



# **The daily cardinal. Vol. LXXIX, No. 103 March 15, 1969**

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# Regents Cut Nonstate Quota

## Full Effect of 10% Cut Delayed Until 1971

By LEN FLEISCHER  
and GENE WELLS

The non-resident quota for freshmen entering the University will be gradually reduced to 15 per cent under a plan approved by the Board of Regents Friday.

The Fall, 1969, quota for entering freshmen will be 25 per cent, not including foreign students. It will be reduced to 20 per cent in the fall of 1970 and to 15 per cent for 1971 and years thereafter. The gradual reduction was approved after a proposal to immediately cut the quota to 15 per cent was criticized as too extreme by a majority of the Regents present.

The Regents also unanimously turned down a request from representatives of Becker House in Witte Hall that the house be allowed to set and enforce its own visitation and social regulations. The Regents directed the representatives to take their plan to a rules and regulations committee headed by Regent Walter Renk, Sun Prairie, who is out of the country and is not expected back until mid-April.

The Board unanimously turned down a request of the Madison campus faculty that the faculty and admissions office be granted the right to make exceptions to admissions rules, including rules denying admission to students expelled from other schools until they are eligible to return. The request of the University-Milwaukee faculty that academically acceptable expelled Oshkosh students be immediately admitted was also voted down unanimously.

A special Regents session was called for March 24 to take final action in the cases of suspended students Richard Rosenfeld, James Strickler and Ronnie Stricklin. Judge J. Ward Rector, a hearing agent for the Board, is expected to complete his findings on the three cases by that date.

The non-resident reduction was approved after about two hours of debate. Several faculty members and two students spoke against any reduction.

The proposal for gradual reduction to 15 per cent was introduced

(continued on page 7)

### TUESDAY:

Rowen series continues with the Allis Chalmers story and exclusive Cardinal student guide to the State Legislature Investigating Committee.

## Werner Resigns After 30 Years With Regents

By GENE WELLS  
Cardinal Staff Writer

University Regent Matt Werner, Sheboygan, announced his retirement Friday after 30 years on the Board. His resignation became effective at the close of Friday's Board of Regents meeting.

Werner's successor will be Robert V. Dahlstrom of Manitowoc. Dahlstrom, 44, is a vice-president of Bio-Technics, Inc. and is a graduate of the University of Idaho. He received a master's degree from Idaho and a PhD from Cornell in biochemistry.

Dahlstrom was appointed by Gov. Warren Knowles, who had been given advance notice of Werner's impending resignation. The appointment was announced at the end of Friday's meeting. Dahlstrom will serve until May 1, 1972 when Werner's term was scheduled to expire.

Werner was appointed to the Board in 1939 by Gov. Julius Heil. His 30 years on the Board is the longest period of service for any Regent in University his-

(continued on page 7)

## U Aid Program Needs Money For Disadvantaged Report Says

By RICH WENER  
Cardinal Staff Writer

The University is desperately in need of additional funds to provide what it considers to be adequate financial aid for students in the immediate future, according to the interim report of the Student Financial Aids Committee, to be officially released Monday.

The report states that only 200 new, not regularly admissible students from economically disadvantaged environments will receive sufficient grants to cover full expenses next year.

Regular funds will be available for an additional 300 regularly admissible students in the form of grants, loans, and work-study programs.

The report states that through its program of "financial encouragement rather than financial support" no high school graduate from this state need be denied a college education. Under this system, however, the student must bear the great financial burden of the education.

Many students graduate with debts of \$4,000, according to Committee Chairman John Tolch, Assistant Dean of Letters and Science. Such debts, said Tolch, can be difficult for anyone to bear, financially and psychologically, but can be even more difficult for the economically disadvantaged student.

The report therefore acknowledges that financial support, rather than the traditional encouragement programs may be needed.

The problem seems to be that there is not enough money to complete this form of financial aid. Tolch said the situation was "really grim. Demands for money are greater than ever but someone is always cutting funds."

The report states as a goal the admission of 500 additional economically disadvantaged students. At present there are 175 students under the Five Year Tutorial Program. Each receives approximately \$1,950. With 200 new students under this

program \$731,250 will be necessary to support it.

Similar support for the 300 additional new students needed to fulfill the goal of 500 would cost half a million dollars more. Available funds allow less than an average of \$1,000 per student for the remaining seeking some form of aid.

The additional 300 would not ideally be educationally as well as economically disadvantaged, the report said. "Regularly admissible students are most promising in terms of leadership potential in their communities and in terms of their ability to compete at the university level."

The disadvantaged minorities "students who come under the aid provisions are generally blacks, but legal and Constitutional restrictions forbid specifically reserving a program for a particular race."

Tolch pointed out the case of Antioch College, which has lost Federal money for restricting a program to blacks.

The financial forecast is not a bright one, according to the report. Federal grants have been cut almost 78% from \$232,000 to \$58,000. There has been no new influx of grant money to the University, and the state appears unwilling to add to University coffers. According to a story in the Capital Times on March 7, Gov. Warren Knowles is planning to funnel future funds into the elementary, secondary and vocational education levels, bypassing University needs.

The recommendations in the report ask the University to find ways to route money from discretionary funds to aid for students, and to expand and coordinate fund raising efforts. They also urge that athletic scholarships should be expanded to cover the student's career until he receives a degree.

Administrators, faculty, and students, the report added, take an active role on behalf of funds such as the Martin Luther King Jr. Fund, attempt to organize fund raising events, and write members of the legislature in hope of convincing them of the need of the University.



PROF. PHILLIP COHEN of the Medical School discusses effects of non-resident enrollment cuts as Regent Ziegler listens at the Regents meeting Friday. Cardinal photo by Michael Mally.

# The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706, Saturday, March 15, 1969  
VOL. LXXIX, No. 103 5 CENTS

## Four University Accounts Deposited in Renk's Bank

By RENA STEINZOR  
News Editor

The University has established all four of its bank accounts with the First National Bank of Madison, according to a resolution adopted by the Regents Business and Finance Committee on June 14, 1968.

The four accounts, named Contingent, Deposit, Agency, and Operating funds, exist primarily to expedite day to day payments for the Madison campus and other branches of the University system.

In the current Daily Cardinal series by James Rowen, First National Bank Director Walter Renk, who also serves as a University Regent, was alleged to be in a conflict of interest situation because of the contracts the University has with First National.

Rowen noted that the University presently leases \$200,000 worth of office space from First National

## Strike Ends At Berkeley

College Press Service

BERKELEY, CALIF.—The student and teaching assistant strikes at the University of California campus here have both ended, although the potential remains to revive them when the spring quarter begins April 1.

The Third World Liberation Front, a coalition of non-white student groups, announced Friday that it is suspending its strike activities while discussions continue between TWLF leaders and Chancellor Roger W. Heyns over the creation of a college of ethnic studies, the group's key demand.

The American Federation of Teachers, which represents about 300 of the campus' 1,100 teaching assistants, also announced it was ending its strike.

Both groups cited the faculty senate's Mar. 4 statement favoring a department of ethnic studies as "a major step" toward meeting their demands and called on Chancellor Heyns to negotiate.

and owns 3600 shares of stock in First Wisconsin Bankshares, the parent corporation of First National Bank. Bankshares controls 98.3 per cent of the stock of First National.

The University accounts with First National average some \$3 million at any one time, though money is constantly being passed through them and returned to the State Treasurer's Office. The Treasurer's office is the central agency responsible for the University's annual budget, which this year amounts to \$220 million.

