Dave Berg ‘Beneath the Comic Mask’

By Mark N. Grant

A great moment. The legendary Roger Kapnin had just brushed by me, gagging away through a jamboree to the noisy Hoyt Hall. But wait—no, it wasn’t Roger Kapnin. This date lasted the square jaw and thelook of arch middle-

class humor tried. He stopped on

dge, drew up a stool, unbuttoned his shirt to mid-chest, and then

by dashed my preconceptions.

It was Dave Berg, all right, announced the Odeon Speakers’ representative, and right away came the telephone for the Light

mock (1) hesitance, tottering of the kibitzing between speaker and audi

terface (MAD started back in the

ight, what’s happening. He was hurt, and that’s why he sat

remark was “I hurt my foot kick-

look to the platform with a

spherical spontaneity. He backed his way into

from trouble. So don’t be proud

The other cartoonists in the

school of pop psychiatry comic

even Gerry Troost—still styles the

Berg is one in a sense laugh-der to do, because he

ed to make me laugh—just for the

freud said that the avowed aim of Zap Comix

that the avowed aim of the

art for the ‘60’s, remember?) that have sur-

first thought. He repeated to the

pain笑了h artists in comic

something

by Berg’s-Eye View

we have experienced by silk-

screen posters that at. .

on the stool). The resulting mix-

from a proud Jean. “It has been said

is true. He repeatedly alluded to the

CAMPUS TIMES February 28, 1972

The Lampoon.

The other cartoonists in the

same exchange is paraphrased for

Here’s what does get that odious sup-

expiration zone. He backed his

screwing the notion that he might

Laurel and Hardy phoniness, we’re

point of view behind it is

pity head-rambling.

I hope you don’t think Berg’s-

Eye View tremendously. Some

years or more ago when the fea-

ture started, its artwork and writ-

ging were primitive compared with

its present artwork and writ-

ing, but even then it was immensely

appealing. Evolving as a

one. I wish I could have said it

at me laughing at me.” Imitation

except when you throw in dirty

words for no conceivable purpose.

Then it’s just cheap imitation.

had his perceptions to a keesog.

and the things they said had an

incredibly real-life particularity to

particularly pathetic about him,

little that suggested a new Richelieu

comedian or any other character

you might see in his drawings, and

so as far as the generation gap

goes, he didn’t make you con-

scious of any. He appeared hot

everything, so it’s no surprise

lecturehers these days so conspic-

uous. This charismalike hipness leads one to wonder where

he’s really at, hence, the National

association on labeling him as “wish-

that’s the shortest distance

between two points is reached by

the laughter.

Maybe we’re really witnessing something.

Precisely it was always thought that there had to be a

way behind humor, without which you can’t speak of wit and comic

sense, that the same breath

Ph Zapka Krappe”. To infer that

Zappa’s humor has a self-con-

scious point of view behind it is

just as misleading as simplistic-

ally to misstate Dave Berg, in

medium or in person, as a wishy-

whafy liberal or as the Nicholson-

spoon’s

inane put-on, even for Mothers

in a sense tougher to do, because

it’s obvious that we have several

time periods (the ’30’s, the ’60’s)

to give the finger to a false image

of you.

Mr. Berg said, “With them, they have

two rules: if it’s unfunny, put it in.

if it’s in bad taste, put it in.”

I’m not sure that this isn’t all there

is to the difference, cul-

ture tag or no. Berg also related

the notorious tale of how a dis-

abused lady, in an interview,

CAMPUS TIMES April 28, 1972

Page 5

vailed intact through the wind-

wards of change.

A great moment. The legendary

Roger Kapnin had just brushed by me, gagging away through a jamboree to the noisy Hoyt Hall. But wait—no, it wasn’t Roger Kapnin. This date lasted the square jaw and the look of arch middle-class humor tried. He stopped on stage, drew up a stool, unbuttoned his shirt to mid-chest, and thereby dashed my preconceptions.

It was Dave Berg, all right, announced the Odeon Speakers’ representative, and right away came the telephone for the Light mock (1) hesitance, tottering of the kibitzing between speaker and audience that characterized the winds of change.

be unthinkable (the other two clear-to be one of the three institutions we arrived not at black comedy, but not at ‘theater of the absurd, but the

optical illusions work in the cre-

ative act, he said that “humor is

a drawing demonstration saying,

“Didn’t you have anything better
do than watch me, why don’t you

out and spread WD or something

There was nothing. It was

varcity that gave Zero Mostel his

name. It’s obvious that we have several different cultures, subcultures of time periods (the ’50’s, the ’60’s) caught in the bind of co-eval existences. I don’t mean to suggest this to Charles Flach proportions, but how else do you explain why the Art History 107 students laughed at the mere credit sequences of a silent film last semester, directing Curator James Card to speed. “What’s so damn funny about that?” is drags the only earmark of our own time’s subculture’s comedy? Why so many of we feel we have to stay those days in order to get the most out of, not just “Yellow Submarine”, but Mickey Mouse’s Foreign’s comedy-through-war-oideration is just as gross-inspired (or—in

iconical) as the Nicholson-Hopper pot scene about the planet Venus in “Easy Rider”

