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The Daily Cardinal

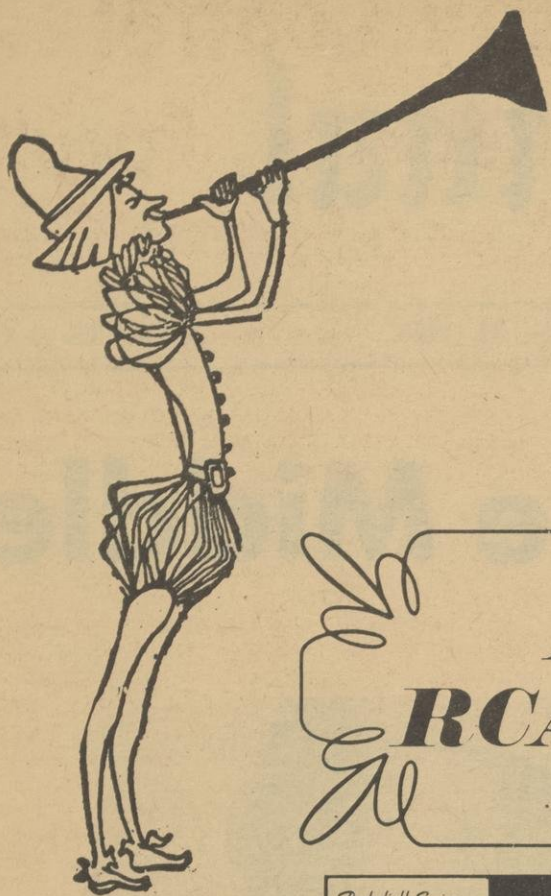
VOL. LXXVIII, No. 74

University of Wisconsin, Madison, Wisconsin 53706, Wednesday, Jan. 31, 1968

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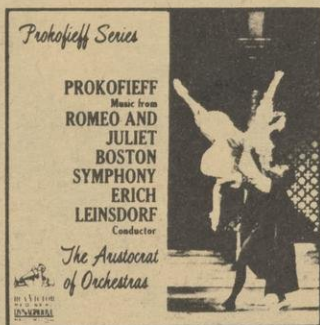


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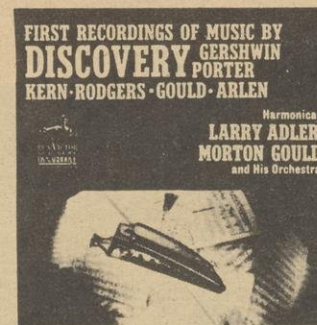
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Regents Vie With Faculty for University Control

Senate Votes To Boost Regents

By HUGH COX
Cardinal Staff Writer

On the advice of its select committee investigating last October's Dow protest, the State Senate passed a bill December 15 calling for more active Regent control over the University.

This came only two days before the legislature adjourned, so the bill died in the Assembly without being considered.

The bill also called for a legislative committee to form a link between itself and the University.

Faculty power, which was the main target of the bill, would have been undercut by the increased activity of both the regents and the legislature. Another effect of the bill would have been to change the traditionally indirect connection between Bascom Hill and the Capitol.

Regent control was first questioned during the hearings of the investigating committee, headed by Lt. Gov. Jack Olson. The committee expressed concern that the Board of Regents seemed to be unlawfully delegating the power invested in it by state law to the faculty. They finally concluded that the faculty's lenience, especially in disciplinary matters, had led to campus disruption.

The Regents displayed their concern however, when they came within one vote of firing all instructors who had boycotted their classes during the attempted student strike Oct. 19 and 20.

Before submitting its proposals to the Legislature, Olson's committee met with Pres. Fred Harvey Harrington, Regents Pres. Kenneth Greenquist, and University Development Vice-Pres. George Field to discuss the vague wording of the University code concerning Regent control.

Section 36.03 of the code states that the Regents "... shall possess all the powers necessary or convenient to accomplish the objects and perform the duties prescribed by law..."

The senators wanted the code explicitly to invest in the Regents ultimate responsibility for governing the University. Harrington said he felt that the faculty was already well aware that the Regents run the University.

When the senators questioned the right of the faculty to cancel the final day of Dow interviews, Harrington pointed out, "There is a difference between the faculty suspending interviews for the next day in the light of a clear and present danger, and the Regents making this policy at a meeting."

Harrington and Greenquist suggested that the rewritten code include a provision upholding the right to dissent. "There ought to be the right to dissent even if the Regents don't want it," Harrington said. Greenquist agreed, emphasizing the difference between lawful dissent and disruption.

The code, however, was never rewritten. The day after the meeting between the Senate investigating committee and the administrators, the Senate passed the bill calling for more active Regent control but the Assembly adjourned before considering it.



Right to Regulate Lives Demanded

Power Bill's Effects Doubted; Air of Hopelessness Here

By STEVEN REINER
Night Editor

A feeling of powerlessness has pervaded the minds of many students this past semester. Those students can feel no solace in knowing that the student power bill initially passed last spring, is seemingly hopelessly enmeshed in the University's committee system.

Student power has been defined from "the right to regulate one's own life," to "jurisdiction in areas of solely student concern." It is clear however, that the concept of student power in this University, born, after the Dow Chemical protests of last year, do not in any way intend students to exercise power over anybody or anything else.

Until last April, the guidelines set for all non-academic student activities were set by the Student Life and Interests Committee, a student-faculty committee.

On April 20, 1967 the Wisconsin Student Association Student Senate voted to strip SLIC of all its powers and to take over jurisdiction in matters of solely student concern. It issued the bill as a mandate with the stipulation that it go into effect no later than May 8 of that year.

Almost immediately, however, the legality of the bill was questioned. Some said that under the existing WSA constitution such a power mandate could not be issued. Some said the administrative procedure used while adopting the bill was out of order. One question that everyone agreed on, however, was whether the WSA had the power to back up its mandate.

The original bill was found to be constitutionally invalid and a new vote was taken. The new power bill

passed the student senate by the unanimous vote of 33 to 0. In that session the Senate also called for a campus-wide referendum on the issue of student power. Although charges were hurled by the University Committee that the new bill violated every conceived notion of the proper relationship between students and a University, 60 per cent of the students voting in the referendum voted that "Students should govern themselves and regulate their lives and interests democratically through WSA."

On the surface, it now seemed that here were no road blocks to the implementation of the bill. The WSA executive officers however, led by Pres. Michael Fullwood, wanted to discuss proper implementation with Prof. James Villmonte of the University Committee. Fullwood, saw the bill's passage as only a stimulus for discussion of the idea of student power and not as a mandate for direct action as had actually been intended.

Abounding with constitutional contradictions at the end of last year, the bill, now passed, was turned over to the Summer Board, the official WSA legislative body in the summer months. The Summer Board proceeded to amend the bill in an effort to erase all doubt of intention within it. It also drafted a new WSA constitution containing by-laws complimenting the implementation of the student power bill and erasing all doubt of its constitutionality. The final Summer Board report, that was eventually submitted to the regular session of the Student Senate stated "interference in the non-academic lives of the students by the university will have to end." The

Summer Board report appeared ready to be presented to and passed by the Student Senate. Many of the original student power bill's drafters however, voiced disapproval of the limited definition of student power implied in the summer report. In the first Student Senate meeting of this academic year, Grad. Sen. Dick Scheidenhelm (UCA-Grad) introduced a substitute bill broadening student power to academic as well as social concerns. After heated debate, however, this bill was defeated and the Summer Board report was adopted as the final and official position taken by the student senate on the question of student power.

One question remained. Just how was this power bill going to be implemented. The deadline of May 8, 1967 was long past. SLIC was still in operation and the new constitution was not operational yet.

The first bill passed, although calling for the abolishment of SLIC, (continued on page 5)

Regents, Faculty Keep Status Quo

By JAY WIND
Cardinal Staff Writer

The present relationship of the Wisconsin State Legislature and the Board of Regents to the University faculty here will undergo no major changes in the near future, according to several regents and faculty members.

The faculty is officially responsible for only curriculum matters and student discipline. Traditionally, however, the faculty has initiated rules and regulations by submitting proposals to the Board of Regents for approval.

Many State legislators feel that the regulative power should be returned entirely to the Regents, who have the responsibility of governing the University, as specified in Section 36.03 of the Wisconsin State Statutes. According to many legislators, the Regents have illegally delegated this obligation to the faculty.

Section 36.03 states, "The Board of Regents shall possess all the powers necessary or convenient to accomplish the objects and perform the duties prescribed by law."

After the Dow Chemical Corp. protest last October, many legislators were up in arms over the fact that the faculty took action instead of the Regents. "In October they were very hot," said Regents President Kenneth Greenquist. "But in the end no legislation was passed. The legislators aim at keeping the overall regulation of the University in the hands of the regents."

"The legislature has control," explained Prof. Merle Curti, history, "but it has given it to the Regents. They in turn have given some of the control to the faculty, and the faculty has given some to the students."

"Some members of the legislature would like to reduce the stature of the faculty and increase the power of the Regents," said Prof. David Fellman, political science, chairman of a faculty committee codifying the University by-laws. "The Regents always had the authority to exercise as much control as possible. In addition there is now very strong support of the legislature to decrease faculty control and the role of the faculty in general University questions."

Nonetheless, most of the regents agree that even if the lawmakers cause them to exercise complete control, their present

(continued on page 5)

No 'Stony Brook' Here, Says Chief

By STEVIE TWIN
Night Editor

In the pre-dawn hours of Weds., Jan. 17, a force of 198 detectives and uniformed policemen in 72 cars swept across the campus of the State University of New York at Stony Brook and arrested 33 young people—including 25 students—for violations of narcotics laws.

Routing students from their beds, the raiding party stormed through dormitory hallways, armed with arrest and search warrants, pass keys, and dormitory floor plans.

University officials at Stony Brook, who had not been informed beforehand of the move, were described by the New York Times as "shaken and angry."

Secret indictments issued the previous day by a Suffolk County grand jury accusing 38 young people—21 of whom were students—of felonious sale of narcotics formed the basis of the police action.

University of Wisconsin Dean Eugene Clingan, commenting on the Stony Brook raid, declared he "cannot see that happening here," due to the school's fine relationship with Ralph Hanson, Chief of Protection and Securities. Hanson concurred, claiming it "will never happen here," as the University doesn't have the problem of marijuana. According to his reports, explained Hanson, "There are no pot parties on campus," only in the fringe areas, by dropouts or people who maintain little association with the campus.

Clingan added, however, that the University is not completely immune from similar situations. He was referring to a smaller-scale incident last spring in which a police officer, without a search warrant, entered and searched a girl's dormitory room for a reported 40 pounds of marijuana. The Administration immediately reacted by coming to the girl's aid.

Vietnam War, Conservative Congress Cause Drop in Higher Education Funds

By JOSHUA GREENE
Day Editor

With the rising cost of the Vietnam war, a conservative mood in Congressional committee action, and the possibility of further administration fund freezes, federal funds and programs for higher education face another tough year in 1968.

This forecast is darkened by the fact that educators point out the already insufficient state of higher education programs. Congress did little—if anything—to improve the situation in 1967, and nothing better is anticipated for 1968, despite the urgency of the situation noted by President Johnson in his State of the Union Address.

"There may be some legislative reshuffling and reorganizing of al-

ready existing programs, but I don't expect any major new programs," says Jack Morse, director of the Commission on Federal Relations of the American Council on Education. Education officials are expected, however, to lobby for Congress to pass a new college housing program early this year. The program is designed to supplement the existing housing program, which is at a virtual standstill because funds authorized for housing loans have not been released by President Johnson. Under the proposed plan, the government would make up the difference between the interest rate on the market and a three per cent rate. Educators hope the new program will help relieve the drastic housing shortage without severely affecting the government's budget.

Most of the action in the first session of the 90th Congress was negative: the Office of Education's request for teacher fellowships was cut \$10 million; federal research in University facilities was cut \$12.8 million; the building of new academic facilities was also affected by the passage of the President's request to reduce by \$50 million undergraduate facilities grants to four-year colleges and by \$10 million grants to graduate schools.

The University is no exception to the pressure of this financial squeeze.

The State Higher Educational Aids Board was told last week the U. S. Office of Education had lowered the \$10.7 million share anticipated for Wisconsin. A report to the board said the funds for

construction of facilities at four-year institutions was lowered from the \$8.2 million received in 1967 to an allotted \$4.7 million this year.

For two year institutions, the aids were cut back from \$2.5 million to \$1.6 million in 1968, the report said.

The reduction will mean the University, which had expected to receive a partial grant for most of a \$1.5 million project, will be left without any funds.

President Fred Harvey Harrington warned that the University may face "difficult adjustments," citing the tight state budget, declining federal revenues, and inflation as causes.

Regent Arthur DeBardeleben assailed Gov. Knowles and the Leg- (continued on page 13)

Nation Arms Against Expected Riots

By JOSHUA GREENE
Day Editor

The major cities of the United States are arming themselves with every conceivable weapon—from the obvious to the absurd—in preparation for what may well be the most tumultuous summer this country has seen in many years.

Government agencies, recent reports, and increasing anxiety all point to mass rioting and increased violence for 1968. In reaction, cities and police agencies throughout the country are requisitioning tanks of all description, tear gas grenades, Chemical Mace, shotguns, helicopters, and a number of futuristic offensive and defensive weapons.

A number of departments around the country have been treating ceramic body armor to protect the individual patrolman against snipers, a chemical called "banana peel," because it makes the streets

so slippery that it is impossible to walk—let alone riot, and a high frequency noise maker called the "curdler" that is said to "irritate the human so bad he can't stand it."

In anticipation of the riots, Atty. General Ramsey Clark called to gether 120 police chiefs and top city officials of the nation into Washington, D. C. last week to discuss methods of prevention and control.

In Madison, Police Chief Walter Emery stated he would be attending one of the later meetings, which end in Madison. Emery stated he would be approaching the situation "from the University angle."

"Our ability to prevent or control riots," Clark said, "is increasing more rapidly than the underlying frustrations that tend to cause them."

Those underlying tensions were painfully evident in many of the private and government reports

and studies which have recently been completed.

A study by the Southern Regional Council recently stated that from the teen-agers tested (688 from all-Negro high schools in Atlanta, Ga.) 21 per cent advocated carrying guns while protesting; 53 per cent agreed with the statement, "If things don't get better in Atlanta there will be riots."

"Similar conclusions are reached in a number of other American cities," the report stated.

Atty. General Clark said, "We have to assume—and we have some evidence—that in this nation of 200 million people there are some who like to cause trouble."

The Virginia State Police recently received six new \$30,000 armored cars for use as personnel carriers, communications centers, and mobile pill boxes. The Los Angeles Sheriff's Dept. has just finished building its own armored car at a cost of about \$7,000.

The police department of Philadelphia and Detroit each requisitioned two armored cars. In Philadelphia, the request for funds to complete the transaction is still before the City Council after protests from several civil rights groups. In Detroit, the request was denied by the Common Council.

The New York Police Dept. has bought 5,000 riot helmets at a cost of \$100,000.

The Chicago Police Dept. has allocated \$168,000 for three helicopters to be used as command and observation posts during riots.

At least one police department, according to an anonymous major helicopter manufacturer, wanted to buy an armed helicopter like the ones the Army uses against the Vietcong in Vietnam.

"We turned him down flat," an official of the company said.

At the meeting in Washington, Clark said that the time has come for "America to face the fact that we have neglected law enforcement for decades. We need more police, better police, better trained police."

In Wisconsin, the Coordinating Committee for Higher Education has been investigating the possibility of extended courses in police instruction for campuses throughout the state.

In Miami, Police Chief Walter Headley recently threatened to use shotguns, dogs, and the city's new stop-and-frisk law in a new "get tough" policy for the city's central Negro district.

"This is war," the chief said. "I mean it, every bit of it."

The same day Headley made his announcement, Dec. 27, Chicago's Mayor Richard P. Daley told the city council that the "violence and brutality" in the city must be ended.

"If we need 5,000 more policemen, I'll ask you to put them on," the Mayor said. He received loud cheers and a standing ovation.

Popular antagonism toward the police prompted the Defense Department's Institute for Defense Analysis to recommend that the National Guard take over a share of riot control duties.

There is "no question," the report said, "that the federalized forces are better organized to control a major riot than is almost any local police force."

Atty. General Clark commented that police chiefs and mayors are aware of the "misery, frustrations, and anger that exist in the ghettos of our big cities. They recognize that one policeman on the beat who cannot control his temper could undo all the work of an entire force."

It is apparent, however, that

Clark believes the management of riots ought to be left to local and state forces. The policeman, he said, "is the man in the middle this year. His responsibility to the nation is perhaps greater than at any time in history."

Clark stated that the nation must "plan for the worst and hope for the best" to prevent widespread rioting this summer. "Riots can be prevented," he said. "But if they do occur, we can control them."

"It's ticklish business," said William Moore, general manager of the J. Tom Moore and Sons Company of Memphis, manufacturers of armored cars. "Everyone who has ordered cars has asked us not to disclose their names."

An ad for the Bauer Ordinance Armored Police Car says it "will stop 30-06 rifle bullets at point blank range. It has a 360 degree turret that will mount a machine gun, riot gun, water cannon, flame thrower and grenade launcher. The body is protected by high voltage electricity. The body is designed to protect against Molotov Cocktails, and the vehicle carries sufficient water and foam agents to put out gasoline fires. Can be used to control riots or just to patrol the tough districts. Plenty of room in the back for stretchers or to take in those unruly prisoners. This vehicle was designed by the same people who designed the XM706 now being used in Vietnam."

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Regents, Faculty Keep Status Quo

(continued from page 3)

operations will not be altered considerably.

"Though the University Regents may be charged with the responsibility of administering the University, there will be no change in the operation of the Regents," said Regent William Kahl, Madison. "We have had events that caused some anxiety, and the Regents are constantly reassessing themselves, but there will be no major change in procedure."

According to Curti, this University has far more faculty control than many others.

Besides University control, the question of political influence on the Board of Regents has been raised since the appointment of three new Republican Regents, Bernard C. Ziegler, West Bend, Walter Renk, Sun Prairie, and James Nellen, De Pere. Both Curti and Ziegler agree, however, that the board is no more than indirectly affected by the political climate on Capitol Hill.

"I don't feel there is any poli-

tical influence on the Board of Regents," affirmed Ziegler. "We are not yes-men for either higher educators or politicians. There has to be a balance of politics on the Board," and this balance, according to Ziegler, is shown by the presence on the board of liberal and conservative members of both political parties.

"If the political complexion of the legislature changes sufficiently," said Curti, "then the legislature may take even more control than it has. More probably it would use its power indirectly: through the power of the purse, through appropriation." "The influence of Regent President Greenquist is healthful," said Ziegler, "because he is not politically oriented."

Enjoy, Enjoy!
Read The Cardinal
Nice, Huh!

Power Bill's Effects Doubted; Air of Hopelessness Here

(continued from page 3)

had to be approved by SLIC under the existing rules. The second bill, passed unanimously, and the summer board report, both had to be adopted by the faculty before they could be implemented. The University Committee is the primary deliberative organ of the faculty and it was there that the bill was to receive its last consideration.

Instead, the University Committee appointed the Faculty Committee to study Student Power to reflect on the bill and then to report back to them. The committee headed by Prof. James Crow, genetics, is, as of now, five months late in submitting their report to the University Committee. Nobody knows when, if indeed at all, they will

conclude their report.

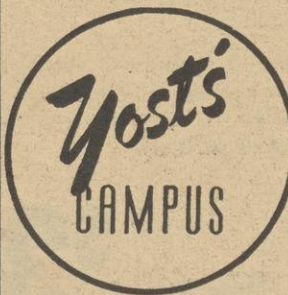
From an idealistic and fervent mandate calling for full implementation last May 8, the student power bill has become an almost forgotten piece of bureaucratic consideration this year. At a time when more thoughts are focused on the powerlessness of students than ever before, the only intensive and concrete student-sponsored recommendation on this matter is floundering near to oblivion.

Aside from constitutional and procedural difficulties, the bill seemed headed for implementation. It was stopped and may well be in the future, by the fact that power cannot be legislated. It cannot be artificially created. It must exist. When it does not exist, any pretention of it is meaningless. When the Crow committee finally does release its report, many, much to their chagrin, may find this out.

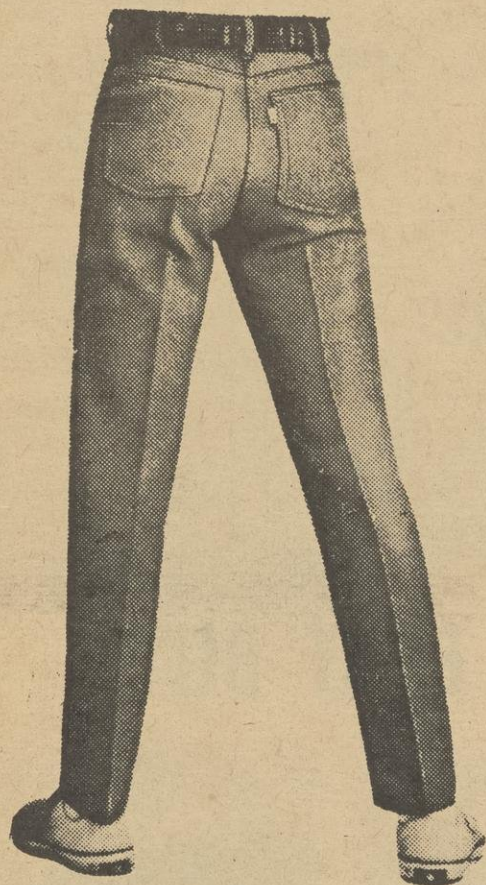
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Campus Crackdown Seen

LBJ Demands Curb on Drugs

By RICHARD ANTHONY
Collegiate Press Service
WASHINGTON (CPS)—At five in the morning on January 17, about 200 police swarmed onto the campus of the State University Center at Stony Brook, New York.

Following diagrams that had been printed up beforehand the cops went into dorm after dorm making arrests. When they were done they had 34 people, most of them students at the Center, to be taken off to jail, and the reporters, who had been notified beforehand about the raid, had another big story about drugs and degeneracy on college campuses.

To stem the rising tide of official mistreatment of basically innocent drug-users, such as those

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at Stony Brook, it would be necessary for a high-placed politician to take a strong stand against it. President Lyndon Johnson is not that politician, as he made abundantly clear in his State of the Union address.

"I will ask," he said, "more vigorous enforcement of all our drug laws by increasing the number of Federal drug and narcotics control officials by more than 30 per cent. It is time to stop the sale of slavery to the young."

He also said he was going to add "immediately" 100 new Assistant U. S. Attorneys to help speed up the handling of drug cases in the courts. And then he called for new laws to "provide stricter penalties for those who traffic in LSD and other dangerous drugs with our people."

The significance of the President's new "Get-tough-with-degeneracy" stance is not in the increase of federal agents nor in the fact that he is seeking new laws. The Narcotics Bureau agents, for example, are in fact concerned mainly with the large-scale drug traffic rather than with campus transactions, and new, tough laws would be forthcoming from this election-year Congress whether LBJ asked for them or not.

What really counts is that Johnson has issued a new battle-cry in the holy war against drug-users.

He's said, in effect, "Go ahead and clean em out, boys, and come back with that coon-skin on the wall!" Narcotics officials, who must have felt mildly betrayed when HEW Secretary John Gardner suggested that marijuana laws should be less severe than at present, now have all the backing they need.

Lest anyone suppose that LBJ's move against drugs is motivated by a desire to get at the traffic in the really harmful drugs, like heroin and cocaine, the Narcotics Bureau itself admits that use of these drugs is not appreciably rising. It is marijuana that has really boomed in the past few years.

What LBJ is after, then, is not so much the drug traffic as votes. He knows that along with a rising public fear of "crime in the streets" there is growing sentiment against drugs and the culture that goes with them (read "hippies, draft-card burners and love-ins").

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Madison Is the Place—
For Summer Sessions

The University Summer Sessions Office at Madison has received over 1,500 inquiries about the 1968 summer program from students here and from as far away as Japan and Africa.

Summer Sessions at Madison will again hold an Eight-Week Session which begins June 24 and runs through August 17. Other sessions of varying lengths are scheduled as well as many special institutes, conferences, and workshops.

Students may obtain a tentative listing of courses from the Administration Building, Bascom Information, the Wisconsin Union, or the Summer Sessions Office, 602 State St.

Undergraduate students need not apply for admission, but should register during the advance registration period in early May. Students who are dropped at the end of the spring semester will not be permitted to enter Summer Sessions unless they are readmitted by the dean of their school or college.

Graduate students currently in

residence on campus will be mailed advance registration materials for summer in March or April. All graduate students using the facilities of the University during the summer must register in the Summer Sessions for a minimum of two credits.

Students registered in the spring semester as College/School Specials who wish to continue as specials in the Summer Sessions should do so as continuing students. College/School Specials must obtain permission from the Dean of their college before enrolling in Summer Sessions.

For further information contact the Summer Sessions Office, 602 State Street, or phone 262-2116.

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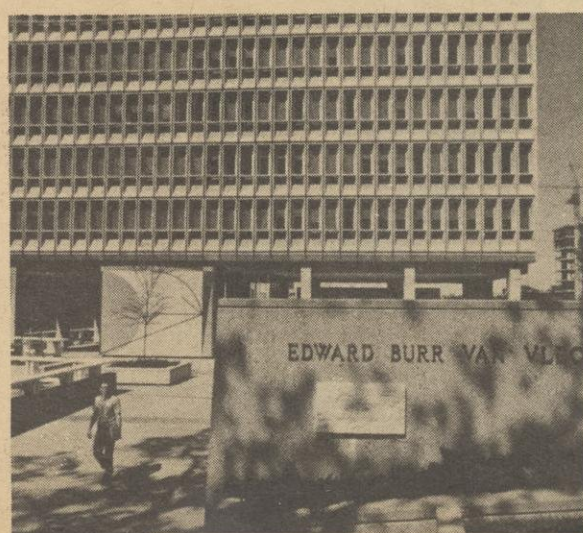
Years of systematic examination of student needs, attitudes, and desires has produced a University of Wisconsin summer term tailored for the Wisconsin student. Student suggestions continue to produce significant improvements in the summer program at Madison in 1968.

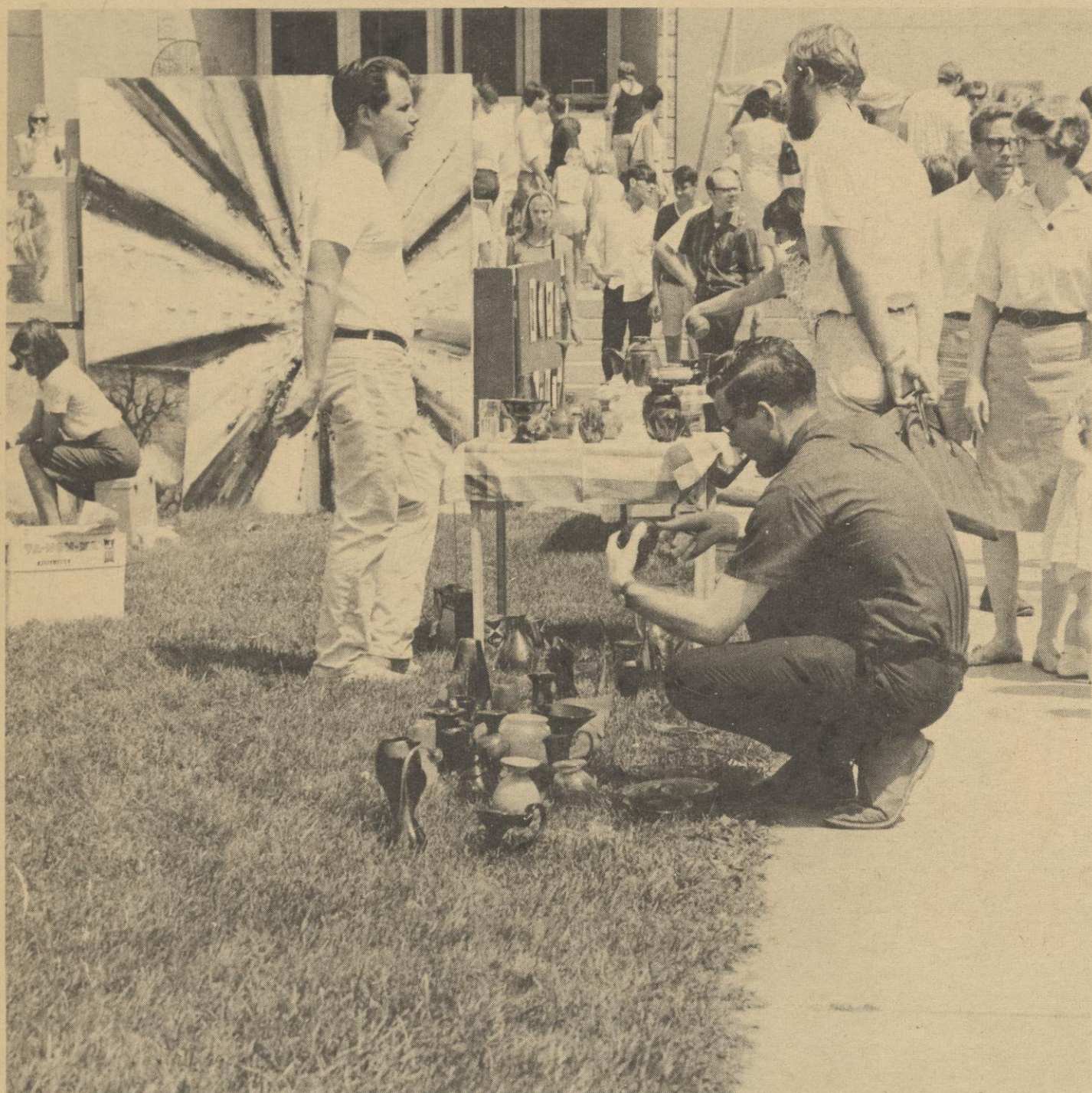
THE UNIVERSITY DOESN'T CHANGE WITH THE SEASONS

A walk through The University of Wisconsin campus in the middle of July might surprise you. Except for greener grass, shorter shorts, and warmer sun, the campus looks about the same as in the middle of October. Students are striding up and down the Hill. The Library and Union are going full tilt. Laboratories are being worked as hard as ever. And blue books are chin-high on professors' desks. For many years, myths about Summer Sessions shrouded the truth-stories that Summer Sessions was a "weak sister" to the regular school year. But the myths couldn't keep pace with Summer Sessions enrollments. Today, the Summer Sessions at Madison are generally recognized as an integral part of the year-round program of the University for steadily mounting numbers of students.