The State of Wisconsin's bank is Marshal & Isley of Milwaukee. According to Central Bursar Roy Ustby, the First National Bank serves as "an intermediary for our convenience."

Madison campus Bursar M.A. Jacobsen described the Contingency Account, containing approximately \$600,000 at any one time, as a "revolving account" used to pay advances, expense accounts, and invoices in order to "expedite them." Jacobsen added that because of the time it takes to process a check through the State Treasurer's office, these amounts would be paid late if the Contingency Account was not used.

Ustby noted that the Contingency fund is "as much a convenience to students as anything else" because it facilitates the immediate payment of short-term student loans.

The Deposit Account, contains anywhere from \$2 million to several hundred dollars at any one time. It handles all receipts from the Madison campus, including all auxiliary enterprises such as the Union. The funds are funneled into one account, and a check is drawn against that amount each day at the State Treasurer's office.

The Agency Account, Jacobsen stated, is a convenience and does not deal with University money per se. When a private organization holds a conference in Madison, and collects fees, it may deposit the money into the Agency Account, pay its expenses (such as hall rentals) from the account, and then transfer the rest.

The Operating Account, Jacob-

# Dance, Hunt Begin St. Pat's Day Fete

The St. Patrick's celebration held annually on the engineering campus gets going today with a number of events, including a dance and a "blarney stone" hunt.

The celebration, which has been the biggest single social event throughout the years of its colorful history on the engineering campus, is sponsored by the Polygon council. The professional engineering societies which make up the council will participate.

Three trophies will be awarded to various societies, one going to the winning team in the basketball tournament. The Industrial Engineers will defend the campus pride in a battle with the law students.

At 10:30 A.M. today, the Blarney Stone Hunt begins. Each engineering society will register up to a 50 man team to hunt down the official, green-painted rock hidden somewhere on the engineering campus.

According to rumor, the nuclear students have irradiated the stone and plan to find it with geiger counters. To the society finding the stone goes a barrel of beer.

At 8:30 this evening, the St. Pat's dance will be held in the Union Great Hall. The White Trash Blues Band will provide music. A queen chosen from candidates

entered by the societies will be crowned and trophies will be awarded for victories in various contests held during the day. The dance is open to the public.

The history of the yearly festivities is an interesting one, and St. Patrick is paramount to all engineering tradition. Apparently he became prominent after a rebirth in Missouri about 1903. Spreading across the nation, St. Pat became a big name at the University around 1915. There was the "Blarney Stone," stored in a vault except during the annual parades and ceremonies, when it was guarded by one or more field artillery pieces.

Fierce rivalry existed between the students of the professions, the engineers and the lawyers, each occupying opposing buildings halfway up the hill. If the pranks of 30 years ago were repeated today, the Dane County Jail might well be filled in an hour.

Until a year of no snow, it was traditional for the lawyers and engineers to pelt each other with snowballs on St. Pat's day. Being resourceful, the engineers discovered that rotten eggs were good substitutes for snowballs. The first use of them was limited, however, because of the lack of a large supply in the immediate Madison

area. Advance preparations were made in succeeding years to avert any shortages.

The biggest coup d'état was one executed by the engineers. In the still and darkness of one early March 17 they invaded the law building, cut off the heat, and hoisted a green "St. Patrick was An Engineer" pennant up the flag pole. Drain oil, obtained from local garages during the preceding months, was spread on the tile roof, thus insuring many days of waving for the flag. As a crowning touch, all doors were locked with chains from the inside, save the main front door, which was secured with a chain and oversized padlock (to which they kept the key). The lawyers were subject to an ambush from egg throwing engineers the following morning.

Even the dean of the Law school, who arrived on the scene, could not figure out how to open the door. Then the engineers dispatched one of their number to assist—a husky athlete who had been clued in on the one weak link in the chain. With several grunts and groans, he opened the door and walked back across the hill as the great legal minds looked on in awe.

# The Third World Group Organizes

By MARY LOU BALLWEG  
Cardinal Staff Writer

The Third World Unity Movement (TWUM), a group composed of American ethnic minority members and foreign students, began formally organizing Thursday night.

The primary purpose of the movement, as formulated in the portion of the constitution discussed by the group Thursday is to create an awareness among minority groups of their common bonds and problems. A secondary purpose is to expose the problems of minority ethnic groups to non-Third World members, according to a spokesman.

The movement, which began developing during the recent student strike, will be "very active" according to the representative.

Some of the issues with which the movement is concerned are:

\* The recent student strike. TWUM considers the black students and themselves "kin in op-

pression."

\* The recent state welfare cut which will directly affect disadvantaged minorities.

\* The migrant Mexican grape workers strike.

\* The fact that Puerto Ricans, who have no representation in the United States Congress, are subject to the US draft.

All potential Third World members are urged to attend the organizational meetings.

## The Daily Cardinal

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Second-class postage paid at Madison, Wis.

## "ONE OF THE YEAR'S TEN BEST. HAIL 'JOANNA'."

—Hollis Alpert,  
Saturday Review

### "A FEAST OF SURPRISES!"

It is free, tender,  
life-loving,  
creative and  
concerned about  
values, a milieu  
in which inter-racial  
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is a simple fact  
rather than  
a rebel cause."

—Playboy Magazine



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DONALD SUTHERLAND / GLENNA FORSTER-JONES / DAVID SCHEUER

Produced by MICHAEL S. LAUGHLIN / Directed by MICHAEL SARNE

Screenplay by MICHAEL SARNE / Words and Music by ROD MCKUEN / PANAVISION ©

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## Religion On Campus



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Roberts & Stockton Cts.  
Just off Monroe near Fieldhouse  
Sun., 9:30 a.m.—Christian Ed.  
10:30 a.m.—Worship Service  
5:45 p.m.—Choir Practice  
7:00 p.m.—Evening Service

### UNIVERSITY CATHOLIC CENTER

723 State St. 256-2696  
SUNDAY MASSES  
7:30, 9:00, 10:30, 12:00, 1:30,  
3:00, 4:30, 7:30.

### DAILY MASSES

University Catholic Center  
723 State St.  
7:00, 7:30, 8:00 a.m., 12:05,  
4:30, 5:15 p.m.  
CONFessions:  
Mon., Tues., Wed.  
Fri. & Sat. at 7:15 p.m.  
At Catholic Center

### FIRST METHODIST CHURCH

203 Wisconsin Ave. 256-9061  
Rev. J. Ellsworth Kalas  
This Sunday's (Mar. 16) sermon at 9:00, 10:10, & 11:15 will be  
"Miracle of the Inexplicable"  
Dr. J. Ellsworth Kalas preaching.

### GRACE EPISCOPAL

The Historic Church  
On Capitol Square  
Invites You To Worship With Us  
Sundays: 7:30 & 9:30 a.m., Holy  
Eucharist. 11:30 a.m., Choral  
Worship. Sermon at each service.  
Full choir at 9:30 service.  
Church School, all ages, includes  
nursery, every Sunday at 9:30 a.m.  
Midweek Holy Communion:  
Wednesday, 12:10 noon.  
PB Holy Days, 7:00 a.m. HC in  
Chapel.  
MP every Wednesday and Saturday,  
8:30 a.m.  
Fr. Paul Hoornstra. Fr. Eugene  
Stillings. Fr. Paul K. Abel. The  
Rev. Robert E. Gard. The Rev.  
Joseph D. Pollock.