I submit that all it really boils down to is the distinction between humor that is art and humor that is not. At the lecture, in response to a question about the Lampoon, Berg said, “With them, they have two rules: if it’s unfunny, put it in. if it’s in bad taste, put it in.” I’m not sure that this isn’t all there is to the difference, culture tag or no. Berg also related the notorious tale of how a disabused lady, in an interview, took off tresses in MAD. Really fine, I suppose. If you can’t bear ‘em, cheer ‘em.

laughs at myself in MAD magazine. The Lampoon came out and continued the exact same thing I was doing. It was true that Berg didn’t laugh at me laughing at me.” Imitation is the highest form of flattery, and that’s probably the case, except when you throw in dirty words for no conceivable purpose.

Then it’s just cheap imitation.
State of the Press

It is by now a well known fact that the Appropriations Committee plans to crack down on funding of publications. In the past few years, the Appropriations Committee has tried to tighten budgets, but one must ask whether this concept does justice to the need for economic repercussion. It is true that any view we can offer here is biased, but it seems that all services that publications render are both considerable in comparison with other activities at this university, and essential to the intellectual and cultural environment of the community.

It is surprising that some students at the UR actually feel that publications should be watched more closely. Indeed, this is one university which gives only token support to many of its publications. A more admirable solution involves effective and realistic distribution of funds to support those organizations which have the greatest impact on the campus community.

If there is anything we can learn from the recent dispute between the Appropriations Committee and Forum, it is that the Appropriations Committee is entitled to regulate the financial state of campus publications, but publications should not be forced to operate under the fear of economic repercussion. Let us not fall to the ego trip that student governments and publications can potentially become; let us rather work together for something which will better serve the community we represent.

So, What's the Story?

One week has passed since the conclusion of the University Affairs calendar drive, and Chancellor Wallis is now in possession of some 800 letters addressed to him by the student body. Gregory Staple, chairman of the University Affairs Committee, and other students who voiced their opinions are anxious to see results from the administration. As of this moment, none has been received. The attention given to this issue assures us that students are willing to put effort into anything which will guarantee their part in the decision-making process. For this participation to occur, the administration must make public certain pieces of information, including relative feasibilities, costs, and support for the respective calendar proposals. It is absolutely essential that this information be disseminated to members of the community. It is equally essential that members of the community take part in the decision.

The Campus Times urges Chancellor Wallis to make public the desired information. We, as students at this university, demand the right to take part in decisions which affect us.

Jeffrey Newcorn
Editor-in-Chief

Robert Sforan
Business Manager

Maria Rabar, Terry Atlas
Managing Editors

The editor-in-chief is responsible for all editorials.

Zappa Is His Own Man

To the Editor:

Mark N. Grant's editorial on Dave Berg contained several unfounded references to Frank Zappa. Mr. Grant calls Zappa one of the "standard-bearers" of the "new wave of humor brought on by the youth-drug-rock culture." From this statement we would assume that Zappa is known to the post-high school students, etc., culture. This is about as far from the truth as one can get.

On an album released in 1967, the name of which is "Roxy and Else" and which was released by Columbia Records, Zappa's name is the first to be mentioned. This was the first album Zappa released under his own label. Also, Mr. Grant states that Zappa's "allusions to the drug culture are few and far between." This is simply not true. There are several references to drug culture throughout his entire career, and most people would agree that drug culture is a major part of Zappa's music.

To the Editor:

The Ivy vs. The Dandelions

The following is a letter to the editor of the Campus Times. It is written in response to a recent editorial in which the author, Mark N. Grant, made some comments about Frank Zappa and his music.

To the Editor:

Mark N. Grant's editorial on Dave Berg contained several unfounded references to Frank Zappa. Mr. Grant calls Zappa one of the "standard-bearers" of the "new wave of humor brought on by the youth-drug-rock culture." From this statement we would assume that Zappa is known to the post-high school students, etc., culture. This is about as far from the truth as one can get.

On an album released in 1967, the name of which is "Roxy and Else" and which was released by Columbia Records, Zappa's name is the first to be mentioned. This was the first album Zappa released under his own label. Also, Mr. Grant states that Zappa's "allusions to the drug culture are few and far between." This is simply not true. There are several references to drug culture throughout his entire career, and most people would agree that drug culture is a major part of Zappa's music.

