



The daily cardinal. Vol. LXXVIII, No. 167

August 8, 1968

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

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Nixon Wins on First Ballot

The Daily Cardinal

Wisconsin Puts Ex-VP In

By DENNIS REIS

Richard M. Nixon captured the Republican nomination for President of the United States early Thursday when the Wisconsin delegation unanimously cast 30 votes for him.

Though news media predicted certain victory for Nixon, his floor supervisors kept immediate touch with all delegations until the final roll call. Nixon headquarters had predicted that Texas would cast the necessary majority votes, but victory came six delegations later. The Nixon bloc was broken only

in the East where Maine, Massachusetts, Rhode Island, Connecticut, Pennsylvania, and homestate New York favored Governor Nelson Rockefeller. New Hampshire and Vermont, traditionally conservative strongholds, voted Nixon while New Jersey's delegates split.

The Nixon bandwagon rolled quite smoothly through the Midwest where it had done so well in the 1960 Presidential election. Whether Nixon had sold out to the South, as Rockefeller charged, or not, all of the deep South except Arkansas jumped on his bandwagon. Arkansas voted for its favorite son, Governor Winthrop Rockefeller, brother of Nelson.

In the Southwest California pledged its eighty-eight delegates to Ronald Reagan, who had announced his candidacy only three days before. California gave Reagan the majority of his votes.

Boredom reigned much of the convention since the victor was predestined. The delegates were obviously happy to end the voting and enjoy the plush Miami Beach atmosphere. Only New Jersey, Virginia, and the Virgin Islands needed to call individual roll.

The demonstrations succeeding each nomination were, as satirist Art Buchwald perceived, spontaneously well-planned. Spencer Roberts of Los Angeles arranged the Reagan demonstration; the costumes were designed by Walt Disney studios.

Harold Stassen supporters held the shortest demonstration. Two men on the floor and nearly two dozen fans in the galleries paraded for 40 seconds.

The emphasis in this year's convention was on unity. The 1964

nominations caused a split in the party between the conservative Goldwater faction and the moderate Rockefeller-Scranton coalition. Many political experts have stated that Rockefeller's failure to campaign for the Goldwater-Miller ticket was responsible for many of this year's enemies.

Rockefeller stated after he had lost the nomination that he would campaign for Nixon in the next three months.

During a post-poll press conference, Nixon stated, "The election was won the night of the Oregon primary. It was inevitable that I would be elected."

After a suspension of convention rules for the occasion, Reagan mounted the chairman's dais to address the Republican party. Speaking for unity, he urged that the convention proclaim the nomination of Nixon unanimously.

Today the convention will elect a Vice-Presidential candidate. Traditionally the Presidential candidate has nearly total freedom to appoint his running mate.

Nixon stated to the press that he had no commitments to choose a particular man, nor had he actually decided as yet.

The nomination of Nixon, experts claim, was a blow to the aspirations of Democrat Eugene McCarthy. According to the Gallup and Harris polls published earlier this week, Rockefeller could have defeated either Democratic candidate while Nixon was running behind both of them. Undecided Democratic delegates will now be more prone to back the nationally tested Humphrey than chance nominating McCarthy.

SDS Backs Grape Boycott

By SUSAN GROBER

The Students for a Democratic Society passed a resolution endorsing the boycott on California grapes at its meeting Wednesday. The resolution included four parts:

*Madison SDS will actively support the boycott of grapes currently being mobilized in Madison; *SDS will cooperate fully with other campus and non-campus organizations in mobilizing the boycott;

*SDS particularly condemns the University of Wisconsin's continued refusal to stop buying California grapes;

*SDS, in conjunction with other campus groups, will work in whatever ways necessary to stop the University's continued complicity with agri-business, and to stop its purchase of grapes.

The migrant workers are trying to form a union to gain better living conditions and higher wages. The Giumarra Co. of California, the National Farm Worker's Union, is organizing and selling grapes to union and non-union growers who distribute them throughout the U.S.

The NFWA has called for a boycott of all California grapes. It has received help from the NAACP, Youth Council of Milwaukee and other radical youth organizations in the country.

Also at the meeting, speakers from France and West Germany spoke on radical parties in their countries.

The French speaker Marie-Helene Divelee stated that there were several leftist parties in that country.

try. The Communist Party is the largest and controls 20-25% of the electorate. The party is mostly a youth movement and was active during the Algerian War.

Another leftist organization is the pro-Chinese movement. The organization is trying to redefine the role of the intellectual and the University. The pro-Chinese group has a program of agitation and education, engaging in extensive political and sociological research.

A movement, known as the 22nd of March, is attempting to ally members of existing organizations. The movement includes anarchists, Trotskyists, and people who have no radical status.

The French representative said she did not believe workers were going to move in the fall because they couldn't afford it. Most workers are financially drained from the previous outbreak. However, there is much unrest in the working class and, even though the situation is "calm and depressed," there will be more than the normal amount of agitation for the duration of the summer.

The representative from West Germany, Wolfgang Nitsch, said there are not many clear cut Marxist organizations in West Germany. The main group is the SDS, but there are several sectors to this group. The group has 4,000 to 6,000 members.

One sector of SDS is an elitist-anarchist group, Commune Number One. The group consists only of people who can alienate themselves from society and live entirely within the group.

A quarter of SDS members are traditional Leninists, supporting the West German Communist Party. Members work on and off campus to educate and guide the working class. The group considers itself part of the working class.

The majority of SDS members

hold to a theoretical view of the working class. This view differs from that of the Leninists, who are concerned with a new working class made up of technical workers. This new class consists of workers who have considerable freedom in managing their professional activities but don't own the means of occupation. This group includes scientists, teachers, and certain other professionals.

The party has neglected traditional Marxist-Leninist theories because of the growing social strata. The group assumes that at a certain stage in capitalistic development there will be a clash between the total capitalistic system and basic anthropological needs. This clash had already occurred to some extent in the form of alienation of middle class youth. These youth are alienated and revolting against dominant social values.



—Photo by Darrel Branhagen

WEATHER

The weather today will be hot and humid again. The high will be in the 80's. There is a sixty percent chance of thundershowers.

Columbia: Confrontation Inevitable

By SUSIE SCHMIDT
College Press Service

Columbia University, three months after its history-making student rebellion, is a quiet and calm-looking campus again. It still squats like an intruder in the busy streets and roaring subways of New York City; the two-block walk from Broadway to the grassy center of the campus is still like one between two worlds.

The radicals—the SDS, the Strike Coordinating Committee—who brought the university to a halt in May are still there, although they are not now engaged in active rebellion against the university. The center of activity this summer is the Phi Epsilon Pi fraternity house, where a red flag (symbolic of anarchy) flies in place of the fraternity crest. SDS has subtlet the building to house its Liberation School—an attempt to develop an alternative to present Columbia education.