TENTATIVE TIMETABLES

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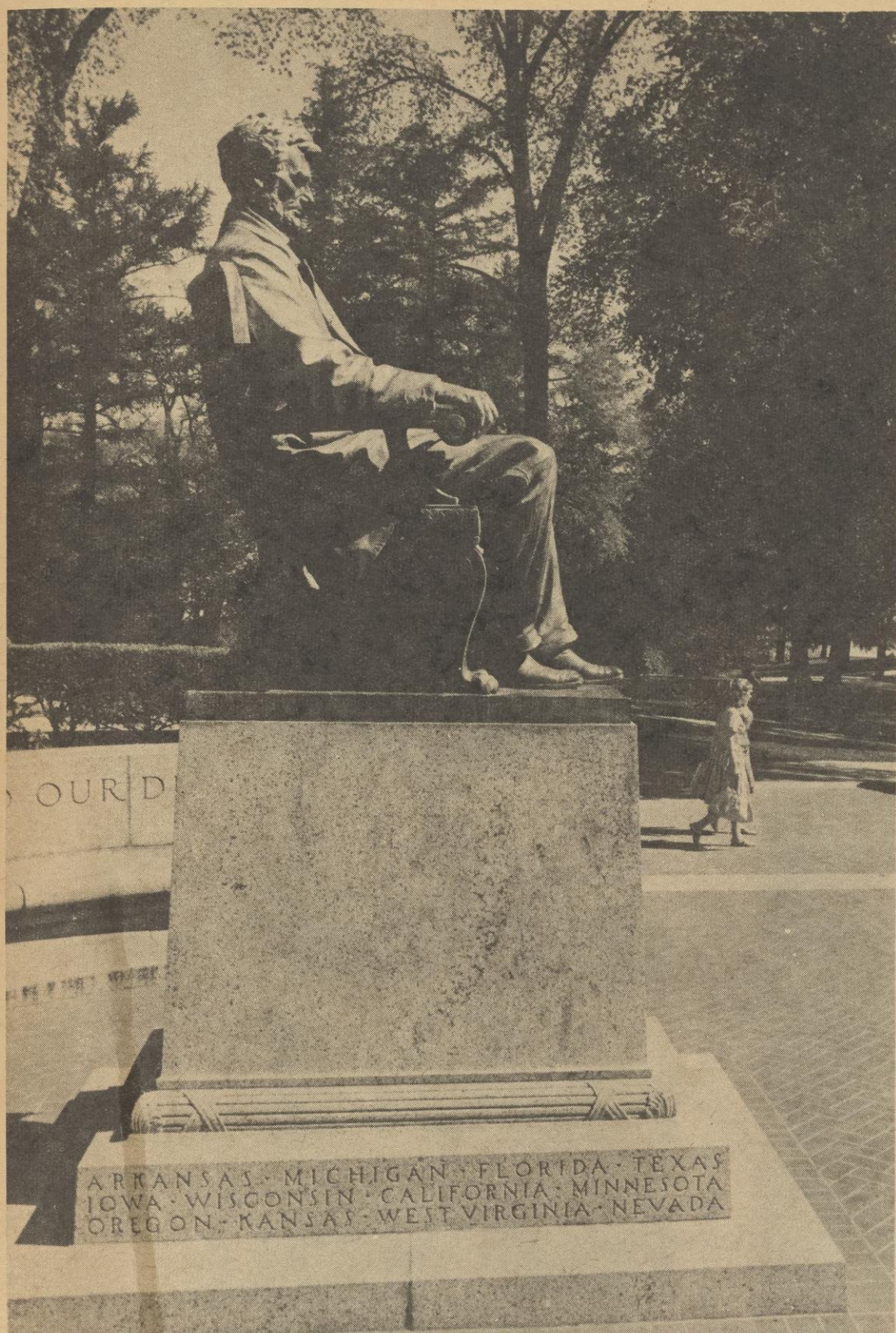




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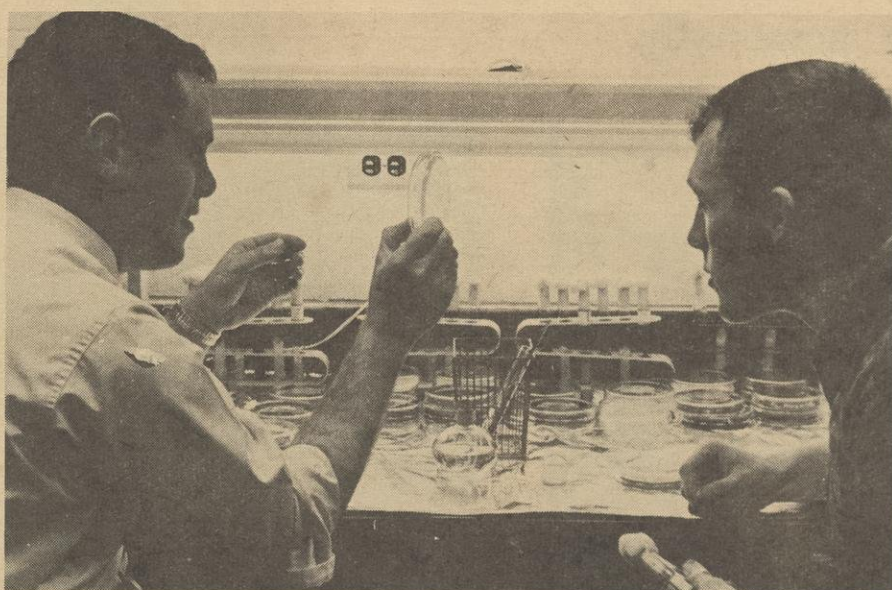
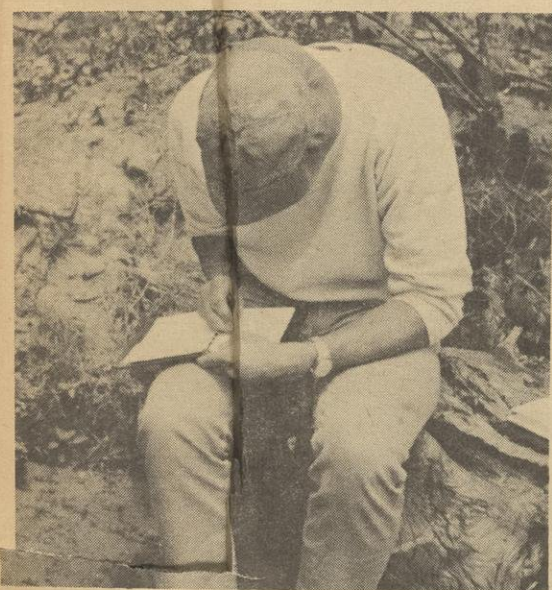
Each of the 13,000 students who attends the summer term has his own reasons for making the choice. For some it means graduating in August instead of the following January. For others it signals uninterrupted research. Others take the courses regular-year schedules prohibit. Whatever their reasons for attending, students find Summer Sessions a productive and creative experience. Distinguished visiting professors, a continuing cultural climate, a more leisurely pace . . . plus the array of summer recreation only Wisconsin's lakeshore setting can offer, all add to the advantages of summer school.





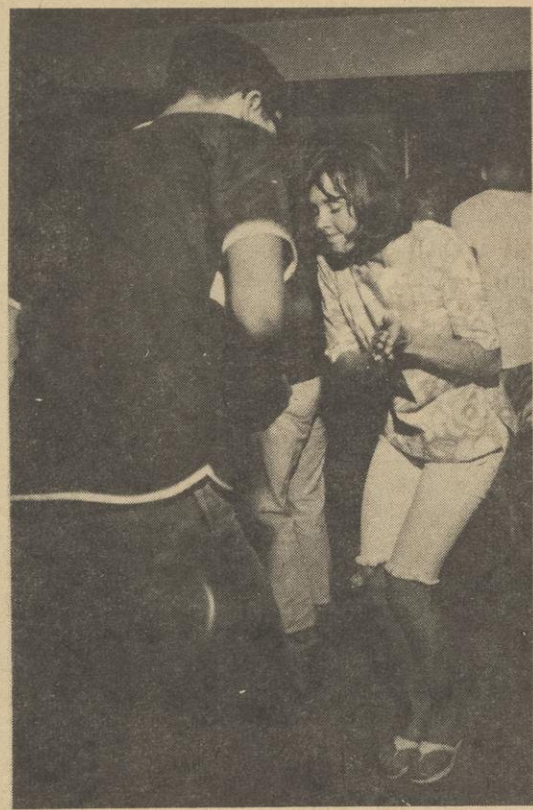
Each year, the University expands its summer program to meet the requirements of an ever-growing enrollment. The course offerings now range from basic freshman lectures to advanced graduate seminars: over 1,300 courses in 90 different areas. Most courses required of underclassmen are now offered during Summer Sessions. And most courses are offered in the morning, leaving afternoons free for work, study, or summer recreation.

STUDENT NEEDS PRODUCE GROWTH IN SUMMER OFFERINGS



SEVERAL SESSIONS HELP MEET VARIED SCHEDULES

To meet diversified student needs, Summer Sessions offer a variety of terms from 2 weeks to 12. The Eight-Week Sessions is the main summer term. The normal course load is one credit per week, but qualified students can take reduced loads or overloads. Enrollment procedures for Summer Sessions have been simplified. Registration, signing up for classes, and paying fees can all be done by mail, or in advance in person. Regardless of your classification or length of session, you pay fees on a per-credit basis.



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ARGO Grows; UCA Glows; SRP... Goes?

By WALTER EZELL
Cardinal Staff Writer

Many of the dearest parties in the University's history are political. Since October of 1964, when the now decrepit Student Rights Party blundered into being, at least eight others have erupted, with an average discharge of eight months. Now alive is University Community Action, which flared excitingly last spring but is now little more than a glowing ember; and Alliance for Responsible Governmental Objectives, now growing, but with no assurance of matching SRP's three-year survival record.

"Of the three parties, only one will run in September," predicts David Schaeffer, chairman of ARGO. "UCA's members are too old and SRP is falling apart." SRP won only one Student Senate race in the fall elections, and no doubt is falling apart.

Candidates for executive offices of the Wisconsin Student Association must be sophomores or juniors, under the present WSA constitution. Schaeffer claims that not enough of the UCA membership fits this qualification. Only one UCA student senator, Robert (Zorba) Paster, is a sophomore or junior, contrasted to seven ARGO senators.

The ARGO chairman says that "In order to be successful a party must last a year. You cannot carry all campus seats without having run a previous election."

Doug Anderson, former UCA Co-Chairman, had predicted that UCA will die as a political party if it does not win campus wide this spring.

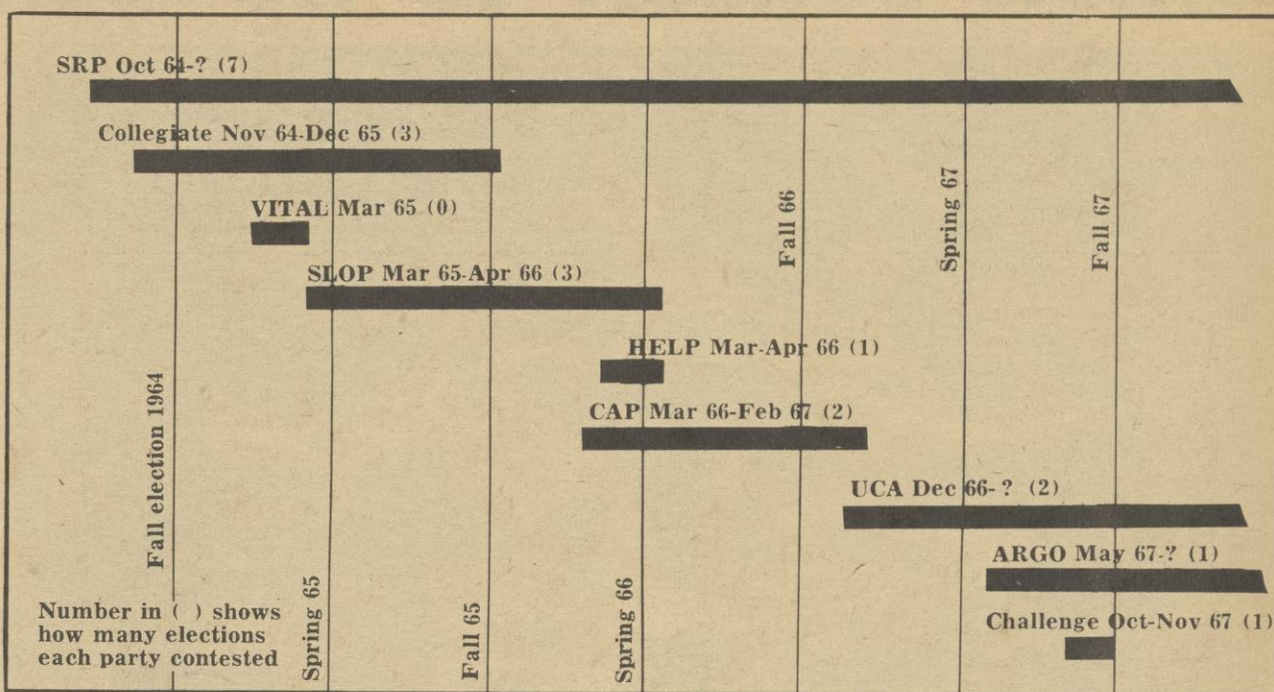
Why will ARGO survive? Schaeffer pointed out that ARGO controls five of six Senate seats from dormitory districts, I, II, and V. Although less than a third of Madison campus students live in I, II, and V, they are the pivot votes because they turn out in large numbers.

Schaeffer says that because dorm students live closer together, they are easier to reach, and they live closer to ballot boxes, which are sprinkled throughout dormitory commons.

Even if UCA does not survive the spring election, it will have left a lasting mark on political parties and student government. Until UCA entered the scene, no one was talking about student power. Parties did not set up tables on campus and think it terms of making themselves year round organizations. Now UCA and ARGO are both meeting about once a month. Before UCA, Senate was not the kind of body that would pass a bill demanding immediate withdrawal from Vietnam, or a complete pass fail system, two measures Senate enacted recently, with only five UCA senators on Senate. UCA has looked at the University as a community, as it introduced such issues as opposing the "wrong-way bus lane," supporting a student co-op, getting a student seat on city council.

SRP began its career saying that English 101 and 102 should be "reevaluated," and ran its last successful campaign saying that the Student Life and Interests Committee should be "reevaluated." UCA came into the world demanding that things be changed. It established within its structure 14 committees staffed by members to reevaluate everything from academics to campus planning. Theoretically, by the time proposals reached UCA campaign posters, the issues would be evaluated and UCA could advocate specific change. In practice, UCA came up with a raft of proposals which constitute almost the entire bulk of what Senate is working on now and what ARGO is advocating.

Ed Ruhe, who ran for WSA President on the UCA ticket last spring, says that to be successful a party must rally a mass base by holding meeting with students



to "hear their gripes," and organize the students. UCA members have spoken wistfully of organizing students in dormitory districts, but UCA leaders are unwilling to tolerate the lack of privacy associated with living in dorms.

Ruhe says that the party will gain support which appeals to the conscience of students by organizing them to work in the Madison slums and in other charitable enterprises.

Schaeffer sees parties becoming more important in campus politics.

He noted that independent candidates are not achieving the successes they once did. Parties will become even more important if the non-partisan special interest seats are abolished under the constitutional referendum this spring. If the constitution passes and ARGO gains one seat, it will control a working majority.

What would ARGO do with a majority? Assert leadership, Schaeffer says. Senators need not represent the majority, but should take leadership, he stated. Student Senator Tom Schneider

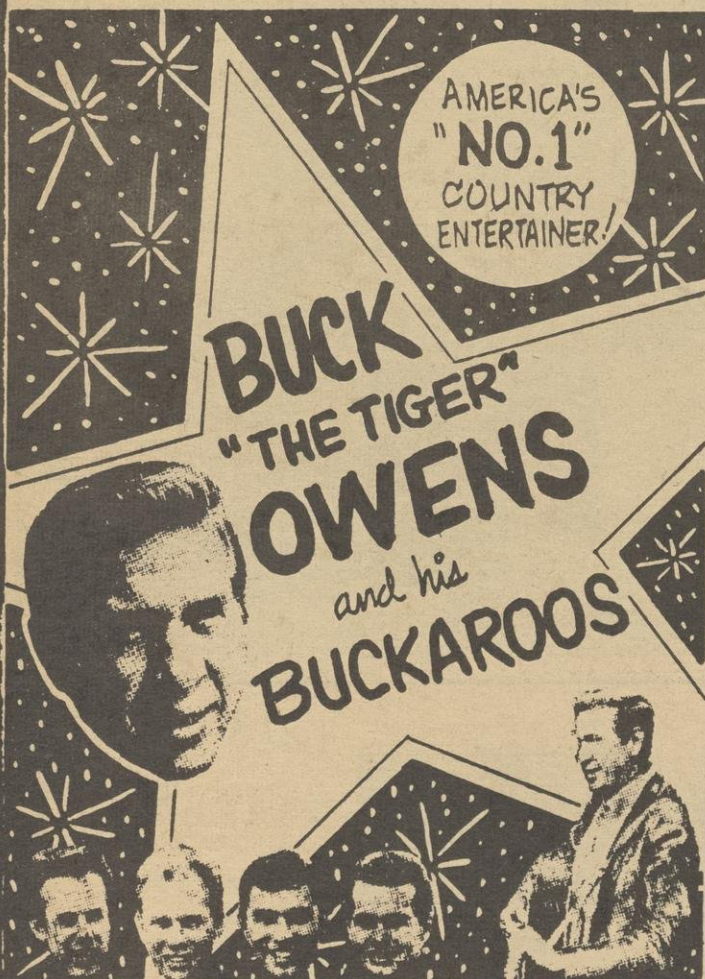
(ARGO, Dist. II) charges that Senate reacts when it should act. "Who were the last people students thought of during the Dow demonstrations?" he asked. "Student Senate."

Schneider says Senate must re-examine the Summer Board Report and proposed WSA constitution which failed to receive the necessary 75 per cent majority in the fall elections. Aside from that, student senate must play "essentially a waiting game" until the faculty's Crow Committee reports on its study of student power.

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Union Season to Be Out of Sight Show



THE ALVIN AILEY American Dance Theater, one of the nation's most popular modern dance groups, will perform at the Union Theater March 16. The company draws much of its inspiration from jazz and the music of the American Negro.

MARCEL MARCEAU

Frenchman Marcel Marceau, the world's greatest living pantomim-

ist, will be at the Union Theater for performances Feb. 23 and 24 under the sponsorship of the Union Theater Committee.

SUNDAY MUSIC HOUR

June-Ja Kim, a 23-year-old prize-winning Korean pianist will play at a Sunday Music Hour program Feb. 11 in the Union Theater. The concert by Miss Kim replaces one scheduled earlier by soprano Mary Beth Peil, who cancelled the engagement because of illness.

The Sunday Music Hour series, sponsored by the Union Music Committee, this year is concentrating on promising young artists. The series is supported in part by a grant from the National Endowment for the Arts.

Other spring semester Sunday Music Hour programs will include a concert by violinist Young Uck Kim, March 10; and a performance by the Abbey Singers, April 21.

TIM LEARY

The controversial Timothy Leary, who gained international notoriety as dean of the LSD cult, will be seen in his color film, "Turn On, Tune In, Drop Out" Feb. 7 in the Union Theater.

The film, according to Leary, simulates the visual and audio aspects of a "trip" with the hallucinogenic drug. He has described the film trip as a tour "into the sense organs, through the body

and down the protein ladder of genetic memory using the mandel, mudra, prayer media-mix and symbol overload."

Later in the semester the Union Film Committee will present another special program, Shakespeare's "The Winter's Tale," which stars Laurence Harvey. The film, in color, will be shown for the first time in Madison.

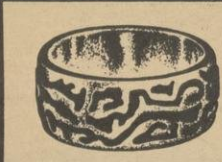
SUPREMES

Diana Ross and the Supremes, the world's top female recording group, will sing at the University Field House March 5. Ticket Sale information for the 8 p.m. program sponsored by the Union Music committee, will be announced early in February.

TRIO TO PLAY

Violinist Isaac Stern, pianist Eugene Istomin and cellist Leonard Rose join forces as a trio for a special concert May 6 at the Union Theater. The three, among the world's foremost instrumentalists, have long played chamber music together privately but only recently have given a limited number of public performances.

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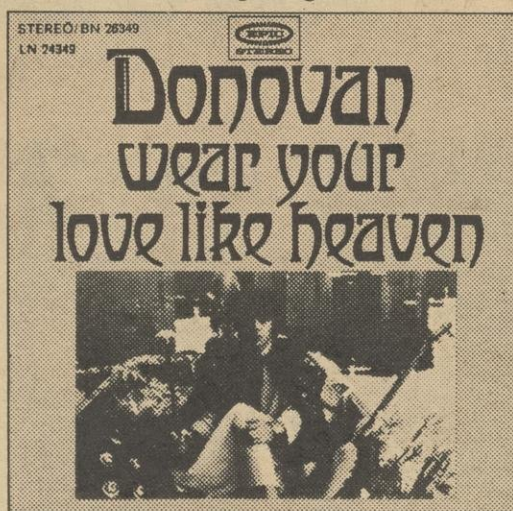
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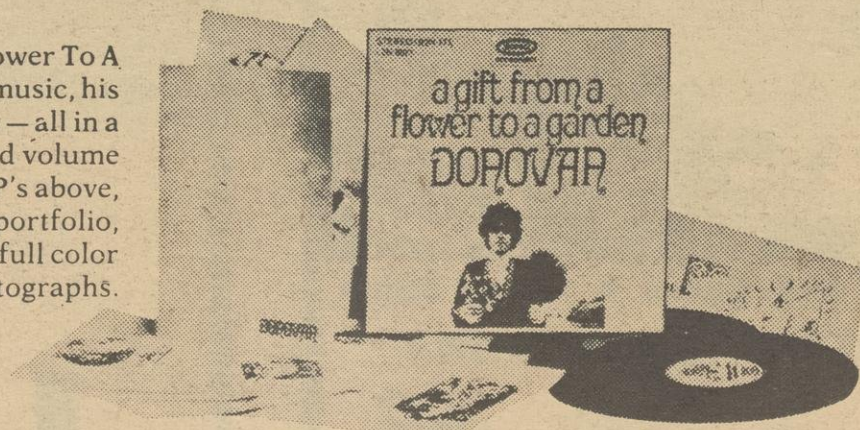
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Chamber Orchestra To Symphonize Here

The Chamber Symphony of Philadelphia will play a special concert in the Union Theater Feb. 10, after its Feb. 9 Union Orchestra Series performance at the theater.

Both concerts will be conducted by Anshel Brusilow, music director of the orchestra, and will feature separate programs. Tickets are available at the Union box office for both 8 p.m. concerts.

Balsam, Kroll, Heifetz Trio Play Feb 4

An all-Beethoven program has been chosen by the Balsam-Kroll-Heifetz Trio for its Union Concert appearance Feb. 4 at the Union Theater.

The distinguished trio, playing for the first time on the campus, are pianist Arthur Balsam, violinist William Kroll, and cellist Benar Heifetz.

Balsam a native of Poland who studied in Berlin, has been associated with such artist as Yehudi Menuhin, Nathan Milstein and Zino Francescatti. Kroll, a New Yorker and graduate of the Juilliard School, played first violin with the Coolidge Quartet and was founder of the Kroll Quartet.

Heifetz, born in Russia and trained in both Russia and Germany, came to the United States with the famed Kolisch Quartet whose founder, Rudolf Kolisch, later became one of the University's most distinguished performers and teachers.

The trio will play Beethoven's "Trio in C Minor, Op. 1, No. 3," "Variations in C Major on the Theme 'Ich bin der Schneider Kakadu,' Opus 121a" and "Trio in B Flat Major, Op. 97 ('Archduke')."

A few tickets for the concert are still available at the Union box office.

School Funds Decrease As War Continues

(continued from page 3)

islature for not having taken inflation into consideration when deciding a budget for the University.

"We implore the Joint Finance Committee to restore or put in a 5 per cent inflation factor," DeBardeleben said, and added that failure to do so had in fact "cut our budget in ongoing areas."

Chancellor William Sewell has also entered the financial struggle. Sewell spoke Wednesday before the annual meeting of the Madison

Wednesday, January 31, 1968

Chamber of Commerce. His speech began as a discussion of the economic contributions of the University to the city of Madison, the state, and the nation.

In spelling out the role of the University in solving industrial and engineering problems, the chancellor cited the importance of the school in supplying trained manpower, and scientific and technical research.

Graduate School Dean Robert Bock stated that in some cases the cut in federal research grants was as high as 50 per cent compared with last year. Bock estimated that, taking into account the anticipated 10 per cent increase in graduate school enrollment this year, federal grants would be \$5 million short of what University graduate programs will require. A drastic, if not causally rele-

THE DAILY CARDINAL—13

vant, example is the cutback, in National Defense and Education Act fellowships. In 1967, 85 NDEA fellowships were awarded the University. Only 45 have been authorized for 1968. Dean Bock fears that the magnitude of this reduction may mean the eventual end of the program.

Reflections of this economic deep-freeze are seen in various additional responsibilities students will have to accept this year. These center mainly on greater competition due to lack of facilities, increased tuition, fewer chances of receiving financial grants, and the necessity of having to contend with leading institutions.

Vice-Chancellor Robert Atwell predicted a budget crisis mid-way through December, and to all indications his prediction may come true.

The 36-member symphony is America's first permanent chamber symphony. Formed in the fall of 1966, the orchestra annually plays approximately 130 concerts during its 34-week season.

The program for the orchestra's special Saturday night concert, Feb. 10, includes:

"Overture to 'Don Giovanni,' " by Mozart; "Cantus Animae et Cordis for String Orchestra," written in 1955 by the American composer Richard Yardumian; "Violin Concerto No. 1 in G Minor, Op. 26," a 19th century work by Max Bruch; and "Symphony No. 6 in C Major," by Schubert.

For its Orchestra Series performance Feb. 9 the orchestra will play:

"Concerto Grosso No. 1 for String Orchestra with Piano Obligato," by Ernest Bloch; "Capricorn Concerto for Flute, Oboe, Trumpet and Strings, Op. 21;" and Brahms' "Serenade No. 1 in D Major, Op. 11."

Two more Orchestra Series concerts are scheduled during the spring semester.

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Fraternity Role on Modern Campus Questioned

By ALLAN SWERDLOWE
& JAY WIND

The recent elimination of the Berkeley chapter of the Sigma Chi fraternity has raised some significant questions about the role of a fraternity on the modern campus.

"Rapid deterioration of the Berkeley campus as a suitable location for fraternities" was given as the reason for the revocation of the chapter's charter by the Sigma Chi National Executive Committee. In their action they have shown that unless the Greek system adapts to the changing spirit of the campuses, it may run into

QUIXOTE

Quixote magazine will present "A Phenomenological Rout" the day before class starts, February 4, at 3:30 in the Great Hall of the Union. The Rout presents thoughts on the subject of peace through film, music, drama sketches, and poetry. Taking part will be the Chicago Free Poets, members of the Aardvark Cinematheque, and several folksingers. The Rout occurred at the University of Illinois and several colleges in the Chicago area before it was scheduled here. A University graduate student, Frank Jessic, will conclude the program, which lasts about two hours, with a showing of his newly-discovered Nazi films, never before shown to non-military audiences. Admission is .50 for non-subscribers and free for subscribers to Quixote.

STATE MEAT INSPECTION

Fifty meat inspector-trainees completed a five-day short course that marks the start of a statewide drive to enforce a new meat inspection law enacted last year. Co-sponsored by the Wisconsin Department of Agriculture and the University of Wisconsin, the course was part of a 6-week intensive training program for prospective meat inspectors. Starting this January, all meat sold within the state—whether wholesale or retail or in any form—will be subject to state inspection. The new meat inspection law also applies to any animal slaughtered for resale. Under the old law, regular sanitation check of slaughterhouse and processing facilities plus spot-checking of carcasses were required. This practice will continue under the new legislation, but, in addition, daily inspection of slaughterhouses will be made on all animals before slaughter and on all carcasses after slaughter. Weekly checks will be made on all processing plants, and meat will be inspected before and after it is processed.

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serious problems.

According to Jay Iams, president of the Inter-Fraternity Association here, there "should be no conflict between the modern fraternity and the politically oriented campus."

Troubled by the possibility of a small rush this semester, Iams explained that in recent years problems have centered around the huge amount of time rush involved.

"The war, grades, and the toughness of today's academic life are keeping students from spending that time," he said. Only 200 students are expected to go through rush this semester.

Today's notion of a fraternity is a brotherhood. Its aim is to bring together in intimate association a comparatively small group of college men who will be congenial, loyal and helpful to one another during their college years and throughout their lives.

However, contrary to the meanings of brotherhood, the Greek finds simply a social life. The social life seldom directs him toward realizing his aims in life and hardly supplements his academic objectives at school.

According to Moderator, "The American Council on Education found that Greeks more than non-Greeks describe themselves as non-intellectual, happy-go-lucky, relying on others' opinions, conventional, do not want a deep grasp of a specific field of study."

The blame for the lack of future

Greeks can be pinned on the new, home-like dormitories being built by the University. They are structured to hold various social functions and include houses on each floor. These houses hold intramural sporting events, happy hours, and floor parties.

The Southeast dorm complex is an example of this. The student is now in a situation where he can be satisfied with dorm life as a substitute for fraternity life.

The I-F and many Greek houses are now striking back at these organizations with new adaptations. For instance, rush used to be one of the most time-consuming periods of the semester for the fraternity. "This year we are going to institute an easy rush involving only certain free Sundays," emphasized Iams.

The I-F also plans to hire a Director of Fraternity Scholarship at a salary of about \$10,000 a year, who will analyze the "academic and social problems of each individual house," according to Iams. He will work with individual pledges or, if need be, whole chapters in an attempt to find personal goals or rectify stubborn problems.

Eugene Jacobs, treasurer of I-F, plans to initiate this fall cultural programs in which twelve houses

will invite a foreign student to dinner each week. "The idea of having this student to dinner will stimulate cultural involvement," said Jacobs.

Phi Sigma Delta and Sigma Chi fraternities are devising interesting programs for their members while helping the community. Phi Sigma Delta has established the annual "Circus Day" while the Sigma Chi will invite each sorority to take an active part in their annual "Derby Day." Both were developed to entertain students and the community alike. The proceeds made from refreshments are donated to charity.

Evans Scholars, whose members are all Western Golf Association scholarships, entice their actives into striving for high grades by pitting scholastically two members against each other. At a "Steak and Beans Scholarship Dinner" given at the end of each semester, the brother with the higher grade point eats steak while the unhappy loser is confined to beans and harassment.

The most elaborate plan of all is Chi Psi's "Man and His College Program." For this Asst. Dean of Letters and Science Blair Matthews will organize a speaker program aimed at informing the

pledges about study habits, career opportunities, and other aspects of the college community. Last spring Dean of Student Affairs Joseph Kaufman, during the demonstrations against the Dow Chemical Corp., spoke about student affairs at a Chi Psi dinner.

Iams said that not all of the chapters at the University are participating in similar programs. "Fraternities are hampered by a lot of deadwood members who don't do a thing except eat, sleep, and pay their bills," he said. Nevertheless, many chapters have designed schedules specifically aimed at rejuvenating the "deadwood."

The model program this year was pioneered by Andy Papageorge of Phi Kappa Theta, who organized "Greeks for Peaceful Alternatives," a group protesting the war in Vietnam. GPA is made up of Greeks who will sponsor teach-ins and possibly support organized demonstrations. They intend to back up their statements and propagate intellectual thought by publishing a Greek underground newspaper.

"By experimenting with these programs, fraternities have nothing to lose but their inhibitions," said Moderator. "By not trying new programs, fraternities have nothing to lose but their future."

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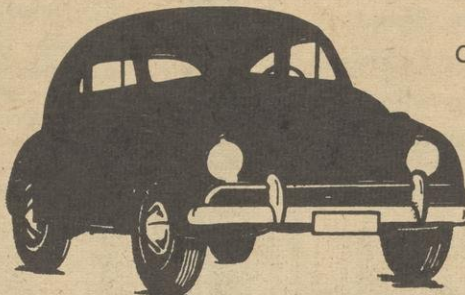
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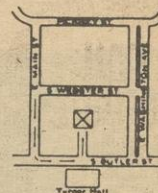
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Greek Group Seeks Peaceful Alternatives to the Viet War

By JULIE KENNEDY
Day Editor

"Greeks for Peaceful Alternatives," was established recently to "act as a pressure and educational group" against continuation of the war in Vietnam among fraternity and sorority members, says its founder, Andy Papageorge.

He explains that he started the group in early November because he realized that there was no channel through which Greeks can express their opinions. He says that too many people stereotype Greeks as beer-drinking, party-going students who don't really care about important political and social issues.

Although the organization has just ratified its constitution and will begin to operate during the spring semester, Papageorge and other members of its steering committee say that they have received enthusiastic support from all the Greeks they have contacted.

Papageorge, a member of Phi Kappa Theta fraternity, says that the Pan-Hellenic Council and the Inter-Fraternity Council have encouraged the group's efforts. However, the organization is not an attempt to boost the Greek system, he states.

Mike Haberman and Steve Richter, steering committee members, say that "Greeks for Peaceful Alternatives" may sponsor speakers and organize teach-ins here. They also hope that members can publish an "underground" newspaper which will circulate among fraternities and sororities all over the country.

