



# **The daily cardinal. Vol. LXXXIV, No. 161**

## **[August 6, 1974]**

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

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# THE DAILY CARDINAL

VOL. LXXIV, No. 161

University of Wisconsin-Madison

Daily Cardinal // LAST ISSUE/FREE  
**A-plant blows sky high;  
Wisconsin is wiped out**  
**Mushroom cloud  
covers Midwest**

SEE INSIDE - PAGE 2

Fall Orientation Issue --Section One



## Lake Koshkonong A-Plant:

# The people will pay

### GROUND ZERO AT LAKE KOSHKONONG

By JAMES ROWEN

(Fort Atkinson) A drive east from Madison on Highway 12 into the heartland of southern Wisconsin, leaving the franchised kitsch of the beltline behind, is the kind of summer afternoon's journey which could move a lifelong citydweller to scrape together a downpayment on 40 acres and a share of the good life. Gold and purple wildflowers line Route 12 through Cambridge, past endless stretches of waist-high corn, past the neatly kept farm houses with roadside stalls offering fresh comb honey and sweet corn. Highway 12 winds through Fort Atkinson, and one turns south, continuing the trip, past the Jones Dairy Farm and onto Highway 26. A few miles south of Fort Atkinson, the gentle hills roll on, covered with crops and livestock, past a quarterhorse ranch. On the west side of the highway sits an aptly named "Pleasant View Farm," 3,000 yards from Lake Koshkonong. The traveler stops, 35 miles from Madison.

But look again, because by the fall of 1975, this scene, this serenity, and the whole ecological interweave of rural lifestyle and continuity and environment is scheduled for destruction. Four of the state's largest utility companies imperiously announced the selection of this area on June 25, 1974, as the site for a billion dollar nuclear power plant. To be sure there will be long hearings on the location before the State Public Service Commission, and other licensing proceedings before the Federal Atomic Energy Commission, but the Fort Atkinson farmers and their friends are clearly at a disadvantage. Faced with a fait accompli, they must now organize against the consortium which supplies 77 per cent of the state's electricity: Wisconsin Electric Power, Wisconsin Power and Light, Wisconsin Public Service Corporation, and Madison Gas and Electric together have nearly 10,000 employees and combined assets of \$2,135,000,000. Their corporate incomes are maintained at a guaranteed level by the Public Service Commission which sets their rates and grants them monopolistic territorial rights as suppliers of power. All their expenses, from legal fees to advertising, incurred in the upcoming battle to nail down the 1410-acre site can be written off as legitimate business expenses at income tax time.

**THE PROPOSED** Koshkonong Nuclear Power plant does not appear to be a compatible neighbor with the dairy farms of Jefferson County. The utility companies plan on acquiring 1410 acres; 196 acres for the actual plant, while the remainder, according to a July 23, 1974 PR brochure by two of the firms, will undergo a rather cryptic "minimum of disturbance." This minimal disturbance also includes the relocation of "about a half dozen" farm families from their homes, according to Wisconsin Electric Power Company President John Quarles. Quoted in a June 26 AP dispatch from Fort Atkinson, Mr. Quarles' imprecise phrase "about a half dozen" does not convey any sense of con-

cern for the plight of the uprooted farm families and their relationship with their land.

In addition, the plant's Westinghouse reactor must be continuously cooled to prevent its possible overheating and the escape of dangerous radiation. To accomplish this cooling, the consortium plans to divert 30,000 to 50,000 gallons per minute out of Lake Koshkonong, through the reactor's cooling system, and then back into Lake Koshkonong at a substantially raised temperature. The polite term for this is thermal pollution.

Nuclear power plant daily operations raise one series of issues, while the secret procedures of initial site selection raises additional social and moral questions as well. There is no doubt that this project will become the major environmental and political struggle between the public and private industry in southern Wisconsin into the 1980's.

But the overriding danger is that the Koshkonong nuclear plant will suffer a major catastrophe—what the Atomic Energy Commission has labeled a "Class 9" accident. In 1965, the AEC projected that a "Class 9" at a plant 30 miles from a city would devastate an area the size of Pennsylvania, and cause 45,000 dead, 100,000 injured, and property damage of \$17 billion. Madison is about 35 miles from the Koshkonong site. And while industry and concerned scientists debate the statistical probabilities of such a doomsday occurrence, existing nuclear plants have been plagued by a series of minor accidents and malfunctions, which cause more than a little nervousness.

For example, the Vermont Yankee nuclear plant in Vernon, Vermont, closed for the 17th time in 19 months in March, 1974 to determine if some key elements in the machinery that controls the nuclear reaction were installed upside down. According to the New York Times of March 31, 1974, all but two of the accidents were due to "accidents, failures of equipment, faulty parts, corrections of dangerous or illegal conditions, or in one case, being struck by lightning." The Times then elicited this less-than-assuring quote from a plant spokesman: "We're not as bad as some," suggested Mr. Lawrence Keyes, "but we're not as good as others." At the time, two of New England's six nuclear plants were closed, and a third had recently reopened after a seven-month shutdown caused by the leakage of corrosive sea water into the plant's vital cooling system. At a fourth plant, Massachusetts Yankee, there was a failure of bolts in the reactor. It cost \$6 million to repair them.

**THE RELIABILITY** of the nuclear plants currently in operation is a shocking story. At the Consolidated Edison Company's Indian Point plant in New York, workers have been receiving radiation exposure at almost 25 per cent over the maximum allowed by Federal regulations. On June 16, 1974, according to the New York Times, the Con Ed plant was listed as having received a notice of violation of regulations falling

into Category I Severity," the most serious. A Con Ed spokesman took a fairly cavalier attitude towards the apparent radiation poisoning. Each worker wears a radiation measuring device called a film badge. Said the Con Ed spokesman: "Our people tend to feel that film badges read higher than actual."

According to the Wall Street Journal, accidents and shutdowns are virtually the norm in nuclear plants. The 18 longest running plants in the country averaged only 61.9 per cent of their potential output during 1972. Four plants approached 80 percent, but three of these subsequently broke down.

Sometimes the shutdowns cost millions, and sometimes they cost lives. When a steam valve ruptured at the Virginia Electric Power Company's (VEPCO) nuclear plant, two workers were killed. This accident was caused, according to the Wall Street Journal, because "utilities got to super-sized reactors quickly by scaling up former technology instead of developing new technology." VEPCO engineers "relying on experience with prior units underestimated the pressure a certain steam valve would encounter," reported the Journal, and it ruptured, killing the two workers. Other steam pipe breaks at a Consumers Power Company nuclear plant in Michigan, which caused a 44-day shutdown, and at a Florida Power and Light Company facility were due to similar "design deficiencies," the Journal quoted "company representatives" as explaining.

So many questions have been raised about the safety and efficiency of much of the major American production of nuclear power equipment that the British Government, on July 10, 1974, rejected the American-made Westinghouse Corporation light-water reactor for use in future English nuclear power plants. This is the very reactor planned for installation at the Koshkonong plant. The Wall Street Journal labeled the decision a "final rejection" for "U.S. nuclear technology."

There are further questions about the safety, security, and storage of nuclear wastes generated by atomic plants. There has been much public discussion in past months about the possibility of theft of plutonium, the basic ingredient in nuclear weapons, from existing power plants which produce it as a by-product. In April 1974, Senator Abraham Ribicoff (D-Conn.) released an Atomic Energy Commission report which labeled current safeguards at nuclear plants "entirely inadequate" to meet the threat of theft by persons bent on making a basement bomb.

**IN THE SUMMER** of 1972, the General Accounting Office, an investigative agency responsible to Congress, launched a probe into the security of plants and institutions which possessed nuclear materials under licenses from or contracts with the AEC. The investigation centered on three institutions, none ever publicly identified. The GAO's finding could have been turned into a Woody Allen film entitled "Take the Plutonium and Run."

According to Science magazine, December 14, 1973, the fissionable material

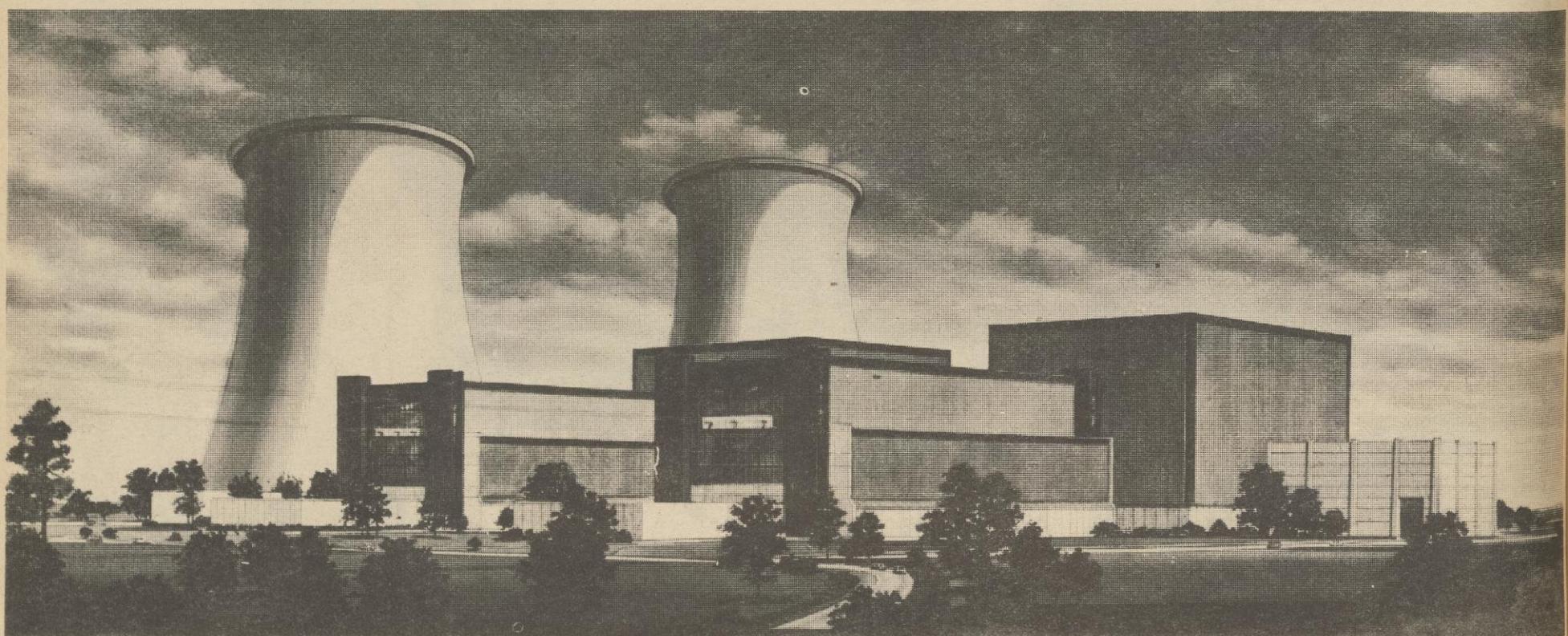
at each plant was stored in small, coffee-can sized containers, with all the trappings of atomic-age security—steel or concrete walls, high fences, guards, and alarms. But at two of the plants, one man using only an adjustable pocket wrench could penetrate these barriers and reach the nuclear containers. As summed up by Science, "locks were unlocked, seals were broken, alarms failed to work or were easily foiled, and guards neglected to patrol or simply could not see large areas of the facilities, the GAO said."

At one plant, fences were penetrable and gates removable, plastic skylight panels were easily pulled apart, and a sheetsteel wall was opened up like a sardine can with ordinary tin snips at the rate of three feet a minute. Guards were armed with revolvers, but were unqualified to fire them. They never varied their patrol routine, and did not ordinarily check the lunchpails and packages of fellow employees. Guards were posted at the front of a second plant and not at the rear. No fence surrounded the back of the plant, where GAO investigators found a door propped open with a brick. According to Science, "the door led into a boiler room, then into nuclear storage areas." The GAO investigators at this plant also found that none of the storage vaults were equipped with intrusion alarms, although one non-radioactive trash room did have an alarm. The investigators purposely tripped the alarm, awaiting the expected swarm of armed guards. None came. After a half-hour the investigators gave up and left. It should be pointed out that the third plant inspected by GAO was found to have highly effective, sophisticated security devices and systems. But before the reader tries to take some comfort in a .333 batting average at nuclear facilities, the GAO also reported that this third plant tested its procedure of telephoning local police every hour to assure the constabulary that all was well at the A-plant. When the call was purposely omitted at the appointed hour, the local police responded by sending a squad car 14 miles in the wrong direction.

It has been estimated by Mr. Theodore Taylor, a physicist and key former designer of American nuclear weapons, that even the fizzle from a homemade dud would be enough to topple the World Trade Center in New York. Despite the possibility of nuclear blackmail and actual terror, the AEC and the nuclear industry continue proliferation of atomic plants throughout the country. According to Senator Ribicoff, by 1980 the projected nuclear reactors will be producing 60,000 pounds of plutonium a year. By 2000, the estimated figure reaches 600,000 pounds. It takes only 20 pounds of plutonium to fashion a crude but devastatingly effective bomb.

**RADIOACTIVE, HARMFUL**, nuclear waste, (half-life of 100,000 years) presents transportation problems, too. It has been estimated that a plant the size of the Koshkonong project will produce nuclear waste measured in several railroad carloads and truckloads annually. One

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Above is pictured an artist's conception of a proposed one billion dollar nuclear

power plant slated for construction near Lake Koshkonong, Fort Atkinson.

# for a nuclear holocaust

(continued from page 2)

wonders how good the roadbeds are on the rail lines leading out of Fort Atkinson, and what the odds are of a plutonium hauler jackknifing his semi on Highway 26 in one of Wisconsin's winter storms.

While the residents of Fort Atkinson and neighboring communities ponder their strategy for defeating perhaps the most powerful consortium ever assembled in Wisconsin, it will not be comforting to discover that there may be a built-in conflict of interest in the States ability to render justice in the Koshkonong matter. While the Public Service Commission, an arm of the State, holds hearings on the project and the site, the State Investment Board, another arm of the State, is the custodian for nearly \$31 million in stock and bond investments in all four of the corporations in the Koshkonong Consortium. The investment figures are:

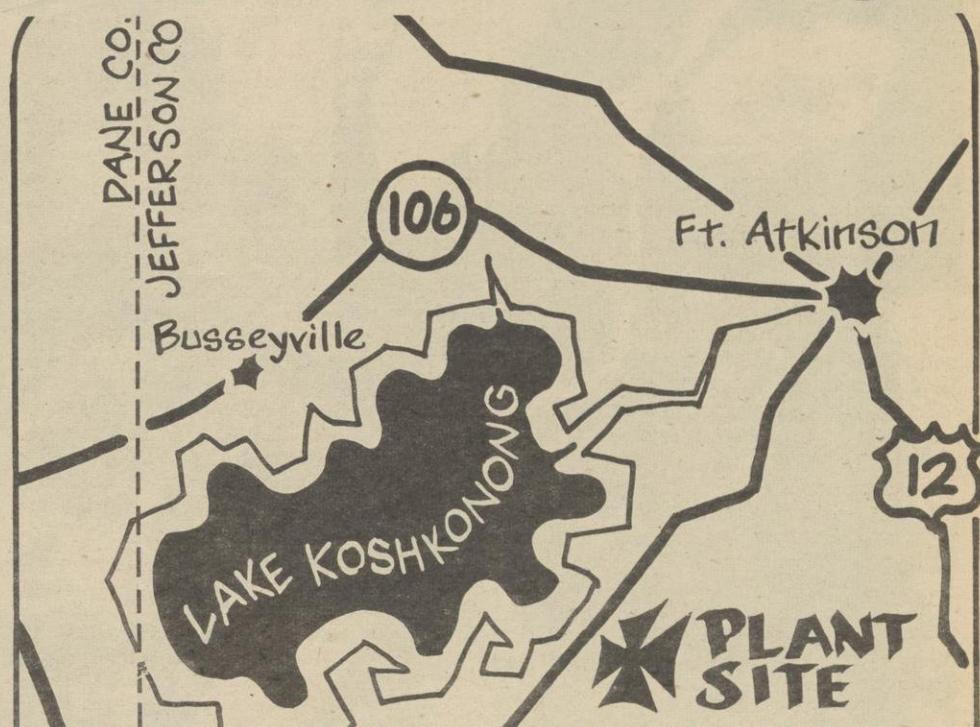
	Stock	Bonds
Wisconsin Power and Light	85,300 shs ● \$1,975,000	\$475,000
Madison Gas & Electric	78,629 shs ● 1,180,607	11,788,000
Wisc. Public Service	108,300 shs ● 2,031,912	4,986,000
Wisc. Electric Power	169,240 shs ● 4,232,422	6,730,000

This is not to suggest that there is or will be any impropriety on the part of the office of the State Investment Board to influence the Public Service Commission's hearings. Rather, the economic well-being of these four corporations will hinge on the rapid

and successful outcome of the hearings before the PSC. And there could very likely be cross pressures upon the State to use its holdings to exert pressure upon the management of these companies, either to oppose the Koshkonong project, or to support it on the grounds that the unhampered growth of these corporations will be good for the shareholders—i.e.—the State of Wisconsin. Either way, the State is not a disinterested party: there is a multimillion dollar investment to be considered.

The illogic underlining the entire nuclear plant scenario is most visible in the matter of insurance. Despite the government's own 1965 prediction of a \$17 billion bill resulting from a serious plant accident (and add in 10 years of inflation), a recently-renewed Federal statute, the Price-Anderson Act, arbitrarily limits nuclear plant accident liability to \$560 million. Furthermore, \$450 million of this liability would be covered by Federal tax money should the doomsday debacle occur. Thus the power plant industry is nearly completely relieved of financial risk in the event of a disaster; most claims would never be paid because of the fractional, \$560 million limit; and those claims which would be covered would be 80% funded by the public. In a nuclear catastrophe, the victims pick up the tab.

All in all, the nuclear energy situation in this country is scandalous. Safer and cleaner alternative power sources, primarily solar, geothermal steam, wind and tidal energy, go nearly unexplored. The nuclear energy issue, once merely a topic for abstract debate in Madison, now has



come home with the announcement of the Lake Koshkonong project. The fundamental issue not to be forgotten or obscured in this debate can be summed up in a single word: Survival.

Madison has gone on record as the first American city ever to formally oppose the construction of a nuclear power plant. On July 23, the City Council adopted by a 12 to 9 vote a resolution sponsored by Mayor Paul

Soglin which directs the city administration to "oppose before any and all federal, state, and local governmental agencies all permits and permission to construct or in any way implement the proposal to construct said power plant."

A citizen's group has been formed to oppose the Koshkonong project. Interested persons should contact Concerned Citizens of Wisconsin, care of Dr. Walter Moritz (Stoughton), 873-5757.