### GENEVA CHAPEL

1711 University Ave.  
Serving the Reformed Community  
Sunday Services: 10:30 a.m.  
Curt Roelofs, Pastor

### METHODIST UNIVERSITY CENTER

1127 University Ave. 255-7267  
Sunday—March 16  
9:30 SERVICE OF  
CELEBRATION  
11:00 CONTEMPORARY SERVICE OF CELEBRATION  
"Christ and the Creative Spirit—The Visual Arts" including the use of Christ-images in paintings and films

### Lutheran Worship at the University.

### BETHEL CHURCH (ALC)

312 Wisconsin Avenue 257-3577

Sunday, March 16th

8:00—9:30—11:00 a.m.

"A Life That Hesitates"

Pastor Robert Borgwardt  
Holy Communion following the  
11:00 a.m. service

7:30 p.m.

"The Crowning Paradox"

Pastor Amos Stolen

### LUTHER MEMORIAL CHURCH (LCA)

1021 University Avenue (across  
from Lathrop) 257-3681

Sunday Services: 9:30 and 11:00

Sunday Church School: 9:30 a.m.

Holy Communion at 10:30 a.m.

Sermon: "When God and Man  
Cooperate"

by Pastor Lowell Mays

Nursery care for children thru  
age two-9:30-12 noon.

Wednesday Lenten Services

10:00 a.m., 5:45 p.m.

### WIS. LUTHERAN CHAPEL and STUDENT CENTER

(Wisconsin Evangelical Lutheran  
Synod)

220 W. Gilman (1/2 blk off state)  
257-1969 or 244-4316

Richard D. Balge, pastor

Sunday, Worship at 9:30 & 11:00

a.m. Cost—supper at 5:30 p.m.

Wednesday—Choir rehearsal at

7:30 p.m., Study Group at

9 p.m.

Thursday — Inquiry Class at

7 p.m.

### CALVARY CHAPEL (LC-MS)

713 State Street (across from  
library) 255-7214

SUNDAY: 9:30 and 11:00

10:30 Bible Dialogue

Tuesday: 7:00 a.m., Matins

Wednesday: 7:30 p.m. New Testa-  
ment Bethel Series class

Thursday: 7:30 p.m. Old Testa-  
ment Bethel Series Class

9:30 p.m., Vespers

### LUTHERAN CAMPUS MINISTRY

1025 University Ave.

Sunday, 6:00 p.m., Cost supper

at Lutheran Campus Center,

1025 University Avenue. All invited.

7:00 p.m. "The Coffee House

Film Series" presents "Citizen

Kane" (Orson Wells—the story

of a perverted search for love),

to be held at Luther Memorial

Church, 1021 University Avenue.

### CHRISTIAN SCIENCE ORGANIZATION

315 N. MILLS ST. 255-4066

Reading Rooms are open 8:30 a.m. to 4:30 p.m. Mon.-Fri.

Tuesday Evening Testimony

Meetings are at 7:00. All are welcome.

### CHRISTIAN SCIENCE CHURCHES

First Church of Christ, Scientist

315 Wisconsin Avenue

Second Church of Christ, Scientist,

202 S. Midvale Blvd.

Reading Room 234 State Street

& Westgate Shopping Center.

Sunday Morning Services: 10:30 a.m.

Title this Sunday:

"Substance"

Sunday Schools—to age 20—

10:30 a.m.

Wednesday Eve. Testimony

Meetings: 8:00 p.m.

Christian Science Radio Series:

# VAF Member Is Ousted by SDS

By WENDY KNOX  
and MAUREEN SANTINI

The vice president of Young Americans for Freedom was physically ousted from a meeting of the Students for a Democratic Society Thursday.

Doug Ostrand, the vice president of YAF, admitted upon questioning from SDS members that he was taking down names of those at the meeting. His presence was made known by one SDS member who reportedly asked him what he was doing.

According to a spokesman for the group, Ostrand made no attempt to conceal what he was doing and answered the members' questions. Someone asked him if the names he was taking were for state Sen. Gordon Roseleip. Ostrand replied they were not, but he (Ostrand) had a little more respect for Roseleip than SDS did.

After further questioning, Ostrand said he had identified some students in pictures taken during the recent student strike.

A vote taken by the group was one count short of unanimous to ask Ostrand to leave the meeting.

Ostrand refused to leave, saying the meeting was open to everyone.

one, and that if manhandled, he would go to the University to attempt to get the SDS charter revoked.

After this statement, more SDS members were speaking to Ostrand when someone spontaneously turned out the lights.

According to an SDS spokesman, the lights were out for about 60 seconds, and when they were turned back on, Ostrand was outside the door. A girl found the sheet on which Ostrand had been taking notes and it contained about seven names, according to the spokesman.

United Press International reported that Ostrand had filed a complaint with the campus Police, Protection and Security.

According to the University hospital, Ostrand had X-rays taken Thursday night, but was discharged.

Ostrand told the Daily Cardinal that he was physically dragged from the room. "My watch was ruined, and my clothing was torn."

The YAF member said that his arm is in a cast "and will probably be so for a month." Ostrand is pressing charges against two people whom he said he could identify.

SDS spokesman said Ostrand remained outside the room in Science hall where the meeting was held for about two hours.

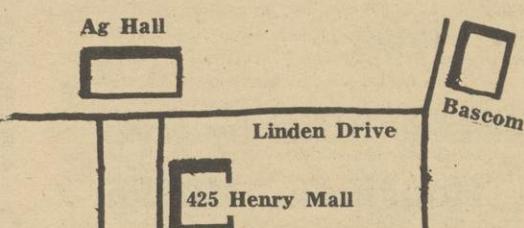
The SDS meeting was called to elect a chairman and seven steering committee members. After the Ostrand hassle, this busi-

ness was taken care of.

The group listened to 14 SDS members present their political ideologies and voted. The organization requested that The Cardinal not print the names of the newly elected officers because of possible repressive action.

The organization now has 56 registered members.

Another meeting of the SDS is scheduled for 1 p.m. today in the Union. They will discuss, among other things, the investigation of the background of state legislators and how to fight repression.



If you've ordered an education poster, pick it up at the Daily Cardinal office, 425 Henry Mall on the ground floor. If you haven't ordered, they're on sale for \$1.25.

