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He bowed kisses to his hecklers in Peoria while supporters tried
to pull the country "into another cycle of Republican reaction and inaction," Johnson highly praised the Democratic ticket of Humphrey and Sen. Edmund S. Muskie, nominee for vice president. He said they were among the ablest and most active leaders ever to serve the nation.

Johnson said the GOP candidates for president, vice president and congress had promised to dismantle what had been built under Democratic administrations.

"They've promised nothing more or less than to pull it back into another cycle of Republican reaction and inaction," Johnson said.

"And in doing so, they really promise to pull America backward." He blew kisses to his hecklers in Peoria while supporters tried to pull the country into another cycle of Republican reaction and inaction. "They know a lot of four letter words, but there's two they don't work and soap."

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Bizot Attacks Machine

Calling for a mobilization of "the hard core disgruntled," Assistant Professor of English Richard Bizot pointed to the present American political parties as "essentially undemocratic" and offered his New Politics Party as a refuge for the disenfranchised dissenter. Bizot, chairman of the party in Indiana's third district, spoke last night to an estimated sixty people in the library auditorium, as part of the Student Union Academic Commission's "University Lecture Series."

"Old politics," according to Bizot, are outmoded because of their basis in "uncritical allegiance to the party machine, the system of politician favors and patronage, an inherent love for compromise, and a general discouragement of participation." He delivered a "sad narrative" about the Democratic Party machine in the state of Indiana, which sent an administration delegation to the Democratic convention in Chicago after a 69 per cent anti-administration vote in the state primary. He attributed this to a "Governor who was especially interested in retarding compromise, and a general acceptance among the people in the library auditorium, as part of the Student Union Academic Commission's "University Lecture Series."

As ample justification for his party's proposed "symbolic protest" write-in candidacy of Dick Gregory and Mark Lane, Bizot pointed to the two major parties' "symbolic platform" proposing "two evils" basis, he said, "Put up Humphrey's proposals not against Nixon's, where they would look appealing, but against the needs of the country."

Bizot declared that George Wallace has performed a valuable service by opening a fissure in the two party system, "which provides "a real chance of re-shaping the American political structure." The present major parties are "unable to provide the public with a clear choice because each party expects to embrace the whole spectrum."

The third and fourth parties, he would solve this problem and that of the alienation of dissent, by "polarizing" the two parties between new coalitions of the Republican with "old right" and the Democratic with the "new left."

Holography does not record an image of the object being photographed, as does the camera. Instead it records the object-reflected laser light waves themselves on a light-sensitive plate.

The possible uses of holography range from three-dimensional color television to improved microscopy. Monkewicz predicts 3-D color television, perhaps as early as the late 1980's, and the hologram is already replacing the prepared specimen under the microscopes of many laboratories. Since holograms produce extremely realistic images - images which can be examined from different points of view and, indeed, even focused at different depths - they are superior to the real thing, which is often distorted or modified during sampling. Because of its ability to record in detail and store the physical appearance of an object, holograms taken over a period of time can detect even the smallest changes. The hologram's pattern retention and comparison qualities might well qualify it as an excellent fingerprint searcher.

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THE OBSERVER FRIDAY, OCTOBER 11, 1968

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Michael Patrick O'Connor

**The Revolution Is Coming**

**By ED MATTLINGLY**

"The Revolution is coming to Notre Dame!"

"Last Tuesday night, the first organizational meeting of the Students for a Democratic Society took place in O'Shaughnessy Hall. Approximately 35 people ..."

As to the possibility of violence here at N.D. similar to Columbia, Deering and his associates say, "That possibility is dependent upon the threat posed by the power structure of the system." The success of the coffee house may depend largely on the entertainment which Ryan and his council are able to provide. So far, there have been no definite commitments from any performer, but Ryan promises entertainment by opening night.

"The purpose of the Badin Coffee House is not to make money," explains Dave Ryan. "It is expected that the students will pay for the coffee and hot chocolate on an honor system.

If successful, the Badin Coffee House may be the first of several, informal gathering spots around campus. As part of a general reorganization of the business department, the Badin, a coffee shop, designed mainly for hall residents. Since this revenue goes to the University funds, it will not be completed until sometime next semester.

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The Revolution Is Coming - SDS

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Year of Turmoil

The Professors, the television show where Notre Dame professors consider pressing problems of the times, will present the second in a four part series on "1968 as a Year of Turmoil" tomorrow night, at midnight on WNDU-TV. The discussion this week centers on "The Turmoil in the Church" and will be chaired by Rev. James Burtchell, CSC, Chairman of Notre Dame's Theology Department.