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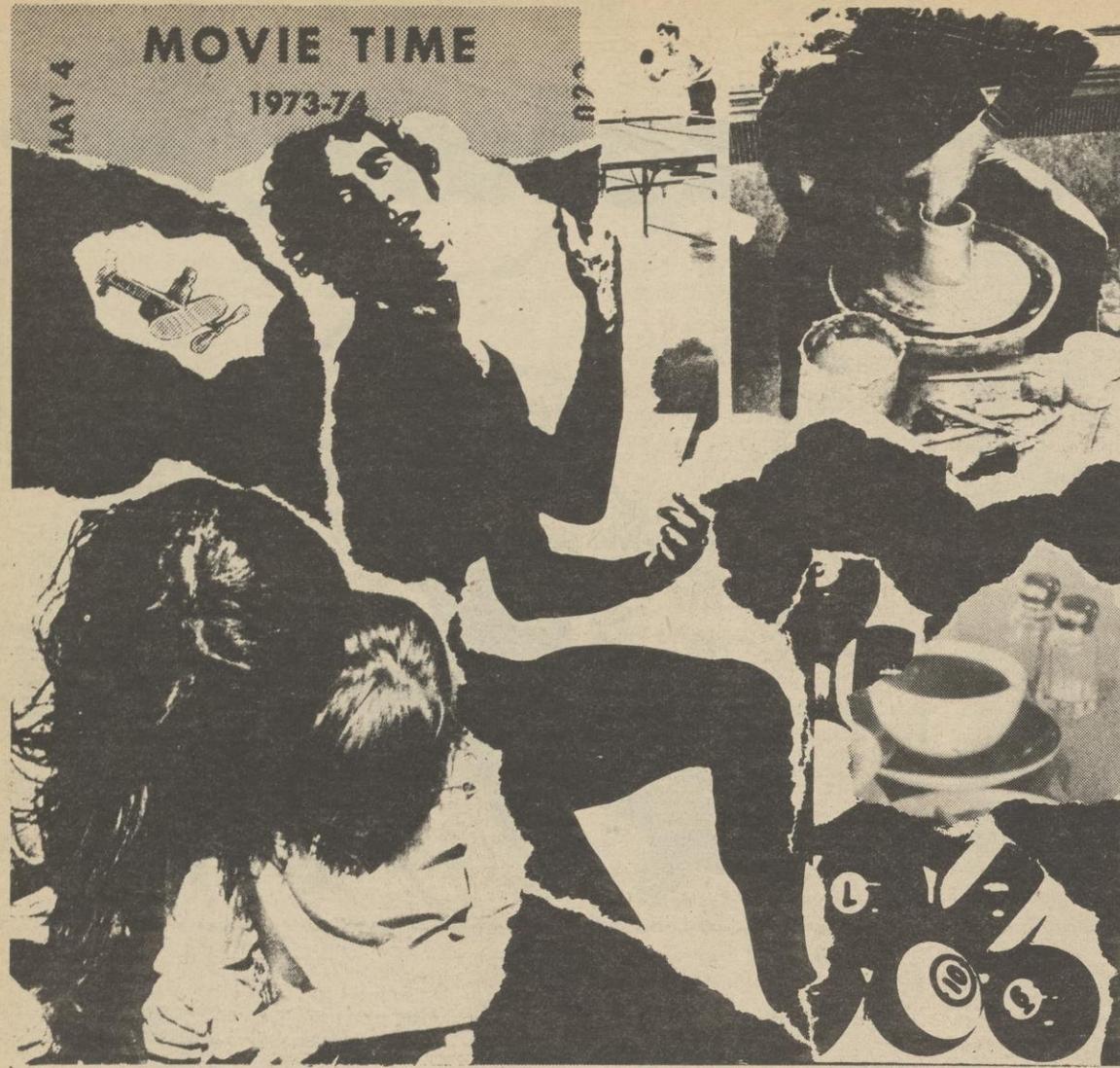
THE DAILY CARDINAL is owned and controlled by elected representatives of the student body at the University of Wisconsin-Madison. It is published Monday through Friday mornings through the regular academic year.

Registration issues are one week prior to each semester.

THE DAILY CARDINAL publishes Tuesdays and Fridays during the Summer Session on the Madison campus, including the

Fall Orientation Issue. The Daily Cardinal is printed in the University Typography Lab, and published by the New Daily Cardinal Corporation, 821 University Ave., Madison, Wis. 53706.

THE DAILY CARDINAL is a non-profit organization completely independent of University finances. Operating revenue is generated solely from advertising and subscription sales. Second class postage paid at Madison, Wisconsin. Business and Editorial phones at (608) 262-5854.



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# Introducing our next President



Photo by Art Pollack

Obviously closing his eyes to more than just the press, Vice President (for the time being) Ford issued forth with this gem of integrity at Carmel, California, on June 27. Regarding Nixon's urging of Charles Colson to smear Daniel Ellsberg via the break-in at his psychiatrist's office and the use of false information, Ford said:

"Urging another person (to commit a felony) is not an impeachable act. I don't condone it and I don't disapprove of it."

Think about that.

## News Brief

Over the past three years, with the easing of the U.S. government's hostile attitude towards the People's Republic of China, interest in new China has grown tremendously. In response to this interest, nearly 40 U.S.-China Friendship Associations have cropped up across the country to help build understanding and friendship between the people of China and the people of the U.S. This year all the associations are coming together in Los Angeles to hold their founding convention, which will launch the National U.S.-China Friendship Association August 31 through September 2.

The convention will sum up the work of the association, and will include workshops, films, and major speakers.

The U.S.-China People's Friendship Association in Madison cordially invites all friends of China to attend the National Founding Convention and participate in the association's other activities. For more information write U.S.-China People's Friendship Assoc., 1127 University Ave., or call 255-5315, 257-4072, or 255-6974.

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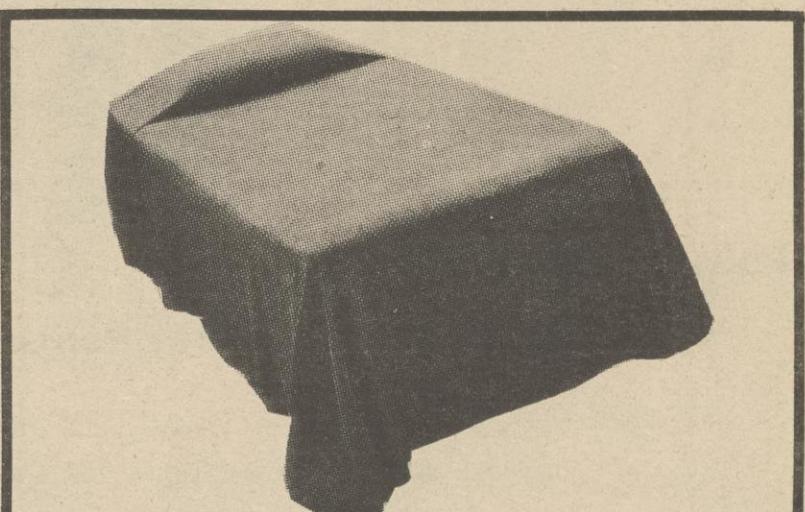
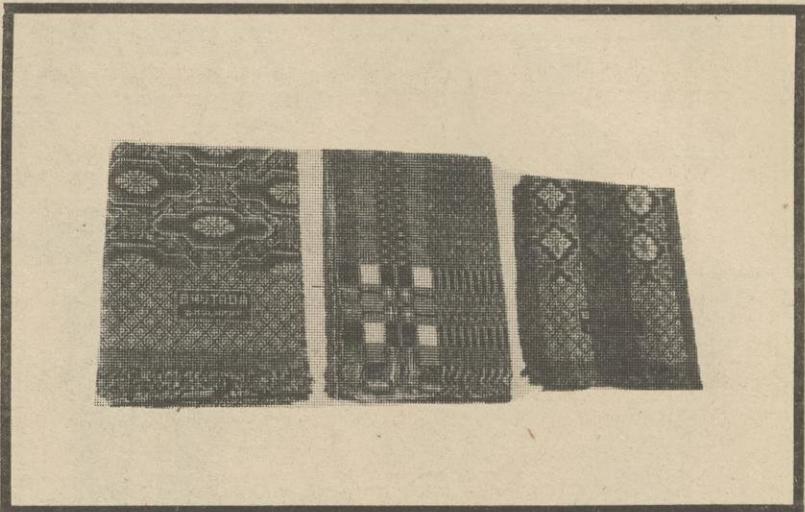
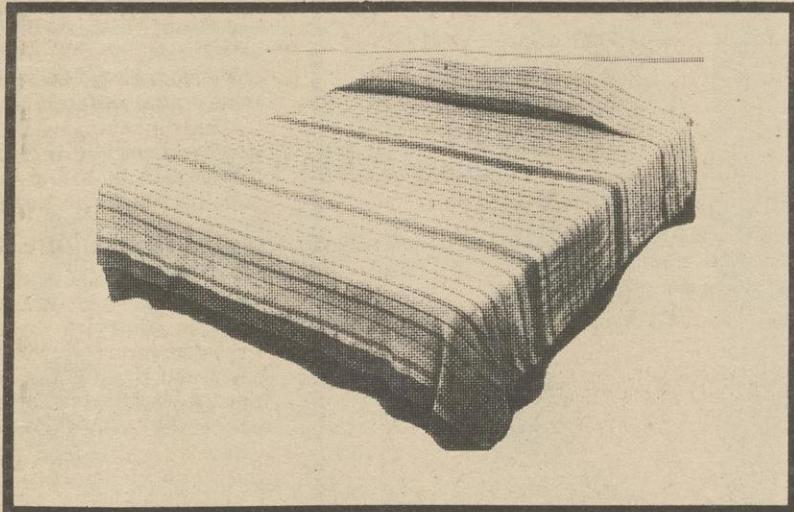
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# Bob Kastenmeier on impeachment:

As theater, the Judiciary Committee's recently concluded impeachment debates fell far short of the protracted suspense of last summer's Senate hearings. In six days, the 38 member committee approved three articles of impeachment calling for the removal of Richard Nixon for: (1) obstruction of justice, (27-11); (2) abuse of Presidential power, (28-10), and (3) refusal to comply with committee subpoenas for 147 tapes and other material sought as evidence, (21-17).

The concealment of the bombing of Cambodia and alleged tax fraud were rejected as impeachable offenses on identical votes of 26 to 12. Despite the forced air of judicial restraint, the debates conveyed a swift sense of history that awoke many Americans to the impending reality of Richard Nixon's final political demise.

Wisconsin Congressman Robert Kastenmeier, (D-Sun Prairie), voted for all five articles of impeachment. A ranking member of the Judiciary Committee, Kastenmeier offered his critique of the impeachment process and the President's prospects for survival in this interview with Cardinal reporter Elliot Pinsley on July

31, one day after the committee completed its historic work.

Pinsley—Now I know that you've already publicly stated that you believe that the House will impeach and the Senate will convict President Nixon. Now if that comes to pass, do you think that the people of the United States are entitled to a special Presidential election rather than inheriting Gerald Ford, a politically chosen chief executive?

Kastenmeier—Well this is one of the reasons I voted against Gerald Ford because I felt that the operation of that amendment, the 25th amendment, was in effect creating a new President, particularly at a time when we could well imagine that there would be a vacancy created in the office of the Presidency. And I felt that at the very least that Mr. Nixon should have been mandated to nominate someone acceptable to the broad consensus of Americans at that time, and not merely someone more or less in his (Mr. Nixon's) image, as far as policy was concerned.

However, I consider the question, very candidly, moot. If there is a vacancy either by resignation or by virtue of impeachment and removal from office, Mr. Ford—under the existing law Mr. Ford will be immediately sworn into office and he will be the President. And we will go through the procedure again of having



Photo by Bill Rogers

“Prison?—No. Well, I can't answer that. Who deserves to go to prison?”

another Vice-President and successor to the Presidency nominated by a person who was not elected to any office, that is

to either office, the Vice-Presidency or the Presidency. This is one of the glaring flaws, I think, in the constitutional

amendment of succession. Presently, I guess there is very little the Congress is today disposed to do other than to recognize that we have a problem in the long term.

Pinsley—Do you consider impeachment fundamentally a political act, in the sense that ultimately a U.S. President could not be impeached if it weren't expedient for a majority of the House of Representatives? Is it possible then to have a purely non-political impeachment?

Kast.—Yes it's possible to have a non-political impeachment. Though it has been recognized, and it still is, that it is political rather than an act of justice comparable to the judicial system. However it is a sufficiently grave undertaking so that I do think that the safeguards of the compulsions—and the restrictions and inhibitions that the House of Representatives are under will not cause them to lightly undertake to impeach a President. It takes a long time. Mr. Nixon has been under grave charges for a long time. The height of the outrage, as you know, was last October and here it's August. So I don't fear the the proceeding will be abused by the Congress. There's no history of that. And I think fundamentally, while it is a political process, judgments of some sort of justice, abstract or very real, are employed, rather than just a decision whether it is politically beneficial to remove a President.

Pinsley—Do you feel that this Judiciary Committee has transcended the politics of the situation? Were only those articles that were politically expedient approved?

Kast.—Well, I wouldn't make the charge that only those that were politically expedient were approved. Much of it has to do with how a large group of people, amorphous as a 38 member Judiciary Committee, representing New York and California and Wisconsin and Alabama and South Carolina—representing a broad spectrum of views from conservative to liberal—I think one has to understand that they view things quite differently.

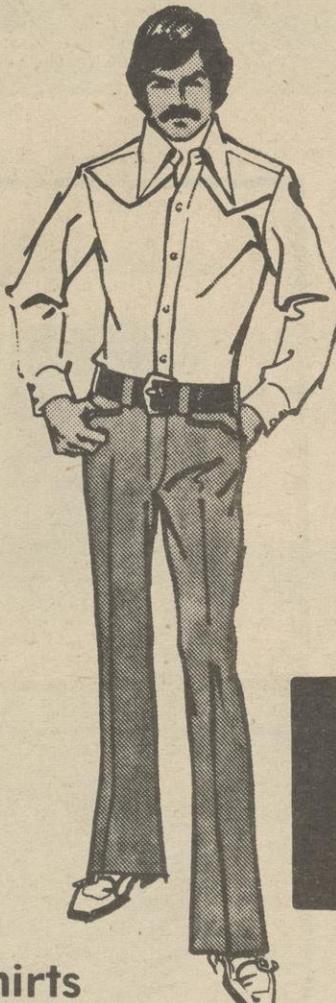
What I'm saying is Cambodia some represented an issue of did a President lie to the Congress and the American people in a grave undertaking—namely the pursuit of a war. Other members, of course, quite conscientiously viewed this as a question of trying to try the President for a policy which was supported by the Congress and the American people and preceding Presidents and therefore was a bum rap. And they conscientiously believe that. So in the sense of expedient politics or parti prisanship, no I really don't think the judgments were made on that basis. I always recognized that impoundment and Cambodia were not likely to be accepted because you start with a 50/50 or worse division on the policy of it. The question shouldn't be policy, but inevitably it devolves to a question of policy.

Q—Even if the policy were approved and supported, would it be possible to prove that it was illegal?

A—Well, I guess what I'm saying is that you can really only impeach a President on what the vast majority of Americans will accept as wrong. And this is why I think Mr. Nixon tried to exploit at the time and subsequently, the fiction of national security attending some of his White House enterprises which were illegal and improper, as a cloak, feeling that many Americans would still view

continued on page 7

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# 'Bringing the President to justice'

(continued from page 6)

anything done in the name of national security as sacred or as justifiable. As we presently stand, I'm satisfied with the result. I think the President, as I said, will be impeached by the House and probably will be—well, I believe he will be—if the trial concludes will be removed from office. And even though they're not on all the grounds that offend my sense of justice, in terms of abuses by the President, nonetheless I accept the fact that other people don't view matters in the same light I do.

Q—But you did consider the bombing of Cambodia an impeachable offense?

A—Oh yes, and I voted for it, and I have so announced. And other matters too, such as the President's willful evasion of paying his income taxes.

Q—Do you consider that an impeachable offense in the "broad sense," or do you consider the bombing of Cambodia illegal?

A—I consider the bombing of Cambodia illegal, but that is not the grounds for the impeachment. The grounds for impeachment were not that the bombing was illegal, but that he (Nixon) pursued a policy of deception and concealment—that he lied.

The technical question of whether the impoundment (of funds) is legal or illegal, or some course of action undertaken by a President in pursuit of some military undertaking or a war is legal or illegal does not—I think we have to reach that in another way, practically, through war powers limitations. And we passed a war powers bill for the purpose of limiting the President in terms of those initiatives.

I submit that neither Johnson, nor Nixon, nor in fact Kennedy pursued these military operations legitimately. As I say, I was in the minority. Some of us even pursued that question in the courts having failed to win in the Congress, and we failed there as well.

Q—The last two articles notwithstanding, do you feel there were other impeachable offenses not covered in the articles?

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series of events.

Q—Do you think the Senate can convict Nixon on all three of the articles that were approved?

A—I think the Senate and the House will approve the first two.

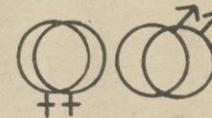
Q—If the Senate ultimately convicts the President and he is removed from office, is he then liable for the illegal acts he committed? Are the felonies

actionable in the courts afterward?

(continued on page 15)

## MADISON'S BOOGEYING

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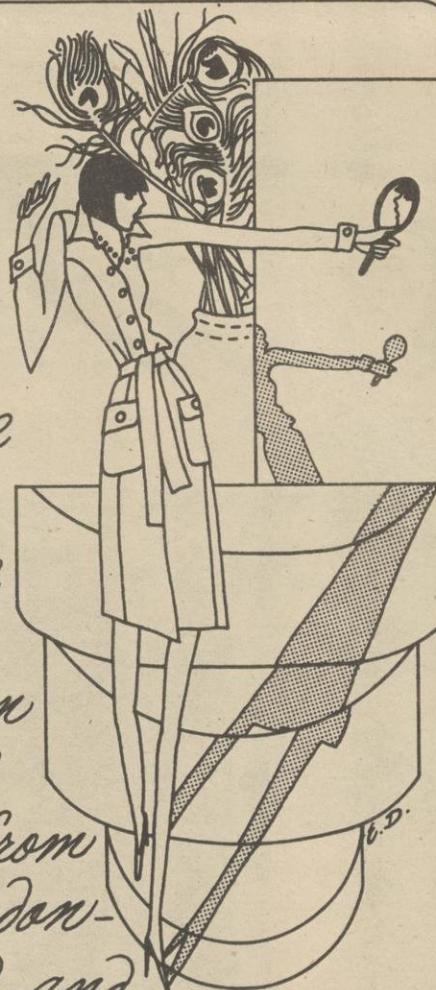
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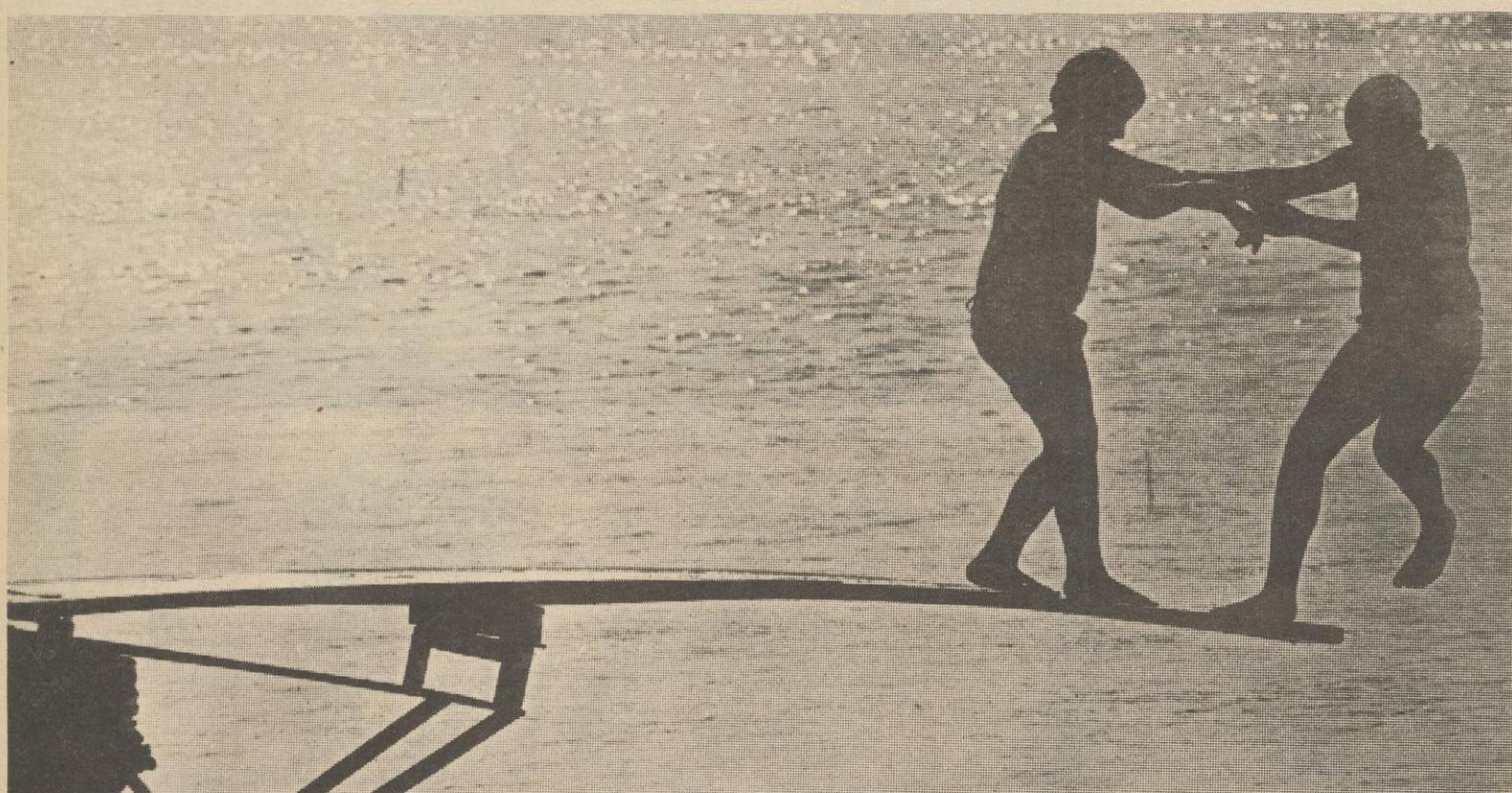
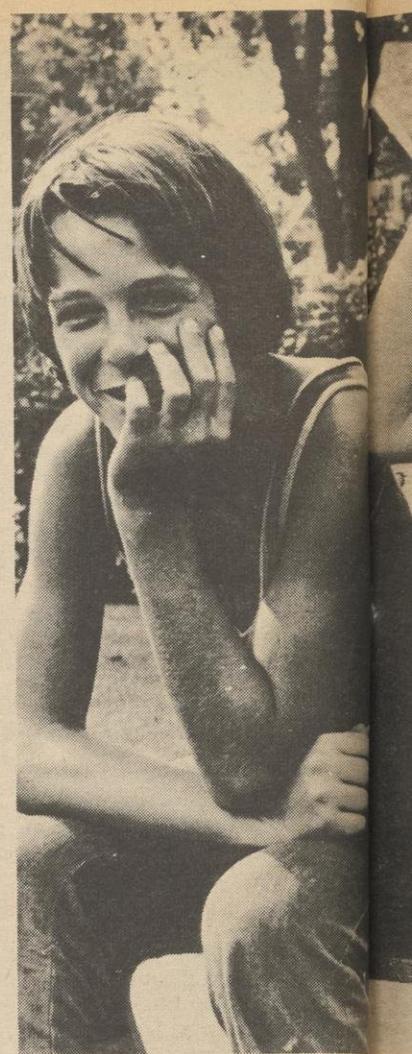
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Upstairs living: Spring Green

## Main Street, Wisconsin

Every town has its Main Street. Recently the Cardinal sent a camera crew out in search of Main Streets all over Dane County and points beyond. Curious looks and questions met the Cardinal van at every stop along the way. Belleville, Basco, and Black Earth. Daleyville, Dane, and Deerfield. They'll all be talking about the time the Cardinal van pulled into town on that hot summer day way back when. Main Street may never be the same.