"Greeks for Peaceful Alternatives" is the first group of its kind among Greeks in the U. S.

Haberman says that other anti-war groups have not been very effective and adds, "We want to

do something instead of just sitting around." However, he emphasizes that the organization is not "a tool of S. D. S. (Students for a Democratic Society), Pan-Hel, I. F., or any other group." Membership is limited to fraternity and sorority members purposely so that it will not become like the more radical anti-war groups, he stresses.

Concerning membership, Richter, who is WSA Vice-President and a member of Alpha Epsilon Pi fraternity, says, "I really don't think that Greeks will be less prone to join this kind of organization than anyone else." But Papageorge states that there will not be a membership list. Haberman points out that "some people are afraid to sign as a member of a group against the war," despite

any strong feelings they may have.

Haberman, a member of Sigma Alpha Mu fraternity, explains that "Greeks for Peaceful Alternatives" "is as fully against the war as S. D. S.," but that its members want to find "real alternatives" to end the war, instead of just condemning it.

Papageorge said that the group will not support any political candidates. "We have to remain apolitical," he emphasizes.

The three Steering Committee members say that they have not encountered any opposition from their fraternities' national centers.

But one sorority president, who does not wish her name or sorority's identity revealed, says that the sorority's national chapter warned her not to link the so-

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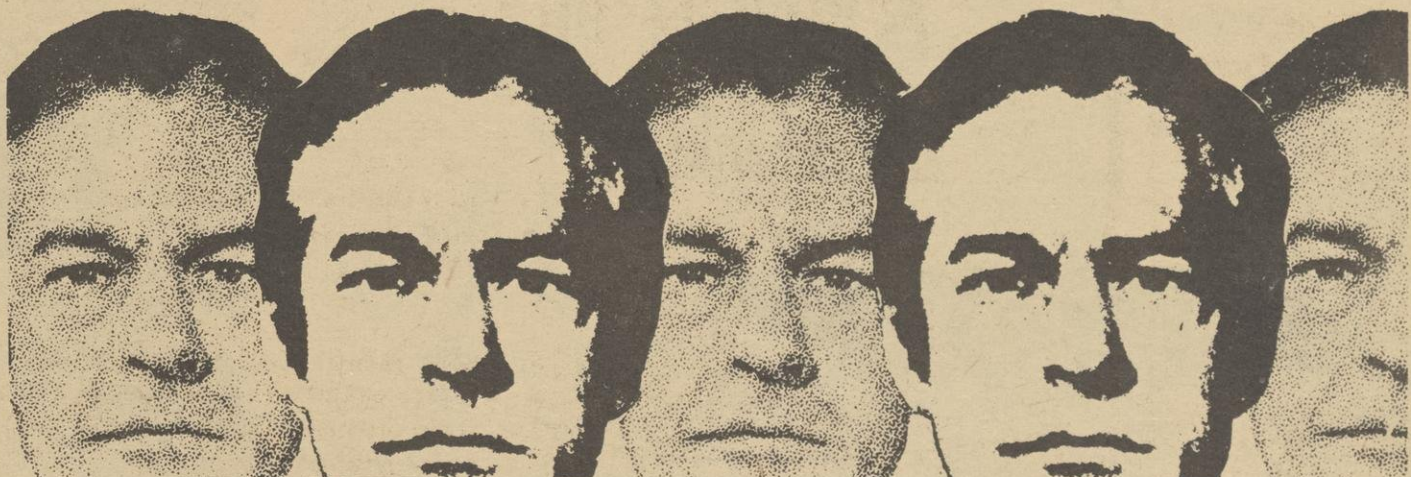
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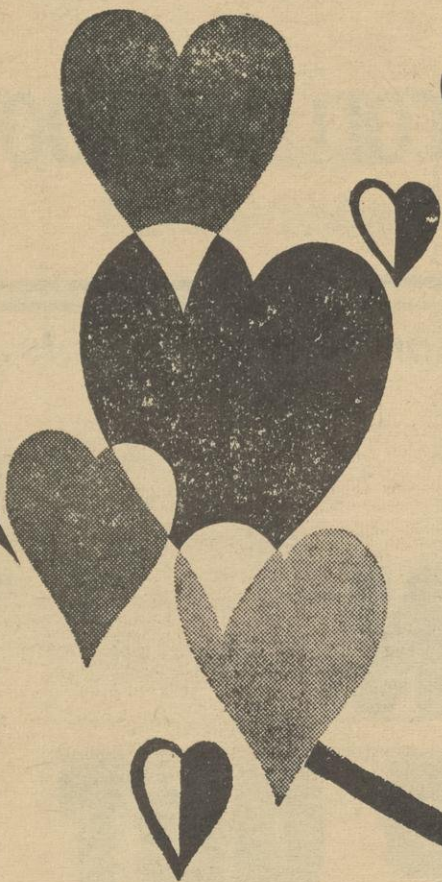
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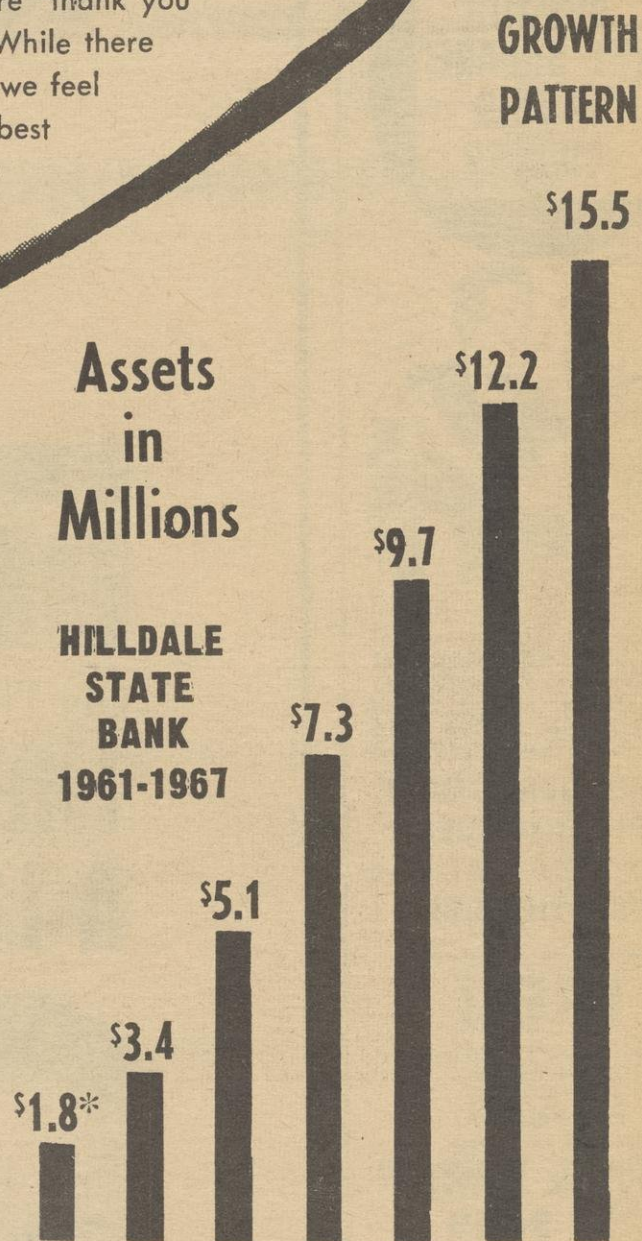
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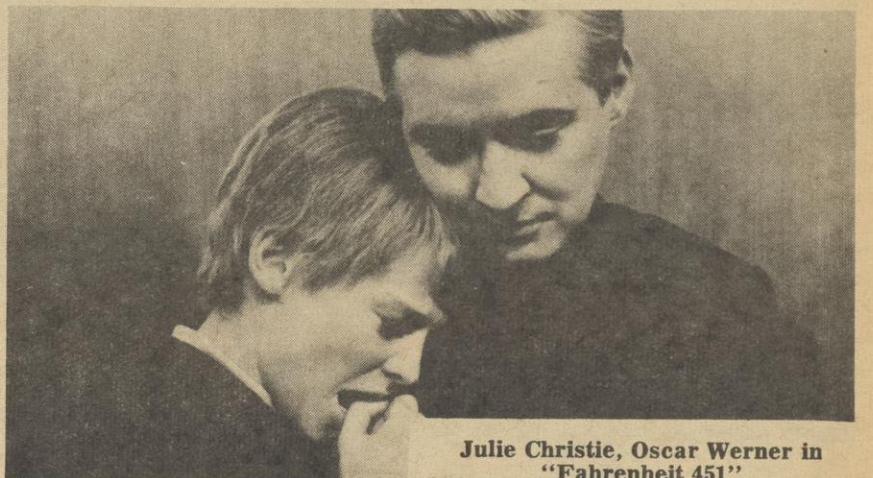


David Hemmings in "Blow-Up"

The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706
VOL. LXXVIII, No. 74 Wednesday, Jan. 31, 1963 5 CENTS A COPY

Section II: Images-Fine Arts



Julie Christie, Oscar Werner in "Fahrenheit 451"

BEST FILMS OF THE YEAR LIST MADISON, 1967

1. "Blow-Up"—Antonioni
2. "Fahrenheit 451"—Truffaut
3. "The War Game"—Watkins
4. "Cul-de-Sac"—Polanski
5. "Bonnie and Clyde"—Penn
6. "Persona"—Bergman

RUNNER-UP ENTRIES

7. "You're A Big Boy Now"—Coppola
8. "Cool Hand Luke"—Rosenberg
9. "Two for the Road"—Donen
10. "Marat/Sade"—Brook

*Films are listed in order of their arrival to Madison, not in any preference. "Persona" is officially a film of 1968, having arrived and departed last month.



Donald Pleasence, Lionel Stander and Francoise Dorleac as the menage-a-trois of Polanski's "Cul-de-Sac"



"The War Game"



Gene Hackman, Estelle Parsons, Warren Beatty, Faye Dunaway and Michael J. Pollard were the Barrow gang in last year's best American film



Bergman's Masterpiece: 'Persona'

By LARRY COHEN
Fine Arts Editor

Trying to decode Ingmar Bergman's latest film on a thematic level is an occupational hazard for both the critic and the audience; "Persona" is as tricky as an intellectual shell-game and ultimately, as frustrating and unrewarding from this vantage point. The temptation to point out an ordering key is too often confused with criticism (witness the bagful of contradictions applied to "Blow-Up"). The mastery of "Persona" also lies in an entirely different source.

Twenty-seven films in slightly more than twenty years constitute a massive output by a single director. With a few exceptions, he has exercised complete control, writing, producing and directing all of his works. And the responsibility of one man has had its own rewards; in a working atmosphere where he has had total freedom to develop without the hostile pressurings of the Hollywood assembly-line, Bergman has constructed an ensemble of movies that guarantee his immortality.

Yet if Bergman had not been so prolific, if he never made another film, for that matter, "Persona" would alone assure and justify his reputation. It is unquestionably his most mature and ambitious work but not because of its cryptic intellect.

The film is complex even on the surface—far more so than "Wild Strawberries" or "The Seventh Seal." Neither symbolic effects nor a controlled thought process are assurances of a good aesthetic; Bergman uses them in his best films to tantalize, not to move an audience emotionally.

The divining rod of "Persona" lies less in the symmetrical contrivances than on the planes of mood and texture; it is there that the film really operates. Eyes and feelings respond first in any movie; analysis and speculation are only evoked after the primary perception. Yet because the mind works with such rapidity, often clashing simultaneously with the sensory, emotional reactions, a confusing imbalance is enacted while watching "Persona."

Bergman has spent the last few years preparing for just the sort of departure he was to undertake in this, the film of his career. From the literal, hurdy-gurdy circus world of "The Naked Night" (also known as "Sawdust and Tinsel," 1953) and the medieval chess-game allegory of "The Seventh

"When we experience a film, we consciously prime ourselves for illusion. Putting aside will and intellect, we make way for it in our imagination."

INGMAR BERGMAN
Introduction to FOUR SCREENPLAYS

Seal," he moved in the sixties into almost clinical excursions of a trilogy of malaise. They all have the case-study aura—bleak, desolate, strangely detached from the earlier works.

Yet except for the erotic cryptograms of "The Silence," Bergman has not been noted for the abstract profundity that is associated, for better or worse, with an Antonioni or a Fellini. Compared to the latter's "8 1/2," the greatest auto-intellectualism of our age, "Wild Strawberries" remains in the memory by virtue of the awesome sentiment it calls up and a final performance by the late Victor Sjöström, the pioneer of Swedish cinema. From Bergman's films, one recalls a repertory of images: the haunting shot of Death leading away his string of captives; a sequence in which a man dreams his own death and the handless clock of his nightmare; the excruciating vision of God as a hairy spider.

What I'm driving at is relatively simple. Bergman's greatness of vision and craft lies not in the intense, post-movie discussion they provoke in us but, instead, in the vision itself. It is the way he sees and not the way he thinks that arouses our sensibilities. And in this sense, "Persona" is no different than any of its predecessors; one is still struck by the images and trying to unify them in a carefully detailed syntax is not only precarious by misdirected.

What "The Silence" toyed with is brought to fruition in "Persons": the need to accommodate a new tradition of film-making whose FORM is not conventional. We live in the era of experimentation; split-screens are breaking down the confines of the rigid screen, disintegrating standard approaches to material.

Until now, Bergman's method has been largely restricted to the internal, channeling his concern toward what appeared within the frame as opposed to an emphasis on the way it was being framed. (He did toy with form to a small extent in "For All These Women," his first and only color film to date. Yet

having once posited his "yes we have no banana" pastel palette, he seemingly was unaware of a need to make something of it; the internal content was strikingly unfunny in its antics to sustain itself.)

"Persona" is concerned with its physicality and duality as a film of form more than it is a maze of subject matter. His movie is a treatise on movies, enacting and mimicking its plotline with the elements of its own external clothing.

The opening, credit and closing sequences make this point explicitly through their random imagery. Pictures flit by quickly and silently, accompanied by a whining electronic buzz on the soundtrack, moving quickly enough at the outset to be barely perceived much less apprehended as a unity. The speed deliberately disowns substance; we catch snatches in a collection: a film projector and pieces of celluloid with sprockets, a cartoon image and a flash from a sped-up silent comedy, a huge spider and a stake pounded in a hand. We are viewing parts of a missing hole.

The speed is short-lived; the motion slows and we see corpses in what is probably a morgue, hear a faucet dripping and a phone or alarm clock ringing. A young boy wrapped in a sheet moves finally, glances over the pages of a book and finally, spreads his hand over the lense of our vision, spreading his fingers over a blown-up face that is revealed to us in grainy focus. "Persona" then begins, or rather, the story rather than the film itself starts.

The distinction is a fine one, yet most of what is important as well as illuminating or annoying in the film depends upon just such a differentiation. The opening and the closing frame symmetry is anything but casual; Bergman insists on our awareness that we are watching a film that is made of film itself; we may be moved by isolated tour de forces of content and technique without this consciousness, yet we are also going to be plenty confused by details that seem incidental.

The plot ought to be suspect in importance as the insecurities of the following summary-reduction suggest. "Persona" (which can be loosely taken to mean "mask") is about two women, a nurse and an actress. Elisabeth Vogler (Liv Ullmann) has withdrawn from her family, and her acting career, refusing to speak and in a sense, move. Her life is defined by its negation. Assigned to her case is Sister Alma (Bibi Andersson, one of Bergman's recurrent actresses), engaged to be married, wary that she may not be quite up to the task of caring for the actress.

The pair go off to a summer house by the sea; stripped of her uniform, Alma talks while Elisabeth observes, revealing several incidents from her past. The physical resemblance between the two is, obvious; a subtler sort of mental doubling occurs as the film progresses. Alma discovers through an unsealed letter that her patient is studying her, and the earlier solidification of two roles disintegrates as a result of her resentment.

The second half of the film is less definitive. Elisabeth's husband possibly (?) visits and Alma acts out the role of wife. In the strain of the situation, Alma almost cracks up, only retaining a tenuous hold on her own identity. Elisabeth leaves, maybe to resume her career (one brief shot indicates this) and Alma, back in uniform, boards a bus herself. End of film of FILM.

What this verbal attempt at imitation or equivalent indicates is a movement against interpretation, or rather, a hysterectomy of style. To understand both Alma and Elisabeth in a clinical context is not especially difficult; we witness sufficient evidence accounting for the actress' insularity, either second-hand through the doctor's prognosis at the beginning of the story in the hospital or directly, through the television screen footage of Vietnam that terrifies both Elisabeth and us. And Alma, as the talkative

(continued on page 3)



Bibi Andersson, Liv Ullmann

Bergman's 'Persona'

(continued from page 2)

antithesis to her patient's silence, tells us all there is to know about herself.

A consistent plot analysis is virtually impossible to contrive, forcing the viewer who approaches the movie in this way to leave out the contradictory elements that don't fit into the puzzle. The rebus is further complicated by the fact that the second half of the story accentuates the illusion-reality psychology; Elisabeth denies she spoke or came into Alma's room in the first half of the film although we and the nurse saw her, and the difficulties are multiplied unmercifully after the precise technical division of the story into halves.

The way out of the maze is to look at technique. Alma because of her mental state and Elisabeth because of the roles she seemingly adopts are both unreliable sources of information; the viewer is pitted against personas and the aggravation becomes intense since we, like the nurse, "don't know much about acting" in its more literal sense.

There are certain give-aways—a narrator's voice that intrudes only once in the film, recurrence of certain stylistic traits (particularly several long panning shots), the lighting, an illuminating sequence in which a monologue is repeated twice from two points of view. Precisely in the middle of the film, there is one incredible beautiful and tense moment in which the content—Alma's potential nervous breakdown—merges terrifyingly with form—a literal jerking apart of the celluloid into what resembles scissor-cut halves.

The flashes of the opening sequence recur, tuning us in on a separate frequency as if channels on the radio were being transmitted in opposition. And when the pieces cyclically revert out of their schizophrenia into one piece again, the camera is focused on Liv Ullmann's face which has been substituted in an interim moment that looks like an intermission but

The sequence is the showpiece of "Persona," technically tricky, designed to rupture the kind of involvement that is being built up through the story, intended to make us attentive to the movie-within-a-movie. The split is a blur or perhaps a slur on our role as audience, dashing cold water at our faces so we are pushed out of our silence. Significantly, when Alma threatens her soon after with a pot of boiling water, Elisabeth is forced to utter a preventive scream.

To insure his audience's self-consciousness, Bergman provides a monologue sequence of about three minutes in duration, and then, with a simple shift in point of view, repeated the sequence a second time with the identical soundtrack. In the first, the camera shows us Elisabeth in gradually larger close-ups while we hear Alma. A chord strikes, the scene



"The Silence"

begins once more with the camera's eye trained on Alma speaking, again with the series of timed close-ups.

Verbally, the scene is redundant. Obviously such blatant repetition has a point, an objective that is partially linked to the interviews in a film by Jean-Luc Goddard like "Masculin-Feminine." Yet Bergman is doing more than his compatriot. At the end of his sequence with Alma, the screen is more subtly divided in half by half of Elisabeth's face transposed over and next to Alma's. Bergman is drawing a barely visible tightrope of a line that divides the two personas, and the effect is both startling and purposeful.

The Swedish director is attempting to define the relationship of viewer to movie much as John Fowles fictionally tried to assess the relationship and dependency a reader has with a narrator in "The Magus." The rigid symmetry, the compositional parallels, the framing and middle split devices—all serve to invert our role as traveler through the looking glass. Unlike Elisabeth's husband, the film consciously does make demands, insisting more on the intellect of the imagination than on the intellectualism of thematic interpretation.

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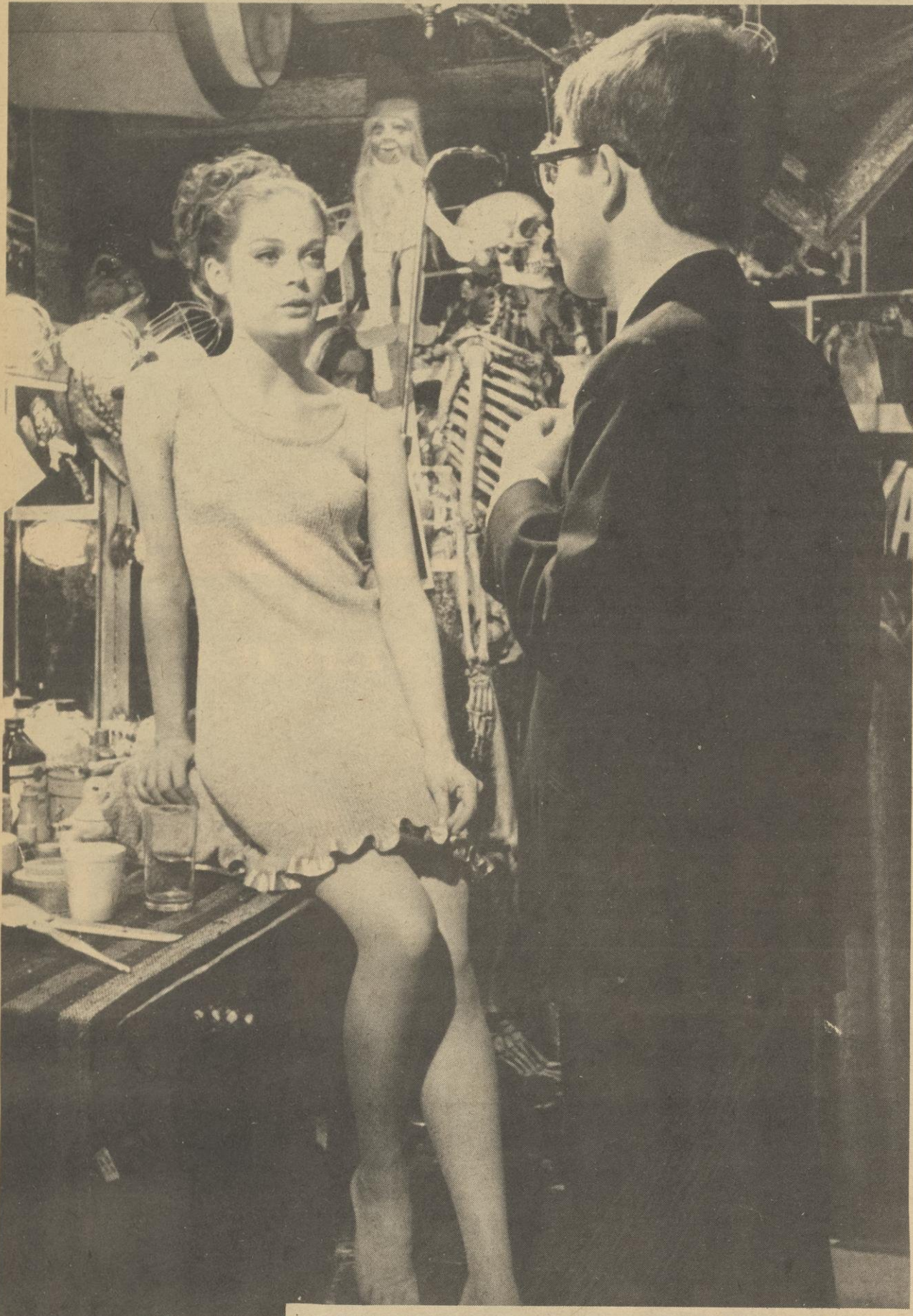
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Best Ten Motion Pictures of '67



Elizabeth Hartman and Peter Kastner in a still from "You're A Big Boy Now"

By LARRY COHEN
Fine Arts Editor

Best 10 Lists have been absent in this newspaper for the past three years I've been writing, mainly because I've regarded them as an annual travesty that is an anathema to serious critical stands. They made their appearances in newspapers and magazines like a balance of New Year's resolutions and confessions, only second in my mind to the Academy Awards which are doled out in April to coincide with the Rites of Spring.

The old argument is one of quantity versus quality; every list I've ever run across is a combination of two or three fine films followed by a string of booby prizes and Yuletide generosity. After some pressure on the part of readers and friends to commit me to some course revealing my standards and taste, followed by a refusal to take any of the nonsense seriously, I decided to give it a try.

The pleasure of a might be a fun game is made problematic by the fact that the Madison film year begins a couple of months (or is it years) after 1967 has come and gone for the rest of the world. Thus, "Blow-Up" and "Fahrenheit 451," released in the fall of 1966, didn't arrive here until February. Many of the films released, for that matter, never even made it here (Losey's "Accident," Mike Nichols' "The Graduate") and some (Orson Welles' "Chimes at Midnight" or "Falstaff" and Alain Resnais' masterpiece, "La Guerre Est Finie") may never even find their way to the provinces. College audiences should have indicated beyond the shadow of a doubt that a market exists for any work by a Resnais or a Welles; exhibitors and distributors ought to take the hint and cash in on a good thing.

The point here, however, is that it's virtually impossible to contrive a list for the year that barely or never was. The fun, I imagine, is lampooning what is already a

travesty—making out a list of the year's most overrated films in all sobriety. But having accepted the burden in the first place, let me qualify the list on the front page by saying that "Persona" (see detailed review elsewhere) has no business on the list since it only opened here last month and was ridiculously withdrawn and replaced by "Privilege" when it was still making a profit for the men far away in the East. Six "best" were hard enough to come by; the four runners-up are included because I managed to sit through them and enjoy bits if not the whole.

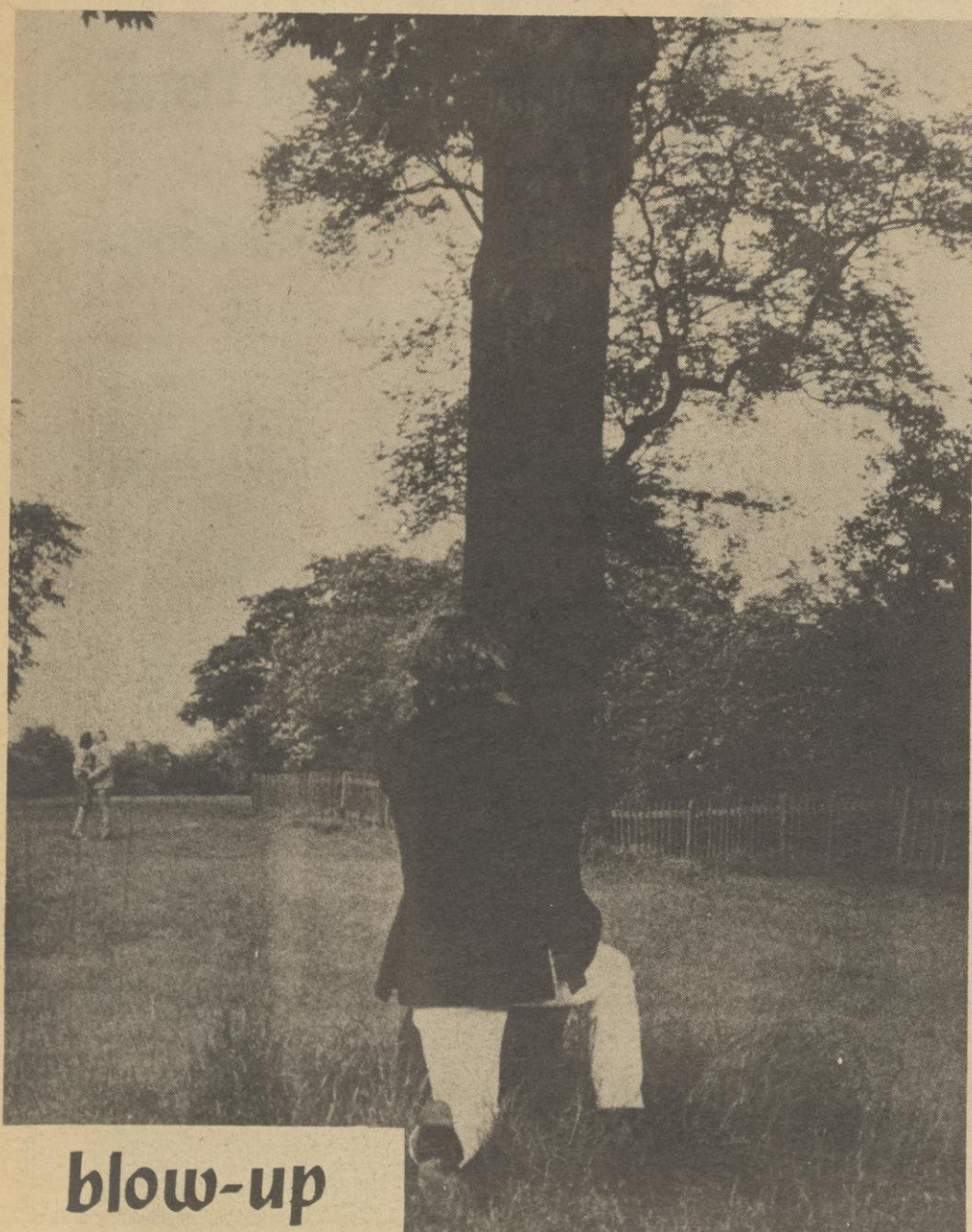
BLOW-UP (MGM-Ponti)

Michelangelo Antonio's second work in color, eavesdropping on the life of a fashion photographer in mod London. Also his first film in English with English actors (David Hemmings, Vanessa Redgrave and Sarah Miles), indicating that a foreign language is no problem in a medium that works by visual imagery. Operating on a diverse and complex series of levels, "Blow-Up" was the Italian director's first totally successful attempt to convey the malaise of contemporary boredom and simultaneously, stimulate its audience.

FAHRENHEIT 451—(Universal)

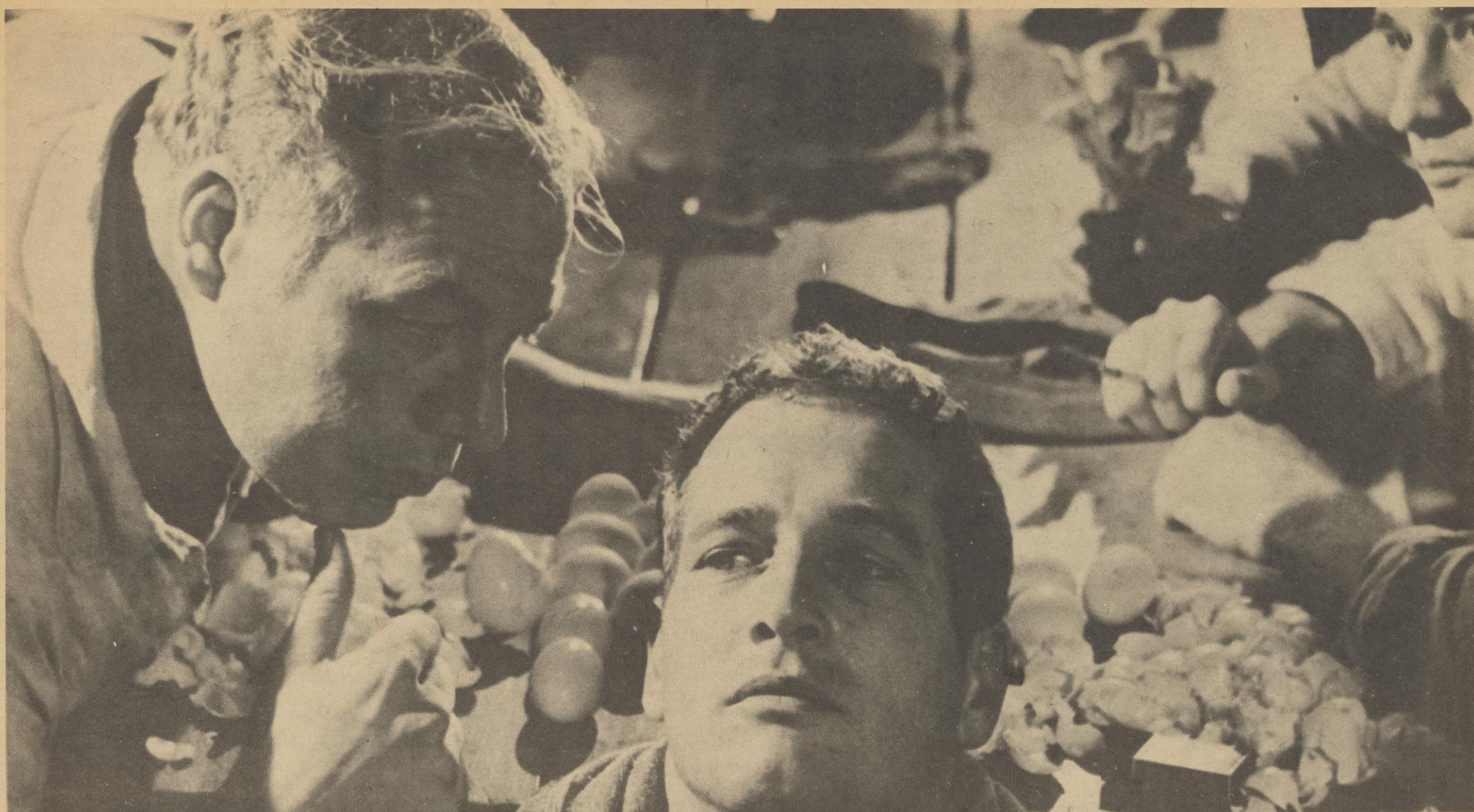
Based on the novel by Ray Bradbury, Francois Truffaut's first film in English and color was a lyrical ode to books. Dismally received by audiences and critics alike, the movie suggested a more mature Truffaut, full of sentiment yet restrained from the fluctuating emotions of his earlier works. The love for the cameras and life took a new, pop-cultured direction in "Fahrenheit," a masterpiece that will earn its audience in retrospect. With Julie Christie in a dual role, Oscar Werner and Cyril Cussak.