## CARDINAL STAFF MEETING Sunday, 4 p.m.

NOMINATED FOR 4 ACADEMY AWARDS

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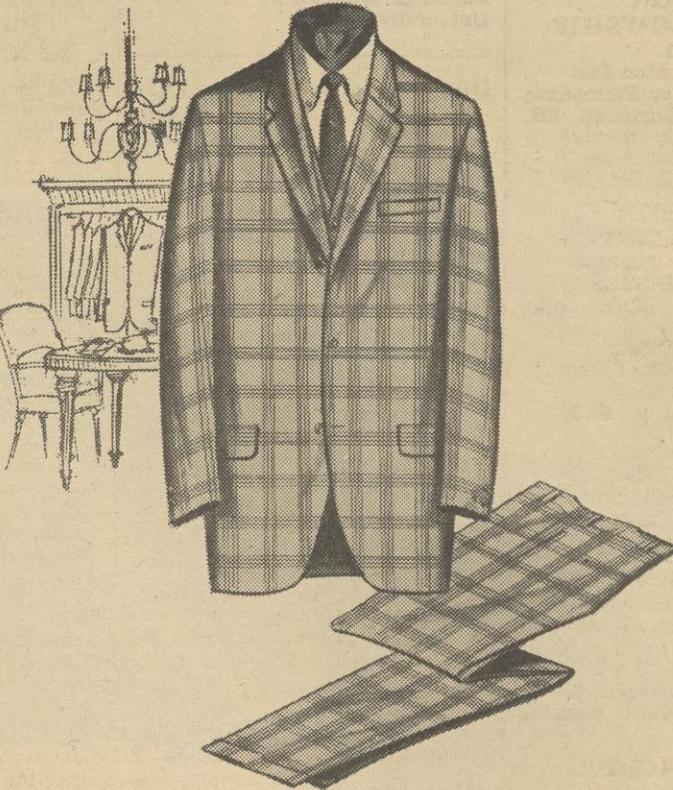
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SHOW TIMES: 12:30-3:00  
5:25-7:45-10:10

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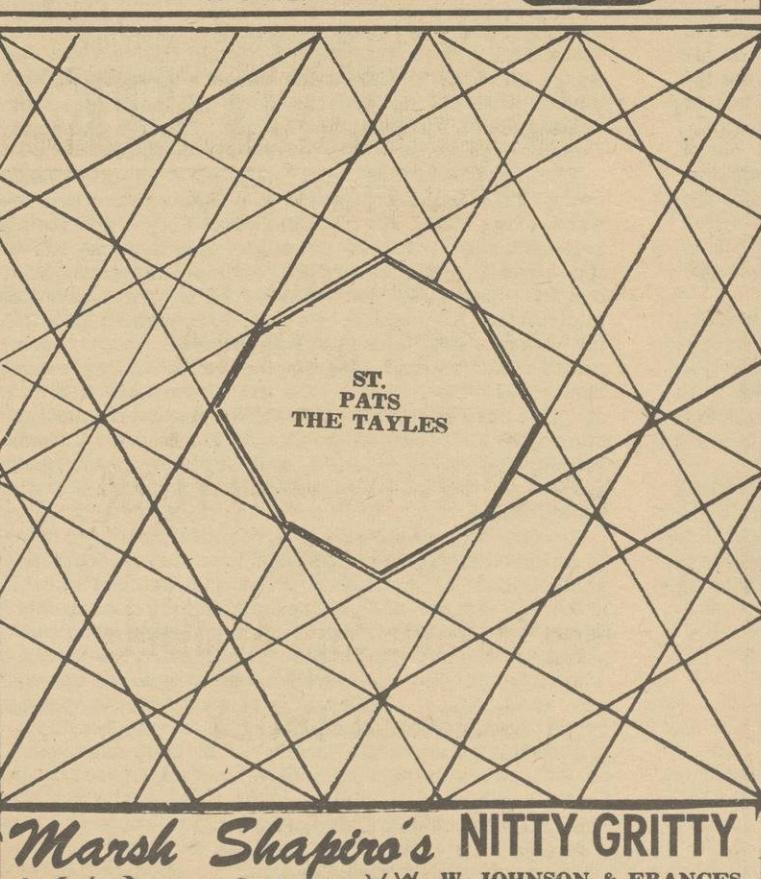
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# Jerzy Kosinski and

By ROCCO LANDESMAN  
Fine Arts Co-Editor

STEPS by Jerzy Kosinski. Random House: 1968.

THE PAINTED BIRD by Jerzy Kosinski. Houghton Mifflin: 1965. Pocket Books paperback: 1966.

At the moment of death, the succession of (an author's) works is but a collection of failures. But if those failures all have the same resonance, the creator has managed to repeat the image of his own condition, to make the air echo with the sterile secret he possesses.

Albert Camus

If, as Aristotle has argued, art is useful insofar as it arouses and purges dangerous emotions, Jerzy Kosinski has written two classically successful novels. But while the perversions he presents are as ancient as Oedipus himself, the form which expresses them is strikingly original and contemporary. To understand Kosinski is to come to terms with a style (not an easy task, since there doesn't seem to be one), to view his work as a catalytic force which moves the culturally inundated reader with its naked sensibility. Stripped of moral and literary pretensions, Kosinski's novels might be referred to by a censor as "suggestive." But I will give that term a much broader application, contending that because of what these books don't have, they are the most important fictional efforts of the decade. To fully appreciate this, it's necessary to consider, if only briefly, what it means to read.

Since the time of Sophocles, cultural and technological history has progressed to the point where there are very few "dangerous emotions" left. Acts of cruelty that once horrified now turn up nightly as the casual violence of television programs. "Evils" such as war and assassination are rendered morally neutral by newscasters who review each day's tiresome brutality in monotonous but reasonably pleasant voices.

The media has made the works of previously peripheral artists accessible to millions, the result being that good citizens are now almost as liberal about homosexuality and "black power" as they are about pornography and capital punishment. Kosinski, however, is interested in those regions of the psyche still unexplored and unexploited by the executives at NBC, Warner Brothers, and Playboy Magazine. These novels were written to be read and defy graphic adaptation.

Traditionally writers have felt obliged to provide a

kind of commentary which puts their subjects into perspective. The methods have changed over the years: the Greeks used a chorus, writers of the 17th and 18th centuries devised various personae, novelists in this country from Hawthorne to Nabokov have developed unique distancing devices. But often this is a function of the author's style itself. As it conforms to his subject matter or contrasts with it, style is a vital literary force. As the author chooses and organizes his words, he decides (often sub-consciously, to be sure) in what way he will manipulate his characters and ideas, and hence the involvement of his reader. Kosinski's style is deceptive because it appears to be absent.

His sentences and paragraphs do not seem cleverly constructed or intricate. Everything is bare, almost raw, no embellishments, no elaborations. His style is not, on the other hand, curt, sharp, stark, or even simple—just flat.

This predicates, of course, a good deal of work for the reader. Music can appeal directly to the ear, paintings to the eye, films to both. The printed word, however, challenges the reader to use his imagination.

The experience of literature is sensually less immediate than other artistic forms—words are symbols which must recreate a sound or image via certain mental associations. A color on a canvas, with its correlative in nature, may require less explanation than the group of letters that refers to it. This is not to say that non-literary expressions are never evocative or intellectually stimulating. It's just that they seem to have their origins in areas less limited to man's peculiar intelligence. Thus Coleridge is at least half-right when he refers to language as the most human of artistic forms.

The problem becomes more acute as an author tries to convey impressions that do not easily lend themselves to verbal interpretations. The Joycean solution is to stretch language into new forms, hoping that an excess of words will compensate for their inherent inadequacies. Single meanings are discouraged in favor of puns and new usages, traditional focal points such as sentences and paragraphs are disguised or run together. Kosinski makes very different demands on the reader by working in the opposite direction: He de-escalates his style.

In this way he pushes the function of the reader still further. Not only must we picture in our mind the little that Kosinski does describe—we must also imagine what he merely suggests. It is up to the reader to fill in the blanks and make the connections, he must add style as well as detail. Joyce's richness of allusion is replaced with Kosinski's wealth of possibility.

It is not surprising, then, that Joyce is McLuhan's favorite novelist. Television may not be ready for the Ulysses film, but it could never become interested in something as apparently pointless as "Steps," a remarkably quiet novel that lacks both the tight linear construction of a suspense series and the readily accessible exuberance of the variety show. Yet while Kosinski's work is singularly unadaptable, his novels also possess the primary characteristic of the cool medium. But more on that later.