Diving board scrimmage: Belleville



Relaxing in the shade: Poynette

To some these impressions of small town life will be familiar: the hoods hanging out on a corner, the church on the hill, identical twins clowning at the beach, and the local feed company or co-op. But even if you're not from a small Wisconsin town, the faces will be familiar.

Small towns traditionally seem to have higher percentages of the very old and the very young. Certainly these age groups are more visible there. Hidden in the shadows are the restless young. They almost always tell you they're headed for California or Colorado or somewhere but they can't get the money together to go. Some will describe the small town trap for you: getting involved in a premature marriage, having lots of babies, and being unable to leave.

Usually there are no jobs and no futures for those who stay in the small town after high school days. So the opportunities in the big city lure many young people away from rural areas. For those who aren't hypnotized by the cities' bright lights and wish to stay, there is still the problem of finding a way of making a living in the old home town.

But as one who was born and raised in a place just about big enough for two stop signs, I can attest to the charm of living in a small town. And there's no place like home. Right, Dorothy?

—Dick Satran



bench antics: Portage



Gassing up: Black Earth



Washday: Mazomanie



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**photos by  
Dick Satran**



On the road with Circulation Mgr. Rutledge

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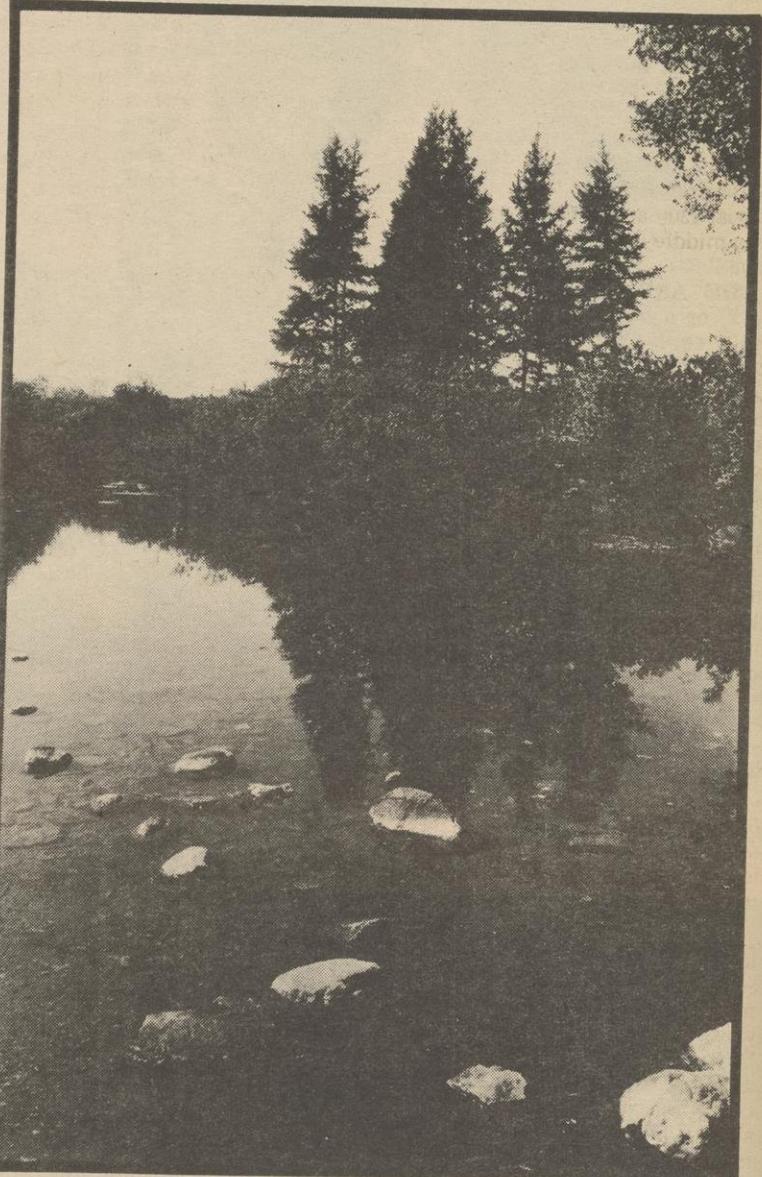
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# in a mineshaft

By STEVE BUBUL  
of the Cardinal Staff

"A town is saved, not more by the righteous men in it than by the woods and swamps that surround it," wrote Henry David Thoreau. If that's the case, the University of Wisconsin Arboretum may just be the salvation of Madison.

"It's existence is a miracle," said Arboretum Director Katherine Bradley. "There are almost 1300 acres right smack in the middle of a metropolitan area."

THE ARBORETUM is not a park, or a botanical garden, but an ecological laboratory. Reaching from the south shore of Lake Wingra to an area south of the Beltline Highway, this nature reserve provides not only education and research, but a respite from the sound and fury of State St., Bascom Hill, and Gordon Commons.

The UW Arboretum is one of the most unique areas of its kind in the world. Aside from its large area within the city limits, it is unusual in that it contains not just horticultural plantings, but living examples of the major plant communities of the Midwest. Within two square miles one can see prairies, woodlands, marshes, ponds, and lakes, along with diverse wildlife and some of the few remaining Indian mounds in the Madison area.

The Arboretum was conceived in the 1930's by local conservationists, including the eminent ecologist Aldo Leopold, who called it "a sample of what Dane County looked like when our ancestors arrived here." Today it contains samples of the entire state. Each community is maintained as a separate entity, though natural interactions are preserved.

The largest and most ambitious areas are the Curtis and Grady prairies, which flank the Beltline. Prairies once dominated the entire Midwest, but were replaced by forests and farms as the white man settled and stopped the fires that had maintained the treeless plains for centuries.

RESTORATION OF THE prairie in the Arboretum was accomplished by collecting the unique grasses and herbs from various locations and planting them in an attempted natural pattern. Every effort is made to duplicate the original environment, which included fire, so the prairies are burned annually. Most of the brilliant prairie flowers bloom by mid-summer, and in early fall the grass reach their full height, turning to rich shades of red and yellow.

Wedged between the Curtis Prairie and the Beltline are the Leopold Pines, a slice of northern Wisconsin forest. The dense red and white pines make the trail through them a cathedral-like passage, and provide a cool and pleasant contrast to the open prairie.

Wingra Woods, which lies along the south shore of Lake Wingra, is a typical deciduous forest of oak and hickory. The woods contain abundant birds and wildflowers, as well as active springs and several Indian mounds constructed in animal effigy shapes.

East of Lake Wingra, Gardner Marsh harbors waterfowl and other animals. This marsh is particularly important to wildlife. Many wetlands throughout the nation have been considered useless and have therefore been drained, depriving birds and mammals of an essential habitat.

HO-NEE-UM POND lies adjacent to Lake Wingra's north

shore, and here one will find the greatest concentration of birds in the Arboretum. A trail follows the pond's edge and also includes an observation platform looking over a marsh and the lake itself.

The Arboretum maintains more than 30 different biotic communities in all, and 24 miles of trails meander through them. It is there to see, smell, and feel, but not to disturb.

Students and other visitors are welcome, but they must understand and respect the facility. "Students think it's a park and it is not," noted Bradley. "Dogs, frisbees and picnic lunches are not welcome." Bicycles are not allowed on any of the trails, and no plants, flowers or pine cones should be removed.

For those who want nothing more than to observe and be surrounded by a natural environment, the Arboretum provides many pleasures. For birdwatchers, there is a great variety of songbirds and waterfowl. Mammals include 15 to 20 deer, foxes, raccoons, weasels, woodchucks, and even an occasional badger. Wildflower enthusiasts will find many rare species in the prairies. Hikers in summer and cross-country skiers in winter can just enjoy the ambience of the outdoors.

AS A PART OF the University, the primary function of the Arboretum is teaching and research. Classes in botany, zoology, education, and wildlife ecology regularly use the area each semester. Arboretum Naturalist Jim Zimmerman teaches an ecology course which meets entirely outdoors. In addition, extensive research of various ecological problems is continually being carried on.

One of the major areas of study



photo by Steve Bubul

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President Nixon will be in West Branch, Iowa August 10 to commemorate the 100th anniversary of Herbert Hoover's birth. People from around the Midwest will be there to give him the welcome he deserves—Throw the Bum Out!—all people interested in going down to West Branch can call 255-6974, 256-3859, or 251-6916 for further information or transportation.

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## Dane County ecology:

# A case of chronic uglification

By DR. JAMES  
ZIMMERMAN

Madison was chosen as state capital for its beauty. Why then do we have chronic "uglification" and declining environmental health? Certainly we do not lack environmental activists and expertise.

Ironically, Madison's three assets hold us back. (1) Scarcity of industry means minimal pollution—but also a low tax base. Status-quo pessimists point to our penniless status to dampen resourceful, imaginative research and fair trial of environmental rectification.

(2) SPECIALIZATION MAKES our state agency and university experts knowledgeable but useless. Environmental problem-solving is multi-disciplinary, and rare is the "Toscanini" who can get all the players to do their parts at the right time and place for success.

(3) Madison's legendary attractiveness keeps it among the nation's twenty fastest-growing cities, so government is too busy trying to provide minimal services to a steady stream of newcomers to think about improving the quality of life.

Now around 200,000 people, excluding university students, the population of Dane County (mostly Madison) adds six people net per day; the city's diameter adds an inch every hour. Fewer trees, more bare hot cement, and increasing traffic din and exhaust are our daily dose of progress.

Since government (human nature) tends to follow rather than lead, public and youth education is the obvious route, but education lags at all levels. Too often, it is neither basic nor controversial—hence not interesting. Let's look at four controversial basics.

**POPULATION GROWTH** is problem number one. Whether we are now above or below optimum national density—a complex matter deserving more public discussion—the fast growth of Madison distracts attention from basics as noted above. It invites pell-mell speculation that makes land planning look like autopsy.

We must demand a community-wide effort to abate growth in size on a trial basis with concurrent attention to other kinds of economic growth directed toward quality of life. This is very hard work—the re-tooling of minds and technology. But the advantage of

attacking basics is enduring results.

The second basic involves land management. The root problem is changed hydrology. In its cycle of evaporation and precipitation, water used to be stored for some time in the soil and rock, issuing forth to the lowlands in a slow steady purified flow via countless springs and seeps.

Today, we discourage percolation of water into the soil everywhere—with pavement, roofs, clipped lawns, bare construction sites, harvested crops and frozen plowed soil. Whereas runoff from storms and snow melt is 10 per cent in natural forest and grassland, the runoff is now 40 per cent or more in rural areas and 60 to 100 per cent in urban areas.

**THE WATER MUST** be gotten rid of, so down eroding gullies, ditches and sewers goes the torrent, causing flood damage downstream. This water is dirty, for it carries with it at least 60 truckloads of topsoil from each dairy farm every year, and with it fertilizer and manure.

So too goes city street water, containing hastily-spread lawn fertilizers, pet excrement, leachate from raked leaves, road salt, and subsoil from construction sites.

We hear much about lake algae and water weeds, less about use of herbicides vs. removal, still less about abating fertilizer and salt use, and almost none about this very basic one—storm runoff. Much can be done about this if your alderperson, county board supervisor, and state legislator hear from you regularly on subjects like conservation tillage on the 1,000 farms in the Lake Mendota watershed, and a county-wide erosion control ordinance.

It would also help to return straight deep ditches to a natural shallow meandered state, to pond gullies, create water-spreading areas, and encourage lawn mulching. Even that sacred cow, the city water supply, needs attention; careful location of new wells is essential to prevent drying up our last flowing springs.

**A THIRD BASIC** is the philosophy of thrift with energy and materials instead of money. Many more trees with much more space to grow could replace air conditioning. Recapture of fertilizer from our sewage would augment our dwindling supply and make downstream people's lives less grim.

Having pioneered with Madison's trash reduction mill, let's extend it city and county-wide and build tree-lined, sound barriers with the organic soil-like product along with noisy freeways. If we really cut down personally on use of water, electricity and fuel, we could lessen the rationale for more and bigger power plants. We can also ask that public buildings aren't overheated or over-cooled even without a fuel crisis.

The fourth basic, and most important of all, is overcoming human tribalism which fosters misunderstanding and warfare. The remedy is identifying common enemies that will unite people. Soil erosion is one; waste is another; a third is urban sprawl. Attracted to the city's economic opportunities but finding the city intolerable, many Madison newcomers buy a small piece of farmland—at prices that inflate the tax base, squeezing other farmers out of business.

Speculators and builders move in and encourage far-flung sewers and roads extending out like tentacles, and accelerating the domino effect of farm failures as land values along these corridors skyrocket. Because schools, roads, sewers and fire and police protection are made much more costly by unplanned sprawl, tax rates go up for everybody, making a bad situation worse. Everybody

(Continued on Page 14)



Dr. James ("Jim Zim") Zimmerman, UW Arboretum naturalist, on the job at one of his many outdoor workshops.

photo by Steve Bubul



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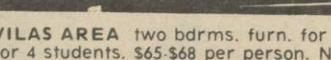
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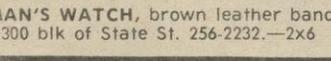
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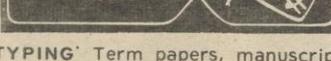
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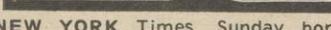
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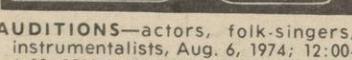


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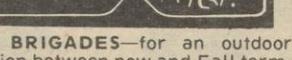
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# Impeachment—a swift sense of history

(continued from page 7)

A—Oh yes. He then is stripped of any constitutional protection that as the chief of state he is not susceptible to criminal indictment. As a matter of fact, one has only to observe that all of his subordinates, although I won't say all, but nearly all of his top subordinates, Haldeman, Erlichman, Mitchell, and many, many others, his attorneys, Colson, Kalmbach, Dean, and many, many others, have all either been indicted or convicted. And that a Washington grand jury, 19 people, voted 19 to nothing that Mr. Nixon is an unindicted co-conspirator.

So particularly with the events in Florida, with Mr. Rebozo and the laundering of accounts and what happened to some of the money, how it ended up

beneficial to Mr. Nixon, or to his family, I think it might be very damaging as we go along. As a result, I think the President, once removed from office, is in very poor shape.

Q—Do you think there is the possibility of a deal, on the order of what Vice-President Agnew got?

A—I suppose there would be. Although I don't know how it would be handled.

Q—Is it possible once it's in the hands of the Senate?

A—Well the Senate wouldn't make such a deal. The Special Prosecutor might—the Justice Dept. and the Special Prosecutor. I'm not a vindictive man. If Mr. Nixon is removed from office, I'd get no satisfaction out of seeing him run off to prison, not

withstanding the very serious matters with which he is charged.

Q—Do you feel he deserves to go to prison?

A—Prison?—No. Well, I can't answer that. Who deserves to go to prison? That's a hard question. I don't think it's really even in the national interest that he go to prison.

I think once removed from office, he's lost about everything he could possibly lose, including his retirement, probably his ability to practice in his profession, which I guess is law. Beyond that I think it's probably not necessary to hound him into prison.

I don't like sending people to prison, generally, anyway, even for the lowly or the high, I think it's an experience that doesn't help anybody, except maybe by

deterrence. But I think as far as deterring Presidents, impeachment and removal from office in and of itself is sufficient deterrence.

Q—How much impact will the Judiciary Committee's verdict margin have on the full House?

A—Considerable. I think there's a feeling that the President will lose here about two to one. I think they have really no chance to win in the House.

Q—Many people have been saying that the sentiment of the American people, as has been demonstrated in the polls, shouldn't be taken into account by the House or the Senate. Do you feel, that given the amount of evidence that the public has seen—the public deception—that they therefore have the right to have their mandate considered heavily?

A—I think it has that effect. Granted that impeachment is a political event, that is in body politics, rather than a judicial event, I think that the interaction of the population and those making a decision on the question is inevitable and probably desirable. I think it's desirable...

The American people have been exposed to the tapes. They know the evidence, maybe superficially, maybe not. But they know enough of the evidence to form judgments, to know whether people are judging the President on things he ought to be judged on. And I think there is that interaction—there is an air of expectancy in terms of bringing the President to justice, to account, that affects these votes.

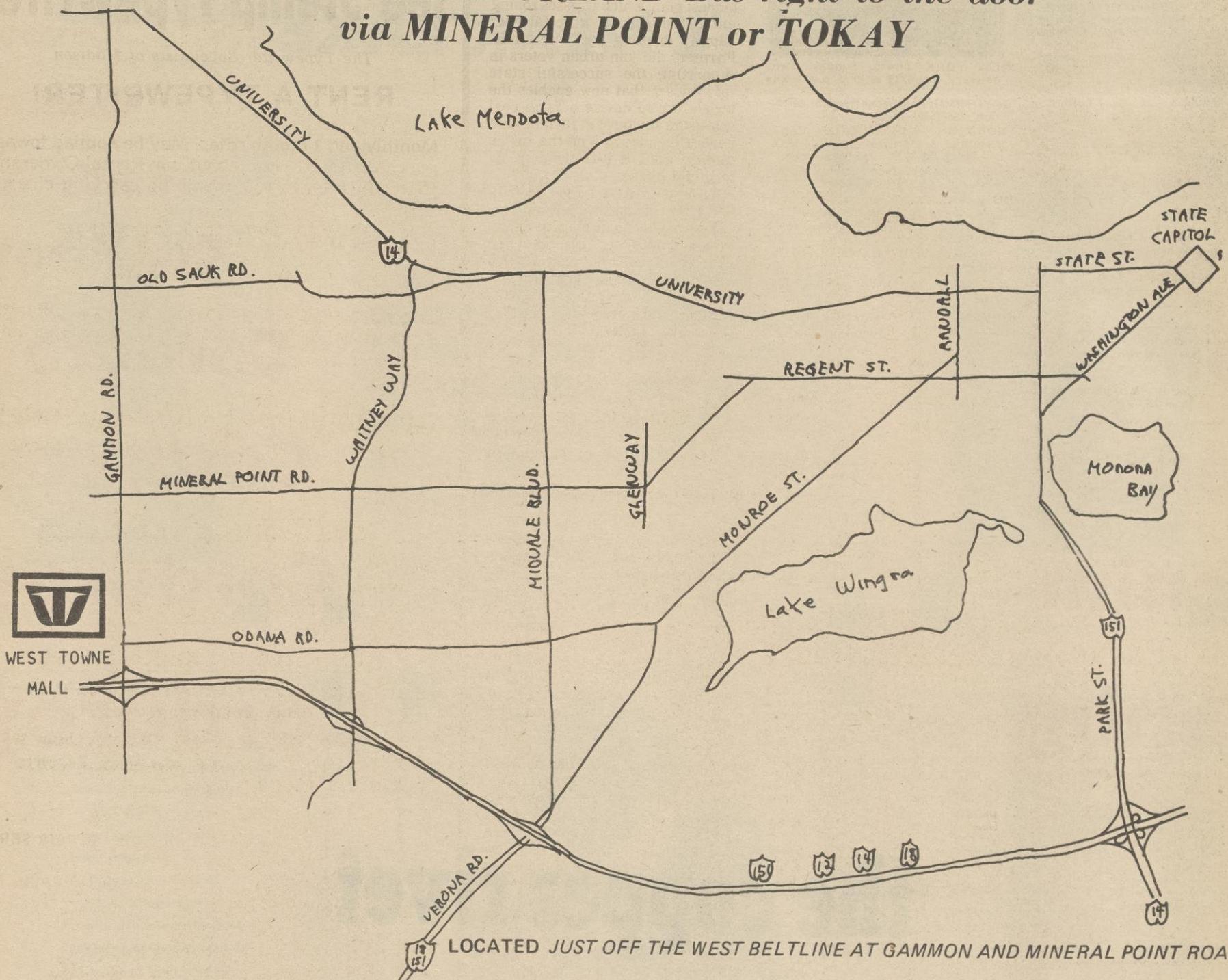


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# The Daily Cardinal

## Section II

### Sex in Madison

Photos by Susan Greenwood



Sept. 10, 1950--Elroy was a big mover before he met me. Here he is giving his frat brothers a lesson.