BLOW-UP



blow-up





Some Pot-Shots at the Overrated

THE WAR GAME (Pathe-Contemp)

The most frightening film of our time, Peter Watkins' categorical rejection of "living" with the nuclear age and accepting it. Originally banned by the BBC for which it was made, the mock-documentary conveys the obscenities of our time, reducing our illusion of security to the level of a Milton-Bradley game where it belongs. Stark, photographed like a newsreel; one of the most intelligent and scary 47 minutes I've ever spent.

CUL-DE-SAC (Sigma III)

Roman Polanski's evolution from a minor artist of unflawed yet limited vision ("Knife in the Water," "Repulsion") to a major director of unlimited scope with the mistakes that only greatness can stumble onto, I said in late June. With the terseness that is associated with the theater and screenplays of Harold Pinter, the Polish director visually captured a grotesque menage-a-trois with the aid of superb performances by the late Francoise Dorleac, Donald Pleasence and Lionel Stander. Alternatingly funny and pathetic, grotesque and beautiful: a savage glimpse at the black comedy of man.

BONNIE AND CYLDE (Warners)

Written originally for either Truffaut or Jean-Luc Godard, the superb screenplay by Esquire writers Benton and Newman found a perceptive home in the domestic talents of director Arthur Penn and producer-star Warren Beatty. An ode to Kodak, focusing on American mythology to examine romanticism with an ironic eye. Paced extremely well and timed to jolt every member of its audience, the film guarantees its own immortality and that of its makers and stars: Beatty, Faye Dunaway, Estelle Parsons, Michael J. Pollard, Gene Hackman and Gene Wilder.

PERSONA (Lopert)

Ingmar Bergman examines what it means to make a movie and be an audience with the superb assistance of Bibi Andersson and Liv Ullman.

YOU'RE A BIG BOY NOW (7 Arts)

Antedating Mike Nichols' "The Graduate," Francis Ford Coppola at 27 focused merrily on the problems of his virginal hero on the streets of New York. Although infrequently straining to make us

laugh, Coppola's feature was aided by an appropriate score by the Lovin' Spoonful and location shooting in New York. Those who missed it at exam period in June can catch it in April at the Play Circle.

COOL HAND LUKE (Warners)

Veteran television director Stuart Rosenberg made his film debut with this story that seemed inspired by Ken Kesey's novel, "One Flew Over the Cuckoo's Nest." With Paul Newman in the title role, an awesome ten minute vignette by Jo Van Fleet as Luke's mother, and evocative camera work by Conrad Hall, "Luke" managed to dramatize myth-making in action. Flawed by an unnecessary coda sequence at the end.

TWO FOR THE ROAD (20th)

A dissection of a modern marriage with some good but incompatible dialogue by Frederic Raphael and a charming performance by Audrey Hepburn. Director Stanley Donen did manage to get hung in the boring, Lady's Home Journal view of heavy-handed couples, but many of the scenes were laced with a slick sort of warmth. William Daniels, Eleanor Bron and an atrocity of a little daughter should never be allowed on film again.

MARAT/SADE (United Artists)

Peter Brook's ambitious effort to put the Royal Shakespeare Company on film and still take account of the changes in different media. Although the final impact was different (and lesser), his film stands as the most interesting attempt thus far to reconcile theater and film; it also preserves the most stimulating theatrical experience this country has witnessed.

To make a view closing pot-shots, 1967 in Madison was the year of "In the Heat of the Night," Norman Jewison's unwittingly hysterical treatment of racial matters in some South other than the one that exists. With some superb camerawork by Haskell Wexler contradicted by some atrocious direction, "Night" shaped up as last year's film comedy and will be rewarded accordingly by the Academy this spring, I prophecy.

"Ulysses" was Joseph Strick's pony of Joyce, surrounded with an aura of respectability. To prove it, Walter-Read distributors charged admission prices for the fraud of an engagement that prohibited most students from even seeing Strick's literal-minded botch.

It was also the year that neck-and-neck image films, the most competitive being "Up the Down

Staircase" and "To Sir With Love."

The first had enema-pilled children and a one-plane performance by Sandy Dennis, but was slightly redeemed by a fine soundtrack and camera by Joe Coffey. The Pottier vehicle, on the other hand, had Sidney Pottier in his long series of white-man's Negro performances and a battery of music led by Lulu who sang the title song three times in less than two hours.

"The Dirty Dozen" gave us twelve war criminals played by eleven men with equal star appeal and one Victorian psychopath overplayed by Telly Savalas. A fast pace and some exciting direction by Robert Aldrich glossed over the most rabid war-film I've ever seen, despite what the latter and some critics have stated. Dirty enough to let both the hawks and the doves have a hell 'uv of a time.

Rounding out the year in time for Christmas came Mark Robson's "Valley of the Dolls" whose initials appropriately convey its content. Three uninteresting heroines, two terrible actresses (the third, Sharon Tate, has an amplitude of virtues, none of which lay in acting) and a devastatingly funny screenplay conspired to make "V.D." more boring and less valuable than "Orgy at Lil's Place" which also hasn't made it to the Madison circuit.

PHOTO CREDITS

Top—George Kennedy and Paul Newman provided strong characterizations in Stuart Rosenberg's "Cool Hand Luke"

Right—Audrey Hepburn in Stanley Donen's "Two For The Road," a film that made you wish it was better



Players Announce Semester Theater Productions, Directors

Wisconsin Players' busy second semester production schedule is already in full swing. Rehearsals are underway for "Camelot" and "Salome," and tryouts are announced for "Troilus and Cressida" and "The Balcony."

Prof. Jerry McNeely, director, and Prof. James Christensen, musical director, began working before Christmas with actors, singers, and dancers for "Camelot." The musical evocation of Arthurian legend by Alan Jay Lerner and Frederick Loewe will be presented in the Union Theater March 1-3 and 7-9.

Translucent towers, a forest of crystal trees, a wizard's costume fashioned of bark and leaves, colored shadows that fill the gap between dream and reality—these are elements of the dream of the musical show's designers: Prof. John Ezell, sets and lights, and Janet Warren, costumes. And their dream must be made a reality by technical director Prof. Douglas Taylor and the various technical crews.

The costume shop, under the guidance of Elizabeth Birbari, has already begun work on the 150 costumes for "Camelot"—more costumes than for any previous Players' production. Students who sign up for the costume crew will

be working with fabrics ranging from lightest chiffon to deep rich velvets.

Costuming the age of knight-hood's full flower also calls for suits of armor, elaborate head-dresses, and specially designed shoes. All costume construction is carried out in the well-equipped costume shop in the lower level of the theater wing of the Union.

More mechanically inclined students are invited to visit the scene construction shop at 2201 University Avenue. Prof. Taylor has planned the work schedule to provide educational benefits as well as getting the job done. Those who sign up to build sets are guaranteed the chance to learn every type of backstage skill from welding to painting.

Developing a method of scene-shifting that he first used in "Finian's Rainbow," Prof. Taylor plans a system of winches that will be operated beneath the stage

floor. Students running the scene shirts will take their cues from closed-circuit television receivers that will show what is happening on stage at all times.

"Our production of "Camelot" should give a feeling of effortlessness," says designer Ezell. With the great backstage effort beginning this week, that effortlessness should be achieved by March 1.

"Salome" is a macabre symbolic drama in one act by Oscar Wilde. The original publication of the play in 1894 was accompanied by the famous Aubrey Beardsley illustration for it.

Robert Aldridge, graduate in Speech, is directing "Salome," which will be performed in the Play Circle Feb. 20-21. Tickets will be available upon request at the Play Circle box office the week preceding the performance dates.

Gustavo Motta, graduate student in Speech, will direct Shakespeare's "Troilus and Cressida" for performance at the Compass Playhouse in March. Motta directed the Studio 408 repertory group last summer.

Tryouts for the ever-pertinent Elizabethan tragedy of the evils of war will be held starting Monday, Feb. 5 through 7. The times and

room will be posted on the Union bulletin board.

Tryouts for "The Balcony" by Jean Genet will be held the following week, Feb. 12-13 in the Union. Prof. Tino Balio will direct the startling play of illusion and reality. Roles are available for eleven men and six women.

In addition to the acting opportunities available through open tryouts, all students are invited to work on scenery or costumes for the plays.

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Quixote

Paul Gray, director of the Bennington College Ensemble Theater and an editor of "The Drame Review," the "Tulane Drama Review's" new magazine now located in New York, will be on the campus next semester. During his stay under the auspices of QUIXOTE, Gray will direct the premiere performance of a production that links the dramatic event with the use of other media.

QUIXOTE's last bulletin, dated January 5, announced the need for both experienced and non-experienced actors. Tryout dates were listed as Feb. 1, 2 and 5th; experienced actors are requested to bring a one-minute, memorized monologue of their own choice and those without experience should just come. The production is tentatively aimed for March 3.

Other plans on the QUIXOTE board include a late march production of Stuart Gordon's new play, an early April presentation of two plays by Marvin Jawer directed by Elizabeth Edelson and "The Phenomenological Rout by Artists for Peace" on Feb. 4 in Great Hall. The latter includes films, folk-songs, poetry and drama sketches by the Chicago Free Poets and members of the Aardvark Cinematique, beginning at 3:30 p.m.

Finally, QUIXOTE has scheduled the NSA Film Festival for March 13 and the Ann Arbor Festival for after Easter.

Brooks' 'Professionals'

By DON CARLSON
Chairman YMCA Film Committee

Is "The Professionals" a simple Western adventure tale of four men hired by an oil magnate to rescue a wife allegedly kidnapped by a Mexican bandit-revolutionary and held in a desert encampment inside Mexico in 1916? Hardly! "The Professionals" is a complex, mythical allegory on Viet Nam, 1966.

The story is set in an age of disillusionment, that period between 1910 and 1917, which spewed up a wave of cynicism and negation of the American liberal tradition. The film is a moral fable concerning the intuitive actions of Americans involved in the entanglements of a Mexican revolution; a revolution, by the way, in which Americans are no longer desired or welcomed.

That this is a cinematic masterpiece (two French critics have rated it the best film of 1966), and the first and finest film to date to emerge from the Hollywood studios dealing with the Vietnamese travesty should be obvious to any American endowed with the usual set of audio and video sensors. Since this is not generally known nor acknowledged by critics as well as audiences necessitates the few humble words which follow.

What hinders most American critics is a crucial inability to strike the parallels between the two situations, to see little further than the slick surface structure of the scenario, in short, to relate the actor's roles with their respective mythical or symbolic embodiments of qualities in the American and Vietnamese national characters.

That Joe Grant, the American industrialist who pays dearly (\$1,000. a man going in, \$9,000. more if you bring her back safely.) for his "mission of mercy," represents the American government forking over approximately that same amount per American working man for the cost of the Viet Nam War is obvious from the situation and unmistakable from the triple-reversed ending.

The four professionals, Rico Farden (Lee Marvin), Bill Dolworth (Burt Lancaster), Hans Ehrengaard (Robert Ryan) and Jake Sharp (Woody Strode) apparently are meant respectively as images of (i) integrity and justice, (ii) a principled adventurer in the liberal spirit of the American revolutionary character, (iii) the voice of the humanist, and (iv) the reliable scout, a plainsman in the primitive mold. But who is representative of the Viet Cong? Grant tells us, "Jesus Raza, Jesus! What a name for the bloodiest cut-throat in Mexico!" The manner in which Brooks, the writer and director, pieces together scraps of information about Raza tells us early in the yarn that our threads of sentiment are to be tangled and snarled before this flick is finished.

We initially encounter Raza as he is hijacking a trainload of Federal soldiers and with our quartet watch him assassinate the group of

prisoners down to the last man. After Dolworth puts the event in perspective, Ehrengaard inquires, "What were Americans doing in a Mexican revolution anyways?" Dolworth answers, "Maybe there's only one revolution, from the beginning, the good guys against the bad guys. Question is, who are the good guys?"

But as in the following sequence involving the ringing of Raza's desert enclave with dynamite for the big blow-out, their mission in Dolworth's words is "dicey," rigged. What proceeds is one of the most poetic abduction scenes ever filmed, a study in subdued violence, well worth any price of admission.

Several seconds before the ignition of the explosives, Farden and Dolworth learn the bitter truth, that Grant's wife, Maria (Claudia Cardinale) and Raza (Jack Palance) are longtime lovers. "Shakedown partners, bed partners" as Dolworth sees it, but Farden knows the four specialists have been sold out. "From the loyal Ortega (Grant's assistant) to the devoted goatkeeper to the faithful wife, at the mercy of a brutal kidnapper. That's one hell of a rigged parley!"

The presence of Maria completes the structure, for she is the true nature of the Vietnamese people and is so handled by the warring elements. Brooks makes certain we are aware of the brutal treatment accorded her by repeating the theme of slamming almost anything available in her face. Raza slams and bolts the door in her face. Dolworth,

(continued on page 10)

Watch for the
War Baby
Review

It's Coming
February 16

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baby, you
gotta call
someplace
home.

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Brooks' 'Professionals'

(continued from page 7)

the chief offender, knocks her cold with a right cross, jams a pistol to her skull, dynamites her escape attempt by "slamming the canyon door" and finally slams her proposal for free whoopie. But Grant adds the final touch by attempting to slap her into submission.

The return trip through a shower of bullets, blood and sand is an exercise in subsistence and enlightenment. Maria excuses herself for submitting to her father's desire to have her become "Senora Grant" and chastises Fardan and Dolworth for their disillusionment in the cause of revolution. Dolworth pretends his six years in the Mexican revolution ("Six of the worst years," as Maria repeats) was all for fun as an unprincipled adventurer, but Fardan states bluntly, "Mrs. Grant, it's not our war any more."

Of her four captors, Ehrengaard and his bullet-wound receive the best of her attention, because only by appealing to basic American humanism (what little there is left) can she hope to slow the American attempt to seize her independence, i.e., Viet Nam's.

The treatment of horses by all involved is a most interesting sidelight. Clearly Brooks intends that horses are little better than "one of God's most stupid animals," representing possibly prisoners of war in the general sense, villagers wary of protesting the burning of their villages, or American draftees who withhold their disgust for the Vietnamese War, which they reluctantly lend their services.

The final extinction of the dangerous forces pursuing the four horsemen and their "goods" is symbolized in the death of Lieutenant C.C. Chiketa, for here is the spirit of the Vietnamese revolution as Dolworth well knows, "Now there's a woman worth a ransom!" Dolworth's final death kiss turns sour in his mouth. That a revolution and a love affair have many similar characteristics is finally made explicit in Brooksonian dialogue between Raza and Dolworth in a philosophical exchange on the rocky slopes of the last pass.

And yet the hero of this adventurous escapade is the heavy Raza. Bullet ridden and propped up on whiskey and "cigaro" smoke, Raza is handed to Maria as the fearless foursome lose the last shred of patience with their benevolent employer and terminate their contract.

Fardan retorts, "We made a contract, Mr. Grant, to save a nice young lady from a nasty old kidnapper, . . . who turns out to be you." As Dolworth rephrase it, "We both made a bad deal Mr. Grant, we lose \$10,000. apiece and you loose a wife."



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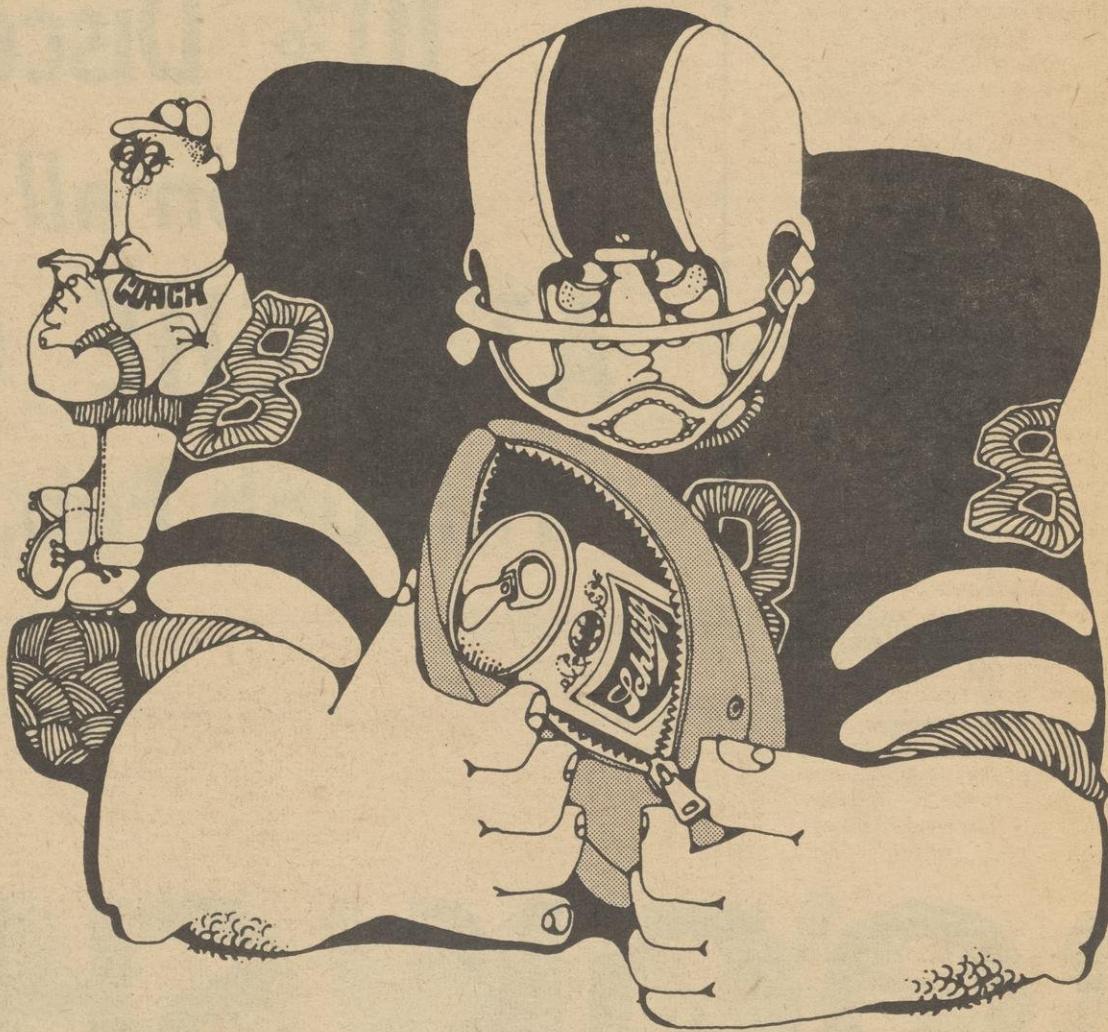
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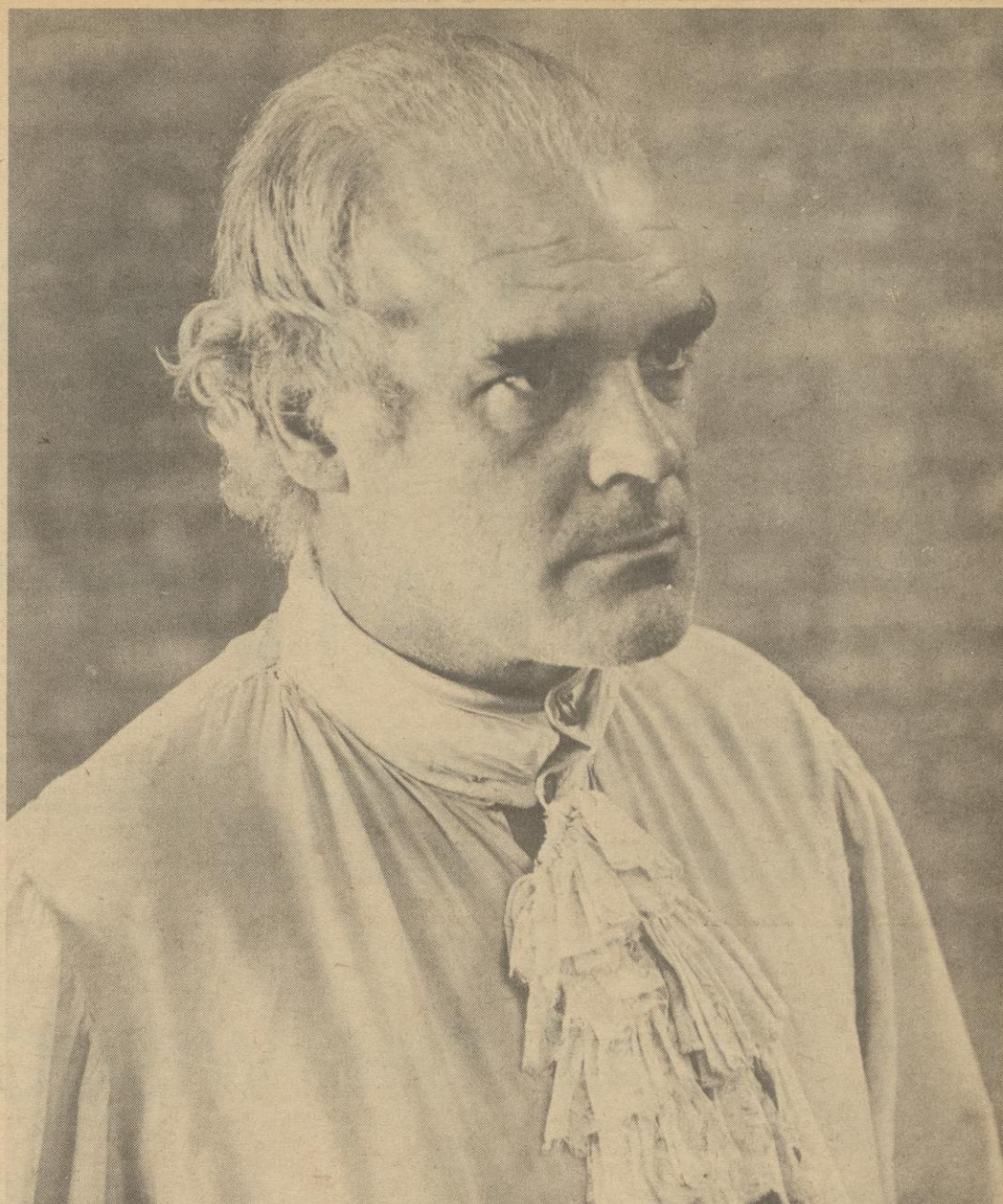
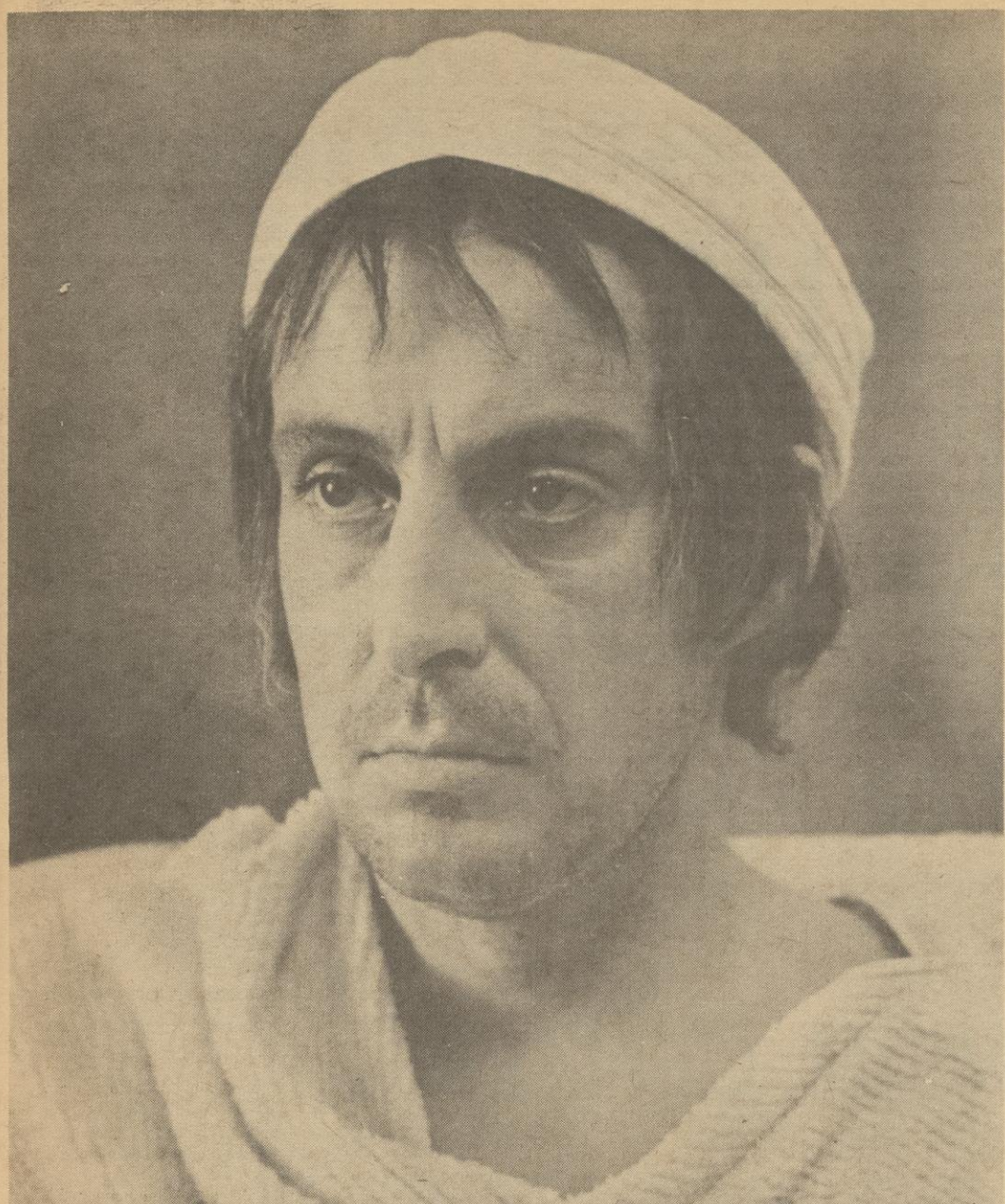
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A football hero named Max
Found it terribly hard to relax;
So he followed each blitz
With a tall can of Schlitz
Till his coach was apprised of the facts.





Peter Brooks' Bughouse Blues

By MIKE WILMINGTON
Film Reviewer

Several years ago, I got into one of these long, aggravating arguments in which both sides are too egotistical to either give up, shut up or concede any minor points. The topic of the wrangle was Sidney Lymet's film of "Long Day's Journey into Night," which I liked, and which an actor friend of mine said "was awful." Pressed further, he unleashed his ultimate indictment: "it's uncineematic."

That's a common argument and a lot of people whip it out whenever they have to discuss a film of a stage play; I wonder if any of them ever criticized a literary work by saying it's "unbook?" Since when does anybody but the most rigid and watery-veined academic insist that because an artistic medium has certain potentialities, it has to display them all, fish-monger-like, or be violating itself?

I didn't think of it at the time, but I probably should have told my obstreperous friend that anything photographed, drawn or scratched on cellulose acetate and projected on a screen is cinematic, thank you, paid my check, and left.

Well, I ran into this hoary little chestnut again recently; it was being bounced around by a few of my friends in connection with Peter Brook's film of "Marat/Sade." Brook has shot his stage play on one set, and made only a few alterations in the script (one scene was eliminated). In spite of these limitations (and maybe because of them) he has made a brilliant film, one that transcends the original Weiss play (which I don't like).

Now, according to these artificial pingpong little axioms which people like to bat around when they're hard up for something to say, Brook had automatically failed before he ever got behind the camera. The poor fool just wasn't being "cinematic," and he should definitely have included a scene where Marat and Sade and Mr. Corday get into a carriage and went trundling off to the nearest roadhouse, or some flashbacks to the original revolution, or maybe reversed the order of part of the film, or run it upside down, or alternated color shots of the Asylum at Charenton with grainy documentary footage of the war in Vietnam; then he would have been "cinematic." Bullwash.

Brook's movie succeeds, despite

its theatrical limitation, precisely because theatre is what it's all about, and to that extent it probably subverts the original intentions of Peter Weiss, who was writing about revolution. As I said, I don't like the play; it seems to me to alternate adolescent shock tactics with a series of dry political debates, and it doesn't really doesn't go anywhere. The inmate's orgy at the end is almost like the sudden arrival of the United States cavalry, and not much more convincing. But it's based on a fascinating premise which Brook really sunk his teeth into; the play within a play.

Weiss sets his play in a madhouse because he evidently wants to pull off the old world-as-insane-asylum-metaphor; it's one of the many heavy touches that ruin his work for me. But in Brook's hands, the madhouse has a different meaning—it's the world of the theatre, the world of illusion, and the actors, the artists, are the inmates, barely aware of what they're doing as they display themselves before the shadowy audience outside.

(Part of the effectiveness of a stage presentation of "Marat/Sade" would lie in drawing the audience itself into the illusion—somehow convincing them that they're

members of the Parisian haut-monde out for an exotic and slightly degenerate fling. In the film, Brook preserves some of this identification by never showing the asylum's audience except from behind, silhouetted against the bars of the bathhouse stage.)

I'm going to say something now which may ruffle some of my friends, and that is that most of the good actors I know are driven to the stage out of a certain mental imbalance, and that they are often-times unaware of exactly what they are doing or putting across when they act. I'm not just speaking of the obvious nuts—the backstage Machiavels, the people who demand love from the audience, or the ones who are reduced to quivering impotent wrecks by a bad notice. After all, in practically every other "artistic" endeavor, the artist works within a certain form or structure to communicate something original.

The actor, on the other hand, is selling "himself" and he is also frequently totally dependent on the script and the guiding hand of the director. Many of the actors I know, even the intelligent ones, disdain intellectualization of a role, and try to get by, nine times out of ten, on personal magnetism.

In another sense, the actor's

art is orgasmic without being generative—it involves an instant response at the moment of creation which is dissipated almost as quickly. Very few actors get a charge out of clippings; they need the quick, instantaneous fix of laughter, applause, or those beautiful electric moments of silence.

In "Marat/Sade" we are presented with the ultimate reduction ad absurdum of the common theatrical situation; the actors are certifiably insane, and most of them have only the foggiest grasp of what the play means or what their parts are about. De Sade, the author wanders about the stage making coolly ironic remarks which occasionally descend into cryptic savagery. The audience, represented by the fatuous Coulumire family, laugh at the misuses and accidental obscenities that drift in and out but get uneasy when the play seems to be developing a "point."