The question posed will be whether the present period of change in the church is one of change for its own sake or one of long needed reform.
Shine On Brightly—Procol Harum

By DON HYNES

There's been acid-rock, folk-rock, rock 'n roll, rock 'n soul, and now there's gothic-rock, with Procol Harum's latest release, *Shine on Brightly*. They make use of all the gimmicks of the 1960's, but in a new way that is classic, but there's nothing wrong with a gimmick as long as it works, and *Shine on Brightly* works.

Like some of their first hit, called "Highly/Qite Rightly So," in a despairing Nausea-like spirit. They tell of a man, lost and searching, who has no hope, that he is trapped in a net. The music conjures up the complementary environment, with Wilson on drums and Fisher on organ providing the power.

The key to the mood which Procol Harum creates in this and in every piece for that matter, is not in the lyrical music alone, but in the synthesis of the two. Both seem pretentious and even melodramatic when isolated, but together the effect is overwhelming. When Gary Brooker sings, "Though nothing shows, someone knows / I wish that one was me," while a combination of classical organ, in the German tradition, and Fisher's slamming lead guitar, create a demonic and haunting effect.

"Skip Softly" is a musically impressionistic "Phantom of the Opera" complete with spooky organ, eerie vocals, satanic lead on fuzzy tone by Trower, and gypsy folk dance finish. The song is reminiscent of other songs of this type: the beat is there, the tune is a parody on that act. I can dig it, but for laughts only.

The instruments they handle, Procol Harum has the potential to do it, and the band "Waves Me Well" does it - a real bouncy tune. Funky piano, heavy soul organ, and beat, and spacy vocalist by Brooker. Two things that are blues lead, with Fisher backing Brooker abounds Keith's Sartrreian lyrics long enough to give a "lock it to me Robert!"

"Magical Frustration" is a laments lyric of lost love and "sun's sailed out to sea," backed by a Salvation Army dege, complete with Zounds melodia, but the organ brings it off.

The next cut, "In Hell Twas I," takes up the rest of the second side and is the culmination of Procol Harum's effort to put you into the black and hunting world of the soul, a la Edgar Allen Poe. The most effective way to communicate this idea is through intimation (i.e., Poe often speaks of a horror "that is ineffable," without words.) Procol Harum suggests this kind of horror with their lyrics, the real feeling of dark and shadowy places comes from the combination of Trower's guitar and Fisher organ.

The piece deals with different times in a man's life, and is divided into sections, all of which point the absurdity and futility of life. The search for something called "truth." The lyrics are obscure and captivate the confusion of life and words.

write it down, someone might read it, nothing's left better unused, only sometimes.

Behind this Fisher performs on the organ his classic virtuosity. His music is full of power and mystery, using forms ranging from Bach to Kagel, while demonstrating a depth and skill that is as spacious and fascinating as the realities that he explores. Fused up with one of this organ is Trower, lead guitar which is violent at times, maniacal at others, and always demonic.

At this point, Trower begins a guitar descent into Hades. His lead IS the longing and desperate cry of a man alone in the darkness of eternity, while Fisher continues to point shades of the dead. The lyrics are a Dantean lament over lost life; I know if I'd been wiser

"this would never have occurred / but I walked in my blindness / so it's plain that I deserve / (to spend my life among the dead / who spend their lives in fear.)"

Brooker delivers an out of sight vocal, while Trower crashes in and out with electrically raving leads.

The piano begins the ascent out of Hades, supposedly to heaven? They seem to be declaring the possibility for hope or faith in their finale, but the tone comes out sounding like the theme song for "God is My Co-Pilot." I don't buy the ending, and apparently neither does Robin Trower, for he breaks in with more savage lead, before the piece ends with a beautiful but too "national anthem sounding" ending. It comes off sappy. Perhaps they have the faith that transcends the Grecian trite, but their lyrics, but their "heaven" doesn't come across with the convincing force of their "Hades.

I don't understand in what part of the attraction, *Shine on Brightly* is mystical, terrifying, melodramatic, sop- sopory, intruing, heavy, and a lot of other "sell-a-million" promo adjectives, but it is a sophisticated and complex application of rock music.

There are rough edges, but it is an impusive album, deserving it's worth from originality, and the talent that Procol Harum demonstrates in their originality.