He was so eager to show the boys how to make any girl a pushover.

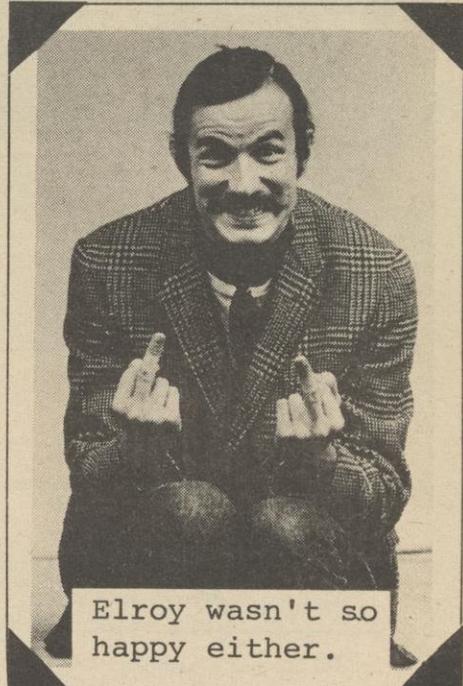


But I fooled him. I pushed him over.

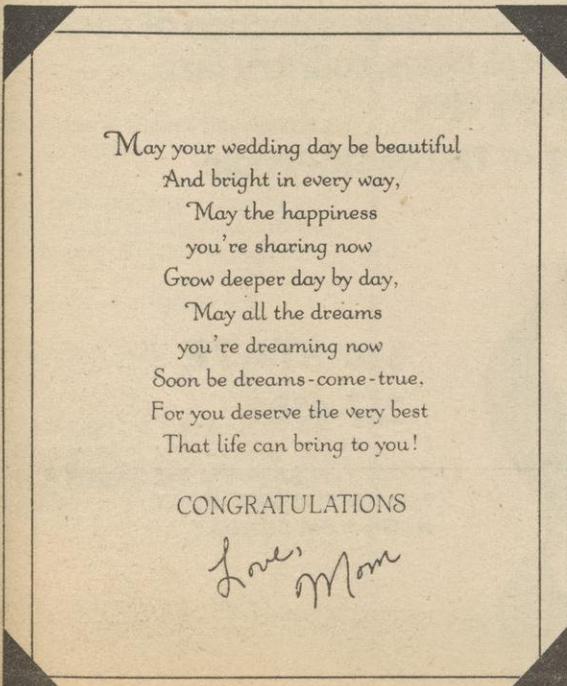


I was crushed....

Some people contend sex belongs in the bedrooms of happily married couples and not on the front page of your local newspaper. We are not your local newspaper.



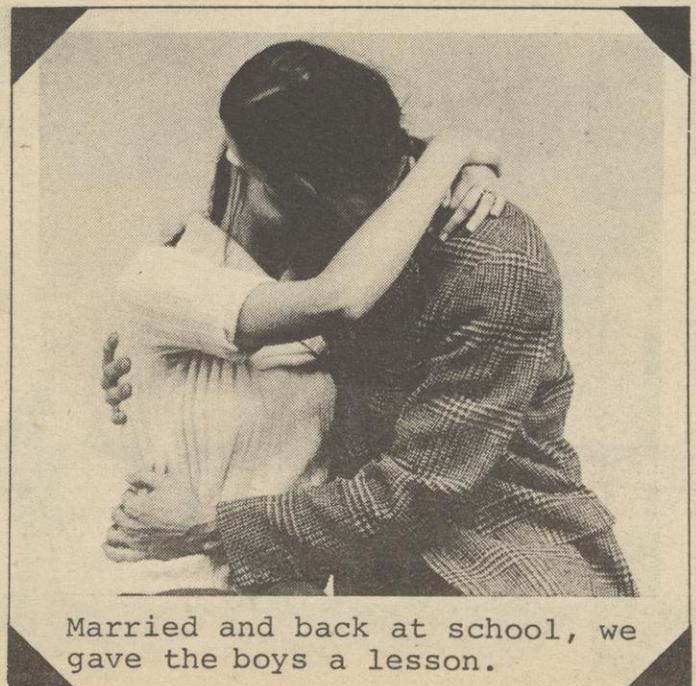
Elroy wasn't so happy either.



May your wedding day be beautiful  
And bright in every way,  
May the happiness  
you're sharing now  
Grow deeper day by day,  
May all the dreams  
you're dreaming now  
Soon be dreams-come-true,  
For you deserve the very best  
That life can bring to you!

CONGRATULATIONS

*Love, Mom*



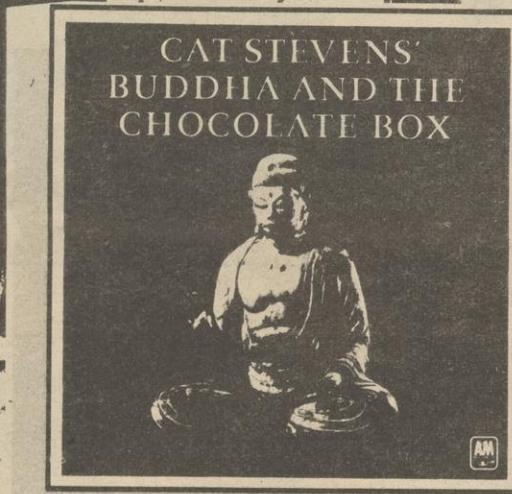
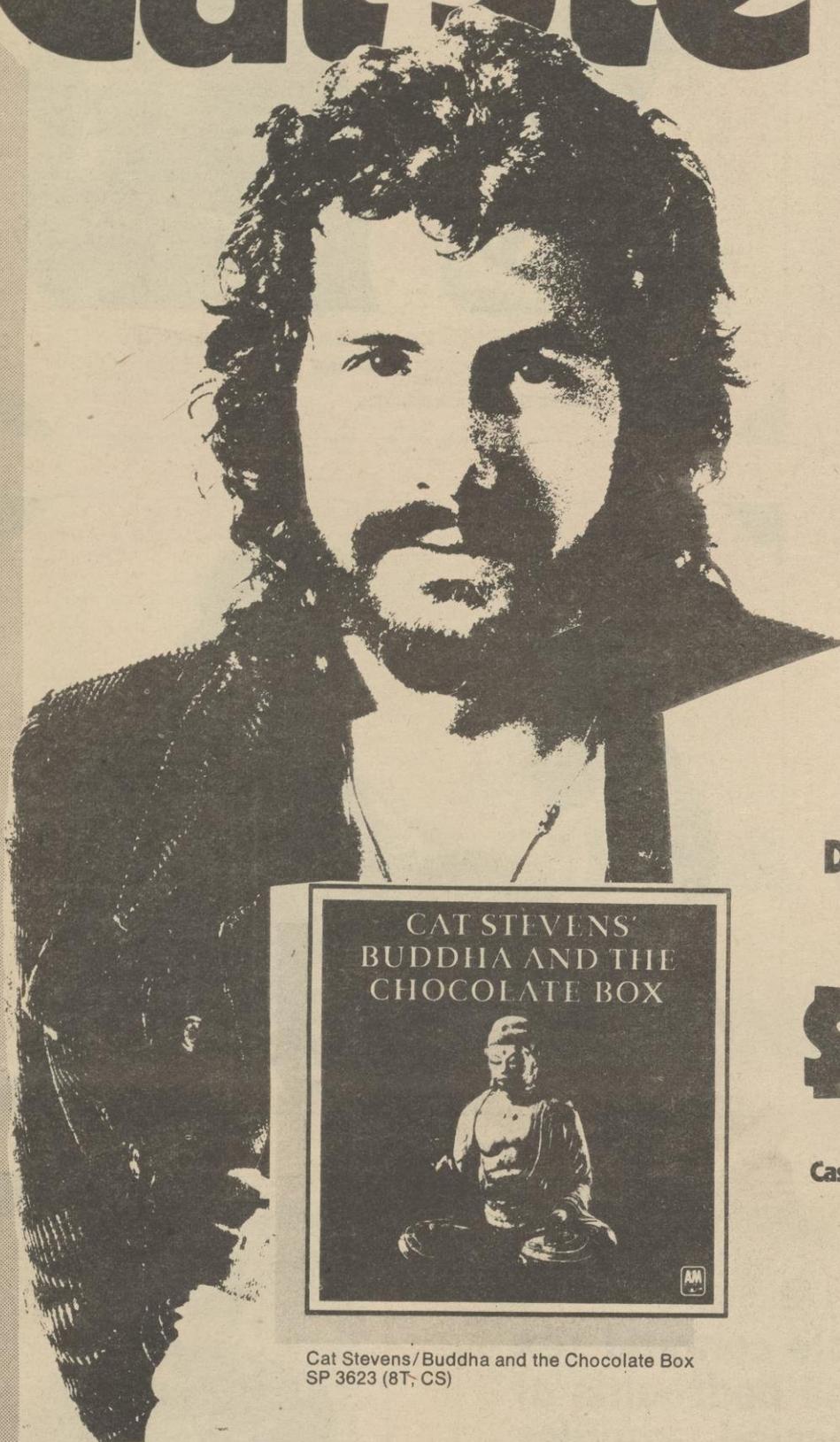
Married and back at school, we gave the boys a lesson.

In 1948 Kinsey published his now famous survey of the sexual habits of Young America. Public indignation at what was considered an essentially "private" subject followed, not to mention a rash of "B" movies.

In the Sixties Masters and Johnson again flustered conservative America by invading the bedroom with electronic monitoring devices and investigating sexual physiology. Many considered such studies as indicative of a new permissiveness.

To test this trend, psychologists surveyed the new Young America in 1972. The results indicated that, even though the incidence of premarital sexual intercourse had increased, there was no significant increase in fly-by-night relationships. Quite frankly, we thought different about Madison, so we conducted our own survey. The results can be found on the next page.

# Cat Stevens' Sixth



Cat Stevens/Buddha and the Chocolate Box  
SP 3623 (8T, CS)

## RICK WAKEMAN'S SECOND

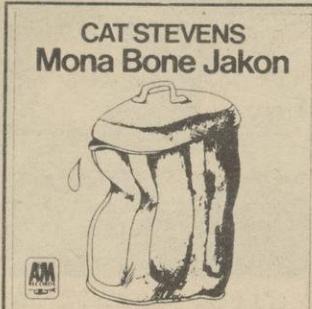
### Discount's Price

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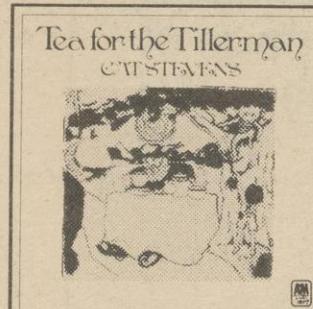
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Cassette or 8-Track Tape \$4.97



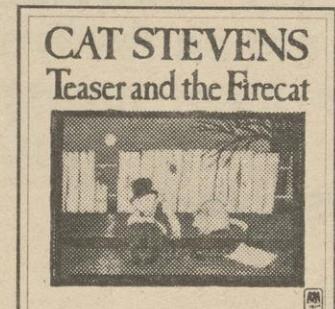
Rick Wakeman/Journey to the Centre of the Earth  
SP 3621 (8T, CS)



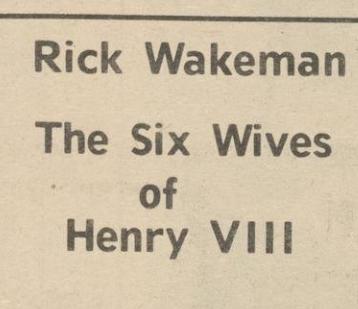
Mona Bone Jakon



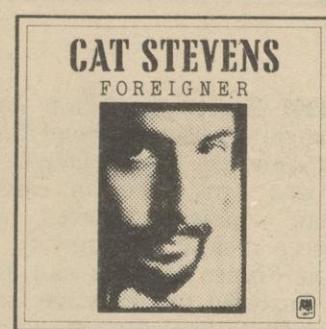
Tea for the Tillerman



Teaser and the Firecat



Rick Wakeman  
The Six Wives  
of  
Henry VIII

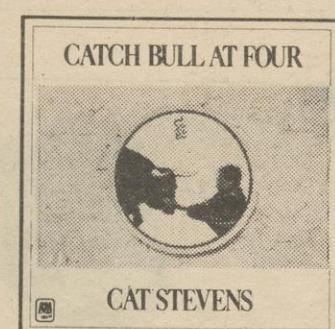


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# Survey ends doubt

## Shocks No One

The following results were tabulated from an extensive survey of the patrons of eight Madison bars. Figures from the University Registrar indicate those interviewed represent an accurate cross section of Madison students.



Have you ever engaged in premarital sexual intercourse?



Did your parents ever give you explicit instructions about the performance of the sexual act?



Males: Has any of your sexual partners become pregnant?  
Females: Have you ever been pregnant?



Do you smoke marijuana?



Do you masturbate?

50% | 100%

## Graffiti

Q. How old were you at the time of your first experience?

A. Eighteen—I was a late comer.

Q. Had you experienced intercourse before you arrived in Madison?

A. Yes—people do fuck in other parts of the world.

A. Yes—but it wasn't like shooting fish in a barrel.

Q. Did your parents give you any explicit instructions about the performance of the sexual act?

A. Explicit—but incorrect.

A. My ma said, "It all fits together."

Q. Estimate the number of different partners with which you have engaged in sexual intercourse.

A. 150

Q. Miscellaneous reactions.

A. I think you guys should go fuck yourselves.

By SYDNEY WASP  
Religion Editor

Madison is a den of iniquity. By the age of twenty-one virtually everyone who has spent anytime outside their bedroom has experienced premarital sexual relations.

### Premarital Intercourse

For males, latest national college data indicates only 82 per cent have experienced premarital intercourse while the figure for women is somewhat lower—56 per cent. The Daily Cardinal survey of Madison's Young America indicates no such difference and, of course, showed nearly 100 per cent experience.

### Number of Partners

National data indicates that 77 per cent of women engaging in premarital intercourse are involved with only one partner. As indicated on the accompanying graph, the Madison survey average for number of partners is 18.5 while no one answered less than 5.

Significantly, a rather large number of males claimed outrageous numbers of sexual partners. Coupled with national figures which indicate the greater incidence of coitus among males, data indicates two alternatives:

There are many males who must pick from a smaller group of women. This should be reflected in number of sexual partners; women would be expected to have many more than men, which is not the case. Furthermore the frequency for women who do have relations would be expected to be very high. The evidence from Madison does indicate such a trend.

Men lie more. Considering the overwhelming amount of peer pressure concerning sexual performance, it may be inferred that the number of

sexual partners claimed increases when the questionnaire is filled out publicly rather than alone. To test this hypothesis, the questionnaires were divided between the two methods; statistical analysis indicates that the proper male figure for those who publicly completed the questionnaire can be found by dividing their answers by two and subtracting five.

### Marijuana and Sex

One recent national study reported that students who had never used marijuana claimed incidence of sexual intercourse as 72 per cent for males and 38 per cent for females; among frequent users comparable figures were 94 per cent for males and 86 per cent for females. Madison figures agree that there is nearly a one to one correspondence between sex and drugs.

### Masturbation

All males interviewed indicated they were presently masturbating, and contrary to national statistics, a large majority of women do likewise. The figures for males have remained steady for a number of years, but Madison data indicates that masturbation has increased significantly for women.

### Further Discrepancies

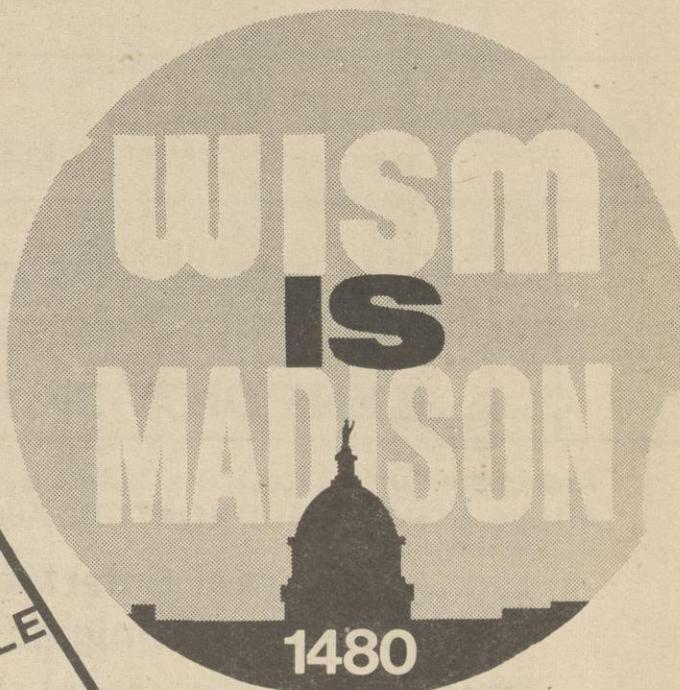
Another paradox exists in the data concerning the place and circumstance of intercourse. An equal two-thirds of both male and females report that relations occur in their own home while 60 per cent of males claim they keep the lights on as opposed to 40 per cent of women. The only possible theory which can explain this discrepancy is sex by astral projection.

Although current data is admittedly incomplete, it can be assumed that little, if any, truth can be found in surveys.



July 4, 1961—My, how time flies when you're having fun.

ROLLING STO  
ALLMAN BROS.  
CLYDE COFFEE  
NEIL YOUNG  
CHARLIE SIMON  
ELTON JOHN  
LED ZEPPELIN  
JAY JACKSON  
WAR  
GRATEFUL DEAD  
DAVID ROSS  
CAT STEVENS  
CAROLE KING  
LOGGINS & MESSINA  
JOHNATHAN W. LITTLE  
NEIL GAVIN



# Res Halls archipelago

By SAM FREEDMAN  
of the Cardinal Staff

There has never been a lack of myths to be passed along to incoming students. And one area that is talked about more than most is dormitory life.

Whether you come in expecting a cross between Devil's Island and a kiddie day camp, or an opium den where housefellow hand out joints with room keys, you probably hold some kind of preconception.

When you arrive in August for a frantic registration week there won't be time to find the answers to your questions, so the Cardinal offers this Basic Res Halls survival guide for your perusal.

**WHERE AM I?** — Ogg, Sellery, and Witte Halls are the so-called Southeastern dorms, as opposed to Lakeshore dorms. They are, as you will soon see, all humongous high-rises, and their population gives the SE dorm complex Madison's highest population density.

The SE dorms seem to disproportionately draw Eastern students. They have a reputation for being significantly more party oriented than the Lakeshore dorms, which probably is not true. The partying is simply crammed into a smaller area. But the mystique itself makes these dorms attractive to some people...

...But only for one year. The SE dorms have the highest turnover rate on campus. However, they are closer to downtown Madison than the other dorms, which is an advantage.

The Lakeshore dorms include Adams and Tripp Halls, the oldest on campus, the "houses" of Kronshage Hall, which were built in the 30's, and Cole, Sullivan, and Elm Drive A, products of the early 60's.

Obviously, the Lakeshore dorms are adjacent to Lake Mendota and pleasantly set among trees and open lawns. Because of the closeness of the agriculture and engineering sub-campuses, many Aggies and Engineers live in them. This somehow gave the Lakeshore dorms a reputation as conservative both politically and socially.