How many people, after all, go to "Marat/Sade" because they've heard it has some stimulating intellectual content—which it doesn't—and how many go because they've heard it's a wild, sexy "in" play where all kinds of crazy things are going to happen?

In light of all this, the "play" becomes unimportant. What is important is Brook's grand and loony vision of theatre; the way it refracts historical or factual material through a sensibility; distorts it still more in the hands of demented actors, and then wastes it on an audience which suffers from misconceptions and frequently misses the point altogether. This is a view of theatre to put beside Swift's view of mankind, or Celine's of war. Reality, in the form of the drooling, twitching inmates, who cluster around the stage in ominously silent cliques, is something to be ignored, "forms" and "structures" of "art."

Peter Brook is the longtime enfant terrible of British theatre. But he's made two previous movies—"The Beggar's Opera," which Pauline Kael says was filmed with the same unabashed theatricality and "Lord of the Flies," a spotty version of William Golding's al-

legory. He is far more in command of the medium here than he was in "Lord of the Flies," which was spoiled by a nervous jerky rhythm, and overconscious symbolic effects.

"Marat/Sade" has a wonderful supple flow in its editing, and the use of color is superb—the garish costumes glow and burn against the pale sets with an almost feverish intensity. Brook also excels in his use of closeups; the heads of Marat and Sade are frequently hung like luminous planets against a background that seems washed in a narcotic haze, the inmates writhing in a pastel dreamland. This effect of course was impossible on stage, and it is enormously absorbing, infusing some of the most poorly-written speeches with a searing, riveting vitality.

British actors, with their tendency to substitute diction for emotion, frequently annoy me. But here, under Brook, the Royal Shakespeare troupe has distorted and travestied the usual calculated patterns of intensity and pitch; only masters of the style could have brought it off. Patrick Magee's de Sade is the showpiece; he suffuses the Marquis with a cool, impassive dignity which barely contains the bitter passions underneath. Michael Williams' twitchy Herald is also good, and Ian Richardson as Marat is honorable in his craft if not especially moving.

Everybody, even the people who hate the movie, seems to like Glenda Jackson's Corday; perhaps it's because you so rarely see a film actress achieve the kind of emotional intensity she gets here. But I found her boring and I think it's because she attacked most of her speeches with a kind of perverse reversal of emphasis. After a while it seemed like an elaborate technical exercise of the sort Richard Burton usually comes up with.

As I mentioned earlier, a lot of my friends, mostly in theater, really disliked the movie. I couldn't help feeling after a while that their indifference was really a subconscious defense mechanism. Brook's view of theater as a garish freakshow applauded by the lascivious sneers of patricians, as a refuge for the lost, the lonely, the twisted and the scarred, the defeated dregs of mankind to moan their hurts in three-quarter time—maybe all that was a little too much for them to take. Well, that's show biz.



PHOTO CREDITS

Above—Patrick Magee as the Marquis de Sade and Ian Richardson as Jean-Paul Marat

Left—Glenda Jackson as Charlotte Corday

Directed by Peter Brook with the Royal Shakespeare Company. Released by United Artists.

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11:00-1:15 P.M.

3:30-5:30 P.M.

7:00-9:00 P.M.

AT THE UNION

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Letters Show Union's Changes Over Years

What was student life and the Union like 60 years ago, when the "Wisconsin Men's Union" was first organized? Excerpts from letters written to the Union staff over the years by "Wid" (Willard L.) Stephenson, member of the class of '07 and one of the three students who founded the Union give a first hand view of how the Union came into being:

"The Union was organized in 1907 to save the YMCA from a mortgage foreclosure. It was an Iron Cross project," Stephenson wrote. Iron Cross is Wisconsin's senior men's honorary, founded in 1903.

He continues: "President Van Hise sent word to me, his 'errand boy,' asking if I could do something to save their five-story YMCA building. One narrow religious faction had control of the YMCA and students were avoiding the place like someone there had the plague... So I took up the matter with my Iron Cross associates.

"I had visited a small union at Ann Arbor (one of the first unions organized in the country) when attending a football game there, and I suggested that we form an all-university club, a campus meeting place.

"We took over the first floor of the Y, ran cost price dances, made it into a student club, and in 30 days the Y had all their sleeping rooms rented and the Union paid its own way from the day it opened its doors."

In another letter, Stephenson revealed one secret of the Union's initial success. "In my time we had two upperclass drinking societies, Yellow Helmet and Monastics. Both societies had some faculty members. (I am wondering if the serving of beer at the Union contributed to the death of these organizations. Both were very orderly and well regarded.)

"Time and time again one of the most popular and versatile member of our class, Ted Stempfel, was elected to Monastics, but before he could be informed of his election he would pull some student like getting some girl drunk and rolling down the hill into the lake with her, and his election would have to be cancelled in a hurry. One morning he was called on to recite in a class of oratory and when he got well into his oration he got over-heated and unbuttoned his raincoat and the class discovered he was in evening clothes. He hadn't been in bed since a Saturday night party.

"When we started the Union, Ted sobered up, rented a room there, and stayed on the wagon until we had all the 'Y' rooms rented. The gang that roamed State Street at night said, 'If the Union's good enough for Ted, it is good enough for us.'"

Once the Union was started, it was hard to stop. One of the first 4 or 5 unions in the country (now there are more than 900), the Wisconsin Union has a yearly schedule of more than 200 different kinds of programs and services.

Student activities in many areas have changed since the days when they organized to build bonfires, yet Stephenson will be happy to learn that students interests are similar in some respects. Chess, one of the first activities of the Union and Stephenson's favorite personal hobby, will again be a Union feature this year.

Focus on Union: Lectures and Films

Film production techniques, special features, and old favorites will be the highlights of the second semester program of the Union Film Committee chaired by Dan Hirsch.

The committee hopes to delve deeper into the area of film production, possibly bringing directors, critics, and technicians involved in motion picture production to the campus to speak on their respective fields. The committee will also attempt to bring student-made films into dorm areas and to run 16 mm. shows for students who are too busy to keep abreast of the experimental work of young film-makers.

Two or three film specials are scheduled for the semester. Definite arrangements have been made for Timothy Leary's psychedelic trip, "Turn On, Tune In, Drop Out," in February, and Shakespeare's "A Winter's Tale," later on in the spring.

A regular Film Committee feature, Movie Time will start off with "The Loved One," and continue with films such as "Tom Jones," a former best picture of the year, "You're a Big Boy Now," "Who's Afraid of Virginia Woolf," starring Richard Burton and Elizabeth Taylor, "Cul-de-Sac," by Roman Polanski; and "The Magician," by Ingmar Bergman. A special double bill will feature two of the most talked about underground films: "Scorpio Rising," and "Chaffed Elbows."

Emphasis on faculty participation will be one of the aspects of the Union Literary Committee's second semester agenda. Committee chairman Judy Litman has planned a series of events ranging from appearances by well-known poets to a student writing competition.

The biggest program the committee will sponsor will be the student Creative Writing Competition. Any student can submit a poem, essay, or story. A list of contest rules can be picked up in the Union Browsing Library, the Memorial Library, and room 506 of the Union.

The Literary Record Library

is a continuing service of the committee. Through literary records can be borrowed. Memberships costs \$1 or exchange of a suitable record. Two films will be presented by the committee. On February 2, "The Trial," by Kafka will be shown, and on March 25, "The Lower Depths," starring Orson Welles. Perhaps the foremost event of the semester will be the Poets '68 program featuring Felix Pollack on February 20, John Judson and Robert Creeley in March. Literary seminars will be continued, led by members of the faculty. One seminar will discuss the controversial best seller, "The Confessions of Nat Turner."

And Strictly for Those Who Enjoy the Macabre

"Cinema Macabre" and "Best of the Bad Guys," two free film series, will be sponsored by the Union Film Committee second semester. Six films, which emphasize terror or the supernatural, will be shown in the Studio Film series in the Union Play Circle. Showings are 12:30, 3:30, 7 and 9 p.m., with free tickets available at the Union Theater box office beginning the Friday preceding each program.

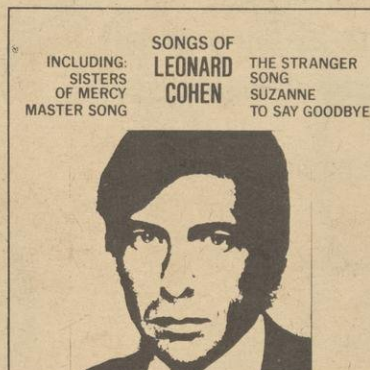
The Studio Film features will be "Isle of the Dead," Feb. 28; "The Horror of Dracula," March 13; "Frankenstein," March 20; "Masque of the Red Death," April 3; "The Hunchback of Notre Dame," April 10; and "The Invasion of the Body Snatchers," May 1.

Some of Hollywood's best known "bad guys" star in six free Stifftskeller films. Showings are at 7 and 9 p.m. in the Union Stifftskeller.

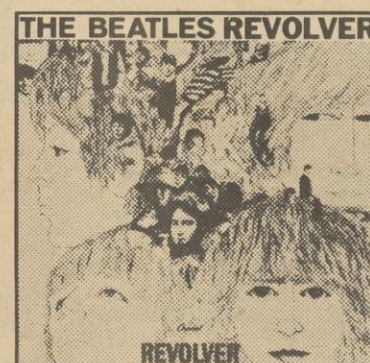
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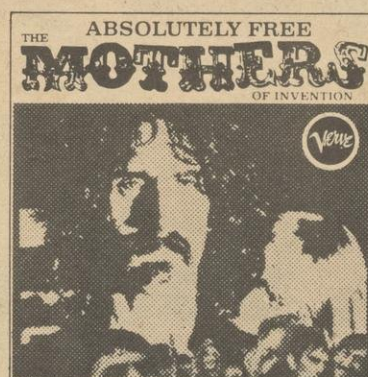
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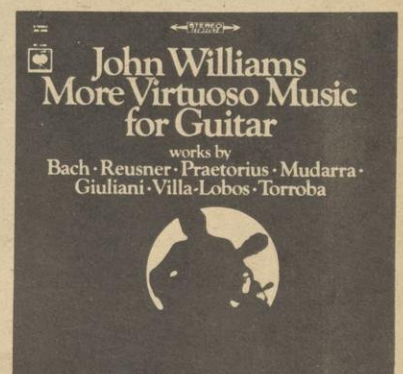
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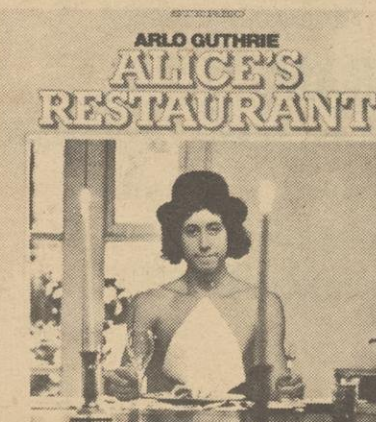
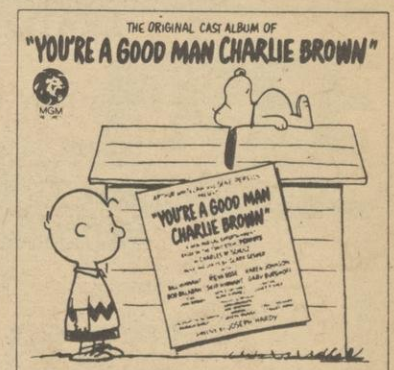
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The Union Idea

By PORTER BUTTS

Director of the Wisconsin Union

The Union is undoubtedly thought of by many as a building, a place. It is that, to be sure—and a very useful place. Sixteen thousand five hundred people come here each day and they're not just marching through—each comes to get something he needs. Others think of it as an organization which elects officers, arranges programs, makes budgets, petitions the University administration, and renders services. The Union is the University at leisure—its 33,000 students, faculty, and 39,000 friends and former students who have liked it here well enough to donate funds and become life members.

Whatever interests these 75,000 members of Wisconsin's large family have and whatever is important to them outside their working time becomes interesting and important at the center of the campus social life which is the Union.

The days when the Union was merely "a place to meet" and a place to eat are long gone. The Union has become an all-purpose community center with its own identity and meaning.

It is a lounge, dining room, information center, student organization headquarters, reading room, art gallery, workshop, theater, music room, forum, game room, dance and party center, public relations agency, outing center, ticket bureau, faculty gathering place, and conference headquarters—all in one place.

It is an active encourager of student initiative and self-expression; caterer to the campus at large, housing the bulk of its meetings and serving its dinners; advisor to student committees; teacher of the arts of leisure and recreation; advocate of creative and constructive endeavors which lift the quality of student life.

It is a tool for shaping an authentic "community of teachers and students" and, perhaps above all, shaping the individual student's sense of social responsibility.

Hence, we bolster the Peace Corps and Vista recruiting (and it is common for four or five of the 15 Union chairmen to enlist themselves).

We bring Martin Luther King to hear what he has to say about civil rights; examine op art and

the price of food; buy and show Charlie Chaplin film classics so they won't be lost to this generation; help students find summer camp counseling jobs; bring the opera, Broadway shows, the Philadelphia Chamber Symphony, and a couple hundred other concerts, plays, films, and lectures so that the informal cultural life of the campus is as rich as the academic. And students and faculty respond. About 350,000 attend each year.

We built a boathouse to help make the lake truly a part of the campus; teach novices how to sail and ski.

We arrange discussion and music programs at the dorms, and shape plans for a family recreation center at Eagle Heights and a new Union on the southwest side of the campus—all with the view to taking the Union to where students are.

We do something about making the 9,000 graduate students feel they belong here; arrange programs in the middle of the day for commuters, who can't come back at night.

We work at better parking, places for bikes and motor scooters, the removal of traffic hazards—and pass resolutions, some of which have an effect.

We daily pursue the cause of international amity here on campus, including somehow resolving the protests of Soviet Russia students that Latvia and Lithuania aren't entitled to displays of their own in our International Festival.

And, in the interests of faculty-student togetherness, we invite faculty members to bring their classes to the Union and have coffee, on the house. They come, and they like it.

The list is endless. And in a sense this is our trouble. There's an infinity of things that concern 33,000 people. But time is infinite.

Whenever I, or the student officers or staff advisors, pick up a newspaper or read a report, or scan the "Saturday Review" or "Life" or "Time"—or, more accurately, the life of our times—we say to ourselves, "We could do something about that." And then, before we can talk to each other about it, we're waited upon by protestors or see the complaints in the complaint box—euphemistically called the "suggestion box" and we say "We have to do something about that." This is the eternal dilemma facing the University itself, or any com-

(continued on page 16)

Union Organized By and For Students

The Union isn't just an invention of the University administration, nor is it just another special student group. It includes the whole student body—every U. W. student is a member of the Union—which has organized itself under the name "Union" to provide for itself a community center, a general social-cultural program, and quite a list of useful services.

From the beginning, starting back in the 1920's, the Union was set up with a governing board, the Union Council, which has on it, not just a student or two, but a majority of students—9 students, 2 faculty, 2 alumni, and 2 staff members. The chairman and vice-chairman are students.

This governing board (or Council) sets the use policies of the building, appoints the committees, and decides on the programs and budgets. So if a staff member calls attention to a Union policy or regulation he is carrying out policies or practices, not of the Hill, the dean, or the Union director, but of, basically, the Union Council.

Wisconsin gives more latitude for student-faculty self-government of the Union than almost any other university in the U. S. As a matter of fact, the reason we have a Union at all is because students wanted it and worked for it. The University didn't put it here. Students, along with former students, raised much of the money to build it, and recommended the Union membership fee to operate it. (No funds either for construction or operation came from University tax funds.)

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Schlesinger's 'Madding Crowd'

The problem of adapting famous novels into films was excruciatingly demonstrated last month by John Huston's "Reflections in a Golden Eye" because the author's prose was unsuited to the literalism conveyed upon it by the movie's maker. Thomas Hardy, however, wrote 19th century narratives which lend themselves to the screen; while neither writer arouses many of my sensibilities or for that matter, my sensory reactions, it is clear that Frederic Raphael has had an easier time.

"Far From the Madding Crowd" (now grinding on a non-reserved seat basis at the Hildale) captures the symmetry of Hardy's form in more or less visual terms. Not having read the novel since high school, I can't recall how the characters moved me in the book. In the film, they bear a good deal more than just a passing resemblance to the sheep of Hardy country.

What John Schlesinger's film excels in is its photography shot on location in Dorset. Large films, especially of the super-saga variety, have by tradition treated its actors in the most facile manner and concentrated on the surroundings instead. "Crowd" is no exception, and its best moments occur in sequences that do not contain the stars.

A scene early in the film when a shepherd's flock is led over a cliff by a mad dog creates more of an emotional response than any of the human material acted out of the screen. Raphael and Schlesinger may be able to translate Hardy's countryside into fluid, visually attractive pictures; they cannot, however, accommodate characterizations of the one girl, three men determinism and excite us.

Julie Christie's Bathsheba Everdene is the pivotal figure and the actress is incapable of doing harm, even when she fails even to approximate the novel's character. "Darling" illustrated the immense range and mobility of her facial expressiveness. She has a mouth and a smile that simultaneously seems that of a whore and virgin, and it is worth going to see "Crowd" merely to see her occupying space.

Her lovers—Peter Finch as the hopelessly ensnared Boldwood, Terence Stamp as Sergeant Troy and Alan Bates as the faithful Gabriel Oak—all mark time, overacting or simply emoting fairly believably in the 1874 tale. There's really not much to say; the close to three hour film sufficiently sustains attention for its duration and is just as quickly forgotten.

By LARRY COHEN



Terence Stamp and Julie Christie in a still from "Far From The Madding Crowd"

Union: on Films

Two notable products of America's "underground film" movement will be shown during the second semester at Movie Time in the Union Play Circle.

"Chafed Elbows" and "Scorpio Rising" both are on a single bill the weekend of March 7-10. "Chafed Elbows," directed by Robert Downey is a wacky comedy hailed by several critics as the underground's best film so far. "Scorpio Rising," directed by Kenneth Anger, is a tribute to the cult of the motorcycle gang.

Other outstanding American and foreign films to be shown during the semester in the Thursday-through-Sunday series are:

"The Loved One," Feb. 8-11. "Long Day's Journey Into Night," Feb. 15-18; "The Horse's Mouth," Feb. 22-25; "The Magician," Feb. 29-March 3; "Tom Jones," March 14-17; "Cul-de-Sac," March 21-24; "Loves of a Blonde," March 28-31; "Paths of Glory," April 4-7; "Who's Afraid of Virginia Woolf?," April 25-29; "You're a Big Boy Now," May 2-5; "The Exterminating Angel," May 9-12; "Male Companion," May 16-19; "Shadows," May 23-26; "The Soft Skin," May 30-June 2; and "Bandits of Orgosolo," June 6-9.

Movie Time showings are from 6 p.m. Thursdays and from noon Fridays through Sundays. Advance tickets are for sale during Movie

Time hours for showings of the current weekend. Sponsorship is by the Union Film Committee.

RODEO TEAM

The Rodeo Team got officially off the ground Tuesday when the Saddle & Sirloln Club voted unanimously to sponsor the team. The members will compete in the Great Plains Region of the National Intercollegiate Rodeo Association (NIRA).

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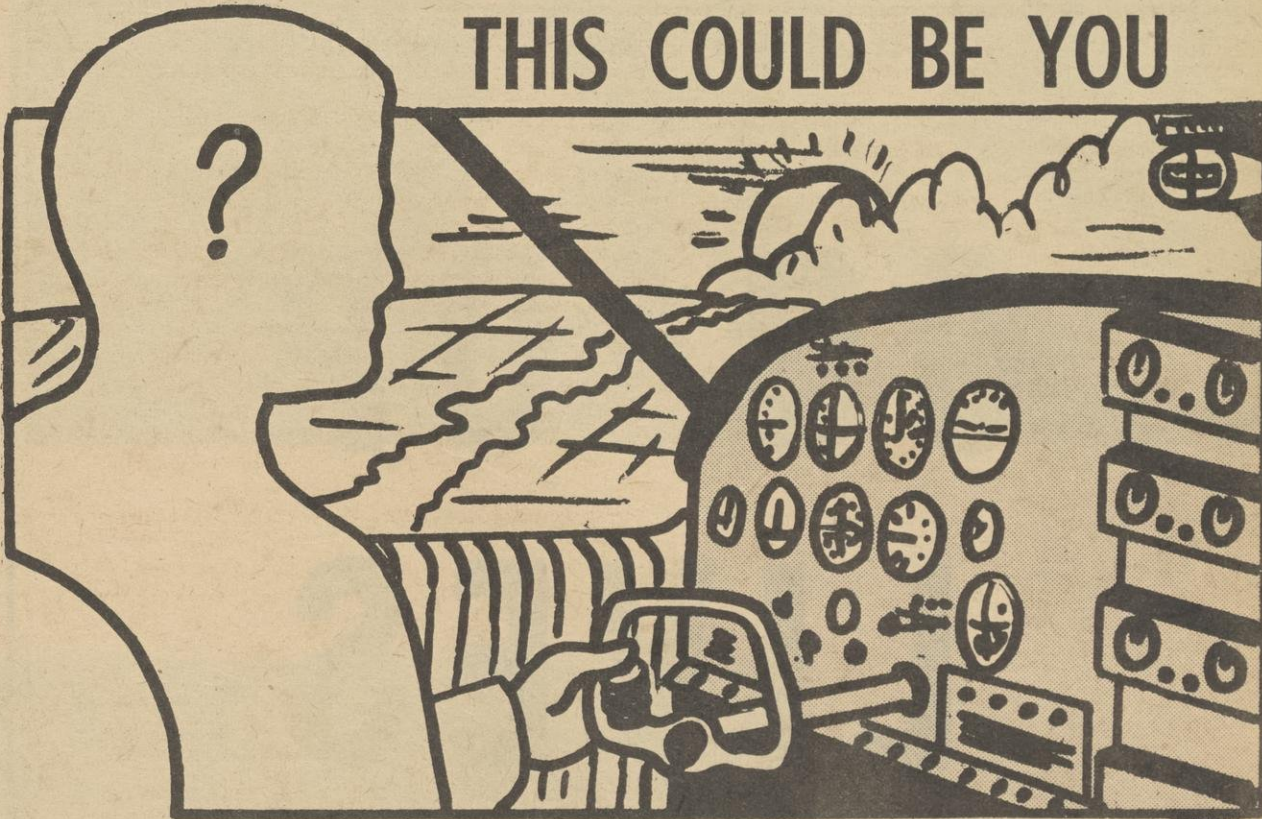
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The Union Idea

(continued from page 14)

munity of people: how to balance one's time and effort between what you have to do and what you could do, would like to do. So, of all the golden opportunities that lie around us, we keep trying to choose the things that matter most.

One of the things that matter most, in these times of continuing crisis at home and abroad, is, most all agree, cultivating in students, those we expect to be the future leaders, the will to volunteer to do something about our common problems, small and large, and the skill for doing it—

in short, making our kind of democracy work well, so that it excels, and is cherished, here and everywhere. In a democracy there must be leaders, and those who can lead, must lead.

Some say if colleges do not succeed in training students for participation in public affairs, it may make little difference what else they do. The new problems of our changing society, of the faltering democratic process, or of war may engulf us all, including universities as we have known them or want them to be. All that it takes for the forces of evil to win in the world, as Edmund Burke said long ago, is for enough

good men to do nothing.

Now the making of good, actively participating citizens, and of leaders of our common life together, happens to be the first function of education in a democracy, and the avowed purpose of almost every institution of higher learning, including this one.

But the fateful fact is that universities aren't coming anywhere near the achievement of this part of their purpose. It isn't that students aren't willing and able; rather, the universities themselves unconsciously are immunizing a high proportion of our most gifted young people against any tendencies to social leadership by administering, day by day, what John W. Gardner calls "the anti-leadership vaccine."

He says, "In the early stages of a career, there is a good reason for this: becoming a first-class scholar or professional requires single-minded dedication. Unfortunately, by the time the individual is sufficiently far along in his career to afford a broadening of interests, he often finds himself irrevocably set in a narrow mold. . . . Then, too, many scientific and professional people are accustomed to the kinds of problems that can be solved by expert technical advice. It is easy for them to imagine that any social enterprise could be managed the same way. They envision a world that does not need leaders, only experts. . . . As a result the academic world appears to be approaching a point at which everyone will want to educate the technical expert who advises the leader, or the intellectual who stands off and criticizes the leader, but no one will want to educate the leader himself."

And it reminds us at the Union, as we and the University's Division of Social Education work at sorting out what matters most, that here is our special mission—to be the one, or one of the ones, who will want to educate the leader himself, by mustering all the unparalleled resources of a community center like this—building, teaching staff, and budget—to give students themselves the opportunities to shape the conditions of their life together and thus learn the ways of leadership.

The Union in Review

Sixty years ago the Wisconsin Union was founded—one of the first six unions in the U. S. Forty years ago, with the present building well on the way to completion, the first director was appointed—and he's still on the job.

In 1907 the Union was for men only and was housed on the main floor of the then new YMCA. The Men's Union Board, organized by Willard Stephenson '07 "to promote all things socially and culturally of value to students," and "to do any and all things necessary to the welfare of students," busied itself in those first years with low cost dances in Lathrop Hall (every Saturday night); "Union Vodvil" (among the performers: Fredric March, Bill Purnell, Porter Butts); a quadrennial University-wide exposition; concerts and plays in the old Fuller Opera House; and the "gridgraph," with football game returns coming in by telegraph and a blinking flashlight following the progress of the ball on a huge glass gridiron amid the cheers—or groans—of the fans who filled the old red gym.

The Union didn't last long in the Y. The Y disapproved of the cigar stand. So the Union moved to an old private house next door and started raising funds for a building of its own.

In 1919 the veterans of World War I swarmed back on the campus. Enrollment zoomed. There was no place to go, few places to eat, little to do. Walter Kohler, Dr., president of the Regents (later governor), now realized what students were talking about when they asked for a Union. He and others took the key step of organizing a committee to conduct a general campaign for funds for a building that would serve as a center of campus life and as the University's war memorial. Dean of Men Scotty Goodnight spent part time as campaign director. It was slow going; alumni had never been asked to give anything to the University before.

In the end, students raised more money than the alumni. During the '20's one out of every two students pledged \$50 or more (equivalent to about \$200 now). Lowell Frautschi of Madison, president of the Union in '27 and now vice-chairman of the Union Trustees, led the most successful annual campaign (\$135,000).

Once the building opened, in 1908, the whole nature of University life began to change. There was someplace to go, places to eat, much to do. Over the years the Union has developed more than 200 kinds of cultural and social programs—altogether about 3,300 events a year, with upwards of 350,000 attending last year. And every semester things change in response to the needs and desires of the students and members on campus of the time.

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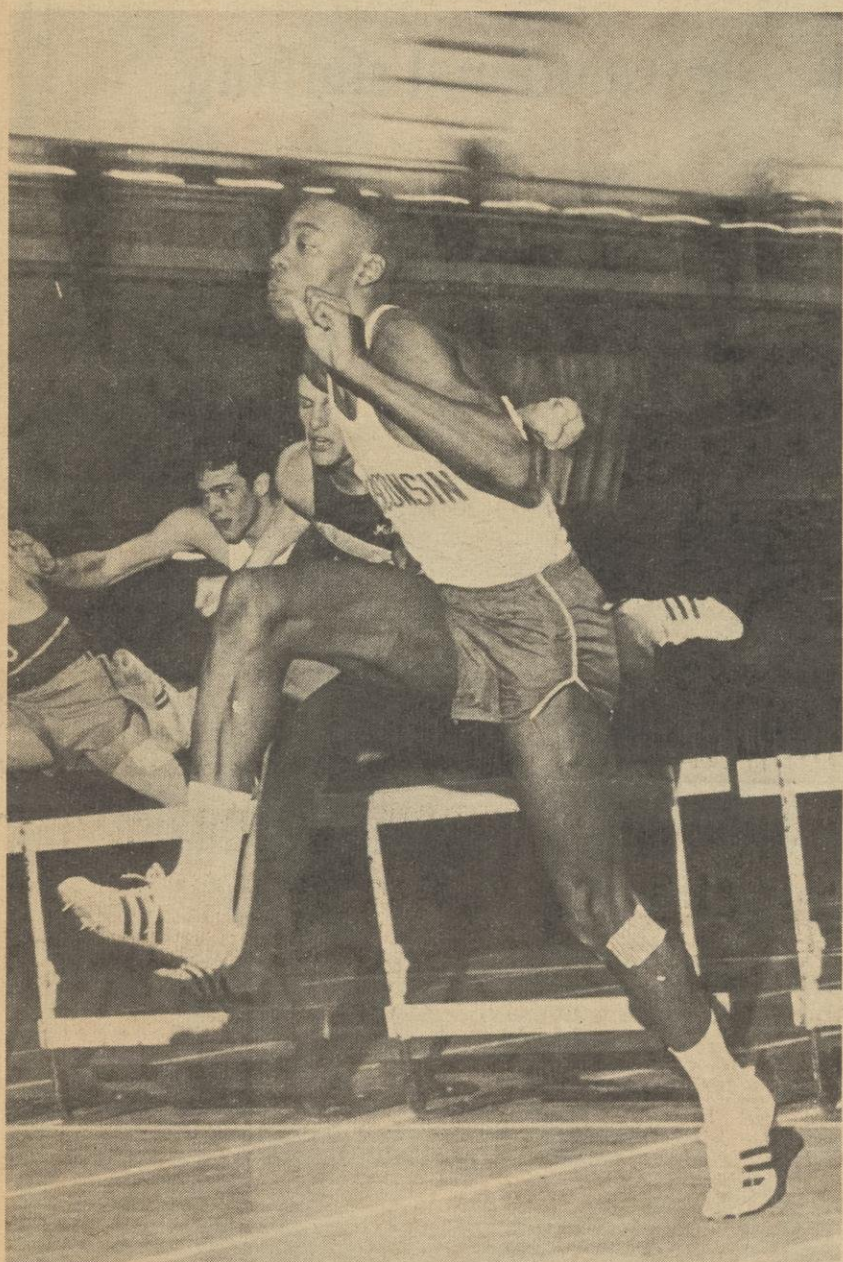
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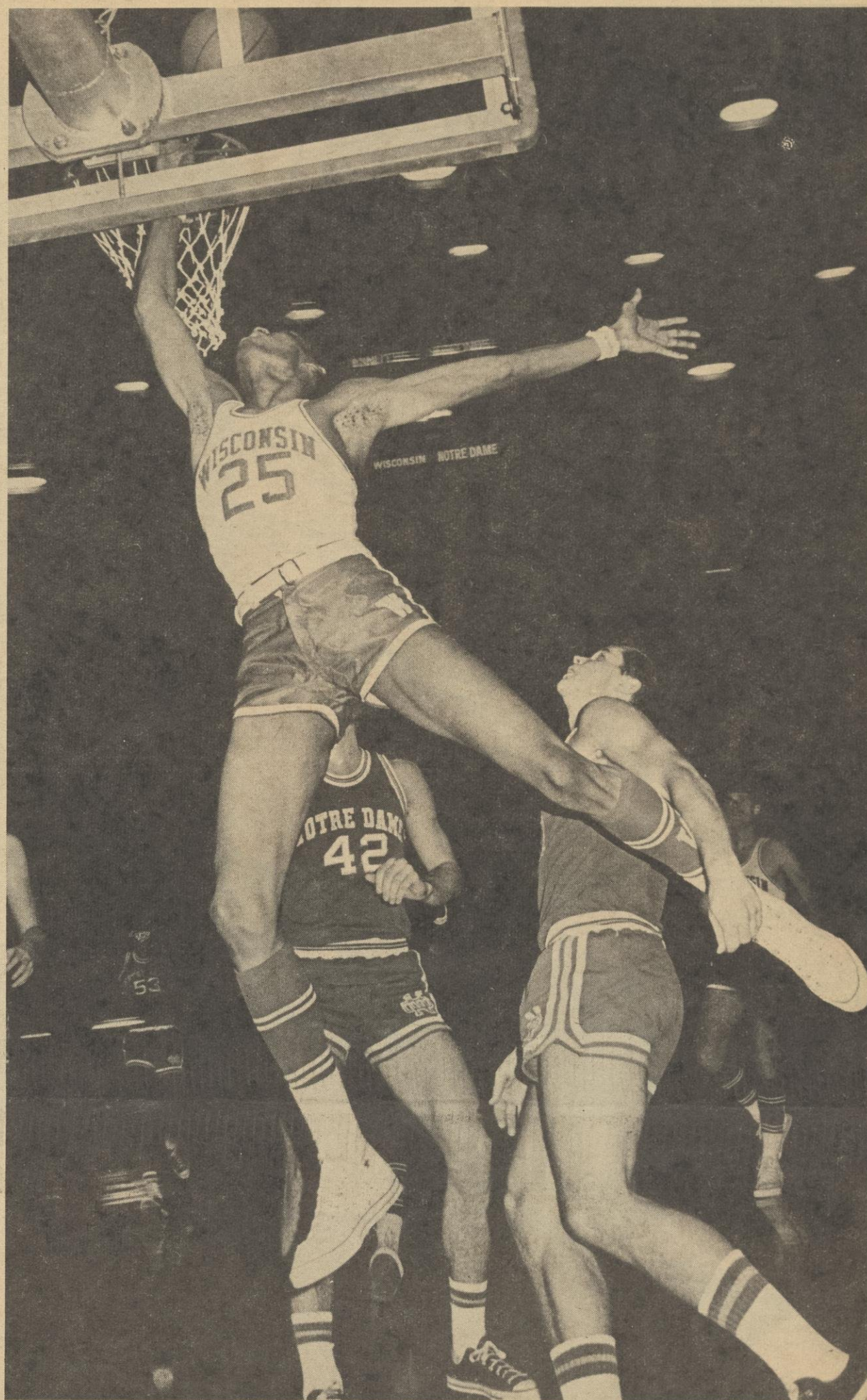
The Daily Cardinal