The school opened June 24 with 40 curriculum "topics" in its "catalogue." Its philosophy is that learning, research, and action cannot be separated as they are by the university's brand of "higher education." Research must lead to, and is inseparable from, action—radical action in response to social problems.

At the Liberation School seminars are "coordinated," taught; the objective is turning research into concrete action. Thus students studying "Tenant Organizing" will not only talk about it—they will go out into Morning Heights and organize the tenants of slum buildings

against landlords. Students of "Street Theatre" create plays to perform on corners.

Opinions on the school's success vary. A few of the students are disappointed at its total rejection of scholarship. Many of the courses—notably those which deal with more intellectual subjects like Marxist economics—stopped meeting regularly and fell apart after the first week.

The School's seeming inability to serve as anything but a loose rallying point for Columbia's radicals is indicative of their current state of mind. They are heavily factionalized—not so much by opposition groups fighting with one another as by their divergence. Some want to organize in the black community; some want to concentrate on fighting and trying to remake the University itself; some, want to work with labor groups to form student-worker alliances like those in France.

The results hoped for are the same: a major overhaul of social systems that make the rich richer and the poor poorer; community (cultural as well as legal) control of community institutions; destruction of a hypocritical and repressive system of law enforcement and justice. But agreement on the means of reaching these goals, and even their priority, is hard to get. And without that agreement, that sense of "solidarity" and common purpose, the Movement at Columbia cannot hope to accomplish much.

The student radicals know they want another confron-

tation with the University administration and Grayson Kirk this fall, but they don't yet know what form it will take. The administration has claimed to be dealing with the students' spring demands, and has been urged by the undergraduate faculty to make at least some needed reforms in the university's structure and its philosophy of dealing with students. Whether it has done so in fact can be (and often is) debated. Faculty committees are working this summer preparing proposals for reforming the university's decision-making procedures and discipline structures, but whether or not they will be accepted by the administration and the trustees is in doubt.

Many radical students assume, and many others are beginning to assert, that the administration does not intend to modify the inflexible posture toward students who demonstrated in last spring's massive transfusion of police force during the strike, and subsequent insistence on full prosecution of all student participants.

Evidence supporting this assumption has been accumulating; not the least of it is the resignation of two prominent Columbia administrators in the past several weeks. Two weeks ago Associate Dean of the undergraduate men's division Alexander Platt announced his resignation, reportedly because of differences with the administration over its treatment of student demands. And last week Dean of the Graduate School of Journalism Edward Barrett said he would also leave Columbia. He would not

(continued on page 8)

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THE DAILY CARDINAL

a page of opinion

review: newport folk festival

College Press Service

In his annual report, published in the program for the 1968 Newport Folk Festival, the secretary of the Festival Foundation noted that the percentage of "ethnic traditional" or "urban" performers has been rising steadily since the start of the festivals in 1962.

The reason, he said, is that it is no longer necessary for the Festival to bring in many "name" performers because "a substantial portion of the folk public has become committed to the appreciation of ethnic folk music as well" as the urban stuff.

This is a nice bit of intelligence, which for all I know may be true, but that "substantial portion" missed out on this year's Festival. The audiences, which totaled more than 70,000 after four days and five evenings of performances, seemed to be mainly acid-rock-blues fans, and they gave the distinct impression of suffering through the ethnics in order to hear their favorite folk performers, most of whom sounded very unlike that most of us have traditionally known as folk performers.

I don't know who made up all these audiences, though a logical assumption is that many of them were refugees from Boston Common, where the cops have been cracking down on young transients of unkempt appearance. Anyway, their presence in Newport established two areas of tension from the outset. First, there was the predictable tension between the freaks and the good burghers of Newport. This tension didn't lead to mass violence but did lead one city councilman to bemoan the fact that "disheveled hordes of dubious characters roamed at will," endangering people and property (of which there is a hell of a lot) in Newport. A local judge, though, said there'd been fewer arrests that week than on an average summer weekend.

The second area of tension was essentially between the directors of the Festival, who set up wildly mixed programs for the evening concerts, and the vast majority of the paying customers (along with the non-payers, several hundred of whom sat on the hill flanking one side of Festival Field), who would evidently have preferred the kind of folk music played by, say, the Doors.

This tension over what Newport should be, musically, pro-

duced at least two major bad moments. Saturday afternoon was supposed to be devoted to workshops; amplification was supposed to be taboo. According to newspaper reports, though, the Junior Wells Blues Band (a blues-rock outfit that includes two saxes, a drummer, bass guitarist, and Buddy Gay as lead guitarist) turned on their amps, and soon became the only workshop in town. This was probably fine with most of the audience, which went wild over Wells when he made his evening appearance Sunday night, but it cut into the time set aside for aficionados of the fiddle, international songs, the banjo, steel guitar, and the like to share techniques and songs with other serious folk people.

Sunday night there was a bad moment at the end of the tribute to Woody Guthrie when the audience hollered for Arlo (Woody's son) to sing Alice's Restaurant. On the one hand, the audience probably had a pretty good case to make for itself, because they paid A LOT to get into the field (the best seats went for \$6); but on the other hand the tribute was superbly done, and unquestionably the right way to end the Festival—but the audience wouldn't have it.

When I say the tribute was well done, the implication is that it might have been poorly done, and I think that's so. Woody Guthrie's music is not suited for our times, or at least not for the folk-rock audiences of our time. It's upbeat, uncomplex, country-oriented, and all the rest. The result is that his songs often come across as sentimental, "up-with-people" pieces. After all, what sense does it make to sing about America's great public works when we're building first-rate airfields in order to bomb villages in Southeast Asia, or to celebrate the unions, when unions are among the most jealous custodians of racist tradition in the country? But curiously, when Woody's songs are done as part of a tribute to him and not in some other context, they really work. What comes across is the tremendous sense of compassion Woody felt for the poor and disenfranchized, and the sentimental aspects of his work become less important.

The tribute, which occupied the second half of Sunday night's concert, was more or less emceed by Pete Seeger, but after the opening song he announced that the only words to be heard on

stage would be Guthrie's. And so they were—readings from his written comments and performances of his songs.

Some of the individual performances were very good, notably Arlo's version of "Talkin' Dust-bowl Blues" and a couple of songs done by Ramblin' Jack Elliott. But the greatest thing about the session was its spontaneity. One performer would start a song, and midway through one or two others would wander up to the mikes and join in, and then the rest of the 20-odd performers would come along, and of course the audience was invited to sing too. By the end of the tribute, almost all the songs were being sung by everybody, but throughout the performers never permitted the beat to be lost or the harmonies to get overly complex. Somehow even songs like "This Land is Your Land" caught on with the assembled thousands.

