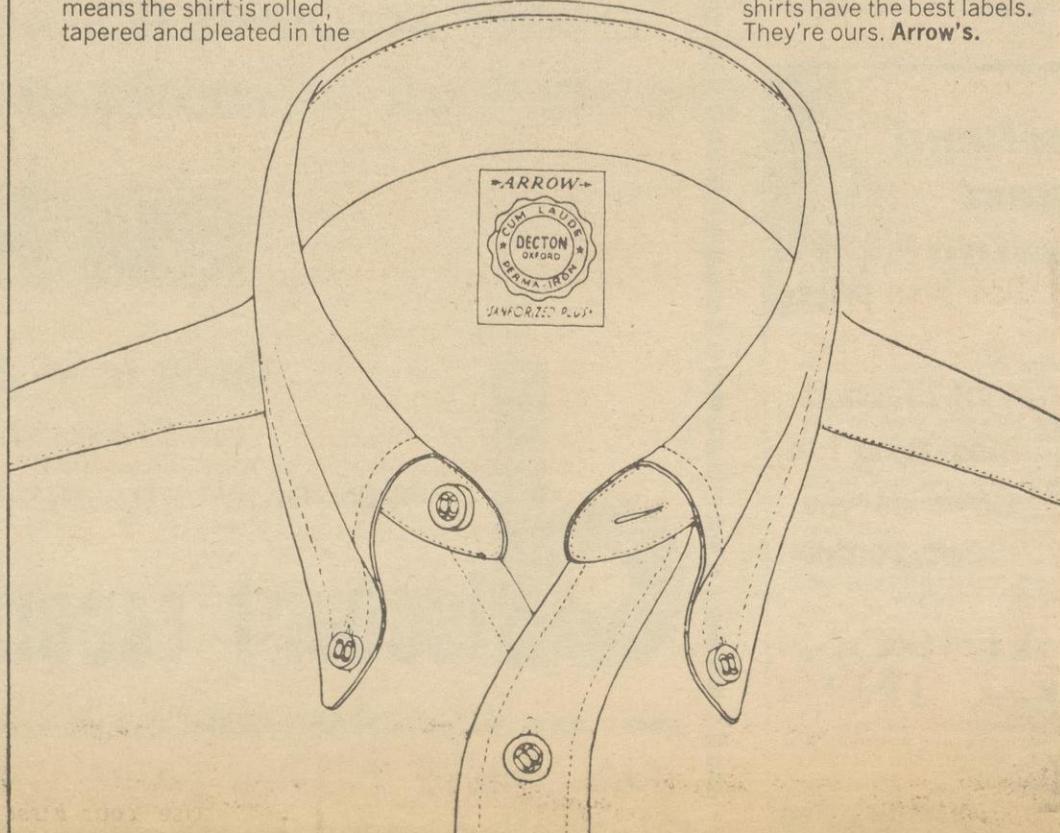
If you're looking for
a short-sleeved oxford shirt
with a button-down collar,
that's what you buy. After
you've checked the label.
Because a good label
guarantees a good shirt. It
means the shirt is rolled,
tapered and pleated in the

right places. And is styled
to last.

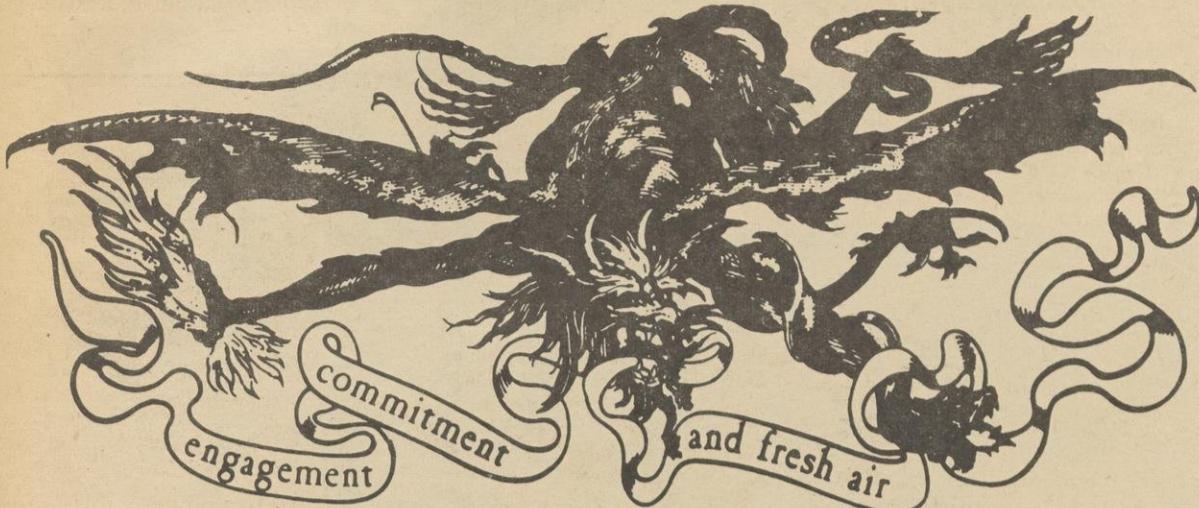
The label on this short-
sleeved button-down says
"Cum Laude" Oxford. It tells
you the shirt is Perma-Iron
so it won't wrinkle.

"Sanforized-Plus" and
tapered. It comes in canary,
green, purple, orange and
white. For \$7.00.

The good things you're
looking for in a shirt are all
on the label. And the best
shirts have the best labels.
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Mime Troupe's Art Is Satirical



The commedia dell'arte play is highly satirical, and deals with the difficulties raised when a large, powerful country invades and occupies a smaller nation in the throes of civil war.

COMMEDIA DELL'ARTE, a highly stylized form of theatrical presentation, began in Italy in the sixteenth century. For nearly two hundred years bands of migrant actors travelled throughout Europe performing their improvised comedies in streets, marketplace, fairgrounds, and palaces. They carried with them a rough wooden stage that could be quickly assembled, a painted curtain which served as scenery and the commedia masks which instantly identified each character.

Performances were boisterous, bawdy and highly satirical. The story was interspersed with music, singing, dancing, and involved bits of buffoonery that took the audience on flights of fancy before looping back deftly to pick up the abandoned plot where it was left off.

Each commedia featured the same basic characters: the crafty and lecherous merchant Pantalone; the loud-mouthed pedant Il Dottore; the wily, nimble-footed Arlecchino, or harlequin; a fair damsel, invariably in distress; and assorted star-crossed lovers, scheming servants, and wicked

mothers-in-law. Each actor spent a lifetime mastering his character, and performances based on sketchy scenarios, or plot outlines, were made possible by the actor's command of the character he invariably played, allowing him to improvise in character to develop and round out the story.

Through the use of standard characters whom the audience encountered in every day life, the commedia troupes developed a common language which communicated equally with the Parisian baker, the Spanish don, and the Italian peasant. Commedia dell'arte was truly popular theater, that is, it was a theater of and for the people.

Commedia has made significant contributions to such diverse theatrical forms as the operas of Mozart, the comedies of Moliere, and the plays of contemporary absurdists. In modern times, the spirit of commedia has infused into countless theatrical productions and survives in its essence in the performances of Chaplin, Cantinflas and Toto.

In an effort to arouse and engage its audience, to choose issues and performance situations that are intrinsically vital, and to use forms that invite freedom and participation, the Mime Troupe has gone outdoors with shows modeled

(continued on page 13)

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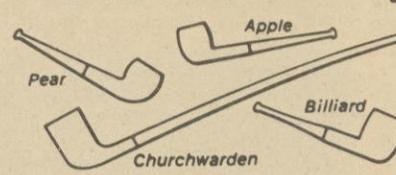
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Presidents To be Interviewed

Dana Hesse, president of Lakeshore Halls Association and Paul Grossman, president of Southeast Student Organization will be interviewed by Allen Swerdlow and Mark Kaufman on Wisconsin Student Association Today at 10:00 a.m. today through Friday on WISN 1480.