Cagers Prepare to Resume Schedule...p. 3

Section Three SPORTS



Rut's Trackmen: Winners Among Badger Athletes...p. 6



Murray Heatley Can Score Against Top WCHA Teams...p. 6

Also Inside

Gymnastics p. 5
Swimming p. 6
Fencing p. 7
Wrestling p. 13

plus
Special Hockey
Feature...P. 10

A Message to College Men

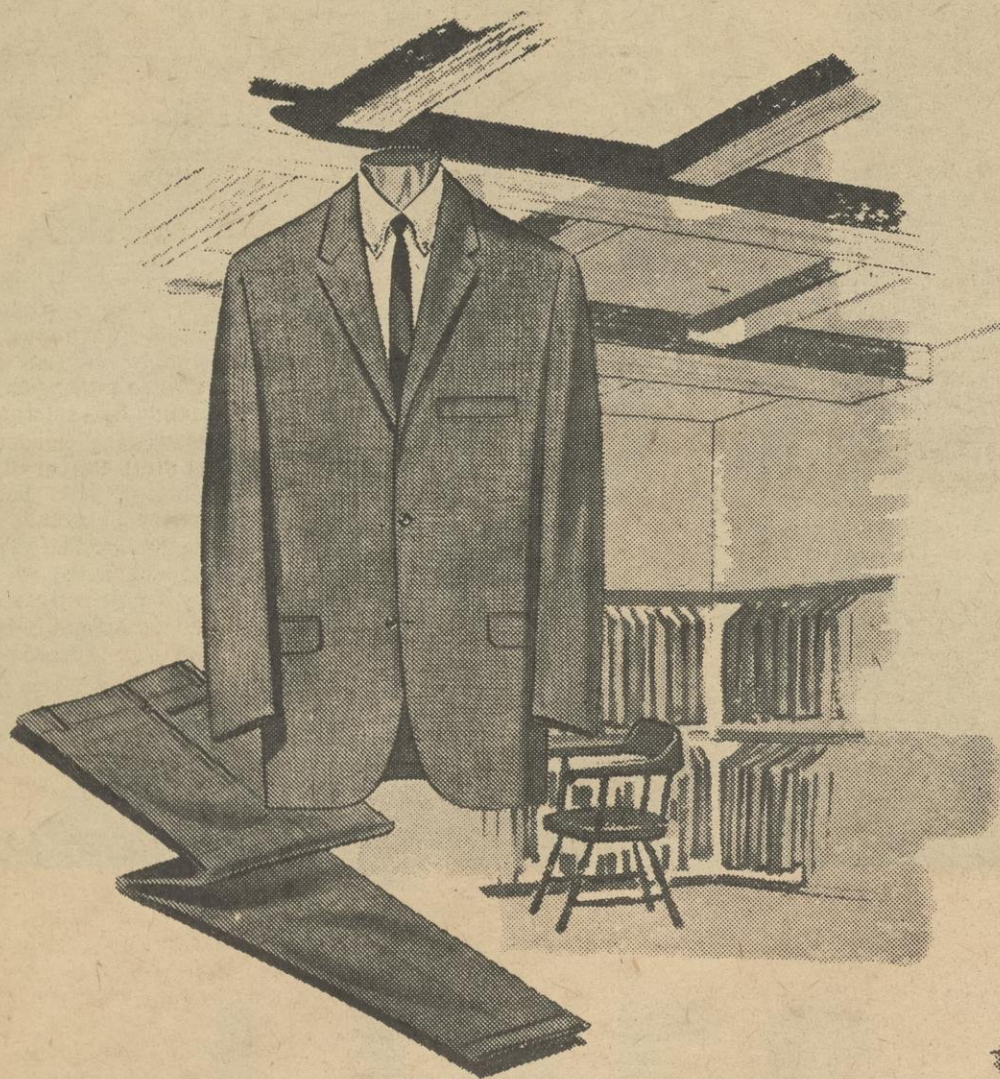
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Cagers Prepare to Resume Schedule

Erickson's Badgers Are Still Contenders

By LEN SHAPIRO
Sports Editor

Wisconsin basketball coach John Erickson knows about as much about the Big Ten basketball race now as he did some two months ago when he said he would reserve judgment until after first semester.

"It's going to be one of those years again," Erickson moaned last week. "From what I've seen from scouting, watching television and studying films, this race is still up for grabs. I'll say a 9-5 record would probably tie for first."

Erickson knows too that his team can be one of those that will be doing the grabbing. The Badgers closed out the first semester's competition with an 8-5 overall mark and are 2-1 in the conference.

Wisconsin's latest win came against Michigan State Jan. 16 but the team has not had any competition since. At this writing, the Badgers are in a tie for third place with Illinois, Ohio State, and Purdue, while Iowa and Northwestern share the conference lead with 3-1 marks.

That tie has of course been broken by the Purdue-Northwestern game Jan. 27, but there will be at least five teams bunched at the top of the standings before second semester action begins for the Badgers.

Although Erickson is hesitant about picking a winner in the Big Ten, he admits he has to lean toward Iowa over all the rest.

"Iowa took a big step when they defeated Michigan State at East Lansing last week," Erickson said. "I'd even go so far as to call it an upset. Iowa also has the advantage of playing two of the contenders, both Wisconsin and Ohio State, only once and both at Iowa. They also play four of their last five games in the conference on their home court."

But Erickson still does consider his own Badgers a very serious contender. "Our team has as good a shot at it as anyone else," Erickson said. "We do have a difficult schedule and we'll have to make hay in February when we play four big home games—it seems like we've been on the road all year."

The Badgers have home games with Illinois Feb. 6, Indiana Feb. 10, Ohio State Feb. 12, Minnesota Feb. 27, and Purdue March 2. They travel to Ohio State Saturday Feb. 3, Iowa Feb. 17, Mich-

No Patsies On Cagers' '68 Schedule

By MARK SHAPIRO

No one can accuse the Wisconsin basketball team of playing a "patsy" schedule.

In fact, the Badgers are in the midst of playing the seventeenth toughest schedule of opponents in the nation. They play the toughest overall schedule in the Big Ten.

These facts, as well as a host of others were gathered in a mathematical study by Assistant Professor of Marketing Gordon L. Wise of Wright State University in Ohio.

Professor Wise's booklet entitled "Killer Schedules vs Push-over Schedules (Who Plays 'Em)" rate the schedules of all major and many small colleges and also rates the top teams in the nation.

The survey reveals that St. John's of New York is facing the nation's toughest slate of teams. Wake Forest, Miami of Ohio, Duke and Wichita State round out the top five in the "killer schedule" category.

National champion U. C. L. A. faces the 42nd hardest schedule in the country. Third ranked North Carolina faces the 21st most rugged, fourth ranked Tennessee faces the 44th roughest and seventh ranked Vanderbilt faces the 9th hardest.

Some schools have it easier. First ranked Houston faces the 117th toughest schedule in the nation and 6th ranked St. Bonaventure faces the 149th toughest.

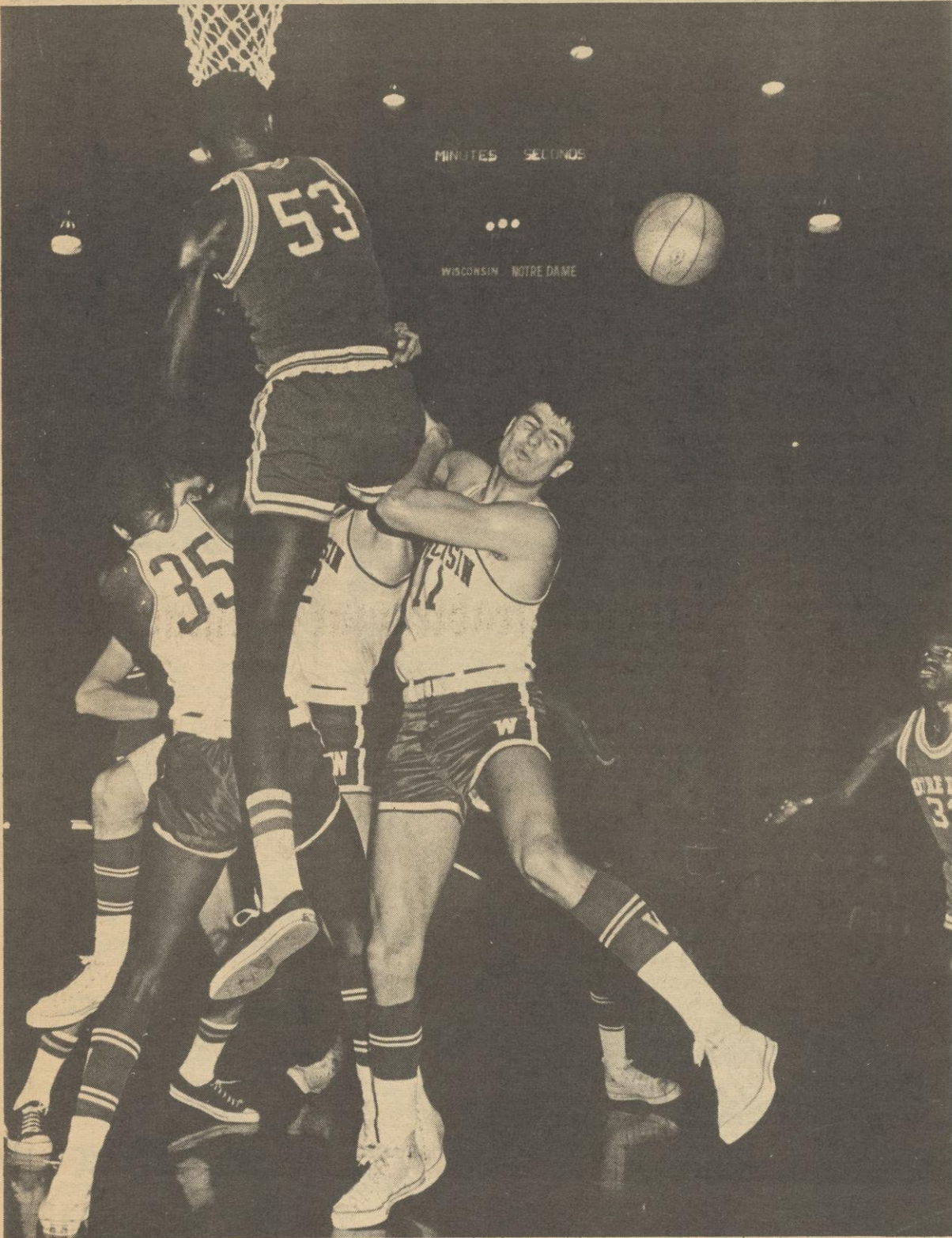
The Big Ten reveals a discrepancy in scheduling. The Badgers are saddled with the 17th hardest and Illinois and Northwestern play the 21st and 24th hardest respectively.

The two teams rated highest in preseason ratings, Purdue and Indiana "tackle" the 81st and 99th roughest slate of games.

Professor Wise's survey is based on the opinion of a consensus of national experts concerning each team and various statistical data. After each team has been analyzed, it is given a "power rating" relative to other teams. After each team gets its power rating, its schedule is analyzed by averaging the power ratings of teams it plays against. Home court advantages are figured in to insure accuracy.

Preseason ratings of the teams have proven very accurate so far. Of the current top 20 teams, 13 were rated in the top 20 by the survey. Many others were rated close to the top.

This year the Badgers have played or will play teams with the following preseason ranking: Marquette (10th), Purdue (17th), Notre Dame (19th), Indiana (21st), S.M.U. (24th) and Temple (28th).



CHUCK NAGLE is getting it from all sides as Notre Dame's Bob Whitmore tips a rebound out to Dwight Murphy. The Irish whipped the Badgers 81-73 to give Wisconsin its first loss of the season.

The Schedule

Feb. 3—at Ohio State
Feb. 6—Illinois at Madison, 7:30 p.m., Fieldhouse
Feb. 10—Indiana at Madison, 1:15 p.m. (TV) Fieldhouse
Feb. 12—Ohio State at Madison, 7:30 p.m., Fieldhouse
Feb. 17—at Iowa
Feb. 24—at Michigan State
Feb. 27—Minnesota at Madison, 7:30 p.m., Fieldhouse
Mar. 2—Purdue at Madison, 3:15 p.m., Fieldhouse
Mar. 5—at Indiana
Mar. 9—at Purdue

Sherrod Leads Frosh Scorers

The Wisconsin Freshman basketball team has been keeping very active this winter despite the Big Ten rule permitting only three intercollegiate games for freshmen.

The Frosh have lost to the Varsity cagers and have defeated the Graduate All Stars in their only two outside encounters this season. They have also played four intrasquad games.

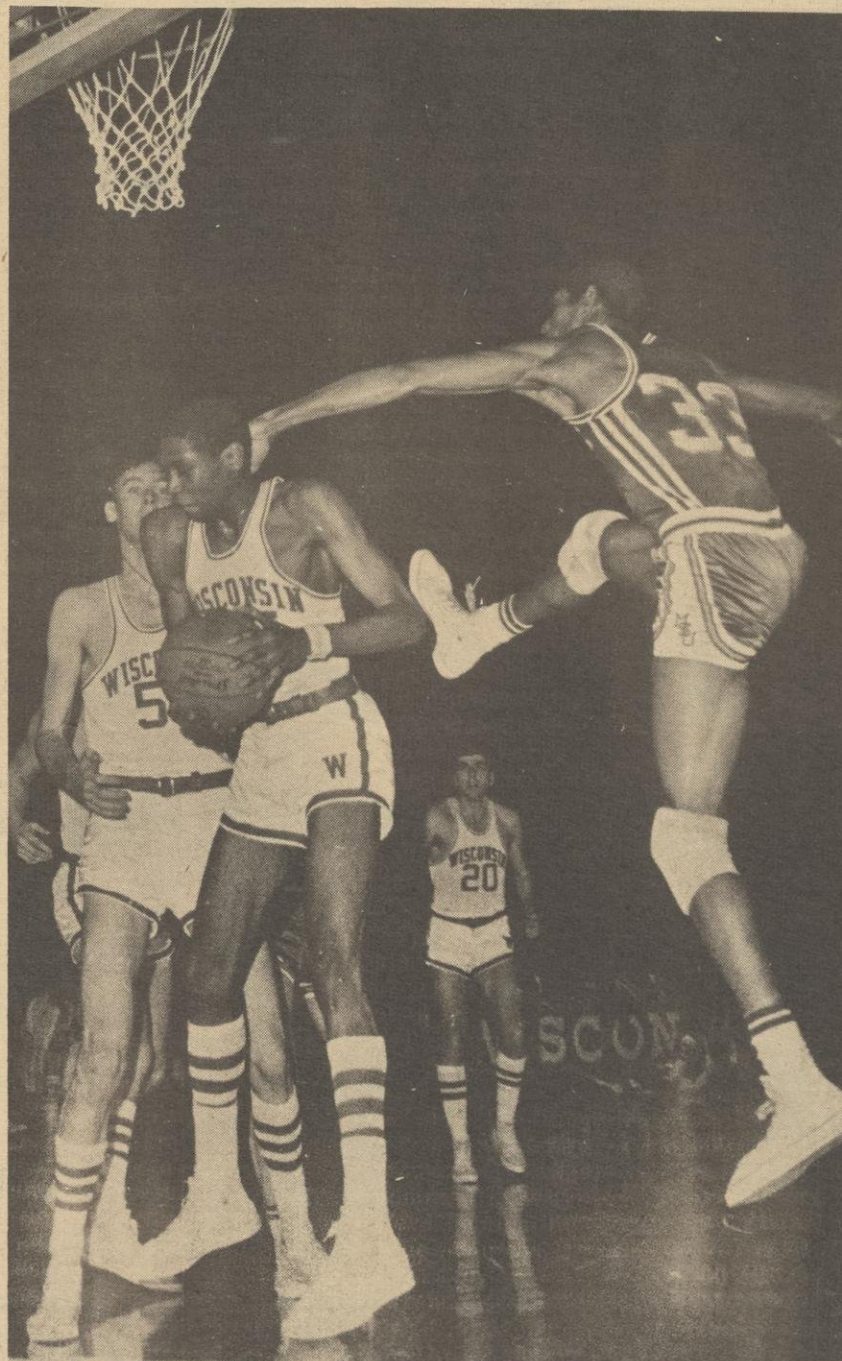
Clarence Sherrod, the highly touted backcourt man from Milwaukee Lincoln's state championship team leads the Badger yearlings in

scoring with a 30.5 average. The 6-1 Sherrod has shown his value to the team by picking off 76 rebounds this year.

Another guard, Denny Conlon just edges out center Jim DeCremer for the second scoring spot on the team.

Conlon has scored at a 26.0 clip with an excellent .529 shooting percentage. He also holds the single game high of 39 points and is an aggressive defensive player. DeCremer has the best combined figures of any frosh team member. The Eau Claire native has been scoring at a 25.3 clip and leads the team with a .545 shooting percentage. His rebound total of 81 places him second on the squad.

Craig Manwaring, a 6-6 for-



JOE FRANKLIN shows the form it takes to be a successful rebounder in the Big 10 in a recent game against Michigan State. Franklin scored a career high of 38 points against the Spartans and is leading the conference scoring race with a 32 point average.

Ticket Exchange

Athletic activity book purchasers desiring to attend the Wisconsin basketball team's next home game against Illinois, Tuesday, Feb. 6, should exchange coupon number 3 from their activity book for their tickets at either the Wisconsin Union Theater Lakeside Ticket Office or 1440 Monroe Street starting at 12:30 p.m. Thursday, Feb. 1.

Any tickets remaining after Thursday afternoon's distribution period will be distributed at the athletic ticket office during regular office hours starting Friday, Feb. 2, from 8 a.m. to 4 p.m.

(continued on page 4)

Saturday: Cagers vs. OSU

(continued from page 3)

igan State Feb. 24, Indiana Mar. 5, and Northwestern March 9.

Erickson finds an encouraging sign in that his team managed to come up with two big victories in the conference despite the Badgers' relatively poor play.

"I just don't feel like our team has played that well since the start of the conference race," Erickson said, "I'm really thankful for winning two of those three games."

"The play has to be better, although it certainly has been exciting for the fans."

Erickson credited a great part of the Badgers success thus far to the "fantastic" play of senior forward Joe Franklin. The skinny 6-4 Franklin is leading the conference in scoring with a 32 point average and is fourth in conference rebounding with an average of 10.

"The players seem to sense that Joe is hot this year," Erickson explained. "If there is one thing we have learned from some of our pre-season losses, it's that this team has to get the ball inside to Franklin and James Johnson if we expect to win. Our team's strength lies

inside, even though we're not that big. We rely on speed."

Erickson indicated that Wisconsin fans would be seeing some new faces in the lineup from time to time next semester.

"There are a lot of big strong men in this league," he said, "and we're going to have to stop them with players like Ted Voigt and Eino Hendrikson."

Erickson also mentioned that Keith Burrington, a surprise substitute early in the Michigan State game will also be seeing action in the next few games.

"Keith will be used more," Erickson said. "he's an excellent shooter and I have to excuse his performance in the Michigan State game as a result of never being in that type of pressure situation before." (Burrington made one shot in six attempts.)

Perhaps Erickson's greatest concern is in shaking Mel Reddick out of his first semester slump. Reddick averaged over 28 points as a freshman, but has yet to really play well consistently.

"I really hope Mel turns loose in the next few games," Erickson said. "Things just haven't turned

out the way we expected, but I'm sure Mel will establish himself soon."

Three of last year's starters have not come up to the preseason expectations of Erickson. Co-captain Mike Carlin was benched against Michigan State, while juniors James Johnson and Chuck Nagle have not played as consistently as Erickson had hoped.

Freshmen Cagers

(continued from page 3)

ward from Highland, Illinois, leads the rebounders with 88 and sports an 18.7 scoring average.

Forward Jim Foote, out with a leg injury earlier in the campaign, is the team's fifth leading sharpshooter with an 11.6 average. The tallest squad member, 6-7 Glen Richgels, has a 9.5 figure, good for sixth place.

Frosh coach Dave Brown has been pleased with the overall progress of the team. "The boys are working hard and are showing improvement," he said last week.

According to Brown, the Badger

Erickson is not as concerned with Nagle's scoring as he is with his rebounding. And as for Johnson, he will always insist that as James goes, so goes the Wisconsin basketball team.

Erickson knows all too well that the time for experimenting is over, and every game counts from now on. It should be an interesting semester.

frosh squad currently finds itself in phase 2 of a three phase season.

From the first practice on Oct. 23 to the Freshman-Varsity game on Nov. 21, the Frosh concentrated solely on defeating the older cagers. Phase 2, of the interruption phase, started thereafter Thanksgiving, Christmas and final exam breaks halting the routine.

The third phase is the preparation for the three Big Ten opponents. The Badgers meet Northwestern here Feb. 9 before travelling to Northwestern and Iowa later in the season.

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'Nasts Face Rocky Road In Conference Title Race

By TOM HAWLEY

Gymnastic coach George Bauer has expressed concern over whether his gym squad will be able to improve on its 4-1 record in second semester competition.

Chief among the team's problems will be the graduation of senior co-captain Bob Hennecke after Saturday's meet with Western Michigan. Hennecke is a multi-event man who is at his best vaulting the long horse and side horse and who also scores well on the parallel bars and high bar.

The occasional absence of sophomore Don Dunfield will also hurt. Dunfield dives for Coach Jerry Darda's swimmers and is on a swimming scholarship, but performs for the gym team when schedules do not conflict.

Unfortunately the gymnastics and swimming schedules will conflict several times this semester and his absence in both practice and meets could be more than occasional. His help has meant as much as three first places, in the floor exercises, trampoline, and long horse, in a 155.25-96.80 victory over Oshkosh early this month.

Injuries have also afflicted the team recently. Letterman Jeff Mahn will probably be out for a month with torn ligaments in his leg, and both Curtis Johnson and letterman Pete Bradley have been having troubles with hand injuries. All are juniors.

Another dark cloud is the ever-present problem of keeping grades up. Bauer said that poor semester finals could hurt a number of his athletes.

Bauer's most promising possibility lies in the performance of sophomore John Russo. Russo has been the team's top scorer this season, scoring consistently in the range of 9.5 out of 10 on the side horse. The coach named both Russo and ring specialist Mark

Kann as the team's best bets for Big Ten honors.

"We'd like to get either one of those two up in the top three in the Big Ten meet so we'd have someone in the national finals," commented Bauer. The top three

individuals in each event in the Big Ten meet, which starts Feb. 29, will advance to the NCAA finals at Tucson April 5.

Bauer picked Michigan State and Iowa as the cream of Big Ten contenders.

Follow the Gymnasts

Feb. 3—Western Michigan at Madison, 1:30 p.m., Natatorium

Feb. 10—Minnesota and Michigan State at Madison, 1:30 p.m., Natatorium

Feb. 16—at Ball State

Feb. 17—at Ohio State

Feb. 24—Illinois and Michigan at Ann Arbor, Mich.

Feb. 29, March 1, 2—Big Ten Championship Meet at East Lansing, Mich.

March 23—NCAA Regional Qualifying Meet at Chicago

March 28, 29, 30—NCAA Championship Meet at Tucson, Ariz.

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Rut's Trackmen: Winners Among Badger Athletes

By MIKE GOLDMAN
Associate Sports Editor

Beneath the gloomy aura of Camp Randall Stadium, a depressing structure which gives visitors a feeling of despair and defeat, there is a group of athletes who may rid themselves from the scorn and shame stigma attached to many

members of Wisconsin athletic department.

Not everyone at Camp Randall Stadium is a loser. Since the beginning of the first semester, Rut Walter's track squad has been practicing with little fanfare. They're a championship team, and no one had to tell them that every

other school in the conference rated them as the team to beat during the 1968 indoor season.

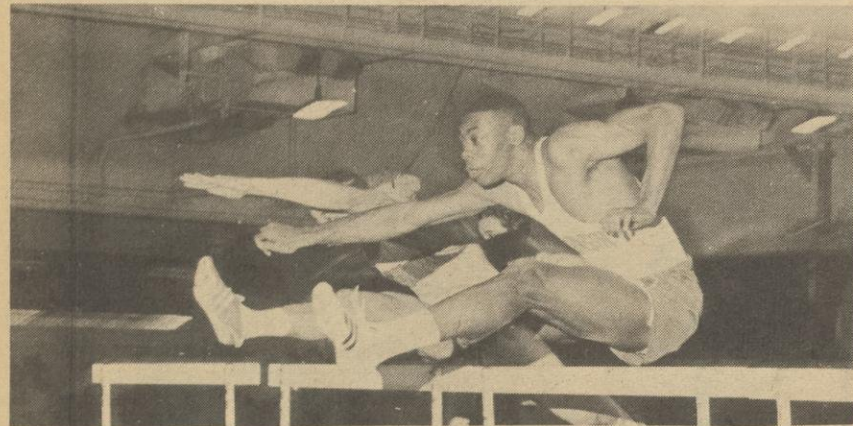
Walter is proud of his athletes. The veteran Olympic coach has built himself a track powerhouse at Wisconsin and is waiting to see his efforts rewarded.

"We should be stronger than last season," he said. "We've solved some of our weaknesses from a year ago and have a good crop of sophomores."

Wisconsin attracted the attention of the many national track experts within the past year. After Ray Arrington won the NCAA indoor 1000 yard run title last March, people started talking.

Coaches began to wonder about Arrington. Ray is a versatile middle distance man who possesses great talents in either the 1000, 880, or mile. No one seemed to know exactly how good Ray was last year. The national television networks and news magazines ignored Arrington's surprising win and focused their coverage on the "name" runners.

Ray continued working through



MIKE BUTLER could be the best hurdler in the Big Ten this season for Rut Walter's trackmen. Butler thrilled Wisconsin fans when he won both the indoor 70 yard high and low hurdles to upset Michigan State's Gene Washington at the Big Ten Meet held in Madison. Butler's times of :07.6 in the lows and :08.2 in the highs set conference indoor records.

Murray Heatley Can Score Against Top WCHA Teams

By STEVE KLEIN
Contributing Sports Editor

Key line-up changes due to eligibility and a tough second semester schedule that includes 7 out of 15 games against WCHA competition face the 11-6 Badger skaters when they return to action during semester break.

Following a home game with Lake Forest Jan. 27, the skaters will embark on their most challenging road trip in their short 5 year history—meeting Denver Jan. 31, Colorado College Feb. 2-3, and Minnesota Feb. 9-10.

"It will be a real big challenge for our young team," said Badger coach Bob Johnson. "These teams will all be hitting their season peak in February. They are extremely tough at home, but we hope to salvage a couple victories."

Wisconsin has had its problems with WCHA teams, posting a 5 year record of only 2-25 against the toughest collegiate hockey the toughest collegiate hockey competition in the nation. The Badgers have never beaten a WCHA team on the road.

Sophomore Bryan Teed, who centers Tom Obrodovich and Mark Fitzgerald, is scholastically ineligible and will be leaving school following the Colorado College series. He was fifth in Badger scoring with 17 points on 7 goals and 10 assists.

Taking Teed's place at center will be sophomore wing Dave Smith. Smith has been a left wing of the Poffenroth line this season.

"Smith has been a fine center all his life," Johnson said. "He will certainly do a good job for us there."

The most important change in the Badger line-up, though, would be the addition of right wing Murray Heatley, should he be eligible. Heatley played right wing on a line with Bob Poffenroth in Calgary, Alberta that broke every scoring record in Juvenile A Canadian hockey.

"Heatley will give us added scoring punch against the tougher competition," Johnson said. "He's a tough, aggressive kid, but he won't be a policeman."

Should Heatley and Poffenroth be teamed on the same line, Wisconsin will possess one of the most potent scoring combinations in college hockey.

Johnson is faced with several other line-up problems, the kind any coach would be glad to have. Senior Jeff Carlson has played exceptionally well filling in on lines. And junior Mike Gleffe has returned after missing 11 games with a shoulder separation.

(continued on page 12)

More Hockey Action

Jan. 31—at Denver

Feb. 2, 3—at Colorado College

Feb. 9, 10—at Minnesota

Feb. 13—at Lake Forest

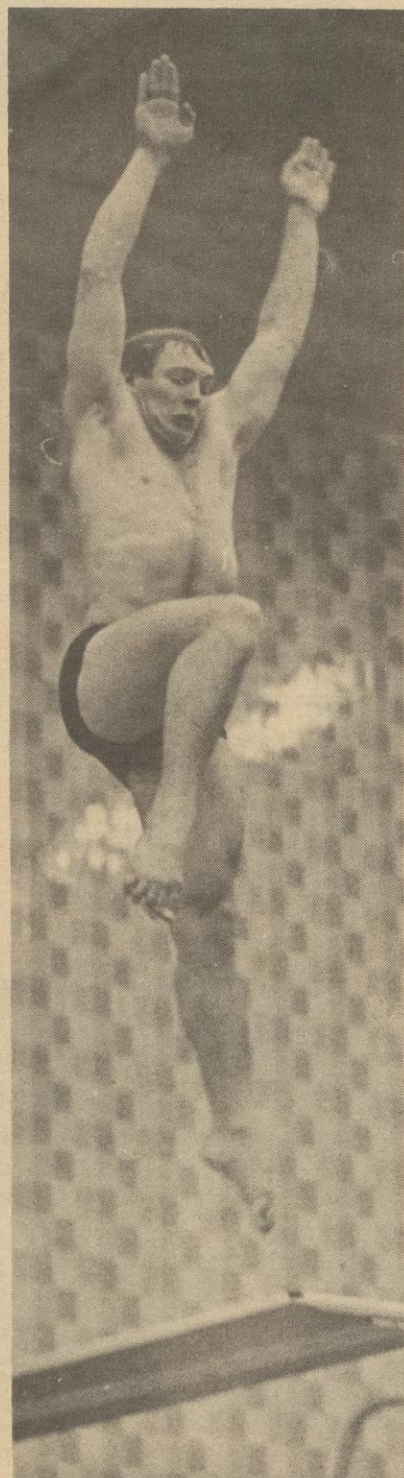
Feb. 16—Gustavus Adolphus at Madison, 7:30 p.m., Dane County Coliseum

Feb. 17—Notre Dame at Madison, 7:30 p.m., Dane County Coliseum

Feb. 22—at Ohio State

Feb. 23, 24—at Ohio University

March 1, 2—Michigan State at Madison, 7:30 p.m., Dane County Coliseum



JULIAN KRUG
All-American diver

A Wisconsin Tank First?