Only where experience has not yet been crystallized into knowledge can emotions be truly dangerous. The technology of electronic media has conquered certain fears by making their causes commonplace, controllable by the flick of a switch or adjustment of a dial. The imagination, stimulated with greater difficulty, is not so easily turned off. The reward for this effort is that if we can exert some control over the less accessible regions of the mind (imagination, and its well-spring, memory), the dangerous emotions can perhaps be purged rather than merely disconnected. To read these books actively is to act upon our own emotions as they are called forth by a plain but evocative prose. In other words, Kosinski challenges us to deal with our basic and universal content in terms of our own personal and particular styles. But first, a look at the novels themselves.

"The Painted Bird" is the earlier book, the story of a young child (about 9 or 10) who is separated from his parents during World War II. He wanders from village to village in Nazi-occupied Eastern Europe, constantly struggling to stay alive. Because of his dark hair and skin, he is always suspected by the ignorant peasants of being a Jew or Gypsy, and is beaten, molested, thrown into a ten-foot-deep pool of manure, almost drowned under a lake of ice, driven out of every village and beaten again. The peasants, who believe in vampires, devils, superstitious cures and the bewitching power of gypsies, exploit him for labor until he gets in trouble or is no longer able to work. Then he runs away before they have a chance to kill him or deliver him to the Nazis.

The novel is an allegory but it is also much more. The boy's narrative does lead him through the various stages of a journey, or search: first superstition, then religion, love, diabolism, and communism. But each episode is permeated with the macabre and unnatural. Here it is intellect that lies on the surface; beneath are unfathomable sensual ambiguities.

A miller that the boy is living with suspects his wife of adulterous relations with a plowboy. He invites the youth to dinner, where over their food, they observe the violent copulation of two cats. The miller gets drunk and attacks the plowboy with a spoon, pinning him against the wall:

With a single kick the miller got the woman out of his way. And with a rapid movement such as women use to gouge out the rotten spots while peeling potatoes, he plunged it into one of the boy's eyes and twisted it. The eye sprang out of his face like a yolk from a broken egg and rolled down the miller's hand onto the floor. The plowboy howled and shrieked, but the miller's hold kept him pinned against the wall. Then



"A Fine Teacher!" by Goya

the blood-covered spoon plunged into the other eye, which sprang out even faster. For a moment the eye rested on the boy's cheek as if uncertain what to do next; then it finally tumbled down his shirt onto the floor.

The plowboy stumbles wildly away and the narrator observes the eyeballs with morbid fascination. As the cats roll them gently about, the eyes seem to take on a life of their own. The boy decides to capture them so that he will have an extra pair of eyes and thus be able to see twice as much. Or perhaps he could leave them in one place and have complete knowledge of what happened during his absence. But before he can grab them,

The miller, evidently annoyed by the cat's play, kicked the animals away and squashed the eyeballs with his heavy boots. Something popped under his thick sole. A marvelous mirror, which could reflect the whole world, was broken. There remained on the floor only a crushed bit of jelly. I felt a terrible sense of loss.

A terrible loss, yes, but there is also a gain of sorts: "Who knows, perhaps without his eyes the plowboy would start seeing an entirely new, more fascinating world." The narrator loses not only the extra eyes, but his innocence as well. Like the crushed eyeballs, the old perspective is irretrievable, and he now looks at the world as it really is, full of horror and violence. If this darker view is more frightening, it is also more alive.

And so it goes. Time and time again the boy's naive constructions are shattered by the jarring intrusions of grotesquely physical experiences. He decides that love does not exist when he sees the one girl who was ever kind to him lying under a he-goat. He discovers that saying prayers does not save him from beatings and tortures. He learns that even the Party cannot purge a man of his most basic instincts.

The thrust of the space-age may be up-up-and-away, but Kosinski's novels travel downward and inward. The Nazis of "The Painted Bird" are refined reflections of inherent primitive cruelty; the life of the novel is in the forests, swamps and grass huts, not the "perfected" institutions of a more advanced civilization. Kosinski is perceptive enough to see both the horror and seductive glamour of those bright, crisp uniforms and gleaming metals. No, one cannot really fight the Nazis or the Americans. The narrator of "The Painted Bird" idolizes his persecutors and considers himself hardly worthy of being shot by them. Indeed, the novel's author, a Polish immigrant, must appreciate the money his book has made him in the United States.

To the boy, the Nazis are beautiful, but like many beautiful things, they are somehow unreal. They are abstractions of a deeper drive and therefore a bit artificial. Trians roll by transporting millions to their death, but to the boy it all means nothing when compared to one man who tries to jump free and is crushed under the wheels. Always the focus is upon the unusual and vivid. Since vividness is a property of the eye and gut, there is little functional need for the boy to express himself verbally to others. In fact, as a result of a traumatic experience, he is mute for most of the book, a passive receptacle unable to give his feelings concrete expression. Not until he returns to the city does he regain the use of words, those symbols of "progress" and "communication" so alien to the world of beasts.



"Satan Devouring His Sons" by Goya

# the Fiction of Cruelty

The problems that Kosinski is attacking should by now be coming into focus. Whereas electronic mediums present whatever intellectual content they may have as a by-product of the initial visual or aural impression, Kosinski's written language explores elemental sensuality via the abstractions we call words. In terms of plot and event the novel does not seem to go anywhere: the narrator experiences a good deal but ends up in a state hardly advanced from the original one. He is older but there has been little discernable linear development beyond moral disillusionment. So although this book is rich in ideas, its style is servant to a larger purpose. The reader must look beyond the delicately structured symbolism to the orgasmic (rather than organic) climaxes of sensual immersion that counterpoint the institutions and the abstractions they represent. Most of the action takes place away from city and army, in the dark world of the forest where the eyes do not see clearly, but feel their way. Unprotected by a command of words and images, the narrator relates only a feeling in the blood, a primitive reaction to the stark sounds and sights that have no translation. Wild, grunting Kalmuks terrorize a village, tearing limbs off children and whipping their mothers senseless. Two of them grab a girl and rape her astride a horse, one from the front, the other from the back. What more needs to be said? The incident is actually quite literal.

Atrocities on television are at once too gross to be believable and too common to be shocking. When Kosinski puts them into words, he makes sure that the reader faces them directly by not allowing him (the reader) to hide behind a style that calls attention to itself. As each person deals with these matters on a singular and personal basis, Kosinski's style adds exactly what it seems to subtract. The plainness and clarity of the language represents a refusal to flinch, an unwillingness to re-order the stuff of experience in order to make an artistic escape. If the sensuality of "The Painted Bird" is less immediate than an image on a screen it is also deeper and more enduring. And if that sensuality has its perverted and horrifying aspects, it is at least stimulating, and often therapeutic.

Kosinski continues the episodic organization of "The Painted Bird" with his second and latest novel, "Steps." Here again the title suggests allegory, but "Steps" lacks the unifying presence of a fully developed persona. The narrator of "The Painted Bird" may not have achieved an identity according to the conventional usage of the term—he had no "function" in his society, no set of semi-permanent beliefs and opinions—but he was nonetheless very much a child. The "I" of "Steps," still without a name, is older, more sophisticated, and more corrupt than his predecessor. The novel deserves a serious reading if only for its brutal and uncompromising honesty.