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Tuesday, October 10, 1967

Profs. Pose Big Questions, Doubts

(continued from page 1)
manage their own affairs at least as well as the faculty.

Zidel said, "I live under civil law, which should not be abridged by university regulations." Goldfarb added that the bill of rights amendment to the WSA constitution would, if passed, insure civil rights for the university community.

Mosse further drilled Goldfarb on the issue of judicial review of WSA legislation. Goldfarb stated that Student Court and a Court of Appeals manned largely by law stu-

Students, Profs Differ on Issues

(continued from page 1)
ing, class size, the role of the teaching assistant and other academic concerns.

History Prof. Rondo Cameron appeared before the committee with remarks based on his recent two years' experience in South American universities, where student participation in policy-making is widespread.

Cameron said that he feels similar measures for a bigger student voice in University affairs should not be made here because:

* Students are young and therefore inexperienced;

* Students are transients in the University committee and cannot share the concern of faculty members who have been here for longer lengths of time;

* Student political leaders do not always reflect the views of their constituents;

* Student political leaders are more interested in politics than better education.

Cameron said that what the University needs, however, is "freer communication with students."

Jay Iams, Interfraternity Council president, said his organization's attempt has "been to retain the autonomy we have now."

When questioned by a faculty member about whether or not he felt human rights legislation should become part of the Student Senate rather than the present Human Rights committee, Iams said he did not think so because human rights legislation might become too harsh and because it might become a "campaign issue."

Pan-Hellenic Council pres. Mary Frank said her real criticism lay in the Student Life and Interests Committee (SLIC), because she "does not like to see one body legislate and adjudicate."

She said she agreed with the remarks of Iams.

In further testimony, Biochemistry Prof. Wallace Cleland said that the University should act in loco parentis for students under 21 only when the students' parents requested so in writing.

This would apply, Cleland said, to matters such as supervised housing.

dents would act as a buffer to WSA in-fighting and help maintain continuity in legislation.

To this Mosse replied that instead of putting faith in faculty guidance of student-faculty committees, WSA seemed intent on giving power to a group of law students.

Prof. Clara Penniman, political science, another committee member, asked speakers about the feasibility of an off-campus organization, separate from the campus-oriented WSA. Such an organization would presumably be directed to the approximately 60 per cent of students who live in non-supervised housing.

This proposal met with little enthusiasm from the respondents. Zidel commented that he did not want to run away from the issue; that their concern was with improving WSA.

Dormitories also received considerable criticism from the speakers. Zidel said, "The University should not be in the housing business," and Goldfarb remarked that apartment living developed a sense of responsibility not found in dorm residents.

Newell Smith, Director of Student Housing, was in the audience and replied that the rationale behind supervised housing was that something could be done there that would be helpful to younger students. He asked how this end would be accomplished if the faculty no longer controlled the dormitories.

Goldfarb replied that the "dorm is not a cure-all for the problems of adjustment," and that house-fellows had a place in the dorms, but only as advisors, not disciplinarians.

The only non-committee professor to address the hearings was Richard Hartshorne, geography, who admitted that "In some areas the student contribution is indispensable," but that beyond a point, expanded student power would have too great a cost in time.

Prof. Hartshorne stirred particular interest among committee members when he theorized the emergence in WSA of powerful grad students whose political interests lay primarily outside the University.

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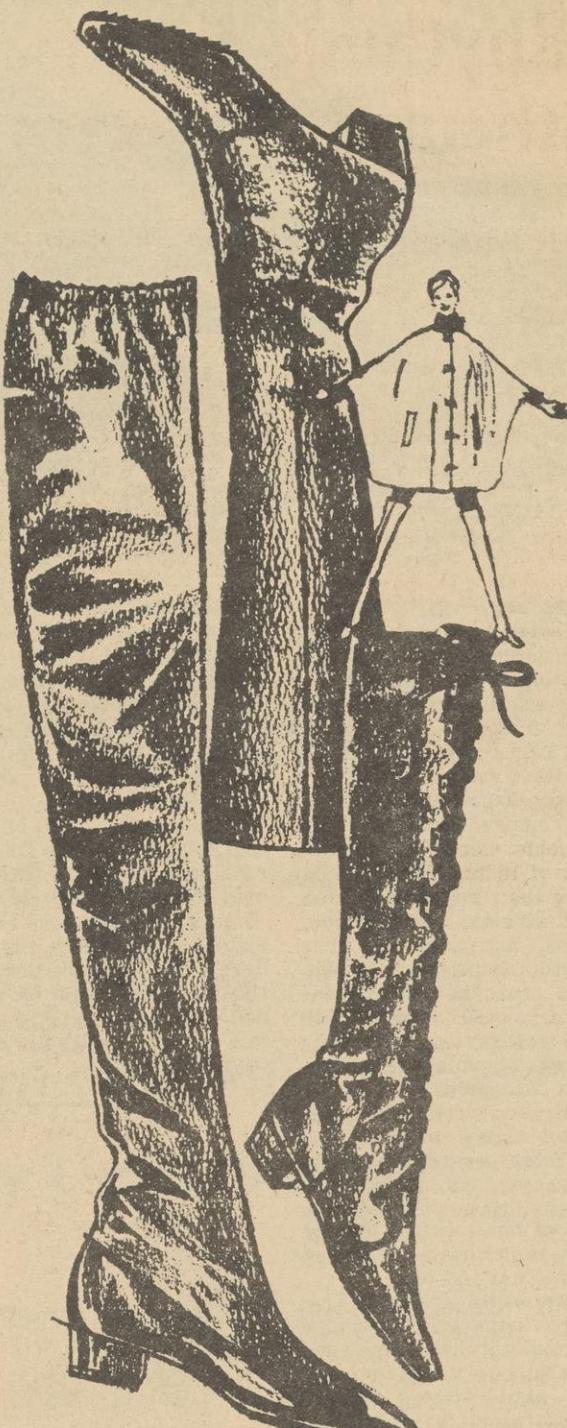
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(9 groovy colors)

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the Shoe
Shack

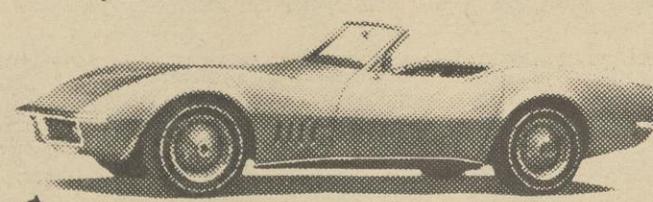
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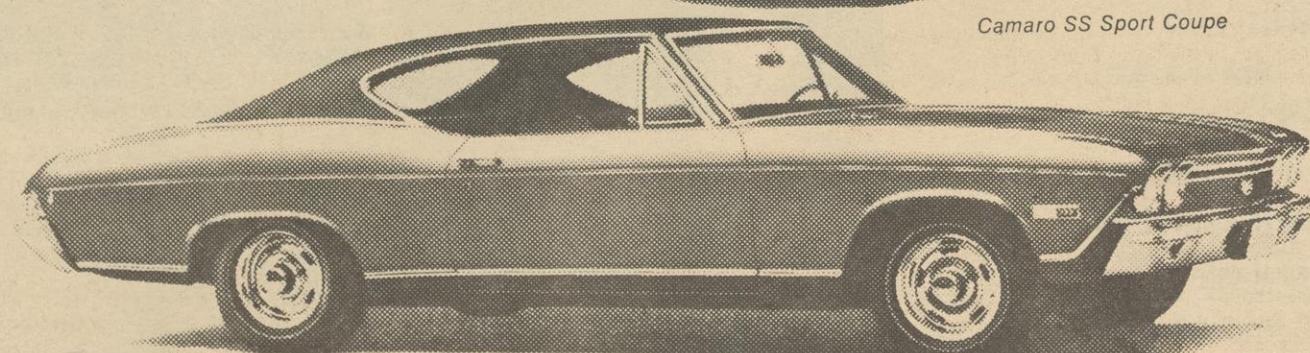
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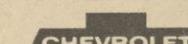
Corvette Sting Ray Convertible



Camaro SS Sport Coupe



Chevelle SS 396 Sport Coupe



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Be sure!
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Chevrolet
dealer's.