Besides the tribute, Newport provided no really exciting evenings, although there were a lot of fine performances. On Friday, the first really big night, the best performance was by, of course, Arlo Guthrie, who did a long monologue about the Swim Song, and how it began in Egypt, and after reaching England traveled across the ocean with the Puritans who changed it into "Old MacDonald," but now has been changed back into something like its original form, which we all sang. Before he got into the history of the Swim Song, he talked about Huntington Beach in L.A., and how they have a loudspeaker there that says things like, "Attention on the Beach! No Dogs on the Beach!" At the end he dedicated the Swim Song to the FBI, particularly to FBI agents in the audience. "This is for all you bastards out there," was the way he put it. The Swim sequence wasn't as good as Alice's Restaurant, but it was very, very funny.

Another high point of Friday's concert was the appearance of the Penny Whistlers, a group of girls of Slavic extraction who sang a variety of Russian and Slavic folk songs. They are a professional group in the best sense, performing with astonishing precision but not at all mechanically.

Baez was there Friday night, and was pretty much of a bore. Unlike Judy Collins, she has not progressed musically since she started, and she may even be re-

(continued on page 6)

From Manchester Guardian—Greek Torture

A statement made at his court-martial by Gerassimos Notaras, a young political scientist who was sentenced on Monday in Athens to eight years imprisonment for alleged subversion and sabotage of the military regime, has reached London. Notaras withdrew depositions made under duress and openly accused the regime of having him tortured.

Notaras's statement, which was forwarded to the "Guardian" by Amnesty International, says that his depositions made before the Greek naval authorities on February 18 and February 27 were "the result of physical and psychological torture inflicted on me." This torture was inflicted from February 10 onwards on an out-of-commission cruiser, the Elli.

It is worth recalling that the Greek Government, through its press attache in London, officially denied that any political prisoners were being or had ever been held on the Elli. In fact, Notaras and others were held on the ship from February 10 to March 8.

"During this period (Notaras told the Athens court) I was tortured on many occasions by 'phalango,' or bastinado, which was done to me by Lieutenant Klossos and by the two men of the section of submarine commandos.

Also I was frequently beaten during the interrogations by the same persons and by men from the naval police, who, in addition, came into my cell during the night and beat me, demanding that I confirm what was in my supposed confessions.

Because I showed a certain moral resistance by not confessing what they asked of me, I was tortured by electro shock on my per-

son. This was done while I was stretched out and tied onto a metal bed from the corridor in the prow of the ship.

"In addition, I was constantly threatened with 'accidental' drowning in the sea if I did not confess. During this entire period an electric light of great intensity was turned on in my cell so that I could not sleep.

"Finally, I declare that I was never permitted to wash myself, to smoke, or to read. I was allowed only two glasses of water a day, which resulted in my physical and mental powers of resistance being brought to a point where I was driven to confess what was demanded of me during my interrogations."

Notaras concluded by pointing out that his depositions had been extracted from him by torture which was "inadmissible by law and morality." This ended his statement, which he instructed his lawyer, Mr. George Mangakis, to present to the court martial.

This statement confirms the findings of Amnesty International, which sent its own investigators to Athens to find out whether tortures had been inflicted by the representatives of the Greek military regime. These findings have been repeatedly denied by the Greek Ministry of Information and other official Greek sources.

The Greek Government has also supplied the "Guardian" with a report on "the alleged tortures." This report specifically mentions the "phalango," or beating on the soles of the feet, and electric shock as not having been used on any prisoner.

The Daily Cardinal

"A Free Student Newspaper"
FOUNDED APRIL 4, 1892

Official student newspaper of the University of Wisconsin, owned and controlled by the student body. Published Tuesday through Saturday mornings during the regular school session by the New Daily Cardinal corporation, 425 Henry Mall, Madison, Wisconsin 53706. Printed at the Journalism School typography laboratory.

Subscription rates—\$6.00 per year, \$3.40 per semester, by carrier or by mail. Single copies 5 cents each.

Second-class postage paid at Madison, Wis.

Member: Inland Daily Press Association; Associated Collegiate Press; College Press Service.

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Fourth Reich

Progress

bury st. edmund

(New York, July 31)—The legions of change are pressing forward. But lo, this past week hath been a busy one indeed. Landmarks in man's eternal betterment of himself have been established nearly every day.

And you've just been sitting here, scratching your heat rash and watching the humidity go by.

In Rome, that old expert on marriage and sex, Pope Paul, declared that copulation was not something to screw around with; when you do it, you do it, and damn the torpedoes. As he put it, "... we must again state that here must be excluded absolutely, as a licit way in which to regulate births, the direct interruption of the generative process."

There were no starving, diseased Latin American kids holding a press conference in the Vatican, so there is no direct word on how the masses feel about the further Perils of Paul.

Not that he was making law, only

interpreting God's will; the encyclical states that he is "... not the arbiter, only the interpreter."

The United States (of course) is already the scene of a major debate on the issue. In New York, pickets at St. Patrick's argued with church-goers about tradition vs. progressivism:

"If Mary used an I.U.D., where would Gimbels be every December, huh?"

"If you get a Catholic chick knocked up, is she morally justified in filing a paternity suit?"

"If we stop having kids will the Union Gap have to go find jobs?"

"Is it fair to kill a sperm with chemicals when you can get to say grace over a kid who croaked from starvation and lice?"

In Washington, Dean Rusk told the North Vietnamese to stop shooting Americans, or the U.S. won't negotiate.

In Paris, the head of the North Vietnamese delegation told Rusk

to stop bombing North Vietnam, or they won't negotiate.

In Saigon, Gen. Thieu busted the civilian who ran against him for president on a peace platform, while North Vietnamese regulars kept shooting Americans and Americans kept bombing North Vietnam.

And General Eisenhower urged the Republican platform committee to adopt a plank warning against the negotiators settling for a "Camouflaged defeat." He did not go into the issue of permitting Kosygin into Disneyland to encourage an east-west detente.

America's computer technology and scientific politics reached a new high in Miami on the eve of the Republican convention. The Gallup poll was published, proving that Nixon would definitely beat Humpty or Gene, while Rocky couldn't. Two days later, the Harris poll was published, proving

that Rockefeller would definitely beat Humpty or Gene, while Tricky Dicky couldn't.

Both camps are planning on victory in the coming test; Thomas Dewey was unavailable for comment.