"Steps" is very nearly a collection of short stories, each averaging two or three pages, and arranged in only the vaguest chronological order. Roughly, the first half of the book seems to deal with the rural Old World, the second half with various urban situations. It is conspicuous in its lack of detail: no place-names, no proper names; just "a man," "a city," "a barbershop," "a nurse," "an airport," "a girl." The implications are awesome.

Kosinski's laconic style now seems to infect content as well. If "The Painted Bird" was the story of the corruption of a youth, "Steps" is about a man already desensitized. Events are reported as matters of fact, no refinement, no development, no involvement. There is little response to the stimuli of experience. Everything is viewed in general terms.

For example, the boy's relationship with an older peasant girl was an important event in his life and a central episode in "The Painted Bird." For the adult male of "Steps," on the other hand, there is no such thing as "The Relationship," only "the relationships," a monotonous series of semi-personal experiences that resemble one another in all but the most minute details.

So with a minimum of words, Kosinski updates his second novel by continuing the institutionalization that marked the ending of "The Painted Bird." Fiction, of course, must "advance" with the times. Sensuality is still the theme, but it's now explored in contemporary locations. A poet collects his thoughts in the dark and quiet rest rooms of the Party Headquarters. The predatory blood-letting that seemed almost natural in the forests and villages of "The Painted Bird" emerges as the sordid vitality of underworld life in New York. The persona and a female patient in an insane asylum make love by placing their hands on the images of their naked bodies in a mirror.

This may be a concession to the times, but it is not a compromise with them. Since institutions have pervaded every aspect of contemporary life, the activity of "Steps" takes place within that framework. But, as the examples in the above paragraph illustrate, Kosinski presses the well-structured society at its boundaries, at its outermost and innermost limits where perversions are still unmarketed by the media.

Again, "Steps" is stylistically true to its content. The language itself is plain (like much experience) but organized in an apparently chaotic manner (like many attempts at perception and interpretation). Events do not proceed as if determined by an inner logic—instead they are piled one on top of the other, creating weight rather than design. The novel is carefully constructed, but not in a way the reader has come to expect. The unities of time and place give way to the unities of repetition and sensibility; the essential presence in each episode is the flat but suggestive voice of the narrator. He merits consideration.

As I have pointed out, he is no longer a child, he has no innocence to lose and views experience amorally. The boy's reaction to the sodomous activity of "his girl" in "The Painted Bird" was nausea and the desire to run away. The persona of "Steps" watches his girl being raped by four men and feels the same nausea. But now there is nowhere to run. With sadistic (and honest?) brutality, he continues the relationship but takes every

opportunity to hurt her as much as possible. "She became an object which I could control or pair with other objects." The victim of violence in the previous novel is the inflictor of it in the later one.

Novelists who feel they are living in an age of mass de-sensitization sublimate their resulting hostilities in a variety of ways. Kosinski's method is clearly sensual. At first this seems innocent enough. In a hospital, the most dreary of all institutions, Kosinski finds a nurse alone in the basement (where else?).

I touched her uniform and knelt in front of her. I lifted her skirt. The starched fabric crackled. She was naked beneath; I pressed my face into her, my body throbbing with the force which makes trees reach upward to drive out blossoms from small, shrunken buds. I was young.

The seed has been planted. Two pages (but many years) later, the narrator relates the incident of the mass rape. Sandwiched between these two sections of the book is a conversation in the present between the persona and his lover. There is no introduction, no significance-giving conclusion. It begins and ends:

I can't make love to you now. Why do you insist?

I want to make love to you when you're menstruating. It's as though a part of me were caught in you and your blood were mine, pulsing out from a vein that belongs to us both. What do you feel then?

I feel the blood staining our bodies as if your hardness made me bleed, as if you had flayed my skin, and had eaten me, and I was drained.

If there are any psychological or moral implications here, they are contained in the words themselves. Everything is presented without refraction or reflection: it's direct, and if it betrays a certain aggressive tendency, at least it enters through the front door and without the disguises of literary pretension and sentimentality. Conversational interludes such as this appear

gram may be interrupted again and again by station breaks and commercials, but it always has an ending. "Steps" also breaks off every time the action gets interesting, but somehow the particular story line is never resumed. The ending is arbitrary, and, of course, inconclusive. Kosinski seems to say, "OK, that's it. You've had enough." And somehow, you have. The 148th page is just about the saturation point.

Some reviewers have been critical of what they seem to think is Kosinski's callousness and amorality. In this article I've preferred to think of it as an unflinching integrity. It would be only too easy to distance his subject matter by judging it. Instead he is sensitive to morality as it is expressed in content, not in superimposed value judgments that clear him of responsibility for what he has written. So his style is direct rather than defensive, personal rather than self-conscious. A girl relates a dream in which she imagines that it must

be a weird sensation having it in one's mouth. It's as if the entire body of the man, everything, had suddenly shrunk into this one thing. And then it grows and fills the mouth. It becomes forceful but at the same time remains frail and vulnerable. It could choke me—or I might bite it off. And as it grows, it is I who give it life; my breathing sustains it, and it uncoils like an enormous tongue. I loved what was ejected from you: like hot wax, it was suddenly melting all over me, over my neck and breasts and stomach. I felt as though I was being christened: it was so white and pure.

Certainly this sensuality is charged with moral implications. The persona is not unaware of this, it's just that he doesn't presume to share her emotions. For him, imagination has given way to morning-after familiarity. He has done it too often and admits it. Nothing could be more dishonest than to pretend that he that he is unburdened by the incredible weight of this little book. That would be morally irresponsible.

What Kosinski does not or cannot say, the reader



Goya's "The Dancing Giant"

regularly throughout the book, bold reminders that writers may write about the past, but never in it. The "I" of "Steps" views his experience as an ongoing process, and he is willing to assume responsibility for what he is as well as what he was. And this, too, is what I mean by a refusal to flinch.

Needless to say, on one front, Kosinski fights a losing battle. While one person reads his literal but imaginative descriptions millions of sixth-graders are being shown the latest films in sex-education class, where the whole subject is discussed with scientific clarity. If one is unable to find a peasant girl and a barn, it's better that he read bathroom walls than textbooks.

Things sensual are the most easily corrupted because of their elusive and often mysterious qualities. Kosinski uses as few words as possible, he stimulates and suggests, but leaves the real work to the reader. His novels are in some ways even "cooler" than television. There is little detail and the mind must fill in almost everything but the focal points. And more important, while the style is evocative, it is also quite literal. As with television, what is being said is being said, no more, no less. "Steps" must be taken as a whole rather than broken down into bits for analytic scrutiny. The individual parts cannot stand by themselves because they depend so much on each other and the stylistic tone which holds them together. The sheer weight of these bald renditions of experience creates a tension very like that of a suspense thriller. We may not enjoy it particularly, but we stay to see how it turns out. But with Kosinski, it doesn't turn out. The television pro-

must imagine for himself. He may then attempt to control the "dangerous emotions" that are aroused. Perhaps they can indeed be purged. Perhaps the reader will finally reject the persona's amorality. But it's more likely that any reader able to get through both of these books has already developed that same toughness in order to be able to function in the world. In what Norman Mailer refers to as "technology-land," to be sensitive and aware is also to be a little bit angry. If Kosinski's plainness is brutal, if the sensuality seems aggressive, or sadistic, so be it. He is writing in the present. If you're going to write a contemporary novel, you might as well make it contemporary.