Les Ballets Africains: A Rhythmic Experience Without Boundaries

By LARRY COHEN
Fine Arts Editor

There is nothing quite so warm and wonderful as seeing an audience spontaneously transformed into a united group of people in love with a great show. To turn around from the fourth row in the orchestra to view about 1200 people on the main floor and in the balcony who are standing up and wildly applauding a find and unrivaled experience is an enthralling rarity. The occasion was the opening performance by Les Ballets Africains Sunday evening, a show that should not be missed for any reason.

The 40-member dance company from the Republic of Guinea provide an exhaustive vacuum cleaner of an experience, sucking its audience onto the magic carpet of a unique, sensual adventure. The moment the house lights go down and the simple, evocative scrim-map of "Afrika" is raised, the music, performers and technical facilities of lighting and costume beckon the viewer to enter another world with its own standards and orbits.

To discuss the troupe's accomplishment from the viewpoint of choreography (like "Swan Lake") would be a ridiculous and probably impossible approach. Formal standards are totally irrelevant; the individual performers do have a fantastic sense of control and discipline but not in the conventional sense which is only misleading and inapplicable.

The control and coordination are instinctual, almost casual and unconscious. Movement is synonymous with built-in, limitless affinities for rhythm. The range of the eight pieces and recapitulating finale is without boundary, radiating a vitality that totally captures every ounce of imagination a spectator could possibly have. What is witnessed is theatrically pushed to its final, organically beautiful phases, a passion for living without equal.

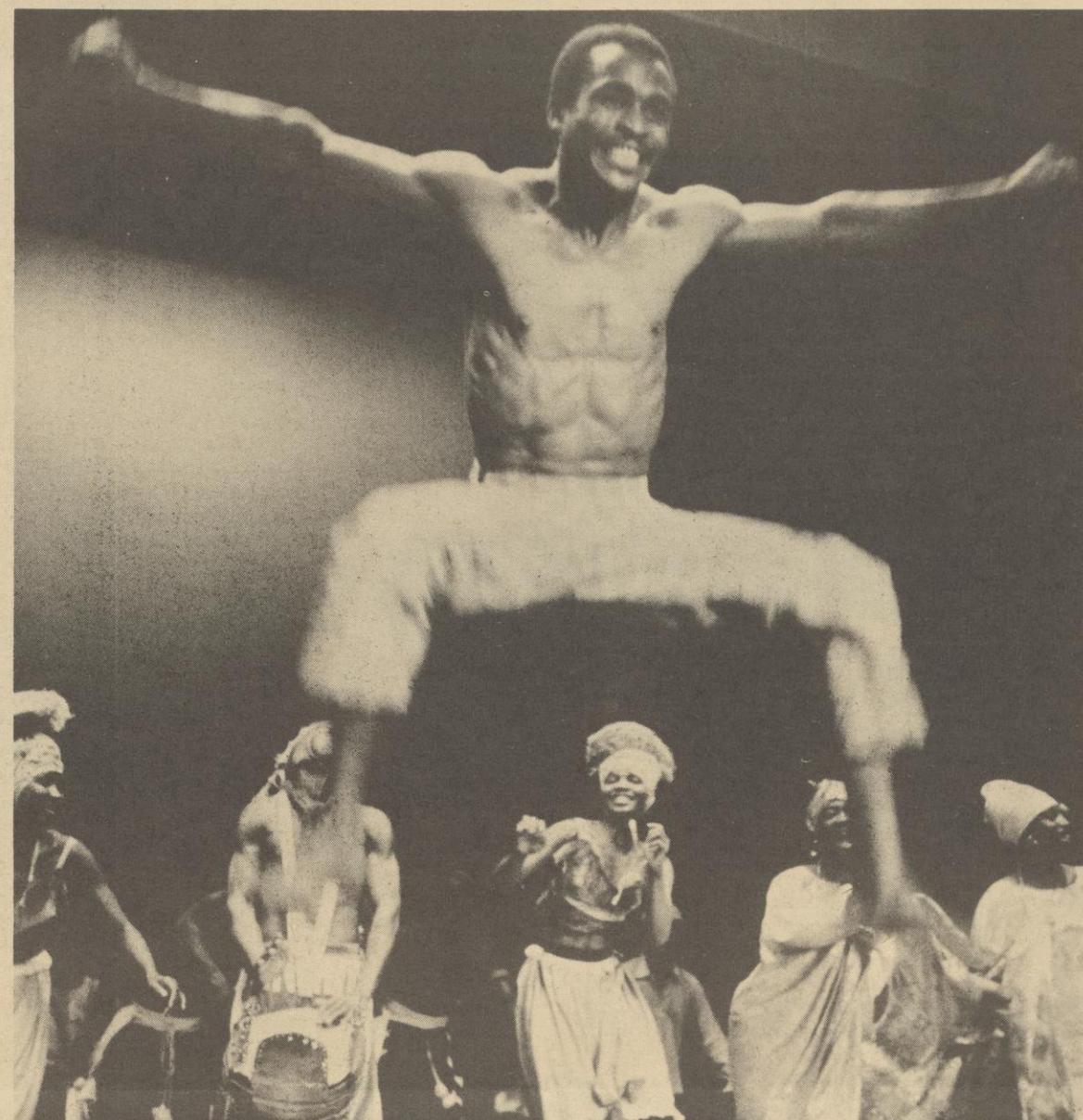
Music—drums, bells, pipes, the cara (a kind of string harp squashed into an acorn mold)—and vocal accompaniment are not simply instruments of animate expression in the troupe's hands. There is a sense of awe, of fantastic respect for each and every musical construct, as if each instrument were a personification with its own life and emotions.

What Les Ballets Africains accomplishes in its two and a half hour trip can best be described as a merger of diverse elements into a unique art that most of us come to as strangers. The myths of Guinean life, as the program notes helpfully point out, are incorporated as the base of each number. But the fundamental idea is transformed and loses its purely ethnic quality when it is put in a new context. It is not possible to separate the elements into distinct categories and analyze them; each number is simply dependent on qualities that range from the acrobatic to the chant. To single out one is to do disservice to the complete entity.

The first part of the evening opens with a striking number, "Bagatai... or the Baga Country." Its placement in the program's order was wise, for its flamboyance created an immediate flush that was generated to the audience and captured them in a matter of seconds. It is an energetic piece, calculated to begin the evening on a high level of intensity and excitement. It also seemed indicative of the quality that was to follow, but assuming the bounds of such an excellent caliber was a fallacy; the troupe continued to outdo itself and any sense of finiteness that the audience might have assumed.

This impression clobbered the spectators with the second work, one of the most fascinating of the entire program. "The Forest" is an enactment of the strict morality codes insuring virginity in Africa, a set of mores which the fetishists guarantee in half-darkness once the rule has been broken by a young couple. The final half of the piece is a nightmare of images;

two dancers on stilts whose height is unreal are characteristic of the suspension of belief that pervades the entire evening.



Les Ballets Africains breaks every rule in the book, defying every conventional limit of endurance and body stamina. Physical forms to the troupe do not exist as a limitation; arms and legs and torsos are musical instruments of infinite expression. A sense of the impossible is constantly radiating from the stage, and to involve its viewers in the total experience, the dancers have the shrewdness to pull off that most theatrical of all ventures: dancers even run through the aisles.

"Toutou Diarra" is a number that indicates the tremendous expanse that the troupe encompasses. In contrast to the opening two pieces, it is subdued, quiet and very, very lovely. A soloist plays on the cara while robed and high-turbaned girls dance in what one can only describe as a courtly fashion. It is an ancient song according to the program notes, and it is also one of the evening's nicest moments.