Swimmers Have a Chance Over Powerful Wolverines

By BARRY TEMKIN

The Wisconsin swimmers make their second semester debut Friday night when they host Michigan at 7:30 in the Natatorium. The following afternoon the mermen travel to Evanston for a meet with Northwestern.

Northwestern, woefully lacking in depth, should give the Badgers no trouble. The Badgers' only competition will be offered by Pete Skoglund in the backstroke and the individual medley and Rick Day in the butterfly and the 50 yard freestyle.

The story will be entirely different against Michigan's powerful Wolverines. Wisconsin has never beaten them. In fact, the team's closest encounter was their first one, back in 1925 when the Badgers were coached by Joe Steinhauer. In that one Michigan eked out a 33 to 31 triumph.

Wisconsin didn't know it then, but that was to be their last shot at a victory over the Wolverines until this Friday. In 1926 Matt Mann took over as head swimming coach at Ann Arbor, and for the next 42 years the Badgers churned in Michigan's wake.

Matt Mann is a legendary name in swimming circles. In 29 seasons at Michigan, his teams won 16 Big Ten and 13 NCAA titles. In addition he guided the 1952 Olympic swimming team to victory at Helsinki.

In the Mann years the closest Wisconsin came to victory was a 45 to 26 loss in 1929. The Badgers didn't even swim the Wolverines from 1931 to 1952, the year that John Hickman replaced the re-

tiring Steinhauer as Wisconsin's swimming mentor. There was a triple dual meet that year. Wisconsin dunked Minnesota, 61-32, but was bombed by Michigan 62-30. The Badgers didn't swim the Wolverines in dual meet competition again until 1951, when the meet was resumed on an annual basis.

Mann retired in 1955 and was replaced by one of his former swimmers, A. P. (Gus) Stager. Stager did nothing to tarnish Michigan's swimming reputation. In his 13 year tenure, his teams have never finished worse than second in the Big Ten meet. They won conference crowns in 1959, 1959 and 1961 and NCAA titles in 1957, 1958, 1959 and 1961. Stager coached the victorious 1960 Olympic swimming team and is the last Big Ten coach to beat James Counsilman's powerhouse at Indiana. Wisconsin has never come closer than 21 points to a Stager coached team.

Last year the Badgers took an 80-43 beating at Ann Arbor. Despite the score, Hickman called the meet the best ever in the series. He explained that there were good performances and close races,

four of which Wisconsin won. "I've seen us swim Michigan when all we got were thirds," Hickman said. "We were so far behind their two men that it wasn't even funny."

This year's Wisconsin team is clearly the best in Badger history, and it stands a chance to upset the Wolverines. Michigan was hit severely by graduation, losing such standouts as Olympian Carl Robie, Paul Scheerer, Bill Groft, Tom O'Malley, and Russ Kingery. Among them, they accounted for 14 individual Big Ten championships.

Before anyone starts to shed a tear for Stager, however, let it be known that he has 17 sophomores, several of them outstanding.

"While our whole team is an unknown quantity," said Stager, "the team attitude is terrific. They are spirited and willing to work—and are working very hard."

The meet's best events should be the butterfly, distances, diving, and relays. In the butterfly, Badger Captain John Lindley will tangle with Canadian Tom Arisoo, a Pan

(continued on page 16)

It's Track Time Again!

Feb. 3—Illinois at Madison, 2 p.m., Memorial Building
Feb. 10—at Ohio State
Feb. 17—Indiana at Madison, 2 p.m., Memorial Building
Feb. 24—at Iowa
March 1, 2—Big Ten Meet at Columbus, Ohio
March 9—USTFF at Milwaukee
March 15, 16—NCAA Meet at Detroit

the outdoor season and once more he stunned opposing coaches. In the United States Track and Field Federation meet last summer, he entered the half mile and finished second to world record holder Jim Ryun with a time of 1:48.8.

Arrington proved he is one of the top middle distance men in the United States and also showed he is a strong contender for an Olympic position.

Ray may be the first Big Ten athlete to run the mile in under four minutes. Against the freshmen this past December in the annual intra-squad meet, Arrington ran a sparkling 4:07.6 mile. His lifetime best is 4:03.9.

Mike Butler is another athlete who gives a winning look to a losing athletic department. The defending Big Ten indoor high and low hurdle champion, Butler took first place in the National USTFF 120 yard high hurdle race with a record time of :13.7.

Aquine Jackson, the slender, smooth striding, sprinter who nearly had to quit track last year because of a severe hamstring pull, is making a strong comeback. He was injured in the conference indoor meet a year ago, and team physicians felt his brilliant running career would end.

Jackson never lost his confidence, however and continued working. Despite the annoying injury, he won the outdoor 100 yard dash. This season "Ackie" says his leg feels much better and hopes to regain his top form of a year ago.

Perhaps the most courageous man on the team is co-captain Rickey Poole. A senior from Dayton, Ohio, Poole has been chronically plagued by injuries during his three year career at Wisconsin. In last season's Big Ten indoor meet, Poole was bothered by a very painful abscessed tooth, and even though he slept very little the week of the championships, Rickey



RAY ARRINGTON
NCAA titlist

still ran well on the Badgers third place mile relay time.

Poole's specialties are the middle distance races, and in the 1967 NCAA indoor championships, he took fourth place in the 880. He was unable to run in the December

(continued on page 16)

At the Natatorium

Feb. 2—Michigan at Madison, 7:30 p.m., Natatorium

Feb. 3—at Northwestern

Feb. 10—Minnesota and Purdue at Madison, 2:30 p.m., Natatorium

Feb. 16—Michigan State at Madison, 7:30 p.m., Natatorium

Feb. 17—Illinois at Madison, 2:30 p.m., Natatorium

Feb. 23—Iowa and Ohio State at Madison, 7:30 p.m., Natatorium

Feb. 29, March 1, 2—Big Ten Championship Meet at Ann Arbor, Mich.

March 28, 29, 30—NCAA Championship Meet at Hanover, N. H.

Fencers, 5-0, Are the Only Undefeated Badger Squad

By MILES GERSTEIN

Some seasons start poorly but end up well. Others do the reverse. But for the Badger fencers it looks as if it will be clear sailing the whole season long.

The fencers now possess a 5-0 record. They have defeated the Milwaukee Fencing Club twice, 14-13, and 15-12, Iowa by a 16-11 margin, Denver Fencers, 22-5, and the Air Force Academy, 15-12. This is no small achievement and prospects for winning are looking brighter in the future.

The foil squad is Coach Archie Simonson's pride. Bruce Taubman, 10-5 on the season, is sharpening his blade for the big meets ahead. Taubman, 1967 Big Ten foil champion, has shown the consistency and the cool to become one of the top fencers in the country.

Behind Taubman is Chuck Simon, 11-3. Wisconsin State Champion last year as a freshman, Simon combines a certain aggressiveness on the strip with his ability to be the most promising fencer to come to Wisconsin in years.

Joining these two stars are Jim Dumphy and Wes Scheibel, both quite capable with a foil in their hand.

The sabre squad has performed quite above the pre-season prediction of Coach Simonson. Mike Robinson, who just returned from a skiing accident, was 2-1 against Air Force. Mark Wenzlaff has per-

formed well so far.

The big surprise in sabre is George Sanders, 9-6, who has come out of nowhere to replace the spot left open by the graduation of Lawry Dolph. Simonson predicts Sanders will develop into a top-flight sabreman.

The epee team has been doing fairly well. Dick Odders, the junior sensation, is 10-0 so far. This includes his three great victories over Air Force. Senior Jim Dillinger, 8-6, has come through as

expected.

The big disappointment has been senior captain Pat Laper. Laper has been getting his lumps so far but Simonson has spotted Pat's problem and the senior should be back in the groove.

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Sword Schedule

Feb. 1—at Wayne State, Detroit, Mich.
Feb. 2, 3—Ohio State, Detroit and North Carolina State at Columbus, Ohio
Feb. 9, 10—Iowa, Michigan State and Kansas at Iowa City, Iowa
Feb. 17—Chicago and University of Illinois-Chicago at Chicago
Feb. 24—Illinois and Notre Dame at Madison, 1 p.m., Memorial Building
March 2—Big Ten Championship Meet at Champaign, Ill.
March 29—Wisconsin Center and Wisconsin Freshmen Meet at Madison, Memorial Building
March 28, 29, 30—NCAA Championship Meet at Wayne State University, Detroit, Mich.

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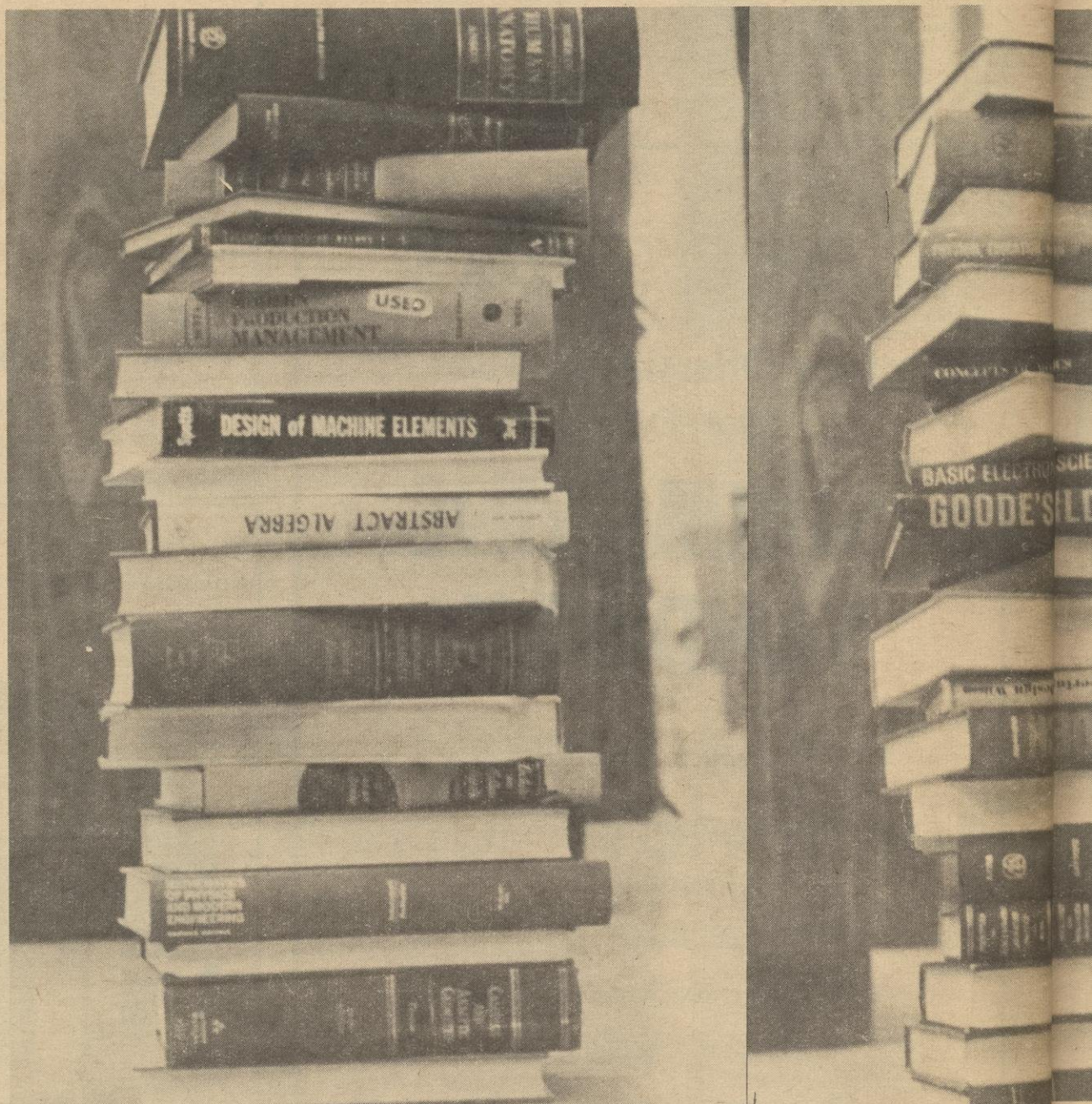
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Meet Two All-American Skaters...

One cried his first time on the ice. The other was a Pee Wee until he was 16. Now they are two of the top centers in the country.

By STEVE KLEIN
Contributing Sports Editor

Bert DeHate and Bob Poffenroth have been all-stars, most valuable player, leading scorer, and superstars on every hockey team they have played for. As sophomores on Wisconsin's hockey team, both DeHate and Poffenroth have performed like superstars and true All-Americans.

DeHate and Poffenroth have scored 47 goals and assisted on 37 others in just 17 Badger games this season. No two other Badgers have scored that many points in an entire season.

DeHate and Poffenroth have scored two or more goals in a game 15 times and assisted on a goal

two or more times in a game 9 times.

The two centers have been the backbone of the best Wisconsin hockey team in its five year history. It would be a very ordinary Wisconsin hockey team without them.

"Both Bert and Bob have real fine hockey sense, something you have to have to be an outstanding center," Wisconsin hockey coach Bob Johnson said. "They have the knack of scoring goals, but are also good playmakers, outstanding passers and great skaters."

Skating is second nature to Bob Poffenroth. He could walk at 9 months and was skating at 2 1/2. "We had a rink near our home in Calgary," Poffenroth remem-

bers. "As my dad tells it, he took me down to that rink my third winter and put me on some skates. When I lay down on the ice and started to cry, I got an ultimatum—get up or freeze. I got up."

Get up he did, and from that day on, "even when I was 13," Bob laughs now, "my dad went to the rink with me every day and coached me."

Bob's first organized competition came in the Tiny Mite division, since there was no Pee Wee hockey in Calgary when he started. Canadian hockey for boys is divided into six divisions: Pee Wee, under 8, Tiny Mite, under 10, Bantam, under 14, Midget, under 16, Juvenile, under 18, and Junior, under 20.

Bantam, Midget, Juvenile and Junior are all further divided into A, B and C divisions, with A division teams playing B teams of the older grouping.

Bob's first team was the Tuxedo Tiny Mites, a team his dad coached and a team that played Bantam competition.

"My dad worked me harder than anyone on the team, but he played no favorites," Bob recalls. "After I left my dad, no coach taught me anything that my dad hadn't already taught me. That isn't saying other coaches haven't improved my play, though."

Poffenroth's final year with the Tiny Mites was very successful, as his team went 20-0-0, scored 159 goals and gave up 5. They won the Alberta Provincial total goal tournament, 21-0, over Edmonton. 14 of the 16 players on that team went on to play Juvenile A hockey.

Always playing on A teams, Poffenroth next competed in a Midget league.

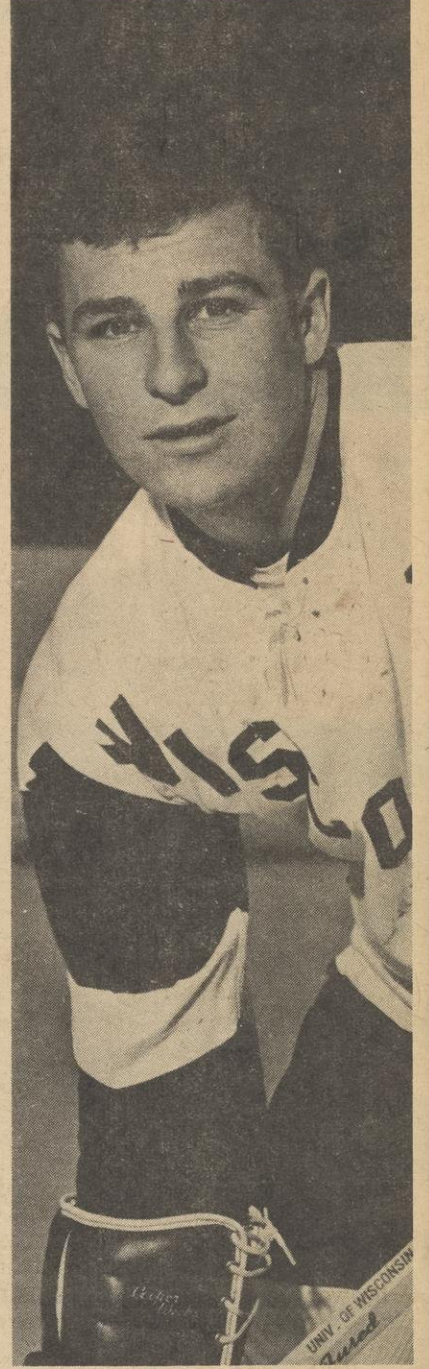
"I was only 13 and the youngest player on the team and I sat on the bench all year," he remembers. "I talked, lived and ate hockey and it was hard to sit on the bench. I was tempted to quit the team and go back to Bantam, but I know now that just practicing with those guys helped me."

There was no shame sitting on the bench that year for his Midget team. The team went all the way to the Western Canada finals, losing only to Trail, British Columbia in the finals.

The following year Poffenroth not only was off the bench, but his team's leading scorer and second in his league with 42 points in 20



BERT DeHATE

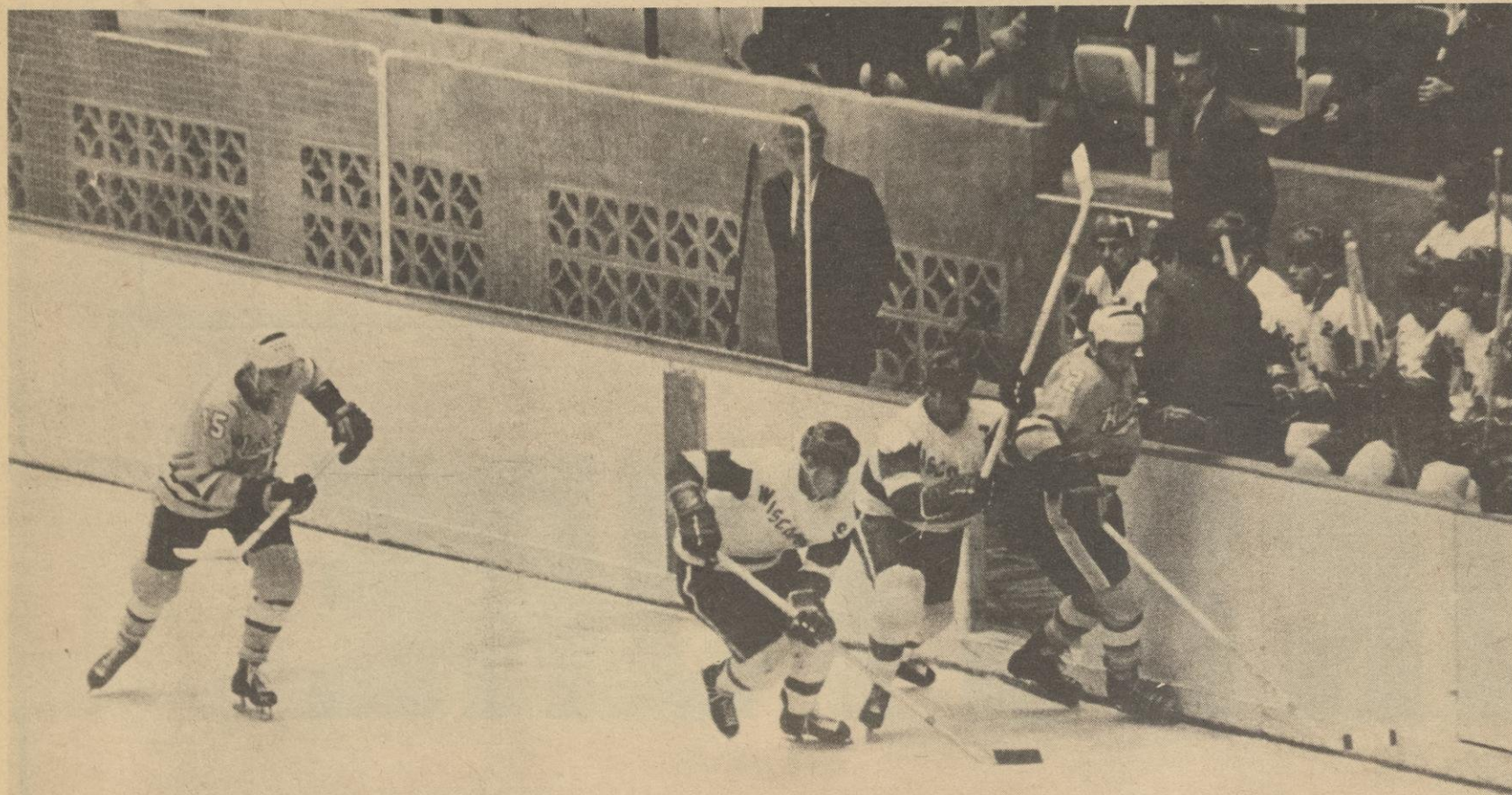


BOB POFFENROTH



WHEN BOB POFFENROTH deeks in one direction, defensemen had better be wary, because Poffy may really be going the other. If he doesn't skate around the opposition, Bob is likely to stickhandle right through them.

Action Photos by
Dick McElroy



BERT DeHATE appears to be losing this race for the puck to a Michigan Tech defenseman, but as his coach, Bob Johnson says, Bert is "deceptively fast." Against Tech DeHate proved that he is just as good against the best as the rest. His line scored all 4 of the Badgers' goals in their 4-3 victory over the Huskies in December.

games. But in the league playoff, Poffenroth's team lost the right to go to the Alberta Provincial championships when they lost the playoff in four straight games to a team they had beaten 8 times during the regular season.

That playoff was the first of four with the same team in four straight years for championships. Badger center Bryan Teed starred for the opposition.

Poffenroth again led his team in scoring and was second in the league with 50 points in 25 games during his final season as a midget. But again, Poffenroth's team lost

to Teed's in four straight games in the league playoff.

At 16, Poffenroth was competing in a Junior league on a Juvenile team, the Calgary Stampede. With usual consistency, he led his team in scoring, was second in the league, and lost the league playoff to Teed's team for the third straight year.

"Bob was always his team's best player," Teed recalls. "We always played better around playoff time, and since Bob and some of his teammates were small, we outmuscled them. We had tough defensemen, and when Bob got near the net, we knocked him down."

Poffenroth's greatest season was his last in Canadian and Junior competition. His team finished the season with a 27-2-1 log, won the league championship for the first time in 4 tries from Teed's team, and defeated Edmonton for the Calgary Provincial Championship.

It was the first championship for the Stampede in 17 years, when Bob's dad last coached that team. It took another Poffenroth to win again.

Poffenroth centered a line on that Stampeder team that set scoring records that will probably stand forever. Bob led the league in scoring with 77 points on 30 goals and 47 assists. His wings, Murray Heatley, a freshman at Wisconsin, and Lyle Moffet, a freshman at Michigan Tech, were second and third in the league with 68 and 65 points.

Poffenroth was scouted by Denver, Michigan Tech and Colorado College besides Wisconsin. When Bob Johnson, who had scouted him for CC came to Wisconsin, he brought Poffenroth with him.

Bert DeHate was already here a semester before Johnson arrived, due to the foresight of former Badger coach John Riley. Johnson must be indeed grateful today for that foresight.

DeHate has played for as many teams as Poffenroth, but in a lot more places.

"I started playing organized hockey when I was 7 in Stambaugh,



WHETHER IT BE a wrist shot or a blazing slap shot, a Michigan Tech defenseman is learning the hard way that the body isn't often the most effective barrier to a DeHate slapper. Dave Smith left of the net, can be sure if the shot doesn't beat Tech goalie Bill Lassila, he'll be in position to score the rebound.

...DeHate and 'Poffy'

Michigan," Bert recalls. "Stambaugh is in copper country—Houghton, Dollar Bay, Calumet, Hancock, Catlin, probably the hottest hockey area in the country next to Sault St. Marie, Michigan.

"I was on the Stambaugh Pee Wee team till I was 16, and my dad was the coach. While most guys in Stambaugh would shoot baskets, I went to the rink. My dad kept me going—if I was home he would ask me what I was doing there and why I wasn't at the rink."

Bert's Pee Wee team was Copper Country Champions when he was 13. He made the Upper Peninsula All-Star team consistently.

The DeHates moved to Green Bay the middle of Bert's sophomore year, where he played on the same Midget team with Badger junior Mike Gleffe. That team was Wisconsin state champion and finished fifth in an 8 team field in the national championships held in Fort Wayne, Indiana.

DeHate was named the most valuable player of the tournament. DeHate played for St. Paul Park in Minnesota his junior year and encountered his famous battles with Badger sophomore Terry Lennartson of Mattomedi.

"Mattomedi was our arch-rival in the Skyline Conference," Bert remembers. "But we always seemed to beat Terry's team and I always scored well against them."

DeHate led the Skyline Conference in goals that year and was third in scoring. His team was ranked as high as 13th in the state.

Following the completion of St. Paul Park's hockey season, the DeHates again moved, this time to Mundelein, Illinois, where Bert played on the Willmette All-Star team. That team played in the National Juvenile Tournament in Houghton but finished poorly. DeHate was again named to another All-Star team.

For his senior year it was back to St. Paul, but Johnson High School this time.

"It was an outstanding team," Bert said. "The coach used a system in which he had all-senior, all-junior and all-sophomore lines and defensive pairs. When I got there, the only opening was at defense, so I became a defenseman for the first, last, and only time."

DeHate was still third in league scoring with 14 goals and 16 assists. Johnson H.S. finished 25-1-1, their only loss coming to Badger goalie Bob Vroman's Bloomington team, 8-0, in the state tournament.

Minnesota, Michigan State, Dartmouth and Bemidji all wanted DeHate, but thanks to Coach Riley, he chose Wisconsin.

DeHate played 10 games second

semester last year, yet still finished sixth in team scoring with 14 goals and 15 assists. He teamed, in the final game of the season, with Mark Fitzgerald, who scored 13 goals in the ten games he played on a line with DeHate, to nearly upset the No. 4 team in the nation last year, Michigan State.

The Badgers lost the game 4-3, as DeHate scored once and assisted on two Fitzgerald goals.

"Bert plays tremendous center position," says Fitzgerald. "When you play with Bert, you know exactly what is going to happen. He has great hockey sense, and you know that he knows where you are going to be. And a wing can be confident Bert will be in front of that net. I've never played with a better center."

And Coach Johnson couldn't be more pleased with his two potential All-Americans.

"I respect Bert's hockey ability," Johnson praised. "For a sophomore, he has played a lot of hockey. He is deceptively fast and plays his best against the tough WCHA competition. He has improved his skating 100% this season alone."

"Poffenroth came here with all the tools, and has been improving his fundamental play all the time. He is a much better back-handed



OHIO UNIVERSITY GOALIE Al Albert allowed Poffenroth to score "only" twice in the Badgers' two game sweep of the Bobcats in early December. Wisconsin scored 20 goals on Al Albert, but he stopped 120 shots: many of those saves were on close range shots by Poffenroth, like this one.

passer now than when he came and has improved his checking ability tremendously."

DeHate's and Poffenroth's teammates think just as highly of their abilities as does Johnson.

"Poffy's smart," says Murray Heatley. "He knows just when to

hit you with a pass and knows how to split a defense for a wing. And he scores the big ones. In our last year of Canadian competition, we were losing a game with just 25 seconds left. Until Poffy tied it, it looked like a long season. After that tie, we never lost

another game."

"Bert will lift an entire team," Fitzgerald said. "When the team is having trouble scoring, Bert will pick us up with one. He can get us going like no one else can. He's simply uncanny inside the blue line."



ON THE POWER PLAY, DeHate and Poffenroth often work together. Alone, either one is enough for a defense to contend with, but together they're trouble for the best defense that WCHA power Michigan Tech can muster. DeHate is a workhorse behind the net as two Tech defensemen are finding as Bert attempts a pass out to Poffenroth.

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MURRAY HEATLEY WILL BE joining the Badgers at the beginning of the second semester when Wisconsin meets Minnesota in Minneapolis, Feb. 9-10. Heatley, from Calgary, Alberta, has been a prolific goal scorer throughout his Canadian career.



Skaters Meet CC, Denver on Road

(continued from page 6)

"Gleffe is a big question mark for us," Johnson said. "He can help us, and we will have to find a place for him at either left or right wing."

Gleffe was seventh in Badger scoring last year as a sophomore with 12 goals and 12 assists. He has six points in six games this year on 3 goals and 3 assists.

Johnson is very concerned with the upcoming road trip. He should be. Denver, 13-5, has been ranked No. 2 in the country and was the pre-season pick to be WCHA and NCAA champions. Minnesota was ranked No. 6 in the nation until No. 1 ranked North Dakota topped the Gophers twice.

The Colorado College games have to be special to Johnson, since he coached there for 3 years before coming to Wisconsin. Nothing pleases a coach more than to beat his old team.

Denver also has a great deal of outstanding talent available.

"We look forward to a particularly strong defense this winter," Pioneer coach Murray Armstrong said before the season started. "Gerry Powers should be one of the best goalies in the association. Keith Magnuson, an all-WCHA selection, Tim Gould, Randy Ward and Dale Zeiman will combine with Ed Hamilton and Steve Keeler to provide us with six strong performers behind the blue line."

Michigan, which took 60 shots and defeated the Badgers, 8-0, at the Big Ten Tournament, can attest to the greatness of the Pioneer defense. The Wolverines were outshot by Denver in their first meeting this year, 43-9. Michigan did not manage a shot on net until mid-way through the second period.

The Pioneers can score, and will depend on All-American Jim Wiste, and Cliff Koroll, Craig Patrick, Tom Miller and Bob Trembecky to do so.

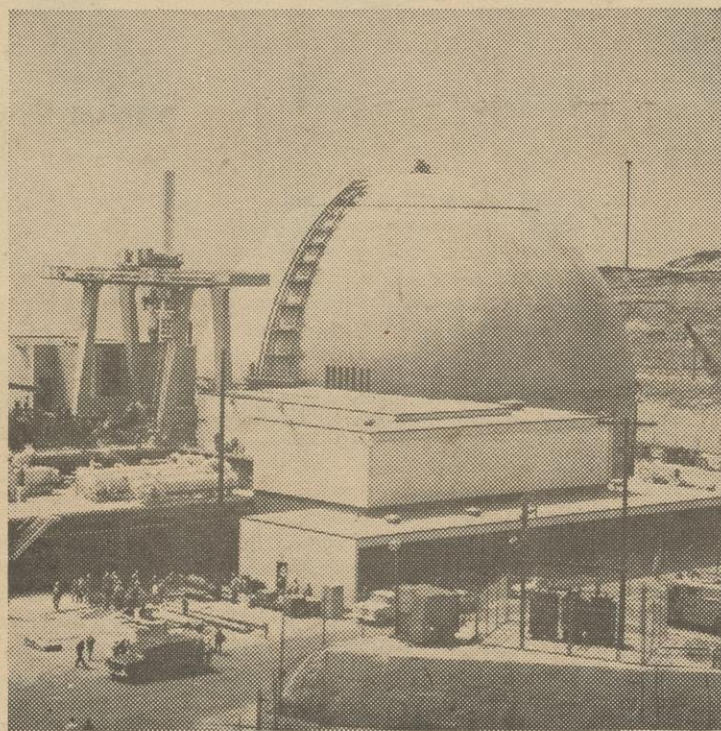
Patrick is the son of former NHL great and current general manager of the St. Louis Blues of the NHL, Les Patrick. Craig is one of the two Americans on the Denver roster.

Colorado College, 6-11, has a young and inexperienced team and faces a long season in the WCHA this year. They have begun to move, recently beating Michigan Tech, 3-2, at Michigan Tech.