In Cleveland, the rioting stopped and the revolution started. Militant blacks ambushed the Cleveland police, killing four and wounding more than a dozen. There is no rationalizing your way out of murder; when you take up the revolutionary path, a firing wall is the only thanks you can expect. But the July Fourthers who use the destruction of Pharoah's army and the killing of Redcoats as moral examples haven't said too much recently about what they've done to alleviate the conditions that bring a man to the point where killing and being killed are preferable to life in the Great Society.

And all around the land, socio-

logical proof of progress was popping up:

Senator George McGovern's (D-S.D.) teenage daughter was busted for allegedly blowing some grass. This could be fatal McCarthy youth movement, unless they start distributing opiated hash; Nixon forces are rumored to be preparing a counterattack of THC.

Andy Warhol got out of the hospital, for those who know and love the old kid, while his assailant is still trying to convert the shrinks at Elmhurst to the cause of lesbian rights.

Tickets for Senator Ervin's stag film hearings are going for \$25 apiece in D.C. When asked if he felt that newsreels of Johnson's gall bladder scar had a socially redeeming value, Justice Fortas replied, "I have never advised the President on matters of national security."

Berkeley Activist Camejo Recaps Summer Revolt

By BERT PENN

Last Tuesday, Peter Camejo, student activist leader in Berkeley, described last summer's student revolt that led to four days of the worst violence the white, middle-class Berkeley neighborhood had ever experienced.

Camejo is a former Young Socialist Alliance (YSA) national secretary and is presently a Socialist Workers' candidate for the U.S. Senate from California. He has been the leader of various student movements in Berkeley and was arrested several times during the demonstrations.

The Berkeley problem arose when Camejo, planning a rally in support of the French solidarity movement, was denied the right of assembly by the city council. The student leaders viewed this an unfair act since many leading U.S. presidential candidates had previously staged rallies in the area without even applying for an assembly permit. Though such politicians as Richard Nixon and Bobby Kennedy had made spontaneous appearances, attracting

hundreds of spectators and blocking traffic, no action was taken against them.

On these pretenses, Camejo decided to carry out the rally. Though it was made known to the city council that it was to be an orderly, peaceful demonstration, two hundred Berkeley police were ordered to mobilize at the rally site. Soon after the rally began the police, "for no just reason," ordered the rally illegal and moved in to break up the demonstration.

The act ignited a bitter student-police battle that involved rock and bottle throwing, the use of tear-gas, and the beating of many demonstrators as well as non-demonstrating observers. The police even entered a church where a first aid station was set up, expelled tear gas bombs in the church and billyclubbed a minister.

This police action strengthened the determination of the students to exercise their right to assemble and though the city council again denied this right, a mass rally was (continued on page 8)

Dannberg Charges Widespread Police Abuse

By PAT MCCARTHY

James Dannberg, graduate law student, spoke to a University sociology class recently on the topic of police abuse. The lecture was an alternative to a talk that was to be given by a Madison police force recruit.

When the police department found out that the recruit had agreed to speak about the police force, the department called off the talk, but offered Inspector Herman Thomas as an alternate speaker.

Dannberg stressed the differential arrest rate as one of the major abuses practiced by police. He cited figures that blacks in the United States numbered ten percent of the total population while their corresponding arrest rate was 28 percent. He said that we

all had or will commit some crime worthy of imprisonment in our lifetimes but our social circumstances will most likely determine our liability to arrest.

Dannberg cited gambling charges as an example. He stated that in Milwaukee the NAACP Freedom House had been raided and that a crap game involving a total of 96 cents had been broken up with a number of arrests.

He then cited a poker game involving over \$1,600 attended by very prominent men that resulted in no arrests and no prosecution even though the police allegedly knew of the activity.

Dannberg believes that the laws are so broad that the police can get you for anything you might do that they don't like. "My contention is that if the police want any-

one of you, there is no way to avoid being gotten." He explained that the police could effect the "getting" in a number of ways. One way is to not police an area knowing that someone else will get you. He cited recent student beatings by teenagers in the campus area as a probable result of such a method.

Another way is the direct arrest for a minor charge. He stated that even though the court will probably find you not guilty, the time in jail, police record and court costs are a definite inconvenience and the arrest record can destroy many job opportunities.

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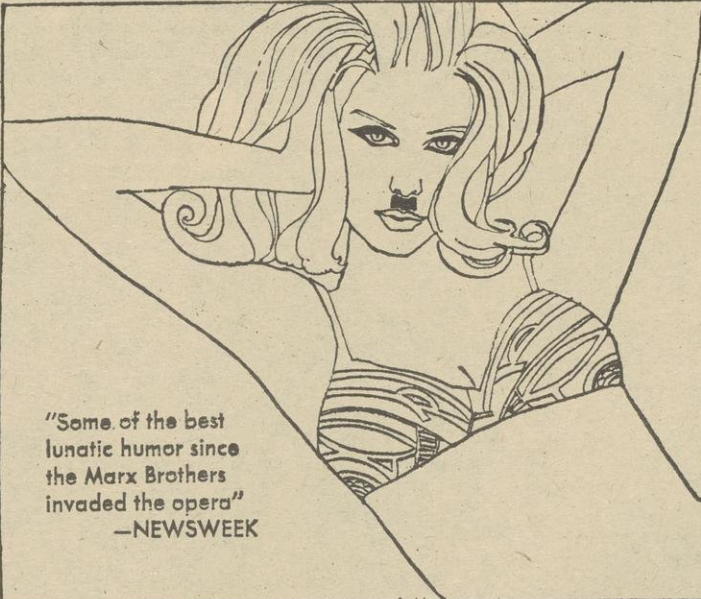
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Johnson Visit Stirs Anti-American Feelings

College Press Service

When President Johnson met with the presidents of the five Central American Republics in early July, he was warmly received by both the heads of state and the people in the street. But his appearance set off a wave of anti-American demonstrations among Salvadoran university students. Behind their slogans, which accused Johnson of being the "intellectual author" of the assassinations of Martin Luther King and Robert Kennedy, and which condemned the U.S. presence in Vietnam, is the frustration caused by two factors: the oppression the students feel from their own military-dominated government; and the staggering national level of poverty which they believe is caused by their economic dependence on the United States.

In the wake of the Johnson visit, sought out leaders of the various student movements in an attempt to understand their frustrations and goals. Although they differed widely in their approach to the problems facing their country, they all perceived that the basis of the problems was the unequal distribution of wealth, and they all had solutions far to the left of the programs of the present government.

A Peking-oriented student went to great lengths to describe the sometimes successful attempts to organize a unified leftist program. And a student leader of the Christian Democrats (PDC) told me it would be a violation of the principles of democracy to suppress Communist-dominated parties. But he made it clear that he believes the reforms induced by Christian Democracy would cut the ground out from under the Communists and thus make the issue of their free existence largely academic.