After "Toutou Diarra's" softness, however, we are immediately plunged back into the colorful frenzy of "Midnight," an enactment of a true story which took place in Siguiri (Upper Guinea). Its placement immediately before intermission is again wise and essential; the audience watches the story unfold, and the final horror of the young girl's suicide reduced the opening nighters to a paralysis that postponed the applause.

The final notes of both "Midnight" and "The Forest" are not to suggest that the troupe directs all of its efforts toward ultra-serious ends. Their ability to be truly funny is constantly in evidence, in something as farcically amusing as the last number ("Tiranke") to pieces like "Midnight" which end on a somber note but began flirtatiously.

Les Ballets Africains are an amazing experience, simply by virtue of the fact that they defy adequate verbal approximations. The critic's position is more frequently a role of articulation; in this case, it is a desire to cheer and recommend one of the most exciting experiences I've ever encountered.

Fonteyn and Nureyev on Film

By LARRY COHEN
Fine Arts Editor

Because of the endless number of times I've peevishly sat through productions of what I've never been able to see as anything but a salivating, sleep-inducing ballet, Tchaikovsky's SWAN LAKE has never been one of my favorites.

Seeing it via film last Friday evening obviously did little to alter my basic dislike for a saccharine work. But the two-hour color production did offer some exciting implications of what film can do to accommodate itself to another art form with its own discipline and aesthetic.

Admittedly, the reason for the two showing sell-out in the Union Theater was the presence of Nureyev and Fonteyn. And the enthusiastic audience who paid to see the latest heads on film was not disappointed.

As Prince Siegfried, Nureyev was spectacular, exhibitionistic and his usual flamboyant self; if ballet breeds star cults like film and theater, the figure right out of Eisenstein's "Alexander Nevsky" is a potent matinee idol. Significantly, Dame Margot was less flashy and volatile in her solos, more subdued and rigidly disciplined but nonetheless exciting.

There is a great deal of fun watching Nureyev, one sits forward in the seat and is tempted to applaud. Fonteyn inspires a calmer sort of exuberance from her audience, an entirely different sort of admiration and profundity of response.

The past history of ballet on film is generally abominable and embarrassing even to discuss; "Swan Lake" is the best effort I know of, and it remains as the first exciting failure I've seen. Previous attempts have tried to reconcile the integrity of the two medias; the stamp of respectability has nonetheless atrociously prostituted both the camera and the dancer.

Some sense of the silliness that pervades even the most admirable of efforts was evidence by the credits at the beginning of the film. Seeing the titles produced random titters in the packed house, an intuitive sense that something is extremely naive and artificial when the conventions of medias clash.

The major problem with filming any ballet (and "Swan Lake" is intermittently quite successful) is a question of finding the best vantage point from which to shoot and station the camera. More is gained than lost by utilizing five or six radically different, fixed positions. But the basic loss is the sense of fragmentation and disruption; the camera takes us from the first row in the balcony to a close-up shot of a duet, and the technical shift calls attention to itself more often than not; it jolts us into an unsatisfactory awareness of our own position.

"Swan Lake" was best when the editing was proficient, when the camera—that most flexible of instruments—was fluid and attuned to the ballet itself. But the sense of collaboration and coordination between the cameraman and choreographer (Nureyev) seemed noticeably absent. Each went their separate, conflicting ways with some brilliant exceptions. The incongruity was something that could and should have been corrected.

Furthermore, the technical flaws became super-emphasized in the transitions between shots. Lighting and the caliber of color (hardly as "glorious" as the advertising suggested) were of an overtly different quality in the shift from a long to a mid shot. A lack of control within the individual frame was also apparent; a third or a half of a dancer's body on the screen's border was both useless and inexcusable. And one questions the motivation for using a square screen when the entire production seems to dictate a wider scope.

Criticizing "Swan Lake" from a filmic vantage point is not to minimize the accomplishments that were achieved by the generally entertaining production; it is in no uncertain terms, however, an indication of its important failures.

Nureyev presumes his male dancers of the Vienna State Opera Ballet Company are mini-Nureyevs. His choreography is more presumptuous than the abilities of the talents who are executing his creation. And while ego and sense of the melodramatic are enjoyable, they are also diverting from the ballet's solidarity. This impression is accentuated by the close-ups of his facial theatricality, a straight dramatic element that one misses completely in a theater; his face is entertaining cult worship, not ballet.

The most apparent difficulty,

(continued on page 12)

Minneapolis Symphony

By MARTIN JONES
Music Reviewer

The Minneapolis Symphony, Stanislaw Skowaczewski conducting, opened the union orchestra series with afternoon and evening concerts last Saturday. This orchestra is one of a number which have benefitted from the cultural boom in this country during the last decade which has seen concert-going become such a fashionable and popular pastime.

New York, Chicago, Boston, Philadelphia, and Cleveland still retain their preeminence among American symphony orchestras; but today they are followed very closely by fine musical organizations in places like Buffalo, Cincinnati, Salt Lake City, and Minneapolis, to name only a few.

Player for player these groups may not be quite as strong as the top five, the women in an orchestra like Minneapolis make it seem more of an equal opportunity employer than Chicago may ever be, the conductors with the biggest reputations still tend to end up with the most prestigious orchestras, and, after it is all said and done, the careful listener can still tell the difference in the string section from Boston and, well, Minneapolis. The point is that it takes some careful listening.

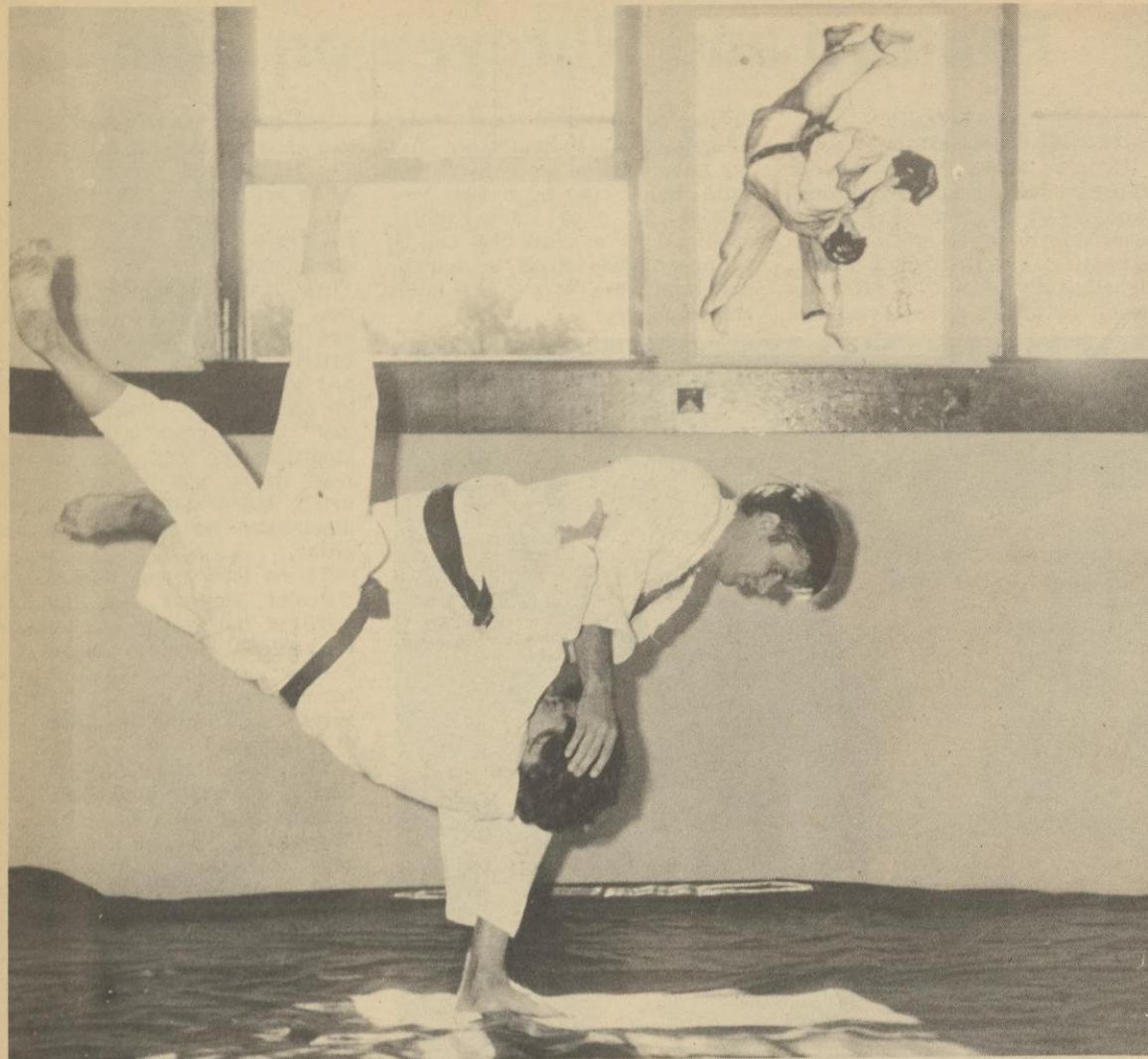
The program Saturday night consisted of Brahms's Third Symphony, a short two movement symphony by the Polish composer Karol Szymanowski, and The Firebird Suite by Igor Stravinsky.