Kosinski, with unabashed brevity, has paralleled what Coleridge referred to as "the grandest effort of poetry," which is

when the imagination is called forth, not to produce a distinct form, but a strong working of the mind, still offering what is still repelled, and again creating what is again rejected; the result being what the poet wishes to impress, namely, the substitution of a sublime feeling of the unimaginable for a mere image.

The sublime, the dangerous, the empty. In Kosinski's fiction all these words are one. The reader can use these books to approach the uncharted reaches of the mind and the dark, lush underbelly of institutional life. But Kosinski is neither pretentious nor presumptuous. He doesn't give directions.

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# Enrollment

(continued from page 1)  
duced by Bernard Ziegler, West Bend, and substituted for the stronger proposal on a 5-1 vote with only Maurice Pasch, Madison, dissenting. Regent Pres. Charles Gelatt, LaCrosse, and James Nellen, DePere, had supported the immediate cut to 15 per cent proposed by Gelatt but voted for the substitution when it had become clear that the stronger proposal lacked the votes needed for passage.

The gradual reduction was finally approved 5-1 with Pasch again dissenting. Regents supporting the cut were Gelatt, Nellen, Ziegler, William Kahl, Madison, and Mrs. Howard Sandin, Ashland.

The Regents supporting a cut cited the cost to the taxpayers of educating non-residents and the need to provide room for resident students during an enrollment peak expected in 1980.

University Pres. Fred H. Harrington spoke in opposition to the cut and presented data showing that a cut to 15 per cent would cost the state money during the next few years. The data showed that savings in instructional costs would be outweighed by loss of non-resident tuition payments.

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Harrington opposed any cut, but told the Board that he would prefer a cut to 20 per cent rather than 15 per cent, if the Board found it necessary to cut the quota.

The quotas for each year apply to incoming transfer students as well as freshmen, but in practice will probably not affect acceptance of transfer students because the proportion of non-residents among transfer students is much lower than the proportion for freshmen.

The reduction could eventually result in a non-resident quota of less than 15 per cent since it applies to new freshmen. The former overall limit of 25 per cent has been reached by imposing a non-resident quota of 30 per cent on incoming freshmen.

Pasch noted that the University administration, the faculty, the alumni, Gov. Warren Knowles, and the Coordinating Council for Higher Education all saw no need for a reduction in the non-resident quota. "Who wants it?" Pasch asked.

Pasch did not answer his own question at the meeting, but he had charged earlier in the press that racial and religious bias were involved in the proposed reduction. Pasch noted that Gelatt, who proposed the immediate cut to 15 per cent, publicly opposed a legislative proposal to cut the non-resident quota to 15 per cent in 1967.

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## Werner

(continued from page 1)  
tory. He served as president of the Board from 1952 to 1954 and served 10 years as Board vice-president.

Werner was the editor and publisher of the Sheboygan Press until his retirement in May of 1964. He is now chairman of the board of directors of the Press Publishing Co.

Werner earned a law degree from Marquette University in 1919 and has been a partner in the Sheboygan law firm of Werner and Clemens for many years.

Regent Jacob Friedrich's term will expire in May. If he is not re-appointed by Gov. Knowles, it will be the departure of the last of the Regents generally regarded as liberal hold-overs from the more politically liberal Board appointed by Democratic governors who preceded Knowles in office.

Friedrich, Charles Gelatt of

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LaCrosse, and Maurice Pasch, Madison, are the only remaining Board members who were not originally appointed by Gov. Knowles. Pasch, whose term expires in 1970, has generally followed a conservative voting pattern on the Board, although he strongly opposed the cut in non-resident enrollment approved at Friday's meeting. Gelatt has consistently voted with the conservative majority appointed by Gov. Knowles in recent years.

Werner spoke infrequently at Regent meetings this year and was occasionally absent.

At the January meeting, which Werner did not attend, Gelatt introduced a resolution at Werner's request which noted improvement in the language used in the Cardinal and advised that no immediate sanctions be imposed on the paper. However, an amendment by James Nellen, DePere, calling for payment of rent by the business staff and cancellation of sub-

scriptions purchased by the University was passed by the Board.

At February's meeting in Milwaukee, Werner was present and moved that the Cardinal sanctions be rescinded, but the Board voted to uphold them. Regents Jacob Friedrich, Milwaukee, and Mrs. Howard Sandin, Ashland, supported Werner's position at both meetings.

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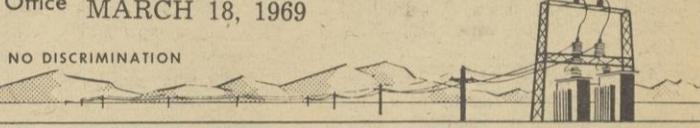
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# Semi-Final Berth on Line As Warriors, Purdue Vie

By MARK SHAPIRO

Marquette and Purdue will be out to prove which style of basketball—control or fast break—will prevail in the Mid-East Regional Basketball Tournament when they clash for a spot in the NCAA semi-finals, at 3:05 today in the Fieldhouse.

The question was left very much unanswered Thursday night when Purdue used a run-and-shoot offense to roll over Miami of Ohio, 91-71, while the Warriors played it more deliberately and upset Kentucky, 81-74.

If Marquette is to upset the Big Ten champion, Purdue, it will have to keep the tremendous emotional peak it reached against the Wildcats. Warrior coach Al McGuire credited that peak with helping his team upset Kentucky. "It was a very emotional game for us... I don't think I've ever wanted something more in my life than to win that one."

The tremendous decibel level produced by the numerous Marquette partisans in the stands no

come back to within three at half-time. Marquette's free throw shooting (which McGuire has called "the worst in the country," only half-jokingly) gave the team fits as just two of their seven charity tosses dropped in the half.

It was the same syndrome during the first part of the second half. Marquette got out by 52-41 with 14:52 left, then allowed Kentucky to gain a 53-53 tie just three and one half minutes later.

But the third time Marquette got out in front by a big margin, the Warriors never gave it up. They started to pull away from the Wildcats and built a safe 71-60 lead with three and a half minutes to go.

The celebration on the court after the game could hardly have been more spirited had the Warriors won the national championship.

Purdue will have a different worries this afternoon; mainly trying to build up some momentum of their own.

The Boilermakers completely

outclassed the Redskins Thursday night, and didn't even have to play a good game to win by 20 points.

Purdue relied on the shoot aspect, not the run aspect, of their run-and-shoot game. The Boilermakers hit .614 of their field goals, with Rick Mount leading the way with 32 points.

Stopping Mount is almost impossible, as dozens of coaches have found, and McGuire's hope is another less than spectacular game from "the Rocket."

Probably the most important aspect of the game today will be the battle under the boards.

Marquette's frontline; forwards George Thompson and Joe Thomas and center Ric Cobb, stands just 6-2, 6-5 and 6-5, but it makes up for its lack of size with tremendous jumping ability.

The Boilermakers have tremendous height at center whether they play 7-0 Chuck Bavis or 6-10 Jerry Johnson, but neither does the job coach George King wants; and Cobb probably has the edge at the position.

Purdue's top board man is 6-5 sophomore forward George Faerber. Faerber hit 8 of 8 field goals for 16 points Thursday night and led both teams with 14 rebounds.