To the Editor:

The Ivy vs. The Dandelions

The following is a letter to the editor of the Campus Times. It is written in response to a recent editorial in which the author, Mark N. Grant, made some comments about Frank Zappa and his music.

To the Editor:

Mark N. Grant's editorial on Dave Berg contained several unfounded references to Frank Zappa. Mr. Grant calls Zappa one of the "standard-bearers" of the "new wave of humor brought on by the youth-drug-rock culture." From this statement we would assume that Zappa is known to the post-high school students, etc., culture. This is about as far from the truth as one can get.

On an album released in 1967, the name of which is "Roxy and Else" and which was released by Columbia Records, Zappa's name is the first to be mentioned. This was the first album Zappa released under his own label. Also, Mr. Grant states that Zappa's "allusions to the drug culture are few and far between." This is simply not true. There are several references to drug culture throughout his entire career, and most people would agree that drug culture is a major part of Zappa's music.

To the Editor:

Mark N. Grant's editorial on Dave Berg contained several unfounded references to Frank Zappa. Mr. Grant calls Zappa one of the "standard-bearers" of the "new wave of humor brought on by the youth-drug-rock culture." From this statement we would assume that Zappa is known to the post-high school students, etc., culture. This is about as far from the truth as one can get.

On an album released in 1967, the name of which is "Roxy and Else" and which was released by Columbia Records, Zappa's name is the first to be mentioned. This was the first album Zappa released under his own label. Also, Mr. Grant states that Zappa's "allusions to the drug culture are few and far between." This is simply not true. There are several references to drug culture throughout his entire career, and most people would agree that drug culture is a major part of Zappa's music.

The following is a letter to the editor of the Campus Times. It is written in response to a recent editorial in which the author, Mark N. Grant, made some comments about Frank Zappa and his music.

To the Editor:

Mark N. Grant's editorial on Dave Berg contained several unfounded references to Frank Zappa. Mr. Grant calls Zappa one of the "standard-bearers" of the "new wave of humor brought on by the youth-drug-rock culture." From this statement we would assume that Zappa is known to the post-high school students, etc., culture. This is about as far from the truth as one can get.

On an album released in 1967, the name of which is "Roxy and Else" and which was released by Columbia Records, Zappa's name is the first to be mentioned. This was the first album Zappa released under his own label. Also, Mr. Grant states that Zappa's "allusions to the drug culture are few and far between." This is simply not true. There are several references to drug culture throughout his entire career, and most people would agree that drug culture is a major part of Zappa's music.

The following is a letter to the editor of the Campus Times. It is written in response to a recent editorial in which the author, Mark N. Grant, made some comments about Frank Zappa and his music.

To the Editor:

Mark N. Grant's editorial on Dave Berg contained several unfounded references to Frank Zappa. Mr. Grant calls Zappa one of the "standard-bearers" of the "new wave of humor brought on by the youth-drug-rock culture." From this statement we would assume that Zappa is known to the post-high school students, etc., culture. This is about as far from the truth as one can get.

On an album released in 1967, the name of which is "Roxy and Else" and which was released by Columbia Records, Zappa's name is the first to be mentioned. This was the first album Zappa released under his own label. Also, Mr. Grant states that Zappa's "allusions to the drug culture are few and far between." This is simply not true. There are several references to drug culture throughout his entire career, and most people would agree that drug culture is a major part of Zappa's music.

To the Editor:

Mark N. Grant's editorial on Dave Berg contained several unfounded references to Frank Zappa. Mr. Grant calls Zappa one of the "standard-bearers" of the "new wave of humor brought on by the youth-drug-rock culture." From this statement we would assume that Zappa is known to the post-high school students, etc., culture. This is about as far from the truth as one can get.

On an album released in 1967, the name of which is "Roxy and Else" and which was released by Columbia Records, Zappa's name is the first to be mentioned. This was the first album Zappa released under his own label. Also, Mr. Grant states that Zappa's "allusions to the drug culture are few and far between." This is simply not true. There are several references to drug culture throughout his entire career, and most people would agree that drug culture is a major part of Zappa's music.

To the Editor:

Mark N. Grant's editorial on Dave Berg contained several unfounded references to Frank Zappa. Mr. Grant calls Zappa one of the "standard-bearers" of the "new wave of humor brought on by the youth-drug-rock culture." From this statement we would assume that Zappa is known to the post-high school students, etc., culture. This is about as far from the truth as one can get.

On an album released in 1967, the name of which is "Roxy and Else" and which was released by Columbia Records, Zappa's name is the first to be mentioned. This was the first album Zappa released under his own label. Also, Mr. Grant states that Zappa's "allusions to the drug culture are few and far between." This is simply not true. There are several references to drug culture throughout his entire career, and most people would agree that drug culture is a major part of Zappa's music.