The justice of the high place in music history currently afforded Brahms may be debatable, but its existence in fact is not. Although relatively unpopular during his own lifetime, Brahms has gradually emerged as a popular symphonist whose works are heard in orchestral programs today much more frequently than those of his great rival, Wagner, and at least as frequently as those of Beethoven, Mozart, or Tchaikovsky. It is ironic that Brahms who was once accused by music critics of being unmelodic is probably best known to the non-professional music public today for the melodies of his Third Symphony.

The Symphony No. 2 by Karol Szymanowski, composed in 1911 and later revised, was played in a further revision made by conductor Skrowaczewski. Whatever may have been gained in formal structure through the revisions, the work still lacks any real internal substance. Its greatest merit is in the interesting way in which elements of impressionism have been combined with experiments in atonal and polytonal effects, and some imaginative use of Polish folk melodies. It doesn't hurt to play a composition like this because it adds a little new and different flavor to a program; however, this particular piece is not likely to become part of the standard symphonic repertoire.

Stravinsky's The Firebird is another work which contains a number of obvious influences, although in this case the combination of elements is by a master's hand. In The Firebird we hear the orchestration of Rimsky-Korsakoff, the gentle ebb and flow of French impressionism, and suggestions of Russian folklore combined with Stravinsky's own originality which expresses itself in the dynamic rhythms which carry the music up and up to its final climax.

Skrowaczewski is the kind of conductor one doesn't see too frequently, not because he conducted Saturday night's program without aid of a score, but because he is the kind who can come out, plant both feet, and conduct a performance in a very dignified, unobtrusive manner which sacrifices neither control nor musicianship. His precise direction combined with the earnest playing of an excellent group of musicians resulted in performances which were sound technically and musically.



OUCH—Yet with the proper training, this shouldn't hurt at all. Wednesday at 7:30 p.m. in the Armory, any interested male student (sorry girls) is invited to an organizational meeting of the University Judo Club. No training is needed. Classes will be organized on a first-come, first-serve basis. —Cardinal photo

Fonteyn

(continued from page 11)

however, was in making the musical continuity of Tchaikovsky's score match the visual, fluid quality of the editing. The swan dances and almost all the solos were superb; the content managed to triumph over the technical flaws in the presentation. But it was the arbitrary that prevailed over the aesthetic when individual sequences ended and another choreographed movement began.

It was Fonteyn and Nureyev that the audience paid to see, however, and the pair constituted the excitement of the film. Against massive, operatic sets that created the impression of a flattened chess match, they transmitted a sense of enjoyment that one rarely associates with "Swan Lake."



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Commedia

(continued from page 9)
on the popular street-corner theater of the Italian Renaissance. In seven seasons of presenting ten commedia dell'arte productions free of charge in the parks of the San Francisco Bay Area, the Mime Troupe has attempted to follow both the practice and the spirit of the roving Renaissance players, choosing contemporary targets for satiric reference, retaining the topicality of the traditional form.

First, a commedia platform is set up anywhere in sunlight or open air. Then the actors, costumed visitors from another era, dance through surrounding streets to gather an audience, all the while beating drums, playing recorders and tambourines, chanting medieval rounds and tumbling, leading passers-by back to the park where the performance begins. A story that once belonged to Moliere or Goldoni, Machiavelli or Bruno, is transformed to suit commedia characters and to refer to contemporary issues.

For one hour or two, the audience sits on the grass, laughs, and is joined by offstage actors in a 'theater' in which the barrier between performer and audience has been destroyed. A rousing finale, a plea for contributions as hats and tambourines are passed

Union To Sponsor Tryouts For Student Performers

Student musicians, dancers, singers, comedians, and anyone with dramatic or theatrical ability is invited to participate in Talent Tryouts this week.

Talent Tryouts, sponsored by the Union Social Committee, is held once each semester to provide public exposure to building entertainers and to give them a chance to perform and be judged.

Student performers are judged and rated by a panel of judges and placed in an entertainers guild file compiled by the committee. Groups or local organizations needing entertainers select acts from the files. Students listed in the file are also given priority for entertainment at Union functions.

Talent Tryouts is also a chance for any person or organization to get a preview of the kind of talent which will be available on campus this year.

The first session of Talent Tryouts will be held today at the Elm Drive Party Room. Tryouts will also be given Wednesday at Gordon Commons, and Thursday at the Union Great Hall. All sessions will be held from 8 to

Red Armory Open

Recreational facilities at the Armory Gymnasium available to male students and academic staff were announced Thursday by the department of intramural sports and recreation.

The swimming pool, the second floor gymnasium, weight lifting and special exercise rooms will be open from 11:30 a.m. to 9:30 p.m. Monday through Thursdays, from 11:30 a.m. to 7 p.m. on Fridays, and from 9 a.m. to 4:30 p.m. on Saturdays. The third floor gym will be open from 11:30 a.m. to 7 p.m. Monday through Fridays, and from 9 a.m. to 4:30 p.m. on Saturdays.

On the days of home football games, the building will be open only from 9 a.m. to 11:30 a.m. Changes in program schedules will be noted on the Armory bulletin boards.

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among the crowd, and the Mimi Troupe packs up its gear. Tomorrow will be another show in another plaza where, often as not, there will be people who will experience live theater for the first time.

In addition to their performance of "L'Amant Militaire," the Mime Troupe and director R. G. Davis will discuss and demonstrate the techniques of "guerilla theater" on Wednesday, Oct. 18, at 4:00 p.m. in 6210 Social Sciences. This performance, which will include a showing of their film "O Dem Watermelons" from "That Minstrel Show," will be free. Both performances are sponsored by Quixote Magazine.

Tickets go on sale Thursday at the Union box office for the San Francisco Mime Troupe's production of "L'Amant Militaire," October 17 at the Union Theater.

KAPPA DELTA

After a formal pledging ceremony held recently, Tau Chapter of Kappa Delta Sorority announces its acceptance of thirteen pledges. The new pledge class includes: Lynn Barker, Elaine Bulauakas, Pat Burdekin, Kathryn Galko, Helen Janis, Lynn Johnson, Joyce Klint, Judith Krueger, Ann Milne, Mary Muehleisen, Linda Perry, Ilene Tanner, Suzanne Williams.