In short, the forces for reform in Salvador are engaged in a life-or-death struggle for ideological supremacy within the academic community, but the practical ne-

cessities of political survival can sometimes create a united front against the government.

The struggle for some men's minds has apparently already been won. Although Carlos Molina graciously acknowledges the accomplishments of all reform groups, his jargon is straight from Marxist literature. He explains that the demonstrations against Johnson were staged because the President personifies the interests of such American corporations as General Motors and Standard Oil. To him, Vietnam is a case of a small underdeveloped country defeating the United States. The war "shows the possibility for a small people to win their liberty."

Molina's fight against his own government has more than an academic basis. He tells of police terrorism, threats, and murders committed with the complicity of the head of the National Guard. He remembers that three days before the election of the present government, the National Guard went through the countryside threatening a blood-bath if the opposition candidate was elected. After the election the party Molina supported, the PAR, was declared illegal.

But Molina is pleased and encouraged by some recent developments. In 1966, a successful steel strike marked the first time in Salvador's history that "workers had gained something by the strike." In 1968, strikes were called by bakers, bus drivers, and teachers. The strike by the teacher's union, ANDES (Asociacion Nacional de Educacion Salvadorena) was particularly gratifying to Molina. "Teachers had been government followers instead of pushers of social justice. Be-

fore the strike teachers had importance only at election time," he said.

The principle of educators leading social reform was brought home by another student, Alfredo Monge Menjivar. Monge Menjivar is not a member of any political action group, but believes it is his responsibility as a student to support the goals of AGEUS, the student organizations of the University. "The Government is against the University because the University always upholds progress, change, reform, the things the government doesn't like . . . The University is the only place where you can breathe freely, say things without inhibition, a place you can express all of your feelings," Monge Menjivar said.

He speaks of the schism between the University and the government in terms of class identification. "The government thinks in terms of the upper class; the University in terms of the lower. Students consider themselves a class apart and identify themselves with the fight for the people . . . The University students offer solutions to the problems of the peasants and the factory laborers."

When I first met Monge Menjivar, I questioned him concerning his participation in a student demonstration which had occurred the same morning. He explained that the demonstration was to protest the government's holding up, for two months, of the University budget. "The University is falling behind because of the withholding of funds. If they don't get the money it will mean the University will have to curtail activities. It is the government's policy to attempt to block University

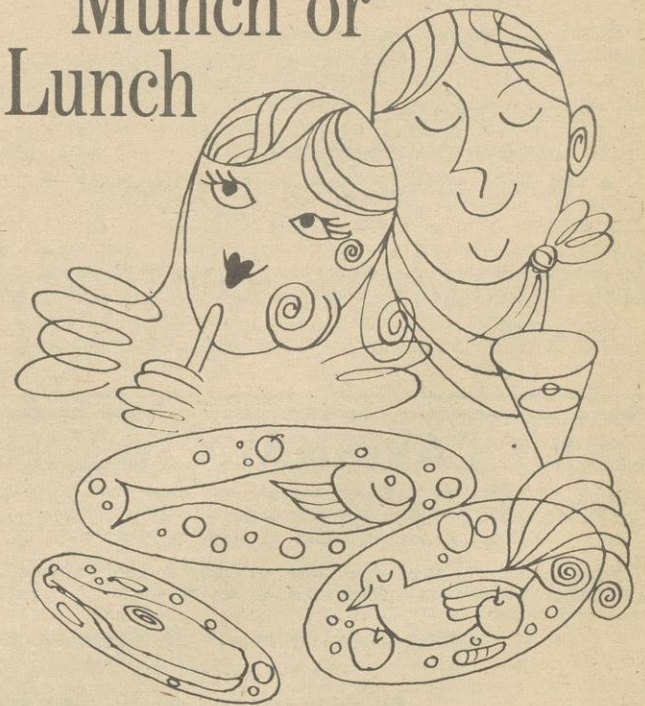
funds year after year in an effort to break the autonomy of the University," he said, adding that University autonomy, meaning faculty-student power (usually student-dominated), insures the academic freedom of the University.

The elements of reform have one clear, realistic, and obtainable hope for accelerated progress, the Christian Democratic movement (PDC). In El Salvador the PDC controls the majority in most of the important towns and in the capital city of San Salvador. The strongest of the parties opposing the government, the PDC's block of votes in the Legislative

Assembly—along with the two smaller parties—is just one vote short of half, two votes short of control. Most observers believe that if the next election is fair, the PDC will control the government.

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Folk Festival

(continued from page 2)

troggressing. She sang "Carry It On," "Gentle on My Mind," "Suzanne" and one or two others; none of them created the tingle in the spine that she could arouse a couple of years ago. It was

hard to avoid the impression that she really doesn't care about music anymore. Maybe it was just an off-night for her—I hope so.

She was followed by the Bread and Puppet Theatre from New York, which put on a show I have yet to figure out. Their symbolism has become a good deal more inaccessible than it was in the days when they had a big LBJ

puppet, airplane puppets and others of a similar kind.

Saturday night was the best up to then, though it dragged in spots. Jack Ellicott did "Don't Think Twice," "If I Were a Carpenter" and a couple of others very effectively. B. B. King's blues-rock band, which is more conventional than Junior Wells' but just as exuberant, got the audience up. Then along came some country groups; the title of the concert that evening was Country Music for City Folks—a heading that presumably was meant to include Big Brother and the Holding Company, who appeared at the end.

Sunday night Junior Wells and Buddy Guy returned, and their funky blues stuff won a couple of wild standing ovations from the audience. Doc Watson did several numbers, some with his son Merle, some with a fiddler and guitar player from Tennessee. He was superb, as always. He and Merle did an instrumental piece, "Billy in the Low Ground," that was for "some of you flat-pick fans out there," and it was vintage stuff, fast but incredibly precise. One of the best things about hearing Doc live is that you really appreciate his singing more than on records. His voice has the special kind of depth only a few other folk-singers (I think of Burl Ives when he was young, and Seeger) have, and it doesn't always come through on his records.

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campus news briefs

Free U Holds Last Meeting "Viewing the Short Film"

Campus student films will be shown Monday, August 12, at 6210 Social Science at 7 p.m. "Viewing the Short Film" will be shown for the last meeting of the Free University course, including 16 and 8 millimeter film. Everyone is invited.

INDIA ASSOCIATION

The India Association is presenting a motion picture of India plus a colored documentary film in English on Saturday August 10 in 105 Psychology. Admission for members is \$1 and \$1.50 for non-members. Refreshments will be served in intermission.