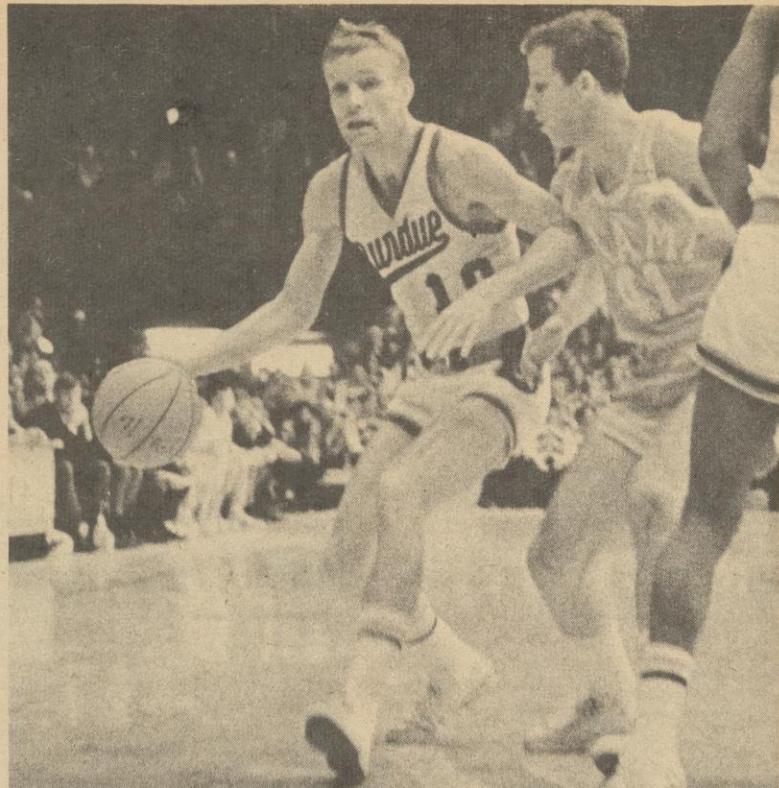
Another extremely important factor is the condition of all-Big Ten forward Herman Gilliam. The 6-3 senior was a mainstay all year for Purdue, averaging 17.8. He did not play Thursday against Miami, although speculation is that King was resting him for the action today. If Gilliam isn't ready, either Tyrone Bedford or Larry Weatherford will take his place.

Purdue sports one of the nation's finest backcourts with the Big Ten's leading scorer, Rick Mount, and quarterback Bill Keller. Mount had a subpar game Thursday, but still managed to throw in 32 points. Keller had 19.

Dean Meminger, Marquette's star sophomore, continued his fine guard play with 20 points against Kentucky: but the big surprise was the play of Jeff Sewell. Sewell had 15 points on 7 of 9 from the field before fouling out.

Marquette effectively cut down Kentucky's Dan Issel Thursday, allowing him to score just half his 26 point average. The Warriors hit an excellent .526 of their shots and held a 46-39 edge on the boards. The good shooting and offensive board work by Thompson and Cobb was able to cut off Kentucky's normal fast break lanes, and Marquette will probably employ the same strategy today.

"Marquette is awfully strong and very quick," said King. "From a basketball standpoint there's nothing better than great leaping ability."



PURDUE ALL-AMERICAN RICK MOUNT drives around a Miami of Ohio defender in the Boilermakers' 91-71 rout of the Redmen. Mount, who holds the Big Ten single season scoring record, scored 32 points to lead all scorers.

Photo by Robb Johnson

## Hoofer Sailors Meet

The Wisconsin Hoofer Sailing Club hails the coming of spring this Monday with its annual Spring general membership meeting. It will be at 7:30 p.m., Monday, March 17, 1969 in 180 Science Hall.

The club has a fleet of more than 50 boats of 4 different types. The \$10 spring membership fee covers all this: free instruction use of the boats, club races and good times. In addition, members

The club has many activities planned for the period before the lake thaws: Ground School classes in sailing fundamentals for beginners, instruction in racing rules and techniques for those who want to learn to race, and of course preparation for the sailing season.

People interested in instructing for the club are also encouraged to come to the instruction meeting on Thursday, March 20, at 7:30 p.m. in 180 Science Hall. There is remuneration for instructing, and no previous experience is necessary.

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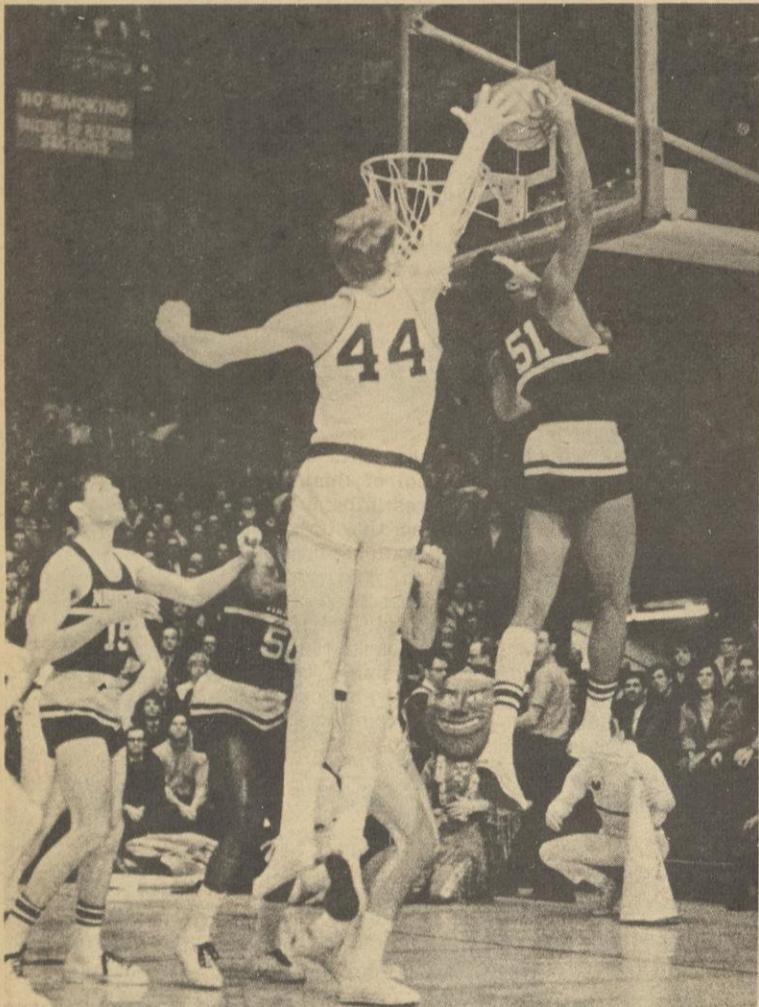
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THE BATTLE OF THE CENTERS was won by Marquette's Ric Cobb (51) this time as he gets by Kentucky's Dan Issel for an easy lay-up. Cobb outplayed the Wildcat all-American as he scored 17 points to Issel's 13 in the Warriors' 81-74 upset.

Photo by Robb Johnson

doubt had something to do with the victory also, and that psychological advantage will be present again today.

Marquette showed amazing resiliency against a team with the class of Kentucky. The Warriors got hot early and pulled to a 30-16 lead with 8:58 left in the first half, only to see Kentucky

### HOCKEY BANQUET

The sixth annual Hockey Banquet will be held Wednesday, March 19 at the Park Motor Inn. The evening's activities will begin with a social hour at 6:00. This will be followed by the dinner at 7:00 and the presentation of awards and special recognition. The activities will end with music and dancing commencing at 9:00.

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