Elizabeth Waters Hall looks over the lake, is right in the middle of the main classroom buildings, and two blocks from

State St.; in short, the best location of any dorm.

In addition, Liz Waters contains many study-lounge rooms, a kitchen, a cafeteria, a back terrace, and the largest rooms on campus. Its only drawback is that it remains an all-female bastion (or "convent" as it is nicknamed).

Chadbourne and Barnard Halls are situated across the street from the SE dorms, and are similar in most respects. Chadbourne, is an ugly pre-fab highrise, with small rooms, while Barnard was built in 1910 or so. The odd couple.

**HOW DO I GET OUT (or change)?** — Normally a room contract cannot be severed once the school year begins. However, due to an overflow of room applications for 1974-75, over the summer, Res Halls was allowing this. To find out if it's still possible call either the Division of Residence Halls (262-2522) or Campus Assistance Center (263-2400).

Changing your room, roommate, and room all follow the same procedure. Submit your request to the Res Halls office in Slichter Hall or Gordon Commons.

To make sure these requests aren't just whims, no changes are made until about Sept. 15. If no change is made first semester, it is almost certain it will be done for the second semester, but it's a good idea to keep on Res Halls' ass.

**FOOD** — Meals are paid for by using meal tickets which are worth \$10 each. You can take all you want, but there's a catch, you must pay for each item. With each purchase, the meal ticket is marked at the cash register until its value is used up.

Meal plans (i.e. the amount of tickets bought per year) are changeable every quarter and your room and board bill is ad-

justed accordingly. The deadline for changing is usually about five weeks into each quarter.

The biggest problem with Res Halls food is not its quality as much as the lack of diversity. If you don't understand that now, wait until it's March and you see a French-burger for the 24th time.

It's a good idea to rent a refrigerator or bring one from home. See the desk lady in your hall if you have questions about renting one. Get a hot plate, toaster oven or similar appliance to do some home cooking, as well as a coffee pot.

There are plenty of off-campus restaurants of all varieties, and many, especially the plethora of pizzerias, deliver.

**BOOZE AND D OPE** As of this semester, hard liquor will be considered legal in the dorms. Dope is still theoretically prohibited, but you have to be absolutely unsuspecting about keeping it or have a strict housefellow in order to get into trouble.

The best protection against problems from dope-smoking is to put a towel between the door bottom and the floor and (depending on your level of paranoia) some tape around the perimeter of the door. Air freshener or strong deodorant are advisable if the former measures aren't sufficient.

**DECORATION** — You can paint your room free, with Res Halls supplying the paint. The only stipulation is that the room is painted in one solid color, but this is sometimes overlooked, especially if you plan to return to the same room next year.

There's always some good, cheap carpeting to be found, as well as cloth wall-hangings. Beyond that, usual decorations are posters, campus movie flyers, and the like.

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There have been a lot of changes in Madison this summer: approval of the State St. Mall, beginning construction on the University Mall, purchase of the Capitol Theater, and arrival of

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Imperial Turtle

# Women's Studies: Blooming in a wilderness



By ELLEN FOLEY  
of the Cardinal Staff

"I wish you could know what it means to be me, then you'd see and agree, that every woman should be free," sings Nina Simone and that's the tune of the current women's studies courses on the Madison campus.

However, the administration has given Madison women its own song and dance by refusing to appoint a working women's studies committee, whose function would be the designing of a women's studies program. Cyrena Pondrom, affirmative action officer and asst. chancellor, promised the members would be appointed in April, 1973. The committee has not yet met, almost a year and a half after that promise.

"Rather than waiting for the

administration, we are instituting our own women's studies program," Ruth Bleier, assoc. professor of neurophysiology, said. Bleier will teach "Biology and Psychology of Women" under the Contemporary Trends program along with Marge Klein, asst. professor of psychiatry, and Judy Leavitt, from the Medical history Department.

The ad hoc women's studies program is headquartered in the Contemporary Trends program which will offer five courses dealing with women.

"Alice in Academe" and "Herstory" have been offered before but this year their structure has been changed. "Alice in Academe" will be open to students with no previous exposure to feminist issues and will cover basic topics. "Herstory: The

Changing Role of Women in Society" will take a more theoretical approach to philosophical feminist readings for the student who has already taken "Alice in Academe."

"Biology and Psychology of Women" will involve a critical examination of theories and research findings in biology and psychology about women, according to Bleier. Some areas of concern will be hormonal effects, "instincts," psychotherapy, sex role stereotyping, and female sexuality. These topics are unavailable in the current literature and Bleier who has spoken nationally on the subjects, said women should be acquainted with them.

"Women and Politics" will begin with a re-definition of politics and then deal with the women's movement as a social-political phenomenon, and the effects of sex socialization on women's political behavior among other things.

The fifth course is "Liberation of Men, Women and Families," which will be taught by Prof. Robert West.

The Contemporary Trends courses are small undergraduate seminars with limited enrollments and students simply receive a credit or no credit grade. Priority is given to freshmen and sophomores who wish to take the courses.

Annis Pratt, assoc. professor of English, will also teach two courses: "Women in Literature" and "Modern British Fiction: Doris Lessing and others." Pratt has been active in feminist concerns on campus and is one of the few appointed members of the women's studies committee.

The grand old dame of the French department, Helene Cassidy, will offer a seminar

geared toward graduate students entitled. "Le point de vue féministe et la Litterature féminine a la fin du 17e et au 18e siècle." (The feminist point of view and feminine literature at the end of the 17th and 18 centuries).

Two other language departments have started courses. Xenia Gasiorowski, of the Russian department, will teach two sections of "Russian Women in Literature," in the Literature in Translation department. Scandinavian Studies is offering "Contemporary Scandinavian Literature," taught by Ingrid Camerini.

Diane Kravetz, a highly regarded feminist on campus, will teach "Sexism and Social Work" in the School of Social Work. The course bibliography is aimed toward social work practice and although graduate students from other departments have taken the course, Kravetz warns students of the social work slant. The course defines sexism by establishing how it operates, what it looks like, and how to deal with it in the field of social work.

The School of Social Work is sponsoring a second course called, "Social Work with the Family," which Mort Perlmutter will teach.

The department of sociology is also trying. "Sociological Perspectives on Women" is a new course with a new professor. Cora Bagley Marriett, a newly hired asst. professor in the department, is scheduled to teach the course. Marriett's commitment to women in her class will determine if the department has succeeded.

Joan Roberts who lost a tenure battle in the Educational Policy Studies department last spring, will have only one seminar, "Problems in Educational Policy: Institutional Change and

the Status of women." Students need consent of the instructor to enroll for the course. Most seminars are limited to 20 students.

The History dept. which has been criticized in the past for sexist attitudes, will have two courses. Diane Lindstrom will again teach, "Women in History: 19th and 20th Century America" and "Proseminar in American History: American Women."

The co-chairwoman of the unemployed women's studies committee, Jane Piliavin, will repeat "Sex Differences, Sex Roles, and Society" in the Family Resources and Consumer Sciences department with a few new twists. The bibliography has been changed to leave out some of the biological readings which will be covered in lecture. Piliavin said her course deals with "how the differences we observe got there."

Some feminists who have taken the course have not been satisfied with Piliavin. "I think of myself as a feminist," she said, but "I am very much an academic." She explained some ardent feminists do not agree with her approach. "We must come to grips with biology"—something she said some feminists might want to ignore.

Piliavin said her course is designed for students who are not already committed to the "movement" but rather those who want to think about it and have their attitudes challenged. For this reason, she said she keeps the course "moderate."

Additional information about women's studies courses will appear in the front of the Timetable under the heading, "Focus on Women," and in the departmental listings.

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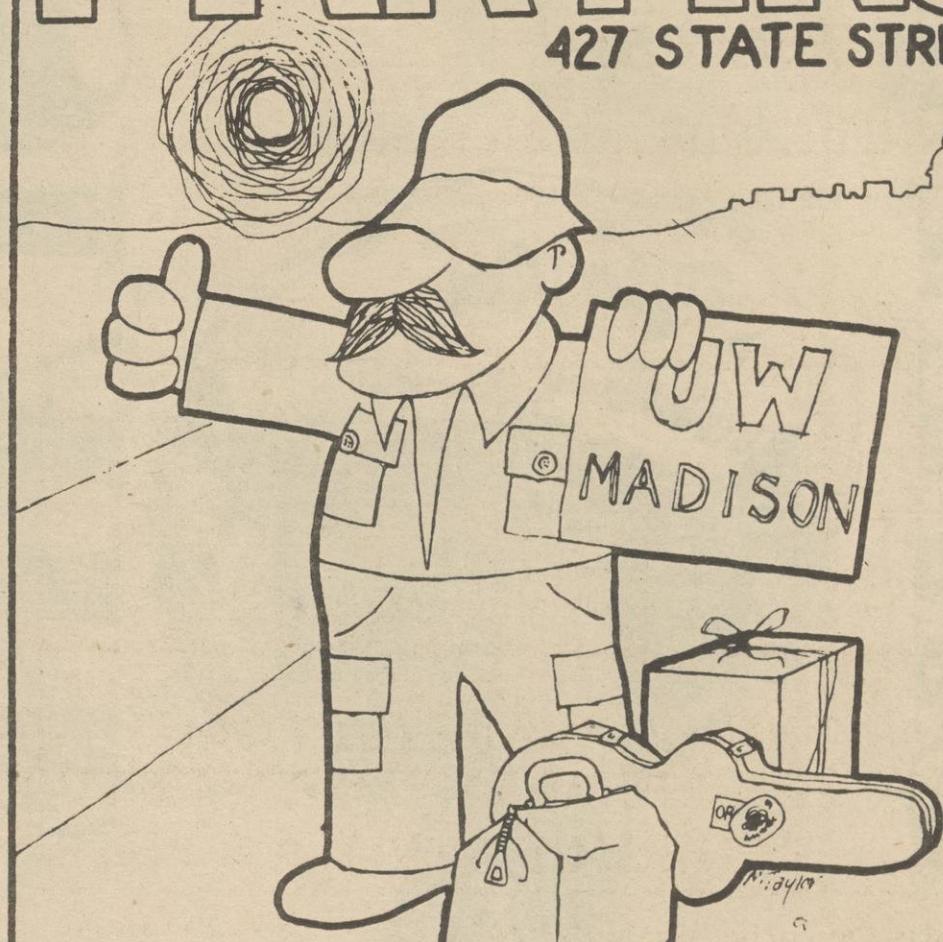
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Good to see you  
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**Hard times in the country**

# Farming: more than milking cows

By KEN SMITH  
of the Cardinal Staff  
For the first time in decades,  
U.S. Census reports are indicating

there may be an increase in rural population. Magazines, newspapers, and especially television are supporting and

amplifying a national back-to-nature, back-to-the farm mood, a mass migration gripping millions of people in all parts of the

country.

What actually happens to all these people? How do they live? Is it different? Are they happy? Most people from the urban areas haven't the money, the knowledge, or the will to go far away from the city and support themselves through agriculture.

**WOODY AND LINDA** Carsten came to Wisconsin this January on the recommendation of friends, with enough money and a little experience, and the intention of farming. They had been living in Idaho, owned a hundred acres there which wasn't good farmland, and now they wanted a place where there was plenty of water, rolling terrain and lots of woods.

The first place they were shown seemed ideal, situated on a ridge in eastern Vernon County, on a dirt road not particularly near any town, with a good barn and other buildings. There were a hundred acres of farmable land and sixty of wooded pasture, three springs and, very important, an acceptable price.

Woody and Linda moved in with their two-year-old boy, Field, and their belongings, but they felt that it wasn't fair to have all this to themselves—all this land and all the work it needed. A couple from Idaho, Bill and Susan, were invited to live on the farm and help run it as equal partners, even though all the original capital was Woody and Linda's.

Woody went out and bought a new tractor and ten beef heifers with their very young calves. He got a plow, a wagon, disks, a corn cultivator, spent a lot of money, worked all the time, and repaired the water system so there was once again water in the house. The cows got sick and had to be given shots every four hours. Fences needed repair and the chicken house and chickens had to be organized.

THEY BEGAN TO notice that Bill and Susan weren't working very hard, as a matter of fact they were "not working" in a con-

spicuous way that made everyone else tired. Who could run a rototiller for seven hours when you could see someone sitting on the porch when you began, and still see them there when you finished. Woody and Linda were unable to persuade them to work more, but put off action in the hope that Bill and Susan would improve.

When Spring came, Woody had to have his machines in good repair, greased and working well for planting. He had spent a lot of time going to auctions in order to get the tools and machinery he needed without spending excess money.

**THE LAND FIRST HAD** to be plowed, then disced and then harrowed before planting. He got out his plow, ran a few furrows and discovered that it was bent—not so much that you could see with the eye if you didn't know what to look for, but enough so that the furrows were not deep or regular.

Things were hurried—you can wait and wait for good weather, but when it comes, you had better get the work done promptly. So Woody borrowed a neighbors plow and finished the furrows.

Linda bought a cow, a short small Jersey milk cow which was not giving milk as she was pregnant and about to calve. The chickens were finally laying well. The gardens had been tilled but needed to be laid out and planted. Woody and Linda were so busy they were unable to find time: what about Bill and Susan, couldn't they share in the work a little more?

Woody and Linda wanted to ask them to leave, but did they have the right, just because it was their capital which started the farm? Bill and Susan were told that their style of living was making it hard for the others to get their work done, that things couldn't go on the same way anymore. They left on a "well, if we aren't wanted..." note; and despite the fact that they were gone, they had left

(continued on page 14)



photo by Dick Satran

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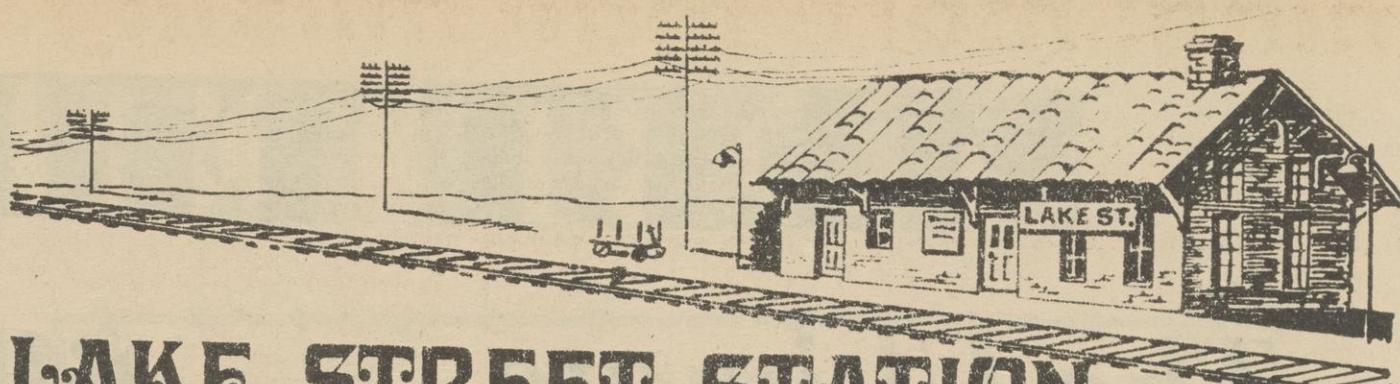
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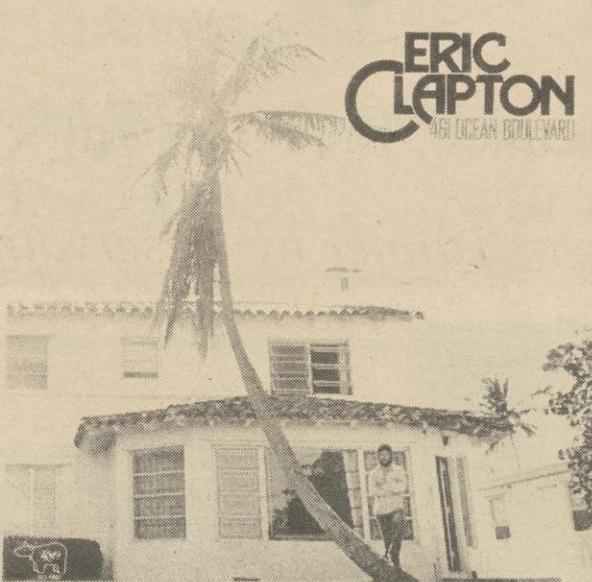
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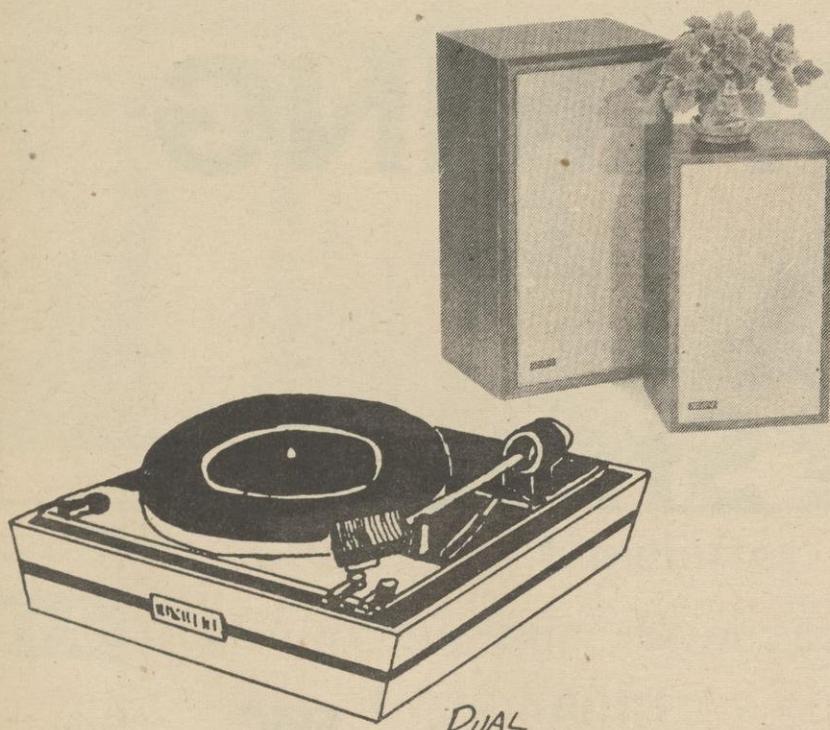
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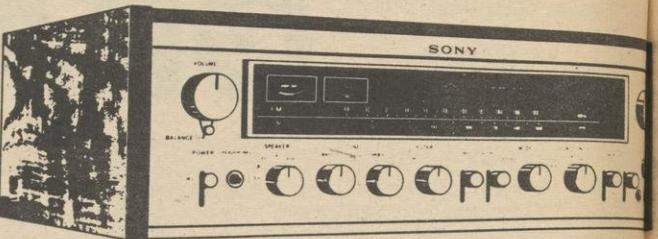


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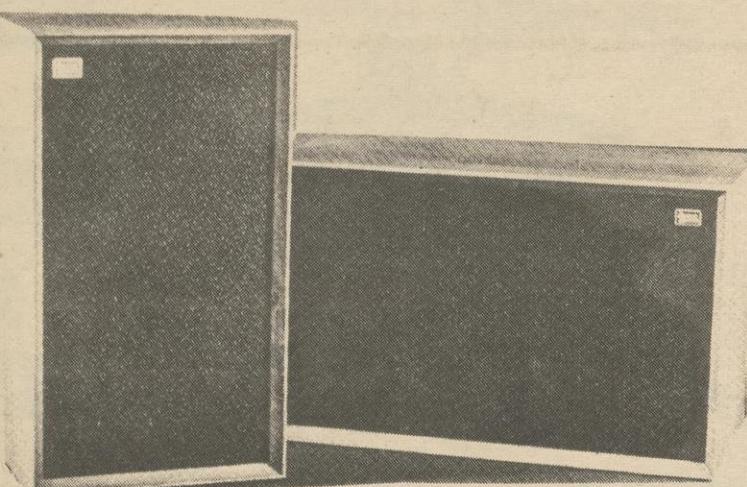
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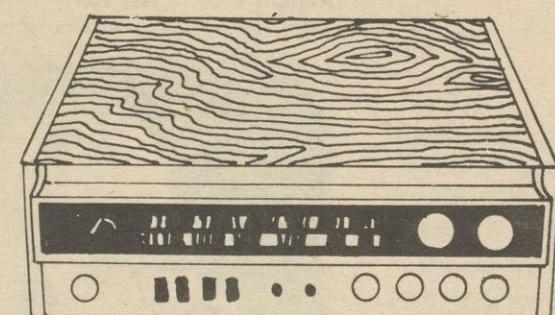
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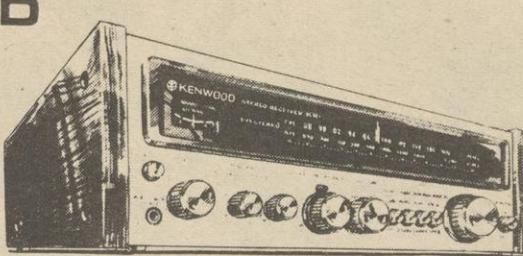
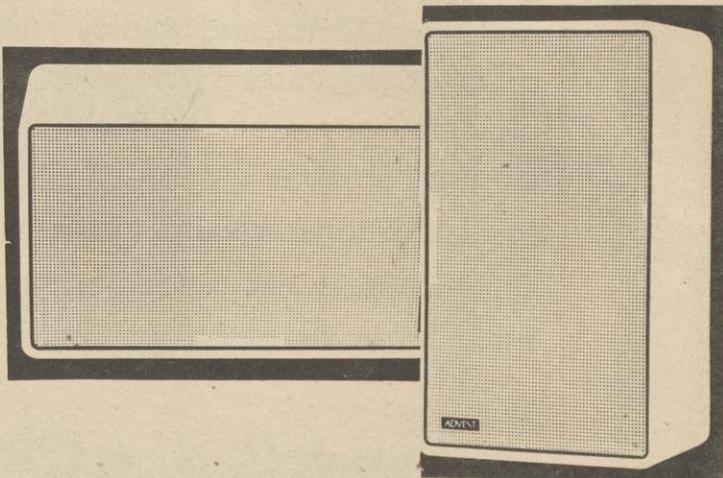
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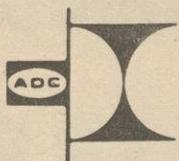
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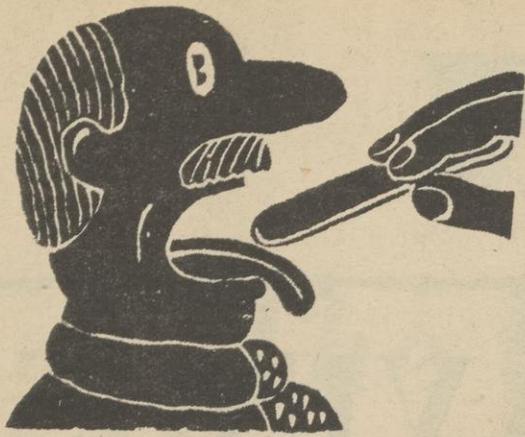
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# Madison medical care



By ART CAMOSY  
of the Cardinal Staff

If you're looking for a good physician in Madison, don't call the Public Health Department, the Dane County Medical Society, the State Medical Society, or the Wisconsin Medical Examining Board. All you'll get there are polite referrals to the yellow pages of your phone book which narrows your search to about 400 doctors.