PARADE

The residents of the 900 Group at Eagle Heights Student Housing are sponsoring a parade tomorrow at 7 p.m. starting at 300 parking lot. There will be a parade of nations, drum and bugle corps, and a motorcycle patrol.

TAA

There will be a TAA orientation meeting at 8:30 in the Union, the room will be posted. Anyone interested in participating in workshops and orientation week is invited.

PRO ARTE STRING QUARTET

A "20th Century Program" is the theme at 8 p.m. Friday, August 9, in the Wisconsin Center Auditorium for the free public concert by the Pro Arte String Quartet, featuring music of Webern, Bartok and Roger Sessions.

TENNIS AND SQUASH TOURNAMENT

The University of Wisconsin will hold its first annual summer school

tennis and squash tournaments, Aug. 9-11 in the new Nielsen Tennis Stadium. All employees, students, and special program students at the university are eligible to enter. Entry fees are \$2 per player for tennis singles, \$1 per player for tennis doubles, and \$1.25 per player for squash.

SUMMER MUSIC EDUCATION

The annual Summer Music Education Institute at the University of Wisconsin will sponsor lectures by leading music professors at the Wisconsin Center today and tomorrow.

MOVIE TIME

The Union's Movie Time will feature a Spanish film, "Viridiana," Friday in the Play Circle. Showings are continuous through the weekend. Tickets are 60¢ and may be purchased in advance.

WISCONSIN PLAYERS

The Wisconsin Players will present "A Funny Thing Happened on the Way to the Forum" from Aug. 10 to Aug. 10 at 8 p.m. Tickets are \$2.25 and \$1.75.

MODERN DANCE

Youths from Cleveland's Hough section will present a program of original poetry, modern dance and jazz at a "Diversity in Arts" show at 8:30 p.m. Saturday, August 10 at the University Catholic Center, 723 State Street. Proceeds will go to Project TEACH.

SYMPOSIUM

The Department of English and the University Lectures Committee will sponsor a symposium on black writers today and tomorrow.

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For more information contact Mr. Hinkson at the Cardinal office, 425 Henry Mall or call 262-5854.

Catching up with Screw Theater Shows

By RICHARD KNOWLES
Asst. Prof. English

The old theatrical notion of plays acted by robots was realized in a remarkable and original way by Screw Theater at the Play Circle this Tuesday and Wednesday. The single visible actor in Stuart Gordon's production of "Catalyst 2" is a computer, a cyborg (cybernetic organism), whose panels occupy the whole stage front, and the action of the play is a "son et lumiere" programming lecture to this computer to a supposed audience of other computers.

The lecture is entitled "The Heritage of the Cyborg, Part III: Man," and is about the particular stage in the evolution of cyborgs occupied by a primitive and now extinct organic computer called the human being. Although a lecture with slides is unthinkable as a means of programming inorganic computers, it is still one way of informing humans, and so we accept the unlikely premise for the sake of seeing a fascinating show.

While appropriate illustrations and photographs flash simultaneously on several viewing screens in the panels of the computer, an impersonal, toneless voice describes in scientific and social-scientific detail—as if Thorstein Veblen had written "The Vicious Circle"—how man differed from and, as a catalyst, contributed to the evolution of the cyborg. The lecture credits man for his useful traits of abstract thought and symbolization, and for willingly submitting to computer control his economic system, AT&T, NASA, transportation systems, universities, police and defense organizations, House of Representatives and Senate, all national governments, and finally the organization of the whole world.

It also analyzes man's weaknesses, mainly his adherence to illogical and outmoded habits such as belief in gods, the practice of fiction and art, marriage, and war. Finally, it chronicles the cyborgs' unsuccessful and later successful attempts to exterminate the ultimately useless and very fallible parasite, man, by the year 2162.

The verbal script, written by Stuart Gordon and Carolyn Purdy and narrated by John Fisher and other actors, gives an unsettling picture of the computer as an electronic Houyhnhnm, as indifferent to the emotional and aesthetic needs of humans as it is to its occasional pornographic illustrations of human behavior. Karel Capek showed the takeover of the machine in "R.U.R." (which Mr. Gordon had originally considered producing), and the takeover of the computer has appeared in recent fiction by Isaac Asimov and in Arthur C. Clark's "Space Odyssey: 2001." Mr. Gordon credits a recent article by Clark in the Chicago "Sun-Times" for some ideas in his script. The cool, objective appraisal of human behavior and institutions in order to satirize them is in the tradition of Erasmus and Swift and Anatole France, and a second purpose of "Catalyst 2" is such pointed criticism of human weaknesses and follies.

The script is more humorous in its first half, as the computer naively defines and gives examples of human needs (food), speculates on the possible functions of certain bodily organs (noses), clinically describes the sex act, and analyzes poetic art ("Winston's taste good/Like a cigarette should"). In the latter half the humor gradually disappears as we hear of the eventual extinction of man, partly by himself and finally by the computers. The taped interview between an examining computer and the last timorous human during his last days alive is very effective, touching without being maudlin. The gradual disappearance of the comic material works well to underline the growing seriousness of the narrative, but I thought that much of the humor was forced and gratuitous. The naivete and occasional ignorance of the computer about common human features was impossible to reconcile with its immense information and superior logic, so that many of the jokes seemed to have little point except as throwaways. The simply topical jokes at the expense of the University of Wisconsin and the Wisconsin Players, while doubtless hard to resist, were purely for local consumption and on a different level from the general satire.

The most striking effects in the performance were visual. The set, designed and built by Tom Bliese of white Vacuform plastic panels, entirely absorbed one's attention; in fact, there was often too much happening on its several screens to watch let alone think about, so that many of its effects were subliminal. Visual patterns were projected from behind the set onto nine more or less randomly placed translucent panels. The central three of these viewing screens showed drawings, woodcuts, paintings, cartoons, and photographs as illustrations for the spoken narrative; these illustrations changed rapidly (every few seconds) on all three screens. The work of the back stage crew in keeping them synchronized with the script through some dozen of continuous repetitions of the lecture must have been harrowing. On a fourth screen geometric and op-art designs were changed every half-second. Five other screens, showing randomly changing numbers, letters, and colored dots, mainly gave the impression of a complex machine at work, though occasionally the numbers or letters would by chance provide a surprising counterpoint to the lecture material.

Special credit must be given to the four people who chose, photographed, and arranged the visual material: Michael and Lois Danzig (who freelance light shows), Jerry Fortier, and Kathy Danziger. The illustrations were always striking by themselves and continuously provided a witty and often brilliant counterpoint to the spoken script. A program ought to be printed so that people responsible for such excellent work might get credit for it.

By conceiving and producing such original and lively theater, Stuart Gordon and his players have showed once again that, on this campus, Screw Theater is where it's happening.