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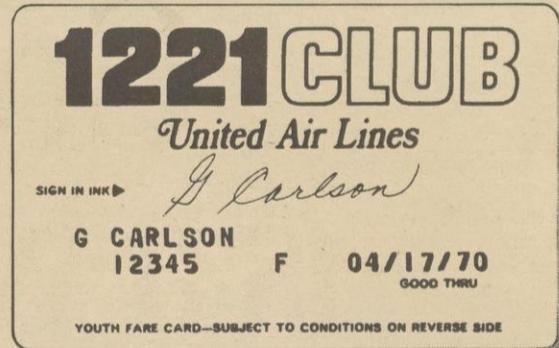
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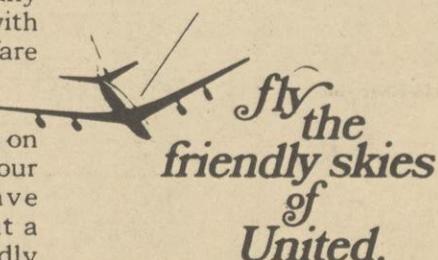
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Spartans Overpower Floundering Badgers

(continued from page 16)

ever going to fall."

Quarterback Raye's passing was very unimpressive. With slightly more than three minutes to play in the first half, MSU took the ball on its own 46 after a kickoff return following Wisconsin's only touchdown of the game.

MSU failed to score on that drive partially because of Raye's inability to hit his receivers. He threw 7 times in the Spartans' last series of the half and only twice made a completion.

The Badgers were also the victims of one of Daugherty's "Thursday Specials." Every Thursday practice Daugherty introduces a new or unusual play which is to be used in situations of desperation or when the Spartans have almost clinched a game.

Such was the case in the last quarter Saturday when MSU held a 28-7 lead. On fourth down and 8 at the Wisconsin 15, Daugh-

ty sent field goal kicker George Chatlos into the game.

The ball was snapped to holder Charley Wedemeyer who faked the field goal and then threw to Chatlos who raced to his left and caught the pass for a 9 yard gain.

However, the Spartans could not take advantage of the maneuver. Immediately following Chatlos' reception, fullback Frank Waters fumbled on the Wisconsin 2 and lost the ball to the Badgers Mel Walker.

The game wasn't totally victorious for the Michigan State students. Sparty failed to appear. A few loyal MSU fans said the afternoon really wasn't complete without him.

Sparty may be found next week in Ann Arbor when the Spartans play arch rival Michigan, but judging from the outcome of the MSU-Wisconsin game, people from the Badger state have no reason to keep the Michigan State mascot.

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Lockerroom Is Silent After Defeat

(continued from page 16)

"I knew he was a good one, and he really proved it against us," said Coatta. "Thomas and all their backs ran hard and right over us."

Coatta was reluctant to single out names on the Wisconsin team but gave credit to Smith, linebacker Ken Criter and guard Wally Schoessow.

"We'll get better," said Coatta. "It's a long process, and we can't be expected to change overnight. Next week should be easier for us."

The Badgers' opponent Saturday at Camp Randall Stadium will be lowly rated Pittsburgh. Hopefully, Coatta may get his first victory as a Wisconsin head coach.

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Booters Tie Twice

(continued from page 16) goals after the halftime break. Reddan then put in the first squad who scored a quick goal. However, Carlton came back to tie it up.

The game, obviously marred by the weather conditions and the Badgers' lack of sufficient rest, proved to be quite sloppy. As

Coach Reddan put it, "They were too tired."

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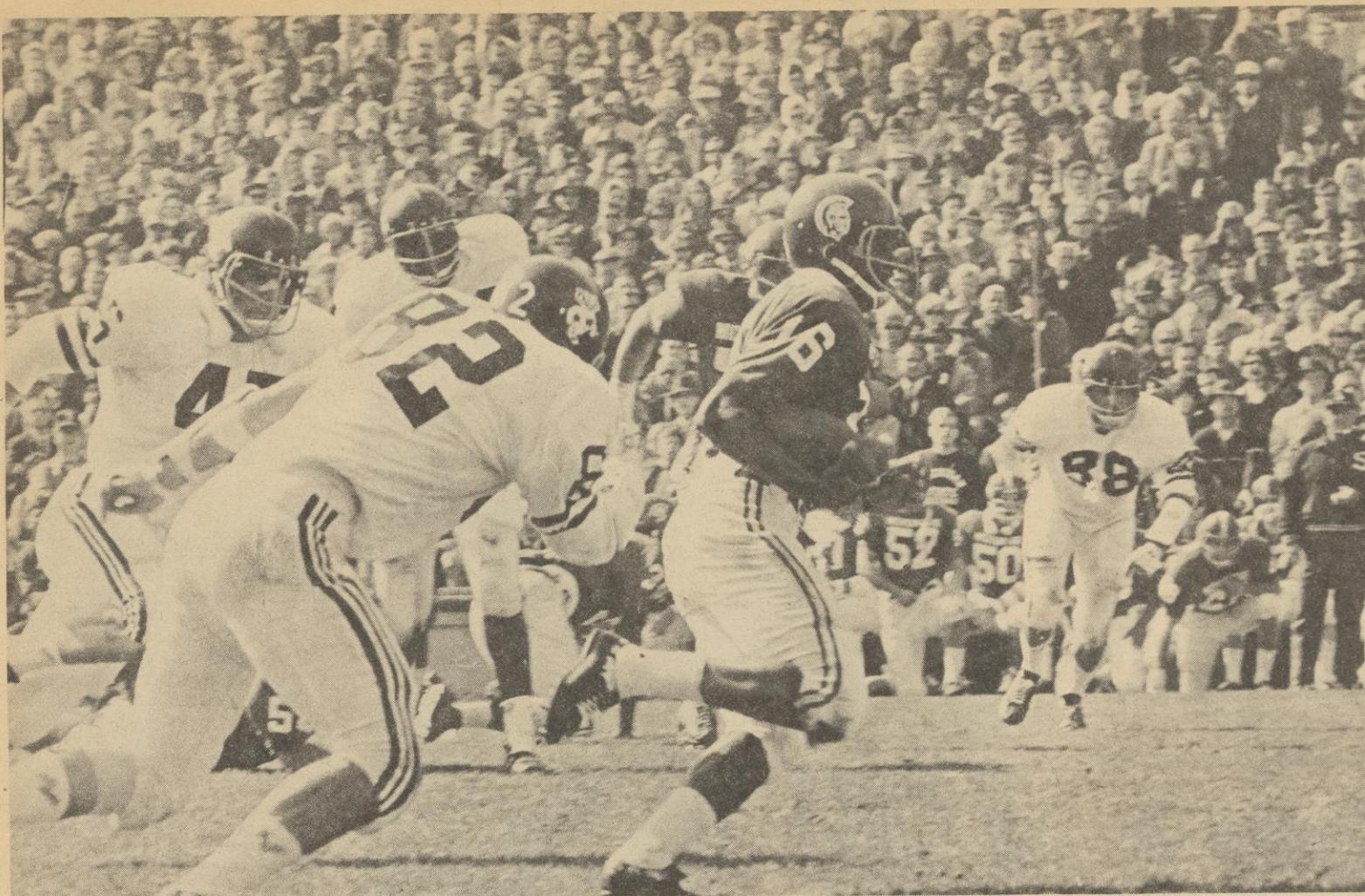
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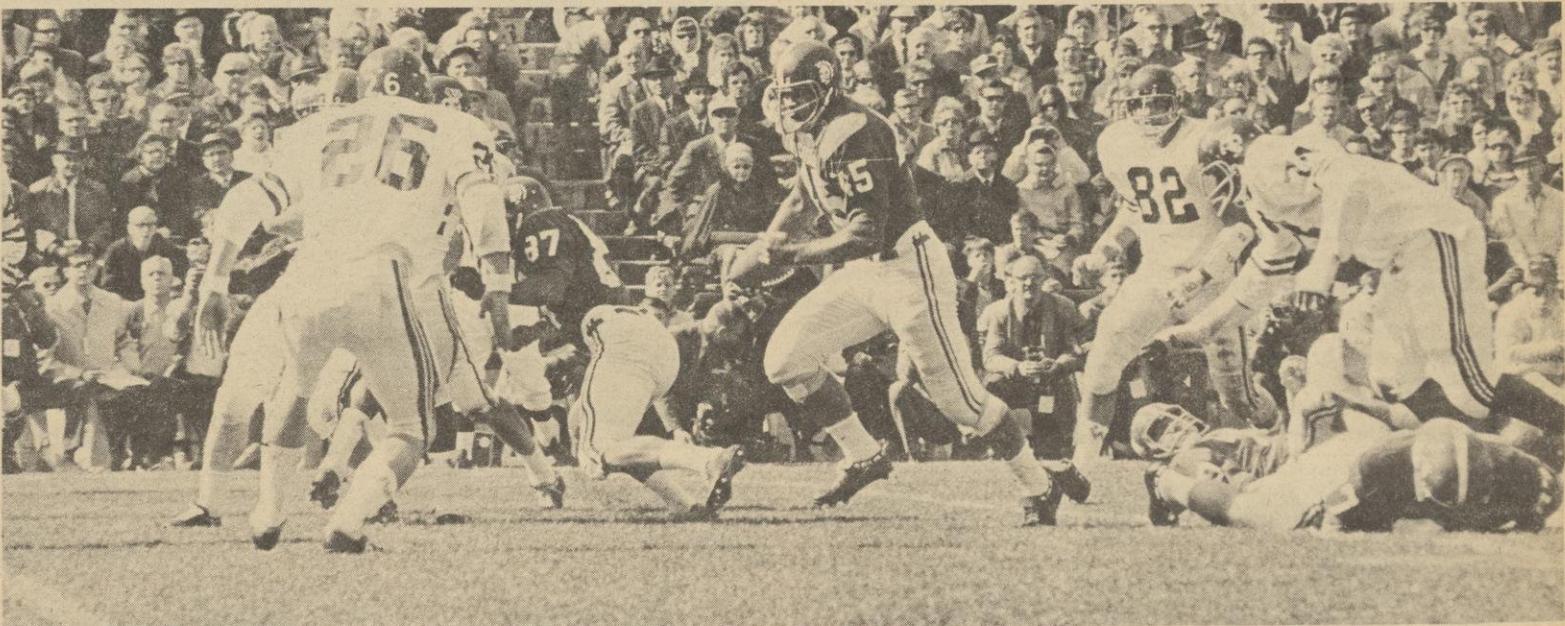
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QUARTERBACK OPTION—Michigan State's Jimmy Raye takes off on one of his patented quarterback rollouts against the befuddled Badger defense. Bud Dyer (82) and Lynn Buss (45) are about to make the stop.