The Tigers' biggest problems are on defense. Goalie Don Gale currently has the worst goals-against average in the WCHA. Junior Kerry Oscar is the only returning defenseman with experience.

Ten of Wisconsin's remaining games are on the road. Four home dates remain following Lake Forest; Gustavus Adolphus Feb. 16, The Irish of Notre Dame Feb. 17, and Michigan State March 1-2.

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Martin Is Dean of Coaches

By KEN KIRSCH

Several members of Wisconsin's athletic coaching staff have served at the university as head coaches for quite some time. In baseball, Art Mansfield was appointed head coach in 1940; crew coach Norman Sonju in 1947 and both John Hickman and Archie Simonson in 1951 in swimming and fencing, respectively.

But the granddaddy of them all at Wisconsin is varsity wrestling coach George A. Martin, who has served in his present capacity as head coach since 1935.

A former NCAA and National AAU champion, Martin began his

wrestling career in Eagle Grove, Iowa. The town, with a population of about 4,000, has produced more than its share of NCAA wrestling champions.

From that prep hotbed of wrestling, Martin entered Iowa State—then and now one of the top collegiate wrestling powers—in 1929.

As a freshman there he proceeded to win just about every title he was eligible for from the Midwest AAU championships on down to his school's intramural crown.

During his junior and senior years at Iowa State he won the Big Six 165 pound title and then achieved the goal of every college

wrestler when he captures the NCAA crown at 165, and, along the way, captained the Cyclones to the team title in 1933.

Following college he won the AAU 175 pound title in 1934 and then qualified for the 1936 Olympics. His acceptance, however, of the Wisconsin coaching position, an offer which ideally could have come a year later, made him a professional and disqualified him for the Olympic Games.

Martin accepted the job in the fall of 1935, at a time when Wisconsin's athletic department had undergone a thorough shake-up the previous year. What nucleus there had been for a wrestling team was practically non-existent.

In his very first year Martin's team won more dual meets than the combined teams of the five previous years. Except for the war years of 1942-45, when he served as Lieutenant Commander on the aircraft carrier USS Ticonderoga, winning the Navy, Marine and Bronze medals, he has remained at his present post.

Now in his third decade of coach-

ing, Martin still manages to keep in good physical condition and continue to work out with his team in practices. Although he is currently thinking of retirement, as he himself readily admits, "I've been thinking of it and deciding against it for some time."



GEORGE MARTIN
1933 NCAA Champion

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First Wisconsin National Bank of Milw.
First Wisconsin Trust Co.
Fisher Governor Co.
Fontaine McCurdy & Co.
FMC American Viscose Div.
FMC Hudson Sharp Plant
FMC Canning Mech. Div.
FMC Chem. Div.
Foote Cone & Belding
Ford Motor Co.
Franklin F
Franklin Life Insurance Co.
Frazer & Torbet
Freeman Chemical Corp.
Fruin-Colnon Contracting Co.
George A. Fuller Co.
Gallo Wine Co.
Gateway Transportation
Geigy Pharmaceuticals
General Casualty Co. of Wisconsin
General Dynamics
(Liquid Carbonic)
General Dynamics
(Elec. Boat Div.)
General Dynamics Corp.
General Electric
General Electric (employee reins)
General Electric (Credit)
General Electric
* General Foods
General Mills Inc. (corp. & Res.)
General Motors
General Motors (Summer)
General Telephone Co. of Wisc.
General Tire & Rubber Co.
Gerber Producers Co.
Giddings & Lewis Machine Tool Co.
Giffels and Rossetti
Donald E. Gill & Co.
Gimbels-Schusters
Gisholt Machine
Gleason Works
Globe-Union Inc.
B. F. Goodrich Co.
Goodyear Tire
Goodyear Aerospace
The Goss Co.
Grain Processing Corp.
Alexander Grant & Co.
Foster Grant Co.
W. T. Grant Co.
Great Lakes Foundry
Great Northern Railroad
Grede Foundries Inc.
Green Bay Packaging Inc.
Green Bay Press Gazette
Green Giant
Gulf General Atomic
Gulf Oil Corp.
Gulf Research & Development Co.
Hamilton Mfg. Co.
Hamilton Standard Div. United Aircraft
Theo. Hamm Brewing Co.
* John Hancock Life Ins. (actuarial)
John Hancock Life Ins. (Madison)
Harnischfeger Corp.
Harris Trust & Savings Bank
Haskins & Sells
Hazelton Corp.
Heil Corp.
H. J. Heinz
Hercules
Hercules Allegany Ballistics Lab.
Hevi Duty-Sola Basic Indus.
Hewitt Associates
Hewlett Packard Co.
Hoffman-LaRoche Inc.
Honeywell Inc.
Hooker Chemical Corp.
Geo. A. Hormel Co.
Houghton Taplick & Co.
Household Finance Corp.
Hughes Aircraft Co.
Humble Oil & Refining Co.
Hunt Wesson Foods
Hydrotech Corp.
Illinois Central Railroad
I. T. T. Research Institute
Illinois Power Co.
Illinois Tool Works
Industrial Nucleonics Corp.
Ingersoll Milling
Ingersoll Rand
Ingersoll Research Center
Glenn Ingram & Co.
Inland Steel Co.
Institute of Paper Chemistry
Interlake Steel Corp.
I. B. M.
International Harvester
International Milling Co. Inc.
I. T. & T.
Interstate Power Co.
Investors Overseas Service
Iowa Electric Light & Power Co.
Iowa-Illinois Gas & Elec. Co.
Irving Trst Co.
Irwin Management Co. IN
Irwin Management Co. Inc.
Johns-Manville Prod. Corp.
Johnson Wax
Johnson & Johnson
Johnson Service Co.
E. F. Johnson Co.
Jones & Laughlin Steel Corp.
Joslyn Stainless Steels
Joslyn Mfg. & Supply Co.
A. T. Kearney & Co. Inc.
Kearney & Trecker Corp.
Kellogg Co.
M. W. Kellogg Co.
Kelly-Springfield Tire Co.
Kemper Insurance Group
A. J. Kiesling & Associates
Kimberly-Clark Corp.
Kleinschmidt Div. of SCM
Koehring Co.
Kohler Co.
Koppers Co. Inc.
(Sinclair Koppers)
* S. S. Kresge Co.
Kroger Co.
Ladish Co.
Lear Siegler
Leeds & Northrup Co.
Lever Bros. Co. Inc.
Liberty Mutual Ins. Co.
Library, Milwaukee Public
Eli Lilly and Company
Lincoln Lab M. I. T.
Lincoln National Life Ins. Co.
Lincoln National Life Ins. Co. (actuarial)
LTV Aerospace Corp.
(Texas and Michigan)
Link Belt Co. (Div. of FMC Corp.)
Thomas J. Lipton Inc.
Litton Systems Guidance & Controls Div.
Litton Industries Inc.
Lockheed California
Lockheed Missiles & Space Co.
Los Angeles County
Lybrand Ross Bros. & Montgomery
McDonnell Douglas Aircraft Corp.
McGladrey Hansen Dunn & Co.
McGraw Edison Power Systems
McGraw Hill Book Co.
Mack Trucks Inc.
Magnavox Co.
Main LaFrentz & Co.
Mallinckrodt Chemical Works
Manitowoc Engineering Co.
Manufacturers National Bank of Detroit
Marathon Electric Mfg. Corp.
Marbon Chemicals Div. of Borg Warner
Marine National Exchange Bank
Marquardt Corp.
Martin Co. (Colo. Fla. and Md.)
Marvel-Schebler
Mason & Hanger
(Silas Mason Co. Inc.)
Ronald Mattox and Associates
Oscar Mayer & Co.
The Maytag Co.
Mead CORP.
Mead Johnson
Merck & Co.
Meredith Publishing Co.
Wm. S. Merrell Co.
Metropolitan Life Insurance Co.
Metropolitan Life Insurance Co. (Actuary)
The Miehe Co.
Milliman & Robertson Inc.
Milwaukee County Civil Service 3M
* The Minnesota Mutual Life Ins. Co.
Mirro Aluminum Co.
Mitre Corp.
Mobil Oil
* Modine Mfg. Co.
Monsanto Co.
Montgomery Ward
Montgomery Ward
Philip Morris Inc.
Motorola Inc.
Mutual Benefit Life Ins. Co. of New Jersey
MONY (Actuarial)
National Bank of Detroit
National Cash Register
National Castings
(Div. Midland Ross)
National Chemical Co. (NALCO)
National Dairy Prod. Corp.
National Lead Co. of Ohio
National Lock Cos.
National Steel Corp.
Needham Harper & Steers Inc.
Nekoosa-Edwards Paper Co.
* New England Mutual Life Ins. Co.
Newport News Shipbuilding
New York Central RRD
* New York Life Ins. Co.
Nordberg Mfg. Co.
North American Rockwell Corp.
Atomics
Autonetics
Los Angeles
Rocketdyne
Space & Info.
Columbus
North Electric Co.
Northern California Edison Co.
Northern Illinois Gas Co.
Northern Indiana Public Service Co.
Northern Natural Gas (Nebraska)
Northern States Insurance Corp.
Northern States Power
Northern Trust Co.
Northwest Airlines
Northwest Bancorporation
Northwestern Mutual Life Ins. Co.
North
Home Office
Agency
Actuarial
Northwestern Nat'l. Bk of Mpls.
Northwestern Nat'l. Life Ins. Co.
Northwest Paper Co.
Oak Electronetic Corp.
Oilgear Co.
Olin
Omni Spectra
John Oster Mfg. Co.
Outboard Marine Corp.
Owens-Corning Fiberglas Corp.
Owens-Illinois
Owens-Illinois
Pacific Mutual Insurance
Pan American Petroleum Corp.
Pan American World Airways
Stewardess
Parke Davis & Co.
Parker & Hannifin
Parker Pen Co.
Peat Marwick Mitchell & Co.
Penn Controls Inc.
Penn Mutual Life Ins. Co.
J. C. Penney Co. Inc.
Peoples Gas Light & Coke
Perfect Circle Div. Dana Corp.
Perfex Corp.
Chas. Pfizer & Co. Inc.
Philco Ford Corp.
Phillips Petroleum
Phoenix Mutual Life Ins. Co.
Pickens Mather & Co.
Pillsbury Co.
Pittsburgh National Bank
Pittsburgh Plate Glass Industries
Pneumo Dynamics Corp.
H. C. Prange
Pratt & Whitney Aircraft
Prentice Hall
Price Waterhouse & Co.
Procter & Gamble (Intl Div.)
Acctg & Fin.
Data Proc.
Sales
Advertising
Consum. Invest.
Charmin Paper
Tech.
The Prudential Ins. Co. of America
The Prudential Ins. Co. of America (Actuarial)
Public Service Elec. & Gas Co.
Pullman Standard & Trailsmobile
* Pure Oil Union Oil Co.
Quaker Oats Co.
R. C. A.
Ralston Purina Co.
Rath Packing Co.
Raven Industries Inc.
Raychem Corp.
Raytheon Co.
REA Express
Red Jacket Mfg. Co.
Republic Steel CORP.
Research Analysis Corp.
Reserve Mining
Retail Credit Corp.
Rex Chainbelt
R. J. Reynolds Tobacco Co.
Reynolds Metals Co.
Richards-Wilcox Hupp Corp.
Riegel Paper Corp.
H. H. Robertson
Roche Labs.
Rohm & Hass Co.
Rohr Corp.
Roswell Park Memorial Institute
Royal Globe Ins. Cos.
Joseph T. Ryerson & Son Inc.
St. Lawrence Hospital
St. Paul Insurance Cos.
St. Regis Paper Co.
Kurt Salmon Associates Inc.
Sangamo Electric Co.
Sargent & Lundy Engineers
Jos. Schlitz Brewing Co.
Schlumberger Well Services and Schlumberger Ltd.
Scott Paper Co.
Sears Roebuck and Co.
Retail Merch.
Data Process
Catalog
Security First National Bank
Sentry Insurance
Shell
Shure Bros. Inc.
Silver Millman & Co.
Sinclair Petrochemicals
Sinclair Oil Corp.
Smith Barney
A. O. Smith Corp.
Smith Kline & French Labs
Smith & Gesteland
Snap-on-Tools Corp.
Southern California Edison Co.
* Spartan Electronics
Speed Queen
Sperry Phoenix Co.
Sprague Electric Co.
Square D Co.
Squibb
A. E. Staley
Standard Brands Inc.
Standard Oil/Div. Amer. Oil
Standard Oil Calif. Chevron
Standard Oil New Jersey
Standard Oil Ohio
Stanley Consulting Inc.
State Farm Insurance Cos.
States:
California (personnel social work, engineers)
Colorado (Fort Logan Mental Health)
Illinois (Highways, waterways)
Indiana (Natural Resources)
Iowa (Highway)
Ohio (Highway)
Wisconsin (Public Service Comm.)
Wisconsin (Legislative Audit)
Wisconsin (Bureau of Municipal Audit)
Wisconsin (State Opportunities)
Wisconsin (Highway Div. Trans)
Wisconsin (Taxation)
Wyoming (Highway)
Stauffer Chemical Co.
Stephens Adamson Mfg. Co.
Sunbeam Corp.
Sundstrand Corp.
Sun Ray DX
Swift & Co.
Swift & Co. Research
Sylvania
TRW-Systems
Target Stores Inc.
Texaco Inc.

— PLACEMENT SCHEDULE —

CAMPUS INTERVIEWS SCHEDULED FOR
FEBRUARY 5-9, 1968
(Check for additions and changes)

LETTERS & SCIENCE (all majors unless otherwise indicated)

117 Bascom Hall Chemistry at 1309 New Chem. Bldg.
Aid Ass'n. for Lutherans-math.
American Oil Co.-math, statistics
Banker Life Co.-math, computer science, other majors.
Bank of America-math, Int'l relations
Battelle Memorial Institute (Northwest and Columbus)-ap. math, chem, meteorology, phys, comp. sci., statistics, econ.
Bendix Corp-math, phys, comp. sci.
Bunker-Ramo-ap. math, comp. sci., math.
Carnation Company
Caterpillar Tractor-ap. math, math, other majors.
* Chicago Milwaukee St. Paul & Pacific RRD-ap. math, math, comp. sci., other majors
City of Detroit-phys, med. tech., chem, math, other majors.
City of Rockford-bacteriology, chem.
DeSoto Inc.-chem.
Dun & Bradstreet-math, other majors
E. I. DuPont de Nemours & Company-ap math., comp. sci., math, statistics
Eastman Kodak-comp. sci., math, statistics, chem, other majors
* Electronic Associates Inc.-ap. math, comp. sci., math.
Equitable Life Assurance Society of the U. S.-math, (act. sci.)
Fansteel Metallurgical Corp.-ap. math, comp. sci., math.
* Foote Cone & Belding-(summer opportunities available)
General Electric Credit-all majors
General Electric-ap. math., chem, phys, mah, comp. sci., statistics.
Gulf Research & Development Co.-chem, geol., geophys, phys, math.
* John Hancock Life Insurance-math, other majors, actuarial program.
Honeywell-ap. math, phys (Phd), comp. sci., math.
Institute of Paper Chemistry-chem.
Johnson & Johnson-chem.
Johnson Service Co.-phys.
* S. S. Kresge-all majors
Oscar Mayer & Co.-math, comp. sci., chem., and other majors.
Meredith Publishing Co.-math., statistics, other majors
* Minnesota Mutual Life Ins. Co.-math., ap. math., other majors
* New England Mutual Life Ins.-math., others for actuarial science program.
New York Life Ins. Co.
Northwestern National Bank of Mpls.
Parke Davis & Co.-math, comp. sci., bacteriology, chem., med tech., zoology
* Parker Pen Co.-ap. math, chem, phys.
* Pittsburgh Plate Glass Industries Inc.-chem., comp. sci., math, indus. relns., psych.
Prudential Insurance Co. of America-all majors
Raychem Corp.-chem.
* Rohm & Haas Co.-chem., phys.
Standard Oil Co. of Ohio-chem., other majors
Stauffer Chemical Co.-chem.
TRW Systems-ap. math., chem, phys, math, comp. sci.
Target Stores Inc.-all majors
United of Omaha-math, statistics for actur. sci.
Zimpro Div. of Sterling Drug-chem.
U. S. Internal Revenue
U. S. General Accounting Office-math.
U. S. Dept. of the Navy-Air Development Center-ap. math., phys.
U. S. Atomic Energy Comm.-ap math, phys, comp. sci., math, statistics, and Indus. relns.
HEW National Institutes of Health-ap math., chem, med. tech., comp. sci., math.
National Center for Health Statistics-HEW-comp. sci., math, statistics, psych.
AGRICULTURE 116 Ag Hall
Carnation
Caterpillar Tractor Co.
Meredith Publishing
Parke Davis
Rohm & Haas 117 Bascom
Standard Oil Ohio
U. S. Bureau Public Roads-Ag Econ 107 Comm.
GEOLOGY AND GEOPHYSICS MAJORS
282 Science Hall
Gulf Research and Development - 117 Bascom
HOME ECONOMICS MAJORS
Meredith Publishing 117 Bascom
JOURNALISM 425 Henry Mall
Caterpillar
Eastman Kodak 11
Eastman Kodak 117 Bascom
Foote Cone Building (summer also)
Meredith Publishing
U. S. Atomic Energy Comm. 117 Bascom
LIBRARY SCIENCE
HEW National Institutes of Health-117 Bascom
PHARMACY 174 Pharmacy
Parke Davis
Rohm & Haas 117 Bascom
Target Stores 117 Bascom
NURSING
City of Detroit 117 Bascom
SPEECH MAJORS
Foote Cone & Belding 117 Bascom
BUSINESS 107 Commerce
Aid Association for Lutherans
American oil Co.
Bankers Life Co.
Bank of America
Carnation Co.
Caterpillar Tractor
* Chicago Milwaukee St. Paul & Pacific
City of Detroit
Dun & Bradstreet
Eastman Kodak

Elgin Joliet and Eastern Rwy. Co.
Equitable Life Assurance Society of the U.S. (act. sci.)
Fairchild Camera & Instrument Corp.-MBAs with undergrad engr degree
Fansteel Metallurgical Corp.
Fontaine McCurdy & Co.
* Foote Cone & Belding-summer opportunities available
Ford Motor Co.

Franklin Life Insurance Co.
Frazier & Torbet
General Electric Credit.
* John Hancock Life Ins.-actuarial
Honeywell Inc.
Johnson & Johnson
* S. S. Kresge
Litton Industries Inc.
Oscar Mayer & Co.
Meredith Publishing Co.
Millman & Robertson Inc.-act. sci.
* Minnesota Mutual Life Ins. Co.
* Modine Mfg. Co.
National Lock Cos.
* New England Mutual Life Ins.
New York Life Ins. Co.
Northwestern National Bank of Mpls.
Parke Davis & Co.
Chas. Pfizer & Co. Inc.
Prudential Insurance Co. of America
Republic Steel Corp.
Schenck, Derscheid, Juenzli, Sturtevant
Standard Oil Co. of Ohio
Wisconsin Dept. of Taxation
Target Stores
Thor Power Tool Co.
United of Omaha-actuarial
Western-Southern Life Ins. Co.-actuarial science
F. W. Woolworth Co.
U. S. Internal Revenue
U. S. Civil Aeronautics Board
U. S. General Accounting Office
U. S. Bureau of Federal Credit Unions
U. S. Bureau of Public Roads
HEW National Institutes of Health
ENGINEERING 1150 Engr. Bldg.
American Oil Co.-Chicago and other areas
Barber-Colman Co.
Battelle Memorial Institute-Northwest and Columbus
Bendix Corp.-Six Divisions
Bunker-Ramo
Carnation Co.
Caterpillar Tractor Co.
* Chicago Milw. St. Paul & Pacific
City of Detroit
City of Rockford, Illinois
Cleveland-Cliffs Iron Co.
Collins Radio
Combustion Engineering Inc.
DeSoto Inc.
Detroit Edison Co.
* E. I. DuPont de Nemours & Co.
Eastman Kodak
* Electronic Associates Inc.
Elgin Joliet and Eastern Rwy.
Elliott Co. div. of Carrier Colt Indus.
Fairbanks Morse Inc.
Fairchild Camera & Instrument
Fairchild Semiconductor
Fansteel Metallurgical Corp.
FMC Corp.-Canning Mach. Div.
FMC-Chemical Div.
Ford Motor Co.
Furnas Electric Co.
General Electric
Green Bay Packaging Inc.
Gulf Research & Development
Honeywell Inc.
Hydrotech Corp.
Ingersoll Milling Maching Co.
Roy C. Ingersoll Research Center
Institute of Paper Chemistry
Iowa-Illinois Gas & Electric Co.
Johnson & Johnson
Johnson Service Co.
Marathon Electric Mfg. Corp.
Meredith Publishing Co.-117 Bascom
* Moding Mfg. Co.
Monsanto Co.
Owens-Illinois Inc.
Parke Davis & Co.
* Parker Pen Co.
Pillsbury Co.
* Pittsburgh Plate Glass Industries
Raychem Corp.
* Rohm & Haas Co.
Sargent & Lundy Engineers
Standard Oil Co. of Ohio
Stauffer Chemical Co.
TRW Systems
Thor Power Tool Co.
* West Virginia Pulp & Paper
Zimpro Div. of Sterling Drug
U. S. Navy-Air Development Center
U. S. Atomic Energy Comm.
U. S. Bureau of Public Roads
NEW-National Institutes Health

*Denotes interest in summer employment. Check with your placement office for additions.
FSEE: Testing Dates: Feb. 17; Mar. 16; Apr. 20; May 18; June 15; Apply four weeks prior to testing date.
WISCONSIN STATE CAREER CANDIDATE EXAM: Feb. 3 and 17; Mar. 2 and 16; Apr. 6 and 20; May 4 and 18; and June 8 and 22. Apply ten days prior to testing date.
The bulk of the spring interviewing will be between Feb. 5th and April 5th.
Materials for the Peace Corps; Vista; Aid and other agencies are available in 117 Bascom Hall.
The Peace Corps will be in the Play Circle Lobby of the Union from February 5th to 9th.
CAMP PLACEMENT DAY will be on Feb. 15th from 12:00-4:30 and in the evening from 6:30-8:30 in Great Hall of the Memorial Union.

Texas Instruments Inc.
J. Walter Thompson
Thor Power Tool Co.
Thrall Car Manufacturing Co.
Time Inc.
Timken Roller Bearing Co.
The Torrington Co.
Touche Ross Bailey and Smart
Trane Co.
Transitron Electronic Corp.
Trans World Airlines Inc.
Travelers Inc. Co. (Actuary)
Twin Disc Clutch Co.
UARCO Inc.
Underwriters Labs Inc.

Union Carbide Corp.:
Mining and Minerals
Food Products Div.
Linde Div.
Group #1

Union Electric Co.
Union Tank Car Co.
United Aircraft (Research Labs)
United Air Lines
United California Bank
United of Omaha
UNIROYAL
U. S. STEEL
UNIVAC Sperry Rand
UNIVAC
Federal Systems Div.
Data Proces.
Universal Oil Products

UNIVERSITIES AND COLLEGES:
Illinois Grad School of Bus. Ad.
Minnesota (personnel)
(job opportunities)
New York State College of Ag. and Home Ec.
Purdue (mgmt trng)
U of W Central Univ. Business
Date Processing

Upjohn Co.
Pharmaceutical Sales
Sales to Vets.
Velsicol Chemical Corp.
Vick Chemical Cor.
Vickers Corp.
Vilro Mfg. Corp.
Vitro Labs.
WABCO Air Brack Div.
Penn.
Chgo.

Walker Mfg. Co.
Warwick Electronics
Washington National Ins. Co.
Waukesha Motor Co.
Wayne County Road Comm.
Robert E. Wegner & Associates
West Bend Co.
Western Contracting Corp.
Western & Southern Life Ins. Co.
Western Union Telegraph Co.
Westenhoff & Novick Inc.
Westinghouse Electric Corp.
West Virginia Pulp & Paper
Weyerhaeuser Co.
Whirlpool Corp.
Wilson & Co. Inc.
Wipfli Ullrich & Co.
Wisconsin Electric Power Co.
Wisconsin Gas Co.
Wisconsin Power & Light Co.
Wisconsin Public Service Corp.
Lester Witte & Co.
F. W. Woolworth Co.
Worthington Corp.
Wyandotte Chemicals Corp.
Xerox Corp.
Arthur Young & Co.
Youngstown Sheet & Tube Co. and Research
YWCA
Zenith Radio Corp.
Zimpro Div. of Sterling Drug Inc.

U. S. GOVERNMENT:
C. I. A.
Defense Supply Agency
(Def. Contr.)
Defense Contract Audit
Regional Admin. of Nat'l. Banks
Gen. Services Adm. Public Bldg.
* Bureau of the Budget
N. S. A.
U. S. Internal Revenue (acctg)
Civil Aeronautics Board
Office of the Gen. Counsel NLRB
U. S. General Accounting

U. S. AIR FORCE
Officer Selection
Civilian Personnel
(Wright Patterson)
Aeronautical Systems Div.
Contract Management Div.

U. S. ARMY:
Army Tank Automotive Center
Engineers District
Materiel Command
U. S. MARINES: officer

U. S. NAVY:
Port Hueneme Naval Ship Engr. Centers
Civilian Personnel
Naval Weapons (Va.)
Naval District (Oceanographic)
Naval Ships Systems Command
Naval Air Development Center
* Naval Ord. Test Station (Ill.)
Naval Ord. (Md.)
Naval Fleet Missile System (Corona)
Pacific Missile Range Pt Mugu
Research Lab (Washington D. C.)
San Francisco Bay Naval Shipyard
Naval Weapons Center (Chine Lake)

NASA:
Manned Spacecraft Center (Houston)
Goddard Space Flight Center
Lewis Research Center
U. S. Atomic Energy Comm.
USDA:
Agricultural Research Services
Consumer and Marketing Srvs.
Chequamegon Ntl. Forest
Northern Reg'l. Research Labs
Forest Service
REA
Bureau of Reclamation
Inspector General
Conservation Service Soil

COMMERCE:
Domestic & Int'l Bus.
Bureau of Standards
(Boulder Labs)
Bureau of the Census
Patent Office
Bureau of Federal Credit Unions
Bureau of Public Roads (Acctg)

HEW:
Food and Drug Admin.
Social Security Admin.
National Institutes of Health
Nat'l. Cntr. for Health Statistics
Public Health Service
(Commun Disease)
Office of Education
Food & Drug
(Criminal investigator)

DEPT. OF THE INTERIOR:
Bureau of Mines
Geological Survey
U. S. Dept. of Labor
V. A. Hospital
U. S. Civil Service
Public Service Comm. of Canada

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Trackmen

(continued from page 6)

intra-squad meet because of an injured leg, but Walter says he will be ready for the indoor season.

Wisconsin's strongest event is the shot put. Walter has four excellent weightmen, including three who placed in the 1967 indoor conference meet. Bob Hawke won the indoor competition and took third in the outdoor. Hawke may not be ready to compete, however, since he was hurt in a motorcycle accident last fall and is not fully recovered.

Don Bliss and Jim De Forest also scored points last season. Bliss, a defensive tackle on the '67 football team, finished third while DeForest placed fifth.

Sophomore Stu Voigt is the fourth man of the distinguished quartet. A running back on the Wisconsin varsity last fall, Voigt won the shot put in the 1966 National Junior Chamber of Commerce championships, a meet which featured the top high school trackmen of the United States.

Bob Gordon and Branch Brady have greatly improved in the two mile, a major weakness for Wisconsin in 1967. Both had excellent cross-country seasons last fall, and Gordon set a school two mile record in the freshman-varsity meet with a time of 9:04.7.

Brad Hansen and co-captain Tom Erickson are part of Wisconsin's strong middle distance crew. Erickson placed fifth in the 1967 indoor 600, while Hansen, a tall,

long striding runner, took third in the same event.

Glenn Dick and Terry Fancher are returning lettermen in the long and high jump. Dick was a pleasant surprise in 1967 taking second in the indoor long jump and fourth outdoors. Even though his specialty is at the high jump, Fancher entered the long jump in the conference indoor meet and took an unexpected fourth place.

Walter is fortunate to have a strong group of sophomores this year. Larry Floyd and Bucky Hewlett are two of the most exciting runners ever to come to Wisconsin. Hewlett was the 1966 Ohio prep quarter-mile champion, and Floyd, of West Mifflin, Pa., holds Badger freshmen records in the 300 and 440, with times of :30.8 and :48.7 respectively.

Steve Becker and Mike Bond are a pair of sophs who will compete with Fancher and Dick in the jumping events. Becker formerly held the Illinois State high jump record with a height of 6'8", and Bond, of Harrisburg, Pa. is a specialist in the triple jump.

Joe Viktor and Gary Thornton, two other first year men, will also be important in Wisconsin's 1968 track successes. Thornton won the Wisconsin Class A high school 880 in 1966, and Viktor holds the Illinois high school pole vault record with a jump 14'10 1/2". Last season he cleared 15 feet in a freshmen exhibition.

Track season will be a welcome change for Badger sports enthusiasts. Finally they'll be able to follow a winning team instead of a losing one.

Mermen

(continued from page 6)

American Games silver medalist, and Lee Bisbee, Lindley won the event in last year's meet.

Wisconsin record holder John McCrary will battle soph Gary Kinkead and Mike O'Connor in the 500 and 1000 yard freestyles. Kinkead has swum a 10:23 to McCrary's 10:31 in the latter event.

The diving will be outstanding. Michigan Captain Fred Brown is an All American, and he has edged Indiana's AAU champion Jim Henry in the one meter event this year. But Wisconsin's Julian Krug is an All American, too, and last year he beat Brown on the one meter board. The Wolverines' Jay Meaden is another All American, and Michigan has outstanding sophs in Peter Emond and Bruce McManaman. Krug is backed by Don Dunfield and Steve McCoy.

If the meet comes down to the relays, the Badgers may have an edge. In last month's Big Ten Relays, their 400 yard medley and freestyle relays beat Michigan's.

In the breaststroke, backstroke and individual medley the Wolverines appear to have the advantage while the Badgers have the edge in the 50, 100 and 200 yard freestyles with Fred Hogan and Doug McOwen.

Overall, both coaches anticipate a tough, close meet. Michigan has the disadvantage of being a young team in an away pool; Wisconsin, the disadvantage of coming off the

exam period.

"But we'll be ready," promised Hickman. "We're not conceding anything. Michigan is the favorite, but we're not a far underdog. Spectators can anticipate many close races and some excellent diving."

Stager is impressed with Wisconsin's improved team. He gives the Badgers a chance for victory. "This is Coach Hickman's best team ever," he said. "The meet will be a real good tight one. He's got some tough kids."

RAT CONTROL

Any rat control program in a major city must be a carefully coordinated effort that operates through a long range program. This was the general opinion expressed by a panel discussing municipal rat control today (Jan. 4) at the 22nd annual Wisconsin Pest Control Conference with Industry.

The panel noted that there has never been a really successful large scale rat control program in a large city due to lack of coordination of many small activities, lack of leadership, short range planning, or political disputes which result in "wheel spinning" in carrying out the campaign.

The panel agreed that a single individual, citizens group, government official, or educational group should coordinate the program. The planners should consider such factors as the total area to be included in the program; all

the sources of infestation or attraction of rats; all local, state and federal programs which must be coordinated; regulatory personnel involved; sources of money; social and political involvements; use of available technology; and plans for an action program.

1968 Corn Outlook Defects Treatment

Wisconsin's corn carryover into 1968 will be smaller than other years while on the national level it will be 10 per cent higher, according to E. A. Brickbauer, University of Wisconsin crop specialist. Characteristics of the 1967 corn crops across the country were high moisture, low bushel weight and mold problems because of the wet growing and harvesting season. These conditions could cut into the carryover nationally, and a large amount of wet corn may be fed to livestock rather than stored.

High moisture and high carryover are going to keep prices depressed on corn through the winter months and until the new growing season gives some indication of the crop for 1968. Economists do not expect any major changes in government programs which will affect the acreage or the prices in the year ahead.

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