By BARTON FRIEDMAN
Asst. Prof. English

Locke sank into a swoon;
The Garden died;
God took the spinning-jenny
Out of his side.

Out of a medium's mouth,
Out of nothing it came,
Out of the forest loam,
Out of dark night where lay
The crowns of Ninevah.

Thus William Butler Yeats, writing in 1928, laments the triumph of the Industrial Revolution over the spirit of man. Yeats insists, however, that he remains himself very much unsubdued by the powers of scientific rationalism and the machine, Thomas Carlyle's nightmarish steam engine. "Where got I that truth?" he asks; and the answer comes back with almost snarling defiance:

Yeats is proclaiming the ascendancy of imagination, man's myth-making powers—attested to by his own poems—over what William Blake had long ago dubbed Mathematic Form.

Stuart Gordon, working in 1968 with an art radically different from Yeats', undertakes in his "Catalyst 2" to confront the same problem. But Gordon foresees in the continued vitality of imagination no promise of man's eventual victory over machines. Indeed, the milieu of "Catalyst 2" is shaped to suggest the opposite. Entering the theater, the audience enters a world in which the machines ("cyborgs") have already conquered, in which man has been rendered extinct: no more than an anthropological curiosity. They are seated before a stage occupied not by human actors playing human roles but by a giant computer narrating in studied monotone man's history from his emergence as a being capable of reason to his gradual subordination and ultimate destruction by the mechanical monsters he has himself created.

With Gordon's earlier summer production, "Vis", "Catalyst 2" encompasses a kind of total picture of the forces man is marshalling to insure his own doom. "Vis" dramatized the beast in man, unchecked by any rational faculty. "Catalyst 2" dramatizes his technological sophistication, uncontrolled by any moral consciousness. And in each of these artifacts Gordon uses language to the same highly suggestive effect—in "Vis," most starkly, by eliminating it. "Vis" is a play without words, "Titus Andronicus" gutted of its poetry, or (as my helpful wife so aptly put it for me) Shakespeare after the bomb. "Catalyst 2" is narration without inflection, history stripped of its human import—existence after the end of life. The one denies man's claim to civilization, the other his claim to spirituality. Both hold a ruthlessly revealing mirror up to the audience, compelling them to see the dark side of themselves.

But "Vis" seems to me a much finer achievement than "Catalyst 2." In "Vis" the brute in man is presented with uncompromising immediacy. Scenes like Aaron gormandizing raw meat, Lavinia being raped and maimed, Titus having his hand cut off inspire nothing short of horror. In "Catalyst 2," however, the medium itself—despite the remarkable ingenuity with which it is handled—tends to remove the audience from the event. We are too much occupied simply absorbing the myriad pictures and designs flashing before us on the screen. The monotone of the computer soothes rather than shocks. And prevented from involving ourselves in the situation, allowed to maintain our critical distance, we become aware that what we are watching is, unfortunately, something of a cliché.

This lack of response, of course, can be viewed as a vindication rather than an indictment of Gordon's method. Having denuded us of our potential to be moved emotionally, even by confrontation with a power threatening our very survival as a race, Gordon deprives us of part of our uniqueness as human beings. We become like those machines which in the world of "Catalyst 2" have taken over. And becoming like those machines, we justify their rationale for destroying us. If men reduce themselves to more fragile cyborgs—in effect cease to function as men—what need have they to exist? By intention or otherwise, "Catalyst 2" serves as a kind of self-fulfilling prophecy.

And after the events of the past year at this university—and Gordon specifically locates his drama just where it is played: in the Union building at the University of Wisconsin—who can with assurance argue that the prophecy is awry? When administrative officers can call in police to club unarmed students in the interests of maintaining the efficient operation of the plant; when a faculty member can defend such conduct by saying that he, after all, saw only a little blood; and when many of his colleagues can subscribe to his position; how strong an allegiance can they, or the institution they represent, pretend to the humane values universities are supposed to teach? This is the question "Catalyst 2" asks—not alone about the university but about all men, all institutions. It is a question, God knows, that desperately needs asking.

Puppets and People

By ERIC MANKIN
Fine Arts Staff

Screw Theater's latest enterprise was a pair of one act plays, both directed by Stuart Gordon. In the first, Pinter's "Dumbwaiter," Gordon himself takes a part as well as directing; the second, "The Puppet Show," is Gordon's own script. Gordon the director has a very good evening, as does Gordon the actor, but Gordon the playwright does not do quite so well.

The fine treatment of "Dumbwaiter" is, compared to the other three shows Gordon has directed, remarkably straightforward and conservative. There are no exaggerations or eccentricities; Gordon has put together a careful, graceful, intelligent production, and then allowed the play to stand on its own feet—which it is quite capable of doing. Perhaps the most outstanding (and praiseworthy) feature of the production directly attributable to Gordon is the accurate, idiomatic translation of Pinter's script into American. This may seem an obvious and trivial step to take in a production with American college actors; however, it is not usually done, demanding as it does a certain amount of brains and guts on the part of the director. When it does not, the actors are left with the choice of either simply reading the script in American, jarring the ears off half the audience, confusing the other half with every third line; or (unspeakably awful) ineptly attempting imitations of English accents. Gordon's production avoided both hazards so elegantly that most of the audience was left unaware that they had ever existed—the very best kind of success.

The acting was somewhat uneven, or, rather, mismatched.

Dennis Paoli's Gus appeared too resourceless and pathetic alongside the extremely strong Ben projected by Gordon, washing out a great deal of the Laurel and Hardy quality written into their relationship. Nevertheless, considerably aided by David Haag's excellent set, the play worked, and worked very well. And I'd like to see more acting by Gordon.

The second play, "The Puppet Show," a puppet show written by Gordon, was less successful. The puppets themselves were wonderful to look at, and the voices animating them—I particularly admired Cindy Fritz's abrasive Judy, and Lanny Baugniel's oily, epicene Hangman—were equally good. But there were problems in the script.

The show begins as a conventional Punch and Judy, full of nastiness and violence. Gordon interjects racism and politics into the ritual clubbings, along with ex-cruciating puns and ancient jokes, wrapping the whole thing in only the very loosest of dramatic bindings. But it is amusing to watch, partially because it's been so long since we've seen any sort of puppeteering.

In the middle of the show, Punch breaks down and announces that he can't do it. There follows an emotional punch and Judy, equally full of nastiness and violence, still using the puppets. Punch doesn't want to continue; he doesn't feel like playing that night. The others remind him of his obligation to the troupe, of the principle that the show must go on. This turn has affinities with the strange, affecting prologue to "Game Show," in which a dying ventriloquist marooned in front of a hostile audience carries on a dialogue of somewhat similar tendencies with his dummy.