**Spartans 35,
Badgers 7**

Photos
by
Lance
Lagoni



HAWAIIAN PUNCH—Bob Apisa (45) races into the Badger secondary as Maurice Haynes (87) throws a crunching block at a Badger defender. All-American Apisa ran for 45 yards in 9 carries.



SPARTAN TRAFFIC—Wisconsin halfback John Smith can't find any running room in the Michigan State line. Smith topped the Badger rushers with 43 yards in 15 attempts as Wisconsin gained 50 yards total on the ground.

Wisconsin Drops Third Straight, 35-7

Spartans Overpower Floundering Badgers

By MIKE GOLDMAN
Associate Sports Editor

EAST LANSING, Mich.—Students on the Michigan State campus had worries all last week. Not only were they concerned about their football team's 0-2 record, but Sparty suddenly disappeared from the living room of an MSU fraternity house a week ago and hasn't been seen since.

Sparty is the famed Spartan head which is worn by a Michigan State cheerleader at each MSU football game. Once the Wisconsin followers started to arrive in East Lansing Friday night, they were immediately questioned about the theft.

Even in the Coral Gables, a popular student night spot in Lansing, there was an atmosphere of doubt and disbelief over the 1967 season and the loss of Sparty. Pictures of former MSU greats are on the walls of the Gables, but a few people began to wonder if the glorious days of Spartan football had ended. Some thought MSU could lose to Wisconsin.

However, Saturday's 35-7 massacre by Michigan State over the Badgers changed the outlook for MSU partisans. At times the Spartans did not play like a championship football team. Their passing attack was poor and in some parts of the game State quarterback Jimmy Raye had trouble moving his team against the weak Badger defense.

When the final gun sounded many had a hope of optimism as they left Spartan Stadium. Even Duffy Daugherty's view on the season had changed.

"We're still making mistakes, but we're getting better," said the Spartan head coach. "Our first touchdown drive was the best we've had all year, but we need marked improvement to be a championship contender."

If Michigan State does win a third straight Big Ten title, a sophomore halfback named LaMarr Thomas will be a major reason behind it. Thomas, from Thornton High in Chicago, made a sparkling debut as a starter for the Spartans.

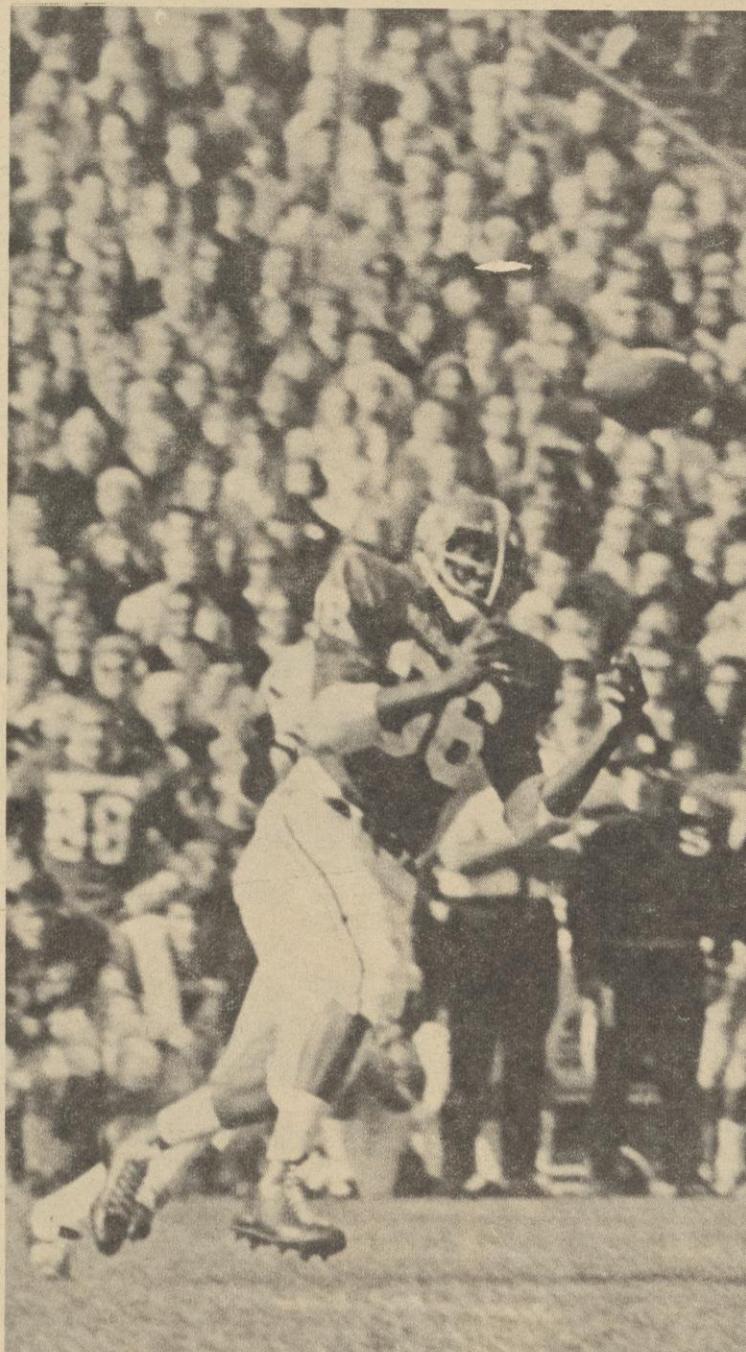
The 195 pounder quickly made his presence known when he ran for two key gains in the MSU touchdown drive during the first series of the game. One went for 7 yards, and on the other, a 29 yard sprint, Thomas beautifully slid away from several Wisconsin tacklers.