Although good medical care is available in Madison, finding what you want can be a hassle. But there is variety. In addition to five major hospitals, there are specialized testing centers, drug crisis centers, free clinics, expensive clinics, even an acupuncture clinic.

The Near East Side Health Center, 1133 Williamson St., provides free medical care to area residents, specifically persons living in wards two and six. They don't encourage students to drop in, because they feel that students can get free medical attention through the University.

UNIVERSITY HEALTH SERVICE is not free however. Students pay \$22 each semester as part of their registration fees. This entitles students to outpatient services, including first visit psychiatric consultation, at no additional cost at the Student Health Clinic, 1552 University

Ave. When Student Health is closed, weekdays after 4:30 p.m. and on weekends, University Hospitals Emergency Room, 1300 University Ave., is available and a physician is always on duty. There is no charge for emergency room treatment, and Protection and Security, (262-2957), provides free on or off campus ambulance service. Just remember, it's a one-way ride: so you'll have to make arrangements to get home.

If you are having a baby, go instead to Madison General Hospital, 220 S. Park St. The physician at University Hospitals can, of course, help a mother deliver her baby, but if there's time, she will be sent to Madison General.

Non-emergency services at Student Health are by appointment, and students may chose their physician. Women can obtain prescriptions for birth control pills, or a diaphragm, or be fitted with an IUD (Copper Seven). An examination is required before a prescription for contraceptives is written at Student Health, but the exam is thorough and is done for less money than anyplace else.

Pregnancy tests are also available. Urine specimens by 10 a.m. are processed by 3 p.m. But don't just drop in some morning with a urine specimen in a washed out pickle jar. Student Health will give you a sterilized specimen jar to use plus exact instructions as to what time of the day the specimen should be taken. They're fussy, but what good is a

false negative.

PRICES FOR prescription medicine vary widely in Madison; so Bob Bauch, pharmacist at Student Health, has a free phone nearby so students can shop around. He'll usually recommend a call to the WSA Pharmacy. Bauch said the state purchases common drugs such as antibiotics, pain medication, and oral contraceptives on an annual contract basis, so the Student Health Pharmacy may save you some money sometimes.

Monday, Wednesday, and Friday evenings the Blue Bus Clinic, 913 Spring St., provides free diagnosis, treatment, and counseling on venereal disease. Pregnancy testing is also available, but they're not as rigorous at Blue Bus as they are at Student Health. Both places are free.

The American Cancer Society estimates that more than 70,000 American women will discover they have breast cancer this year. More than 32,000 women will die of it, but early diagnosis and treatment can double the cure rate. The Wisconsin Breast Cancer Detection Foundation, 121 S. Pinckney, just off the square, is a non-profit thermography center.

Thermography is a heat picture of the breasts that involves no X-rays and is as safe as having a photograph taken. The metabolic processes of a clump of tumor cells give off extra heat, and a thermogram can see it, usually long before it can be felt through self-examination.

Barbara Loftus, co-ordinator at the center, said about 14 cancers are found for every 1000 persons screened. One problem women will have at the center is finding out the results of their thermograms. After paying \$25 for the thermogram, they are told they must go see their physician for the results. Another appointment—more money.

LOFTUS SAID THAT most physicians aren't trained to read a thermogram anyway; so the center analyzes the pictures and sends a report along with a picture to the physician who then reads it back to you. Since seven out of ten thermograms are normal, it seems that many of the 10,000 women tested in the last year could have been saved some expense.

One way to save the \$25 fee is to catch the thermography on one of its excursions through the area. It was the main attraction at last year's Dane County Fair, and operated 12 hours a day during last July's Junior Fair. If you catch the road show, the price of a thermogram screening is usually around \$6.

Abortions are available in Madison from the Midwest Medical Center, 1020 Regent, Dr. Dusan Jovanovic, 5520 Medical Circle, and at University Hospitals. Only dilation and curettage (around \$250) and intra-amniotic hypertonic saline abortions (around \$450) are available at University Hospitals. Kennan at Midwest Medical and Jovanovic use the vacuum curettage method of abortion. It's the preferred method up to the 12th week of pregnancy, since it can be done quickly, with little blood loss, minimal anesthetic, and a low risk of complications. It's easily performed in a doctor's office or in an out-patient clinic. Kennan charges around \$193; Jovanovic between \$150-\$175.

Women's Counseling Service, 731 State St., encourages women with questions about pregnancy and abortion to call or drop by for free counseling. They can also help locate a good gynecologist.

Emergency drug-related illness information is available at the Drug Information Center, 420 Lake St., (263-1737). Medical emergencies are referred to Madison General. Psychological emergencies are met with calm, reassuring talk, or referral to Drug Treatment and Emergency Counseling Service, 31 S. Henry, (251-2345) or Student Psychiatry, 427 Lorch St.

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photos by Elliot Pinsley

"Like a frontier land rush, they come in their Winnebagos and pick-ups, clawing their way up Ralph's mountain, loaded to the roof with fiddles and mandolins and banjos and a week's worth of Milwaukee's finest on ice..."

## Life in the 'High Country'

By ELLIOT PINSLEY  
of the Cardinal Staff

"Ahm pro South...Ahm pro country...Ahm pro the country way-a-lahf."

Tony Chapman,  
coal truck driver,  
Norton, Va.

A little past three o'clock on a Friday afternoon in May, a coal truck driving along Highways 119/23 through the black hills of Eastern Kentucky rammed into a switch box adjacent to the railroad tracks that cross the main street of Virgie. The caravan of coal cars rolling over those tracks came to a screeching halt, blocking traffic moving eastward toward the Virginia border.

The Virgie schools had just let out and the tiny Pike County town was experiencing its own version of rush hour. For fifteen minutes, a growing line of cars waited patiently until the train backed up a few yards allowing traffic to pass. Relieved, the stalled motorcade crept slowly across the tracks, unaware of the trap it was entering. For not more than 100 yards down the road, the drivers were confronted with the rear end of the same coal train, once again blocking their way.

AFTER SEVERAL MINUTES the train began to move, but only enough to re-obstruct the entrance to Virgie, thus creating a 50 car sandwich along the short main street stretch. One middle-aged gentleman, with Pike County tags and a head that shone in the midday sun, left his car to survey the scene. For a moment he looked rather disgusted, with an arsenal of cuss words waiting behind his tightened lips to be launched at the monstrous coal car before him. But he smiled, laughed aloud to himself and turning to his wife said, "Well, ah guess we're gonna be settin' here a spell..."

\*\*\*\*\*

The cicadas are out in Kentucky—in Virginia too. Around here they call them locusts and they've been settin' in the trees in these hills for eighteen years waiting to make their debut. The paper says they're a year late this time and maybe that's why they make so much damn noise—like a thousand fast trains streaking through a tunnel.

High on a ridge in the southeast corner of Virginia's Clinch Mountains, a woman and her husband are sipping coffee from a thermos. She looks to be in her mid thirties, with dull yellow hair,

a sturdy jaw and a shy smile. Her husband is easily ten years her senior—his face is rough and grizzled, but his smile is like hers, only with gaps in it.

Looking out from their small yellow house down the steep gravel road, you can see 100 miles up into Virginia or across into Kentucky. Below, the hill winds down and joins with others to form vast green valleys where people have dropped their lonely wooden shacks and mobile homes.

FROM UP THE ROAD, come the echoes of fiddles and banjos—their neighbor, Ralph Stanley is having a bluegrass festival this week-end. "Ah don't lahk it really," she says. "Ahm so used to the quaht. It's usually so quaht up here."

A little boy, not more than five, with white, crew-cut hair comes running up from the house. "Y'all git a sweater own, y'hear," she says. "An' git that tobacco outta yo' mouth."

"Ya know, there's a woman come up here every year now to the festival—she come and see me. She brought me a real fahn livin' room mirra."

In the tulip trees, leaning out over the road, there are thousands of cicadas, silent now, almost one

to a leaf, just settin'. And all you can hear is the distant conversation of those banjos and fiddles.

\*\*\*\*\*

RALPH STANLEY HAS LIVED all his life in these mountains. To his neighbors in McClure, Coeburn, Norton, Pound and all the other small towns scattered among the scarred beauty of the southwest Virginia coal country, this makes a great difference. He and his music are more than a name and some grooves scratched on a piece of vinyl. Ralph Stanley is an affirmation of an ethical lifestyle; there is a congruence between the artist and the man and it is this that makes his music so compelling. His songs are first-hand accounts of mountain life, with a deep feeling for the fears and faith—the love and joy of the mountain people.

There is a spectre of death that hovers over this festival, indeed as it does over the lives of most mountain people. Ralph's brother Carter died in 1966, and it is to him that this festival is dedicated. Buried beside him in the small graveyard that is shared with the Smith family is Lucille Stanley, their mother, who died slightly over a year ago.

On May 2 of this year, Ralph's lead singer, Roy Lee Centers, was murdered in Jackson, Kentucky. The details of the slaying, from those who profess to be familiar with it reveal a sort of violence that is difficult for the urban sensitivity to grasp.

It is a violence that stems from a society existing largely outside the conventional rules and restraints; a violence that arises from people who have their own ways of settling things, regardless of so-called laws.

THE MOUNTAIN SUB-CULTURE is strongly based in survival, much as the black urban sub-culture. It is this sense of isolation and vulnerability of individuals, alone in their mountain tenements, that makes them turn to God.

"These people are backward here. You gotta understand that," says Tony Chapman, a coal truck driver from Norton. He speaks with a worldliness that allows him to look at life here from the outside in, a perspective that probably few at this festival share.

"Ahm not much for religion. Truth is ah don't believe in it at all. Religion's just somethin' to protect these people from all the things they don't understand. But ahll tell ya there ain't nothin' prettier than Ralph Stanley singin' his hymns. You know you don't have to be a Christian to be spiritual."

For Tony and his wife Pooch, the "country way of lahf" is tradition—a simple, steady rhythm. "That means somethin' here," he says.

HIS FRIEND JOE meanwhile is recovering in the back of their pick-up, from a fifth of Jim Beam. The night before he'd run into another bike on his Honda.—"The guy was from New York. 'Ain't you never rode that thang before?" he says to me. Sheeit!—Ah never been to New York. Ah don't think Ahd know how to act—probably get arrested or somethin'—

What makes Ralph's gathering so appealing is its local flavor. Whereas Bill Monroe's Beanblossom Festival in Indiana has become a hip happening, drawing hordes of Big 10 hillbillies, the remoteness of McClure makes this a predominantly neighborhood affair, a sort of Clinch Mountain block party.

Like a frontier land rush, they come in their Winnebagos and pick-ups, clawing their way up Ralph's mountain, loaded to the roof with fiddles and mandolins and banjos and a week's worth of Milwaukee's finest on ice. They stake out their territory and by Friday night the old Stanley homeplace resembles a scene from *The Ten Commandments*. No golden calf but a thousand dancing camp-fires warming the brittle but nimble fingers of the poor white folks who come from Harlan and Pikeville and Clinchwood and Grundy—the folks who ARE bluegrass music as much as Ralph Stanley or Bill Monroe.

Old men in John Deere caps and young boys who haven't yet had to clean the coal from their hands pick away with a joy that obviates the need for an artificial high. Spectators wander from one cluster to another in search of a 9 year old Earl Scruggs or a young girl with Maybelle Carter in her soul.

SOME EVEN AMBLE down to the perilously steep wooded holler where the "stars" perform from mid-morning til midnight.—Ralph Stanley and the Clinch Mountain Boys, of course, have a special following at this festival. Ralph, a lifelong resident of McClure and a good Democrat, is also a member of the local Shriners. His bass player, Jack Cooke, is the ex-mayor of Norton, Virginia, a southeast suburb of McClure. The rest of the group are a bunch of Kentucky boys from across the border who have their own contingent of neighbor/fans.

Perhaps spurred on by the loss of their lead singer, Ralph and the

(continued on page 13)



# Clinch Mountain block party

(continued from page 12)

band performed with an interest and enthusiasm lacking in their recent appearances, including an especially heartless gig last December, at New York's Philharmonic Hall.

Ralph Stanley the artist, has the power to call forth that last latent vestige of religion in all of us. His is a voice that quivers and shudders like the eerie rustle of the evening wind through the backwoods. As a banjo player, he is unsurpassed. If Earl Scruggs is the Willie Mays of the instrument, Ralph Stanley is certainly its Hank Aaron. Moreover, it was a delight to see Ralph abandon his normally Spartan stage presence and thoroughly enjoy himself.

The popular Country Gentlemen, traditionally among the most modern and polished quintets in the bluegrass field, have gone through a transitional period. Charlie Waller, who has steered the group on a progressive course through three decades, has integrated two new members, at banjo and fiddle. After an initial phase during which the impressive heritage of the old Country Gentlemen seemed to present an overwhelming challenge, the "new version" has succeeded in finding its own sound that is both exciting and exquisitely precise.

ONE GROUP THAT consistently aroused the audience was that led by Larry Sparks, Ralph's first lead guitarist following the death of his brother

Carter. Steeped in the Stanley tradition, Sparks has assembled a band of heretofore anonymous superstars, especially strong at banjo and mandolin. Mike Lilly and Wendy Miller add a stylishly jazzy inflection to bluegrass that is both necessary and refreshing. Developing steadily in the last couple of years, Sparks and his Lonesome Ramblers are the Philadelphia Phillies of Bluegrass '74.

And then there is the Godfather, Bill Monroe, the man who defined the music; whose voice still has that spine-piercing authority and whose mandolin-picking has, in his own words, "not even touched the surface" of its possibilities.

Bill Monroe, who at 63 is at an age when most men would be considered too old for such things, was seen well past 1:00 a.m. on Saturday, jamming behind a Starcraft camper with several other bluegrass insomniacs.

\*\*\*\*\*  
Sunday morning in bluegrass country means church services and gospel singing. This is an event primarily for the hippies and hard core fans because as a good friend once noted, what redneck in his right mind, who's shlepped all this way to have a good time, is going to let his wife get him up for church THIS Sunday?

AT 10 OR SO some of the truck drivers begin to awaken. You can tell this by the blaring sound of their cassette recorders which resonate even more clearly than the live music from farther off.

Within an hour the sweet scent of bacon and sausage is floating over the slow-to-rise encampment, much as an early morning mist rolls in over these hills.

By noon the exodus slowly begins. There is work on Monday and 50 hours of whiskey and music to sleep off. Getting down from Ralph's mountain is no easy task however—first you must negotiate the exit from your week-end homestead and this may require moving the two busses, three campers, and the frightening Freightliner rig that pulled in late last night while you were sleeping.

If you've made it to the main road leading down the mountain in

less than an hour you can consider yourself lucky. As the lonesome high tenor of Bill Monroe all too quickly fades into an echo you are tempted to turn back—just one more band, one more song. But behind you is a procession of homeward bound vehicles as long as the main street of Virgie, Kentucky and this is no place for a U-turn.

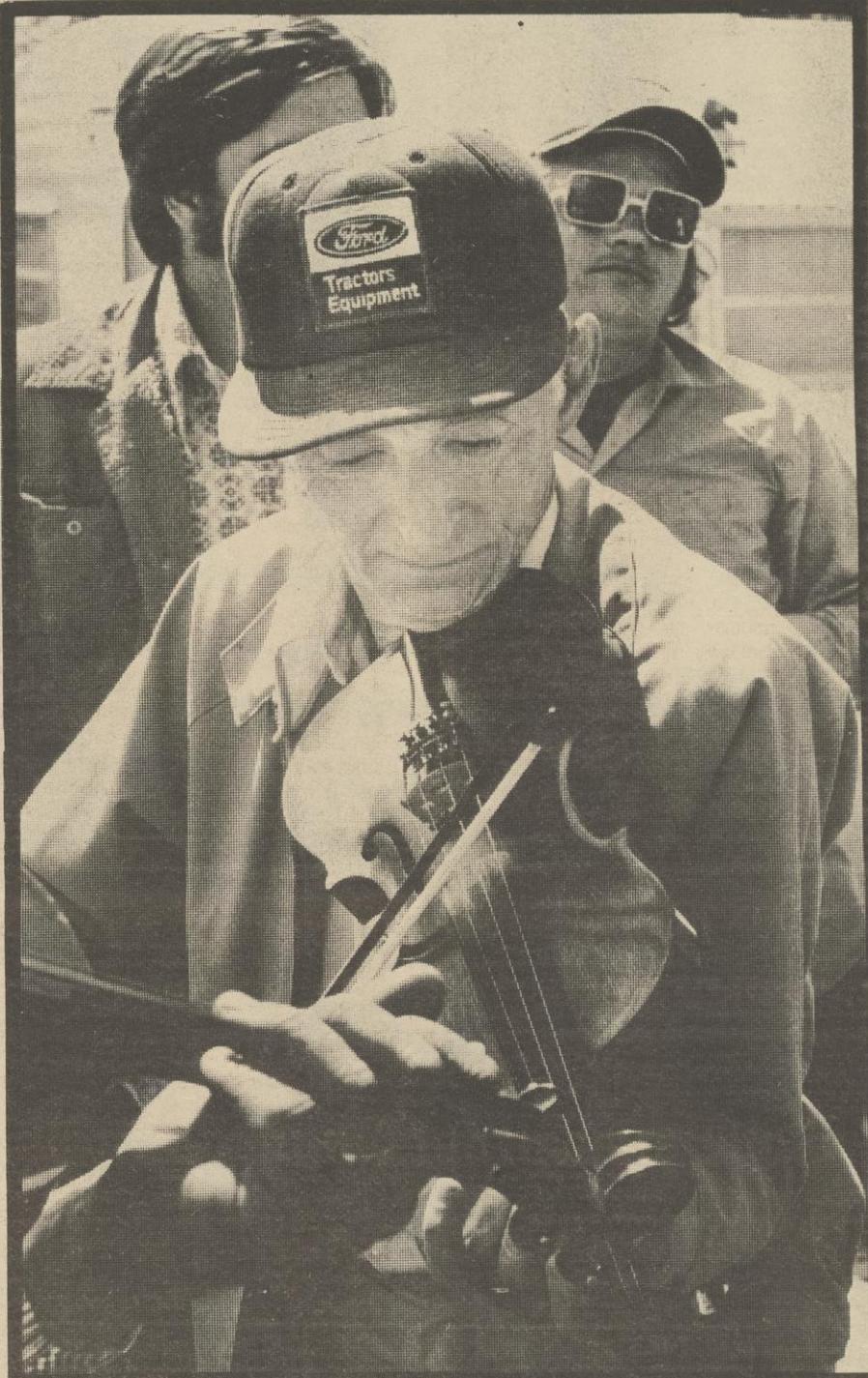
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One of the last things you'll see as you leave the Stanley homeplace is the family graveyard on Smith Ridge. Buried in a simple grave next to his mother is Carter Stanley who sang lead and played guitar with his

brother Ralph for 20 years until his death in 1966. At the foot of the tombstone lies a guitar made of plastic roses. On the stone itself, in the upper left corner is a small black and white photograph of Carter, above his name and the date of his birth and death.