It develops that Punch (some-

what like Liv Ullman in "Persona") has been sickened by violence of his real world—in the form of an automobile accident—to such an extent that he can no longer endure the facetiousness of the mock violence and emotions which are part of his job of acting. The rest of the troupe "exorcises" him, forcing him to relate a painful incident from his past. He finishes his recollection, announces that he feels better, and the show goes back on, but when his cue comes, he does not appear.

Acting is, we may grant, a peculiarly predatory and demanding art, exploiting those who take it up. But it is also true that nobody is forced to become an actor—at least, not in the way that somebody may be forced to become a coal miner or a drug store drudge—and if one is an actor, midperformance is a bad time to have second thoughts and back out. There is too much injustice in the complaints of the other members of the troupe—however viciously they are presented—for us to feel very sorry for Punch, particularly since Punch already seems to feel so sorry for himself.



Fine Arts This Weekend

Final performance of "The Importance of Being Earnest" tonight and Saturday at Compass Theater; review tomorrow. "Viet Rock" closes tomorrow; curtain at 8 p.m.

The Wisconsin Players final production of the summer season, "A Funny Thing Happened On The Way To The Forum" opened last night and runs nightly through Saturday.

Recommended film of the week: Luis Bunuel's masterpiece, "Virdiana" at the Play Circle tomorrow through Sunday, continuous from noon.

Camejo

(continued from page 3)

planned for the following night. This time the students prepared themselves by barricading the rally cite. Yet police again moved in to break up the rally, causing such an embittered battle that a state of emergency was declared, and students decided to call off the demonstrations until an agreement could be reached between Camejo and the city council.

With Camejo's pleading of the students' case in the press and over local television networks, plus the continuance of alleged police brutality during the curfew, public sympathy turned toward the students and their right to demonstrate.

Camejo spent the next two days meeting with the Mayor and city council. No decision was reached. The students reacted by holding another meeting with a gathering of two thousand participants and declared that they would rally at the debated cite on July 4th (two days later regardless of the city council's decision). The city council held an immediate emergency meeting and voted 5 to 3 to let the students rally.

On the fourth, Camejo led the demonstration of 4,500 people at the cite they had been fighting for. The rally was orderly, peaceful and "victorious."

After discussing the incident, Camejo stated that there were several lessons to be learned from the Berkeley student uprising:

(1) A student movement must clarify and unify their demands before they can successfully deal with the opposing authorities. Though many issues were brought up during the rallies, the fight for right to assemble was the one issue that unified the groups and presented a legitimate case to the city council.

(2) For a successful movement to take place, the public must not only be convinced of the cause, but convinced to mobilize as well.

(3) Student movements must learn to cope with "red bating" tactics of the authorities. The terms "communists" and "socialists" are wielded against the movements to promote public disfavor. The public must be educated to look upon the movements in a clear and unbiased manner.

(4) We must be willing to fight for our rights even in the face of an opposing establishment. "Without this, we can accomplish nothing and will always be suppressed."

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Columbia

(continued from page 1)

comment on his reasons, but in May he had publicly criticized the university's handling of the student strike and offered suggestions for future action.

Meanwhile, the SDS has one project already in the works: an international convocation of student radicals in September. The International Assembly of Revolutionary Student Movements, which is scheduled for the third week in September, just before the beginning of Columbia's fall term, will hopefully attract such student radicals as Germany's Rudi Deutschke and France's Daniel Cohn-Bendit for a program of "assemblies" where an international movement will be discussed.

According to Lew Cole, who is organizing the meeting, the students with whom he has talked in Europe and other parts of the world are anxious for such a conference; "they want to have it in the United States—the heart of imperialism." One of the things the Assembly will accomplish, Cole hopes, is the "creation of a coherent revolutionary theory" that will make both expansion and unification of radical movements possible. Such an assembly, if it held as planned, could hardly do other than make the Columbia administration distinctly uncomfortable this fall. And that, surely, is one of its purposes.

Regardless of factionalism among the students and even possible concessions from the administration, however, some further uprising this fall seems inevitable. Unrest at Columbia goes deeper than the construction of a gym and the war in Vietnam, though those issues play a symptomatic role. The masses of students who revolted in the spring were not all SDS members; the numbers who would sympathize with and participate in a new strike or some other action this fall are even greater. They are angry about the university's refusal to allow students any part in its decision-making process; they are angry about their inability to change, or even effectively complain

Spring Green Theater Schedules Four Plays

"Telemachus," a modern morality play, is one of four productions scheduled for August at the Robert E. Gard Theater in Spring Green. The Wisconsin Idea Theater's "Straddlebug," and evenings of opera and ballet complete the August fare.

"Telemachus," by John Lewis Carroll, relies on the value of sound to bring across its message, with the staging reduced to stark black and white. The plot concerns the restless movements of the "beat" generation.

The operas in the Arts in the Uplands series include "The Old Maid and the Thief" by Menotti, "A Game of Chance" by Seymour Barab, and "Nitecap" by Cardon Burnham.

The evenings of dance were produced by Tibor Zana, director of the Wisconsin Ballet Company and will involve students in the ballet workshops at the Uplands studios.

The Wisconsin Idea Theater production "Straddlebug," a trio of one act musical plays based on Hamlin Garland short stories, relates the story of America's rural heritage. The three plays were written and scored by David Peterson, assistant director of WIT.

The three plays, "The Ripleys," "Flaxen" and "Bacon and the Preacher" combine humor, song and love to bring back to life the days of the pioneer middle border states.

"The Ripleys" tells the story of the revolt of a pioneer wife who goes back east to escape the drudg-

ery of farm life but finds that she would be happier back with her husband.

"Flaxen," relates the incidents of the raising of an orphan girl by two bachelors who hate to see her grow into a woman.

The last of the plays, "Bacon and the Preacher," takes a light look at the revivalist preacher and

the settlers who were more amused by his antics than converted to the light.

The Wisconsin Idea Theater troupe has in past years toured the state playing mainly at the county fairs. Their past productions include "Hodag," "Ice Cream Seven Times a Day," "Badger Bal-lads" and "How Now Sacred Cow."

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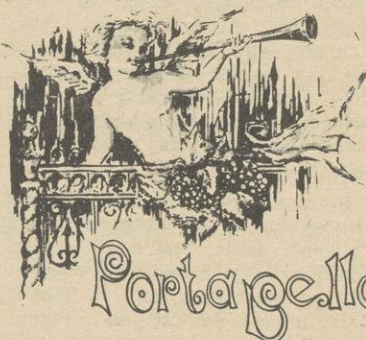


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