Thomas, the leading ground gainer of the afternoon with 106 yards, scored 1 touchdown and passed for another. With a second left in the third quarter, he took a Raye pitchout and then threw a high, lofty touchdown pass to end Al Brenner.

Brenner was completely uncovered by the Wisconsin defenders on his touchdown. All the junior had to do was wait for the ball to drop and then run across the goal line. Thomas threw from the Wisconsin 44.

"I had only one fear," laughed Daugherty. "I was afraid that doggone ball to Brenner wasn't

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ONE MAN SHOW—Although Michigan State's LeMarr Thomas dropped this pass from quarterback Jimmy Raye, no one could say he had a bad day against the Badgers. Thomas rushed for 106 yards on 14 carries, and his 44 yard touchdown pass off the halfback option play to end Al Brenner put the game way out of reach—28-7—in the fourth quarter.

— Photo by Lance Lagoni

Arrington Has Bad Day

Harriers Lose to Gophers As Brady and Gordon Star

By JOHN WIMBERLY

A disappointing performance by Captain Ray Arrington cost Wisconsin's cross country team a change to upset favored Minnesota. The Badgers lost 24-32 despite Branch Brady and Bob Gordon finishing second and third respectively.

Steve Hoag topped Minnesota's victory by running a record-break-

ing time of 25:05.9. Brady turned in a superlative effort with a fine time of 25:22.8, which also bested the old record.

As expected it was a problem of depth that defeated the Wisconsin squad. The next three boys across the finish line after Gordon were Gophers. Tom Thomas placed ninth for the Badgers while Bill Nelson came across in eleventh

place.

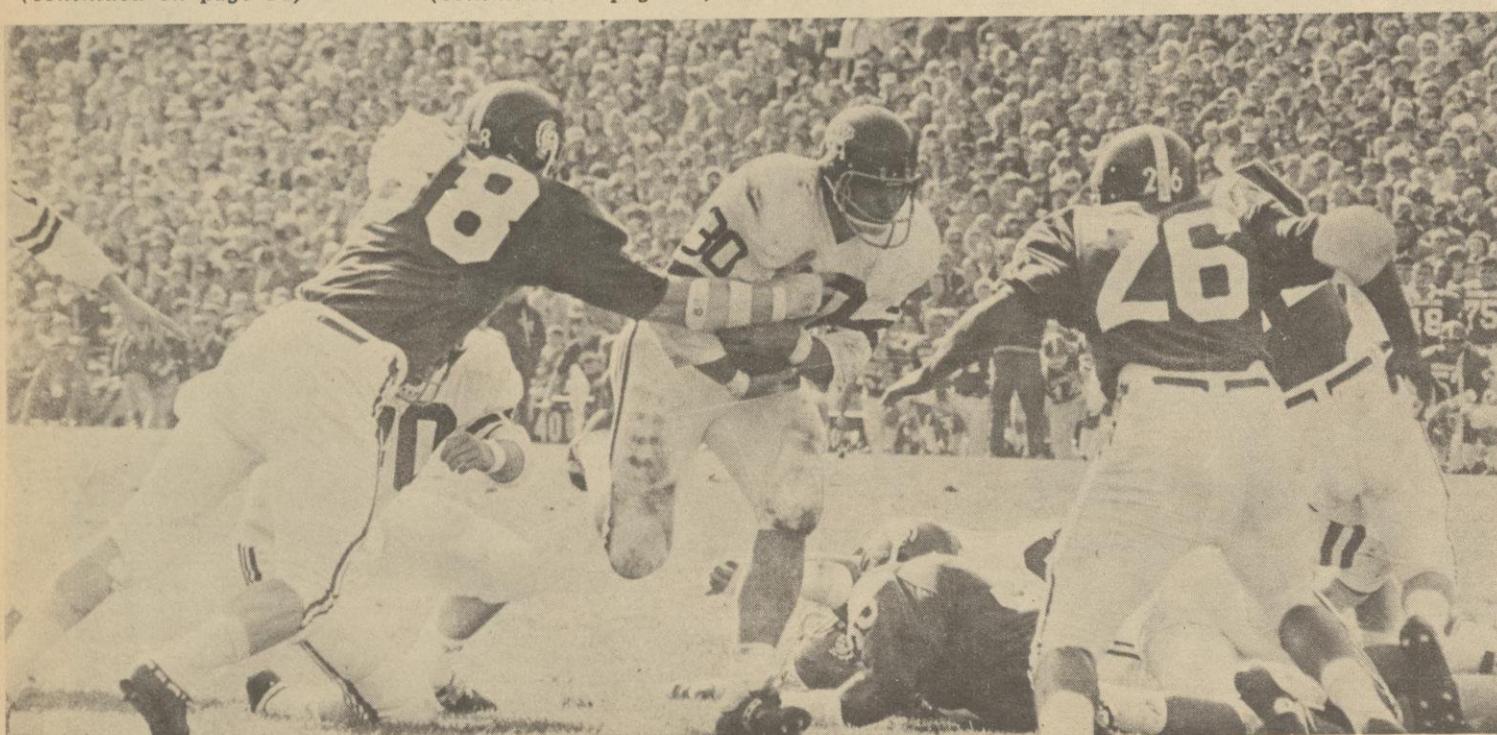
Arrington, who was Wisconsin's top performer last year, placed seventh. It may be that Ray was bothered by the new 5-mile distance. Ray is primarily a middle-distance man in track and probably needs more work at the 5-mile distance before he can provide Wisconsin with a solid third man.

Two sophomores, Bill Nelson and Gary Thornton, failed to provide the depth that had been expected.

Despite the loss at Minnesota, Coach Bob Brennan was encouraged by Brady's performance which was "his best ever for Wisconsin." Gordon's time would have been much better but he developed a side ache midway through the race. Until that time it had been a three-man race but the side ache caused Gordon to fall back.

This Saturday the harriers return to their home course at Odana Hills Golf Course to face another tough opponent, Michigan State. Wisconsin lost to the Spartans last year in East Lansing, 24-31. In the Big Ten meet the Spartans finished second with the Badgers 7 points behind in third.

Wisconsin has a record of developing as the season goes on. Although the Badgers lost their opening meet there is still real hope for a good finish. Brady and Gordon both ran excellent races and Arrington is sure to improve. If one of the three sophomores can develop the team will again do well at the Big Ten finale in November.



TODD FOR A COUPLE—Badger fullback Wayne Todd goes for a short gain against the Spartans. Ready to lower the boom on Todd are Rich Saul (88) and Jack Pitts (26).

— Photo by Lance Lagoni

Lockerroom Is Silent After Defeat

EAST LANSING, MICH.—Amid the post game noise and cheers of the Michigan State band outside Spartan Stadium silence prevailed in the Wisconsin lockerroom.

Needless to say, losing 35-7 to MSU didn't make the Badger coaches and players happy. Coach John Coatta tried to smile to the press as he watched several members of his squad limp to the team bus.

"They hit us hard," said Coatta. "I hope we aren't too badly hurt."

Coatta thought his team played fairly well until mid-way in the third quarter. After a 55 yard touchdown drive by Wisconsin in the second period, the score was 14-7 at the half.

When the third quarter began, the Badgers and Spartans exchanged fumbles and Wisconsin took the ball on its own 16. It looked like the Badgers still had their second quarter momentum with quarterback John Ryan throwing 2 passes to end Mel Reddick for 5 and 13 yards. An 8 yard run by John Smith on a Ryan pitchout also was impressive.

However, a third and 11 play on the Wisconsin 48 was the turning point of the game for Michigan State. Ryan called for a pass, and finding his receivers covered, tried to run but was forced out of bounds by Sterling Armstrong after gaining only 2 yards. Bob Schaffner then punted for Wisconsin and at this point the Badgers started to fall apart.

"Doing nothing with that third quarter drive really discouraged us," said Coatta. "If we could have held them after that, the game might have been different."

Coatta praised LaMarr Thomas, Michigan State's sensational sophomore halfback.

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