ACROSS THE BOTTOM are inscribed the following words, no doubt written by his brother: FAREWELL CARTER...FOR A LITTLE WHILE.

"...How peaceful the slumber  
How happy the waking;  
For death is only a dream."  
Ralph Stanley



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## Farming in Wisconsin:

# Work is the name of the game

(continued from page 6)  
behind a shadow of guilt and a still unfulfilled desire to share the experience of farm life.

WOODY HAD ACCOMPLISHED some but not all of the soil preparation and was ready to plant. Things were going as they do when you don't have the experience to plan ahead: when he went to buy some wheat seed, (not a usual crop in Vernon County—he wanted to try two acres) he found that Amish farmers had bought up most of the meager local supply of seed. He was forced by circumstance to plant barley instead. The tractor broke more often than it would have if he knew exactly what he was doing, but each time he had to fix it himself he learned. When Linda's Jersey began to calve she became very upset because some

of the other cows she'd had in Idaho had lost their calves. This was a small Jersey bred to a large Holstein, but her fears were unwarranted as the calf dropped in perfect order.

Now that the cow needed to be milked, Woody refused to help—it was her cow and she could milk it herself. He had enough to do in the fields. It turned out the cow did not tolerate being milked by hand. Her bag was so low you could not get the bucket under—another bummer, resolved this time by the good fortune of knowing a neighbor who admired the animal and was willing to trade a more suitable cow.

In the wet spring many of the

valley farmers were totally unable to plant, and the ridge farmers planted on the available dry days. When it was finally dry enough, Woody fell sick and panic ensued. They had fretted and fumed while the weather was bad and now he was unable to work. The corn had to be planted on a share basis; the man who planted it for them received a share of the crop.

WOODY AND LINDA STILL WANTED to find a way to share the land. Through the Wisconsin Alliance farm brigade program and through small notes on billboards in Madison, a succession of urbanites became working guests in Woody and Linda's granary.

Brigaders worked out poorly in the economy of the farm, however, and Woody and Linda

began to realize some of their own changes. Most transplanted urbanites withered under the level of work needed from them: one man complained, while trying to dig a ditch for a much needed water line, that he had come out to experience farm work: couldn't he milk the cow?

The fact is "farm work" is work done on the farm, and the only way to make a farm successful is to work so much it's not really work any more; it's just what you do.

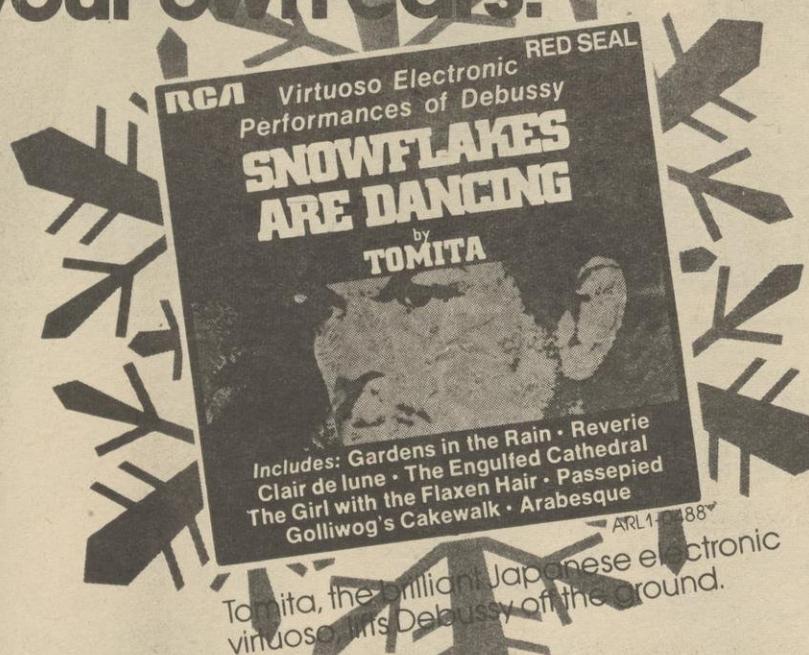
At haying time, a neighboring farmer, Tom, contracted to bale the hay for a share with his better machinery. Woody was amazed how much Tom could do, not only run his own farm single-handedly, but also do a lot for Woody.

With the hay finally put up, Woody walked through the foot-high corn along the ridge at sunset, talking about why this row was taller than that, what he did differently. Also he talked about travelling during the winter, selling his stock and just leaving until spring; both he and Linda needed relief. To spend the winter travelling and meeting other people would provide both with renewed enthusiasm for the next year.

The farm was an economic success. The biggest problem that remained was whether or not they could find some people with whom to share the experience. Woody and Linda have changed too much to be able to have just anyone farm with them, and they will do it themselves if they must.

YOUR FEET WILL THANK YOU FOR IT  
GOLD'S UNMATCHED PEAR  
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These days you can't even believe your own ears.



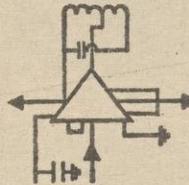
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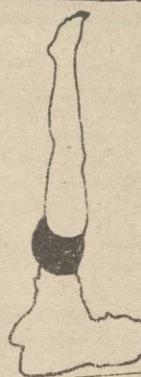
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# Dear Eddie,

## MR. KNOW-IT-ALL

### ANSWERS YOUR QUESTIONS

The Daily Cardinal after years of cajoling has finally persuaded Edward Ben Elson to write for the paper and lend to its name his remarkable lustre.

Mr. Elson, for those of you who don't know shit from shinola, is a distinguished attorney and practitioner of law. He has agreed, for the time being, to answer all questions, legal in nature, that any of our readers may happen to have.

Following herewith is a recent correspondence showing no doubt Elson's debits and credits:

Dear Mr. Elson,

My name is Marvin Schmidlapp. I work at Oscar Mayer killing hogs. I don't like my job.

I am thirty-two years old. I have been married for nine years and my wife and I have a seven year old son. I graduated from Madison East High School fourteen years ago and since that time have been employed at Oscar Mayer's, slitting the throats of the hogs after my partner hangs them up by the hoofs.

Every day it's the same thing, day after day. The hogs in the holding pens are forced down the chute. They know that death is waiting them at the end of the line and they bellow and bleat and try to break free. Johnny Tucker, hanging over the chute, zaps them with the electric cattle prod to keep them moving, all the time screaming and hollering to help keep them on course.

At the end of the chute, one at a time, they fall to the floor and squirm to break free. But they don't go nowhere, because Bill Tondo, who is as big as a moose, slaps the metallic tongs onto their temples and the 125 volts of electric current does what it ought to. The hogs stiffen, my partner chains their rear hoofs and hoists them up overhead. I slash their throats with my machete and since their hearts are still beating all the blood it pours out of the wound I have made. They are then ready for de-boning.

At first my job was gratifying. Now I am bored to tears. I want to do something different but nothing worthwhile is available because I don't have a college degree. And even with a college degree I hear that only the really exceptional students are getting the very few good jobs available. I was never a good student so things looked kind of hopeless until I found out about a new drug they produced at UCLA, that can increase your IQ to remarkable degrees.

This new drug is called dieethylamide and it was synthesized by the UCLA researchers two years ago. The animal experiments have been completed. 25 per cent of the chimpanzees that were given dieethylamide intra-muscularly had their IQ's doubled or tripled. These chimpanzees are now capable of operating pumps at gas stations; operating elevators in sky scrapers; working on the sausage machine at Oscar Mayer.

I want to go to California and take this drug. I believe that this drug can help me become a psychiatrist or nuclear engineer within a matter of two years. However, my wife has gotten a restraining order that disallows me my right to take this drug. In her affidavit in support of the restraining order she recited that 75 per cent of the chimpanzees that took dieethylamide went berserk, banged their heads against the cage bars and mutilated their private parts.

The attorney my wife has chosen, Stuart Richter, has argued quite persuasively before Judge Michael Torphy that a married husband with a child cannot endanger his bread-winning capacity by taking a chance of losing his mind with a drug so experimental in nature as dieethylamide. A copy of the restraining order was sent by the Court to the researchers at UCLA

and they have refused to let me participate in their human experiments as long as the order is outstanding. How can I get around the restraining order?

Dear Mr. Schmidlapp,

As I read Judge Torphy's decision, he does not put his emphasis on your marriage state, but on your parental state. Although Attorney Richter argued to Judge Torphy that once a man enters into marriage, half his body and half his soul thereafter belongs to his wife, Judge Torphy did not so rule. He did rule however that a parent has the obligation to support all minor children he sired and that the father cannot jeopardize his ability to perform this duty.

Thus, Mr. Schmidlapp, if you wish to take these drugs, you will have to convince the court that your son is really not your own. You may argue, very effectively, that your son is really the offspring of Attorney Stuart Richter, 222 S. Hamilton Street, telephone number 256-0637, and that the duty to support your son is Stuart's.



photo by Arthur Pollack

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photo by Leo Theinert

From Broom Street Theatre's recent production *The Cross and the Switchblade*

## Theater of blood in the days of rage

By PAM BLACK

The underground theatre now known as Broom Street Theatre started out in the Memorial Union Play Circle with a playwright named Stuart Gordon and his revolutionary play, "The Game Show". Gordon appeared out of nowhere in response to the \$500 award the Play Circle used to offer to the best script produced by a student each semester.

One hot spring night in May 1968, Gordon's troupe, sometimes known as Screw Theatre, chained the doors of the Play Circle shut, turned off the air-conditioning and thus began a grotesque parody of a tv-game show. Volunteers from the audience were asked to participate in various games resolved by increasingly violent and humiliating conclusions. Prior to production the cast was entirely unknown and completely discrete about their involvement and although some of the volunteers were "plants," some were not and there was no way of determining which was which. Volunteers became the objects of accelerating violent abuse. Two nazi-type guards patrolled the audience thwacking "plants" with billy clubs and indiscriminantly throwing people out of the theatre. "The Game Show" was an imaginative and terrifying reality warp. Illusion blended with reality to the point where audiences were utterly confused and overwhelmed. "I was trembling after the first show," remembers ex-theatre student Gerry Peary, "but I went back to see it two more times."

THE SHOW WAS A SMASHING SUCCESS to be followed by other theatrical firsts including an adaptation of Shakespeare's "Titus Andronicus" which Gordon retitled "Vis" (Latin for violence). Gerry Peary described "Vis" in a '68 Cardinal review as "a caveman McCoy-Hatfield feud... 'Titus Andronicus', the most primitive of Shakespeare's tragedies, nevertheless is not primitive enough for Stuart Gordon. The setting has been moved back to some indefinite, timeless Stone Age...The poetry which Shakespeare slipped between the bloodbaths has been reduced to grunts and groans."

A real battle was staged in a giant pit where Helen C. White Library now stands, but the show

had to close after three days due to casualties (two broken arms, one broken leg and a knife wound) incurred by the cast.

"Vis" was followed by Gordon's adaptation of Ben Johnson's *Volpone* in which actors and audience turned into a circus of depraved animals as a part of Gordon's mania for exposing the beast within us. At high points of tension actors broke into snarles and during intermission (feeding time), audience and actors exchanged handfuls of peanuts and popcorn. At the show's conclusion the animals were let loose to ravage the audience. Reported Cardinal reviewer Bury St. Edmunds: "The play ended with the vendors giving out celery to the audience to throw at the 'animals' in the cast—and the cast was treated to the spectacle of seated beasts shrieking for a piece of celery then barbarically flinging it at anything that moved."

IN THE AUTUMN OF 1968,

Gordon staged a nude version of Peter Pan which was shut down due to obscenity charges from the D.A. Boll. The University characteristically refused to take a decisive stand on the matter. On opening night when the troupe showed up they found the Play Circle doors locked from the inside this time. They managed to sneak in anyway but the Union shut off the electricity. Audience and actors staged a coup by running up Bascom Hill, taking over B-10 Commerce and performing the play there. Enraged D.A. Boll appeared on TV in an attempt to bust the theatre, and asked anyone who'd seen the show to file a complaint. No one did.

The theatre, however, was cut off from the university and forced to find its home elsewhere. It moved to the upstairs of the one-time Broom St. Book Co-op where it became officially known as Broom Street Theatre. It wasn't long before the building was torn out from under them and BST

finally relocated on the corner of Johnson, Henry and State Streets. There it became more than merely a theatre but a center of political activity where rent strike meetings and SDS meetings were held. An accompanying coffee shop served as a community in hangout during revolution-torn '69. "Lysistrata" and "One Flew Over the Cuckoo's Nest" are fondly remembered from the Johnson street year.

Stu Gordon was soon kicked out because, although people were sensitive to his genius, they felt he was becoming too much of a dictator. "Stuart was a real commercial man," remembers Gerry Peary, "His main concern was with getting audiences."

Thereafter many different plays were produced by a variety of directors. But BST ran into financial difficulties. Rent charged by landlord Mullens at \$750 was exorbitant and management was poor. The theatre was forced to close in the

summer of 1970. Director Joel Gersmann took BST under his wing and moved it to St. Francis House where it lives to this day. Joel's technique is junk theatre, taking something, like a story from Ladies Home Journal, out of context and enacting it on stage. "It was very clever at first," noted a one-time trouper, "but its been going on for four years.. Underground theatre in this town has become Joel's monopoly. It's a great opportunity for him to exhibit his own perverse sense of humor. Sometimes its funny but it gets to be tedious. He challenges his audience to sit four hours at a time."

"JOEL AS A DIRECTOR has every bit the talent Stuart had," claims Gerry Peary. But from the sounds of it theatre ain't what it used to be around here. But then, a lot of things ain't what they used to be around here. Times have changed; the Play Circle has opted for films and so it seems has most everyone else.

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# Music in Madison

By DAVID W. CHANDLER  
of the Fine Arts Staff

One of the amenities of life in Madison is a pretty fair live music scene. In the past this town has produced some musicians who became rather well known, including Danny Kalb, Tracy Nelson, Steve Miller, Boz Scaggs, Ben Sidran, and Tim Davis, and a sizeable host of creative and competent artists who may never have become headliners but do provide the troops to keep rock music going on stage and in the studios.

To add to the glorious memories, there are some pretty fine musicians here now, and a newly revived scene of clubs, recording studios, and radio stations where you can hear them work. All kinds of music, from the grittiest folk to the most free-spirited jazz are played here, and almost everything is played well. Some places still survive without a cover charge, but be advised that means higher drink and food prices. Anyway, the covers are still moderate, despite the inflation.

Following is a list of live music joints. Watch the Cardinal's regular music calendar for week-to-week information on who is playing where, and also for the latest scoop on festivals, music school activities, and concerts.

## MUSIC CLUBS

**The Boardwalk**  
437 W. Gorham St.  
251-1306

**The Castle**  
6001 Monona Drive  
222-8161

**Chrysanthemum Coffeehouse**  
101 E. Mifflin St.  
(basement of the Y)

**D.J.'s**  
317 West Gorham St.

**The Gallery**  
114 King Street  
251-9718

**Good Karma**  
311 State Street  
251-0555

**Jokers Wild**  
4925 Monona Ave.  
222-1707

**The Loft**  
2301 Traceway Drive  
271-3111

Mostly Dixieland; campus crowd; full bar; no cover charge

Regional and local rock and show bands; town crowd; full bar; no cover charge

Regional acoustic artists on weekends, national acts on Mondays; campus crowd; no alcohol; cover charge

Regional and local rock bands; campus crowd; full bar; cover charge

Blues, country, jazz, soft rock; campus crowd; full bar; usually no cover charge

Only Madison club regularly bringing national acts, mostly jazz; food, no alcohol; campus crowd; cover charge

Occasional live bands of various kinds; town crowd; full bar; cover charge

Regional and local rock and show bands; town crowd; full bar; no cover

**The Nitty Gritty**  
223 N. Frances St.  
256-9104

**Outrageous Courageous Turtle Club**  
111 West Main St.  
251-1190

**Rudy's 007 Club**  
514 East Wilson St.

**The Spectrum**  
3520 East Washington  
249-1861

**Stone Hearth**  
103 N. Park St.  
256-1171

**Johnny Laugan's Warehouse**  
1206 Regent St.  
257-9913

The best local bands; campus crowd; full bar; cover charge

Regional and local rock and show bands on one floor, jazz on another; town crowd; full bar; cover charge (first drink free)

Only black music club in town; local, regional, and occasional national acts; town crowd; full bar; cover charge

Regional and local rock and show bands; town crowd; full bar; cover charge

Occasional live bands, national acts on Monday nights; campus crowd; full bar; cover charge

Local C&W, acoustic, and soft rock bands; town crowd; full bar; no cover charge

\*\*\*\*\*  
Madison doesn't have a lot of record stores, but the ones we do have are pretty good on both stock and service—and as an added convenience for vinyl junkies, they are all within a few blocks of each other—so you can sprint from one to the next for quickie price comparisons. Because of the proximity of the stores (among other factors), prices are quite low.

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257-4584

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**Lake Street Station**  
410 State Street  
257-6112

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**Record World**  
640 State Street  
255-3182

Some 15,000 albums; 2/5 classical, 3/5 pop, rock, etc.

**Wazoo Acme**  
236 State Street  
257-2616

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**Victor Music**  
West Towne 836-1105  
Hilldale 233-0034  
18 E. Mifflin 236-4966

All stores mostly MOR, some rock

There are a few other places to get records, but most of them don't have enough of a selection to be called "record stores." Top 20 albums are available at most chain stores, and some marvelous cutouts can be picked up at 5 & dime stores, drug stores, Goodwill and St. Vincent's.

(Continued on Page 19)



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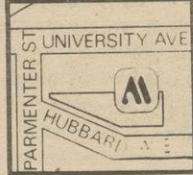
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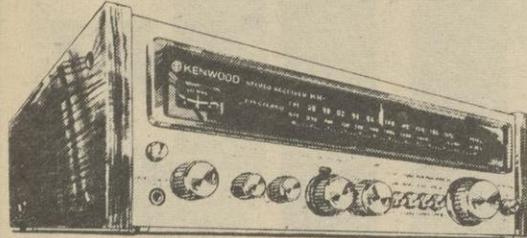
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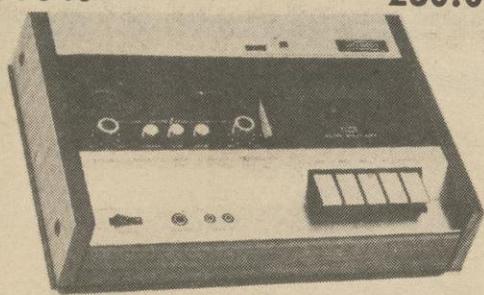
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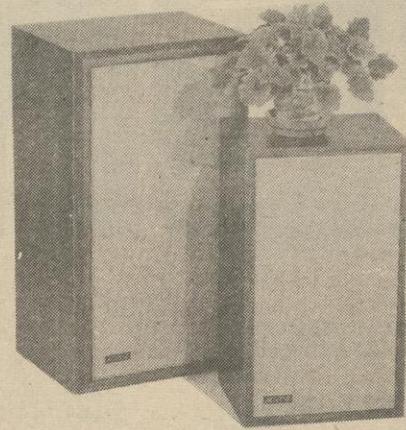
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## Director William Wellman

## Wild Bill grows old majestically...

By PATRICK MCGILLIGAN

BOSTON, Mass. — "Wild Bill" Wellman is a crusty old screwball, 78, slim and rock-jawed with snowy hair, who directed his first motion picture over half a century ago, and his last, *Lafayette Escadrille*, in 1958.

In the interim, some 100-odd movies were directed by William A. Wellman, some "just plain lousy"—which he is the first to admit—and some rather remarkable good.

MANY OF THE SILENT MOVIES, mostly *Dustin Farnum* and *Buck Jones* two-reelers, are forgotten and lost. Among the others are such acclaimed films as *Call of the Wild*, *A Star is Born*, *Beau Geste*, *The Ox-Bow Incident*, *The Story of G.I. Joe* and *The Next Voice You Hear*.

Perhaps his two most famous films are *Wings*, the first movie to win an Academy Award in 1927, and *The Public Enemy*, Warner Brothers' ground-breaking gangster opus in 1931.

Wellman deserves his nickname, he readily says, for a career flooded with eccentricities. He nearly slugged Clark Gable once. He did fist-fight with Spencer Tracy, and often. He feuded with producers, and flatly calls Jack Warner "the most despicable man I've ever known."

Wellman joined the *Lafayette Flying Corps* in France in 1917 after dropping a stink bomb on his principal's bald head in Newton, Mass. Flying became a recurrent motif in his films, and the air corps experience served, perhaps, as the subsequent metaphor for an entire Wellman style of films—rugged, heroic, adventurist movies. Excepting, of course, his comedies and musicals, for Wellman was nothing if not versatile.

THE CURMUDGEON DIRECTOR married five times but only one lasted. He is today happily married since 1933 to Dorothy Coonan, the former Busby Berkeley chorus member whom he directed to a plucky performance in his 1932 gem, *Wild Boys of the Road*.

Wellman was interviewed on Cape Cod at the summer home of his brother where, during the talk, James Cagney, Wellman's star in *The Public Enemy*, telephoned to arrange a mutual boating cruise the coming weekend. Wellman was reading *Gaily, Gaily* by Ben Hecht, and writing the last chapter first of his next book, *Growing Old Disgracefully*. His first autobiographical book, *A Short Time for Insanity*, written during a hospital stay under drugs over ten years ago, is already in its second printing.

The interview, edited for continuity, follows.

I understand that Douglas Fairbanks was instrumental in the beginning of your film career.

I was a very fine hockey player and he was playing in a thing called *Hawthorne* of the U.S.A. at the Colonial Theater with Phoebe Foster and Fred Stone. And he used to come down and watch us play at the Boston Arena. The hockey team was different then. It had seven players instead of six as it does now. There was the goalie, the point, the cover point, two wings, the center and a rover. The rover was the fastest skater and the dirtiest player. I was the rover. So Fairbanks was intrigued by me and he invited me over to meet him and his group at their box. And he asked me to go back-stage, which I did—I didn't even know what backstage meant. And we became very dear friends.

Then when I got into the *Lafayette Flying Corps*—you know how, pardon me for saying this, newspapers tend to exaggerate things—you would have thought I won the war. He sent me a cablegram which I still have in my safety deposit box, saying that "When it's all over, you'll always have a job."

At that time, the government wanted two veterans to get out of the French—the French let them do it—and join the American air corps. I was one of them, Doug Campbell was the other. Campbell had chosen Mineola, and I chose North Ireland to teach pursuit and all kinds of

fighting maneuvers. So from North Ireland I used to fly up on weekends and land on Doug Fairbanks' polo field. It was there that I met everybody. I met Charlie Chaplin, and of course, his wife, Mary Pickford, Pola Negri, Wallace Reid—you can name them all, everybody. And that was the start of it. Then, after the war, he made me an actor, so-called, in *The Knickerbocker Buckaroo*. I saw myself and it made me sick. I went to him and I said, "Look, I don't want to speak disrespectfully of acting, but I'm a lousy actor." He said, "What do you want to be?" "I want to be a director."

So he got me a job as a messenger boy at the old Goldwyn Studios and I worked my way up from that to everything. I was an assistant cutter—thank god, for that's where you really learn—an assistant property man, assistant director and eventually a director. And I made a picture called *The Boob* which I'm very proud of. In it was a girl who was the star called Lucille La Seur. When Mr. Goldwyn and all of the

but just to learn. And then I'd go home and try to be a better director than Vidor and I never succeeded. That one I loved.

I like to see good pictures now but they've got to be good. What's the one that I just saw? It's an odd name. The star played in *Midnight Cowboy*. Conrack. Did you see it? Did you love it? And I loved the other one. What was the other one that that poor little black woman was in? *Sounder*! That's one of my favorite pictures. Jesus, I would have loved to have just said, "Do you know who directed that? Wellman did." That scene where she ran and ran and ran to meet that poor guy on those crutches. Goddam boy, I tell you, I cried all the way down.

And then I loved, naturally, *The Sound of Music*. I loved *Patton*. I loved *Love Story*. I loved *The Sting* because George Roy Hill is a very dear friend of mine. And I loved his first one much more than I did *The Sting*. *Butch Cassidy*. I think *Butch Cassidy* is a better picture than *The Sting* and I told him that. But I don't go and see these other kinds of things. These *Deep Throat* things

. Anyway, so all of the directors—at Paramount then—sort of sunk down in their chairs but I got up and I said to the guy that was running the studio, "There's something that you've forgotten. I have a seven-year contract and there isn't one thing in it that says I have to use a stage director. And I won't use one. And if one comes on my set, I'll kick the hell out of him." And I got away with it.

Later on, they said, "Do you mind if they come to sit on your set?" And I said, "Not if I can see them, and I have 20/20 eyesight." So I stayed away from them but some of these poor guys had to suffer with them. Cukor has been very successful with gals, with ladies' pictures, nothing else. And Cromwell was alright until he became political. So that was my experience. I was just nasty and if anyone else could make a picture, I could make it and I didn't need some goddamned stage director telling me how to talk. Of course, talking on the stage is entirely different. In pictures, you talk the way you and I talk. That's the way I always talked.

"*Wings*" - the first movie to win an Academy Award for best director in 1927 - was also one of Gary Cooper's first films. How was he as a performer so early in his career?

You know where they found Cooper. He was driving a bus in Yellowstone Park and one of these wonderful guys saw him. He had funny little mannerisms and they hired him. His first picture was a (silent) western with Ronald Colman. Then he did *Wings* and I gave him his first starring role there. He was 19. I kept him down in San Antonio for nine months because I'm very fond of him. He was a wonderful guy.

And his big scene was where he said goodbye to Rogers and Arlen, who were a couple of kids, and he forgot his talisman, which he always carried, and it was on the bed. No one knew about it except the audience. And he used that wonderful smile that he had, that wonderful—it was just—well, stardom just stuck out of his face. It hit you. It's indescribable. And he did something with his nose.

So he came to my suite that night and all the other actors were gone. I had nothing left but the dogfight and I was waiting for clouds. And he came up to my suite and he said—he called me Mr. Wellman—he said, "Mr. Wellman, couldn't I please do that all over again. You're not paying me anything. I'm getting very little." And I said, "Look Coop, you're the only one that could get away with this. Anyone else would do it I would throw them right out of my suite. Just for fun, tell me what is it you didn't like."

Now—you can't use lousy language in your paper but I'll tell it the way I said it—I said, "Now, what did you do that was wrong?" He said, "Well, I picked my nose in the middle of the thing." I said, "You just keep right on picking your nose and you'll pick your nose into a fortune. Always back away." Which is what he did. Jimmy Stewart became the second nose-picker—not quite as good as Cooper but an awful good one. Now that means nothing other than that was just his odd way. Very natural, and he became one of our biggest stars. And, when anyone asks me what's wrong with the business today, I say where are the Coopers, where are all the wonderful stars that we had?

Did you discover Ida Lupino?

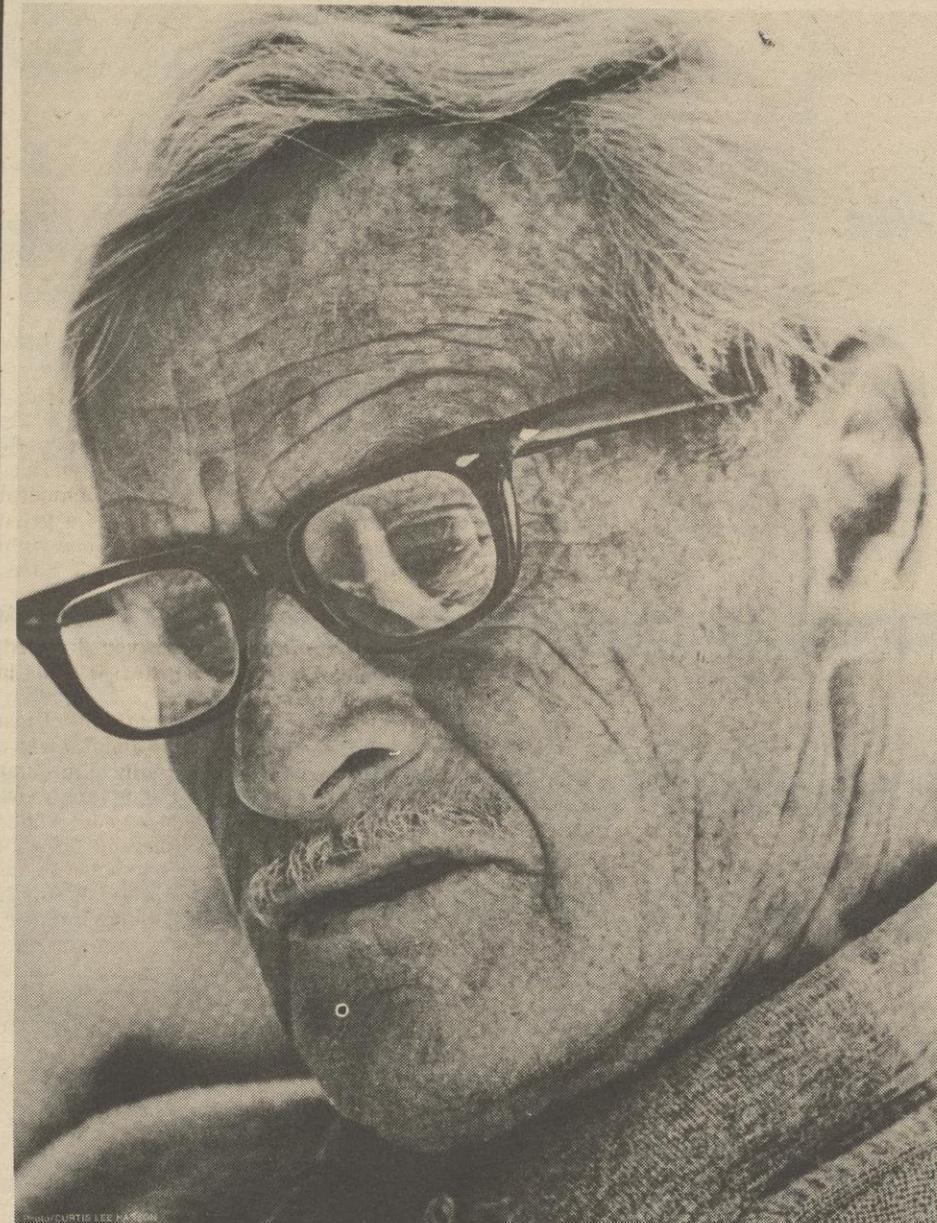
She found me. She broke into my office and I didn't even know who the hell she was. And she said, "I want to play Bessie. Can you play Colman?" I said, "No, I can't play Colman but I'll do the best I can." So we played that big scene in *The Light That Failed*. She played a scene in my office that I've never seen in my whole life.

So I took her to the head of the studio, to (B.P.) Schulberg, and I said, "Here's Bessie." Mr. Colman had different ideas. He wanted someone else. So he brought his gal in and Mr. Schulberg made up his mind. I said, "Look, I don't give a damn." I didn't like Colman, he didn't like me. And I said, "If you use Colman's girl, then you get yourself another director." I was under contract to him. And Mr. Schulberg told Mr. Colman, "Mr. Wellman's done some very fine pictures for us. He's going to do this picture. If you don't want to do it, I'll sue you." So that quieted him down but he never forgave me for it. Lupino played it and it made her a star.

Who were your favorite actresses?

None of the girls wanted to work with me. None of them, because I wouldn't let them wear makeup. They'd say to me, "Well,

(continued on page 9)



William Wellman in recent photo.

other napoleons of the studio—of course, I hate producers, they didn't like me but I made money for them so I still worked for them—when they saw the picture, they fired me because it was so bad. They changed her name from Lucille La Seur to Joan Crawford. So I enjoy the distinction, which I'm very proud of, of having made the lousiest picture Joan Crawford ever made.

Were you influenced by contemporary writers? Hemingway? London?

No. I told you I never read anything but Jim Murray—do you know who he is—of the LA Times. I read him all the time. And I read Alsop, who just died recently. And that's all I ever read as far as anything is concerned. I never read—they accused me on *Yellow Sky* of doing what?—something in Shakespeare. One of my friends in England wrote and told me that the criticisms said it resembled something of Shakespeare's. *The Tempest*? Hell, I've never read Shakespeare. I have never read Shakespeare. I never read fiction. I just read the things that I was going to make pictures out of, or the stories that I wanted to do. You're talking to a screwball.

You watched many films before becoming a director in order to learn. Which influenced you the most?

I must have seen *The Big Parade*—and I was broke—I bet I saw *The Big Parade* some 20 odd times, not to copy King Vidor and he never could make a picture either.

or any of that sort. I'm not interested in them. I tell you frankly it's going to end, whatever it is and I'll tell you why. I really mean it. It's going to end because I think that the gals are going to suddenly realize that they are being made suckers out of, which they are. The girls. And when they get angry, which they're going to, the whole thing is going to change. I go to London, you go anywhere and everything you see is laid right out on a platter. There's no secrecy, there's no mystery, there's no loveliness that you get when you marry as I married Dottie.

You directed many silent pictures, two-reelers starring Buck Jones and Dustin Farnum, many of them lost. Did you have any difficulty adjusting to sound?

There wasn't any difference. Some directors couldn't do it and I could do anything. What the hell. Look, all I wanted to do was to cut down the dialogue, so that I wouldn't be making a stage play. I did. So I cut down dialogue and rewrote it as a motion picture so that there was something you could see that was beautiful.

And they called us in and said that we had three stage directors who are going to take part in all of your pictures and are going to share the whole thing, money-wise and everything else. George Cukor, John Cromwell and George—George something or other, I have forgotten, he was the best and he never could make a picture either.



Mae Clark, James Cagney in grapefruit scene from *Public Enemy*.



Ida Lupino poses for Ronald Coleman, an artist going blind, in *The Light that Failed*.

## *"Composition was my great faith. Composition."*

(continued from page 8)  
what do you want me to do?" I said, "Make-up the way you would if you were going out to have lunch." They would say, "What about the lines in my face?" I'd say, "That's what I want. I don't want to photograph a statue. I want to photograph something with some character." Well, my favorites were Stanwyck and Loretta and Lombard—well, of course, you could photograph Lombard or Loretta, with, for god's sakes, nothing—they were so beautiful, especially Lombard. And Stanwyck was a brilliant actress. She could do anything.

**Did you do your own editing, even in the early days?**

Sure. I made a picture so that you didn't have to worry about how to cut it because you could only cut it one way. Cagney told me when we had our 40th anniversary—Jim and his wife, Bill, came to it back in Southern California—and Jim said, "Bill, do you remember how long it took you to make *The Public Enemy*?" And I said, "No, I don't." And he said, "Seventeen days." I guess I said, "Are you sure?" He said, "Yes sir." So I guess Jim must have

kept track of it. It took us 17 days—and nights.

I had one trick. I always rehearsed. I had a rehearsal, a real rehearsal—positions, dialogue and everything else. Then I had a camera rehearsal so that the actors would know. So I said, "Alright, listen, let's have a camera rehearsal." And then when the camera rehearsal was all over, I said, "Okay now, that's fine, now what was wrong? What do you think, what do you think, what do you think? Alright, let's do it again. Once more." So we did it once more. And I threw that away. I used the camera rehearsal because you had a spontaneity about it that you couldn't get if you did it a million times. I couldn't. And they never knew. And if you made mistakes you could go in and take another angle. It's very easy if you knew what you were doing.

**How did you decide to cast Cagney in *The Public Enemy*—which became perhaps your most famous and acclaimed film?**

You know the story of Jimmy Cagney, don't you? In *Public Enemy*, Eddie Woods was playing the featured role. Jimmy was the second man. A couple of druggists met me on the lot when I was going to lunch and they had a book called *Beer and Blood* and they asked me if I would read it. Well, I asked them to lunch, they seemed like very nice guys. They came to lunch and boy, I'll tell you, they stayed to lunch for a very long time. I liked *Beer and Blood* because it was kind of an odd couple of things. I read it and I loved it and I took it to Zanuck immediately and he read it that night—that's when he was really working, when he was working he was great—and the next day he called me up. I went over to his office and he said, "Tell me why I should make it." He had just made *Little Caesar* and *Doorway to Hell*. But this mixture of *Beer and Blood* intrigued me. I read it and it was fantastic and I told him that I could make it the toughest type of picture of its kind. So he said, "Go ahead." So we did. We got it all ready.

Then Zanuck went to New York. And I worked Thursday, Friday, Saturday—those days we worked Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Saturday night, it was wonderful. No one interfered, no unions, no nothing. It was great. You were used to it and then when you got through with a picture you took it easy for a few weeks and then you went to work again.

Anyway, I shot for three days and then on Sunday, with my head cutter, I saw all the stuff that I had taken those three days. Something was wrong and I realized it and I asked him to get another reel that Eddie Woods and Cagney were together in. I realized that I had the wrong man in the wrong part. So I called up Zanuck in New York and told him and he said, "Make the switch." So I put Cagney in the main part and Eddie Woods played his pal. And Cagney became a great star.

**I understand that your idea for Jimmy Cagney to slug Mae Clarke in the face with a grapefruit in *The Public Enemy* stemmed from an impulse you had earlier to do the same thing, in real life, to one of your then-wives.**

That's right. I almost did it to her and I didn't, and the next day the scene came up, so I did it in the scene. I changed it. The scene read that he threw half a grapefruit at her and instead of doing that, I had him squash it in her face. Not a very exquisite thing to do. Zanuck claimed that he did it and I answer him in my next book. He's a goddamned liar and I print the page from

the script the way it was written. And I have forgotten who it was who wrote that he threw the grapefruit at her—I imagine it was either one of the two guys that wrote the story or the guy who wrote the script—but I know it wasn't Zanuck. And it wasn't me. But I did do the other thing.

**What were the political sympathies of your films?**

I can answer that by a little quip. I did a thing called *The Iron Curtain* and *The Ox-Bow Incident*. In *The Ox-Bow Incident*, I was accused of being on the left. In *The Iron Curtain*, I was accused of being on the right. I don't care what it is, my politics are the screwed-up politics of the world. I vote for the guy I think is the right man, I don't care what he is. Eisenhower I loved. He may not have been great president but he was a great leader. I've forgotten now whether he was Republican or Democrat and I don't give a damn. He was a great leader and I wish to god we had one right now that was not a politician. I hate politicians.

**But what about a film like *Wild Boys of the Road* in the 30's, which you directed, surely one of the most left-liberal films in the American cinema?**

I had nothing to do with politically. I just felt that it was a lovely story and if it was a beautiful story, I'd do it. Really, I'm being very honest. I'm not trying to avoid anything. And I'm very proud of what's happened to *The Iron Curtain*. It's the greatest thing that's ever happened to me in my whole life. They won't allow a Wellman picture in Russia and I'm very proud of it. There's not a Wellman picture in Russia nor will there ever be one because of *The Iron Curtain*. And I'm very proud of it because I don't like the Russians. It's wonderful.

I know we had a hell of a tough time doing it. I did it in—Ottawa? Canada somewhere. And they ran a car into one of my assistant cameramen. He broke his leg. Damn near got me once but they didn't get me though they damn near did. It was exciting because I was young then. It was great.

**Who nearly got you? Communists? The KGB?**

Oh, sure. I don't know who the hell they were, I only know they didn't like me and I was making the story. So I represented something else. I don't care. That's their business, what they want to do. I only know we're having trouble here but, god almighty, we're sitting easy compared to what it is there.

**What was your favorite film?**

**G.I. Joe.** Ernie Pyle's *G.I. Joe*. I think it was the best picture I ever made. I loved Ernie and all—and 150 of those kids were working for me and they all—all this is a sad story—they all went to the South Pacific.

And Ernie went to the South Pacific and none of them ever came back. It's kind of terrifying, you know, because all of these kids I grew to know and like and I got them extra money and everything else and then suddenly the whole thing is all over. Even Ernie didn't see his picture. And I never wanted to do it. I hate the infantry.

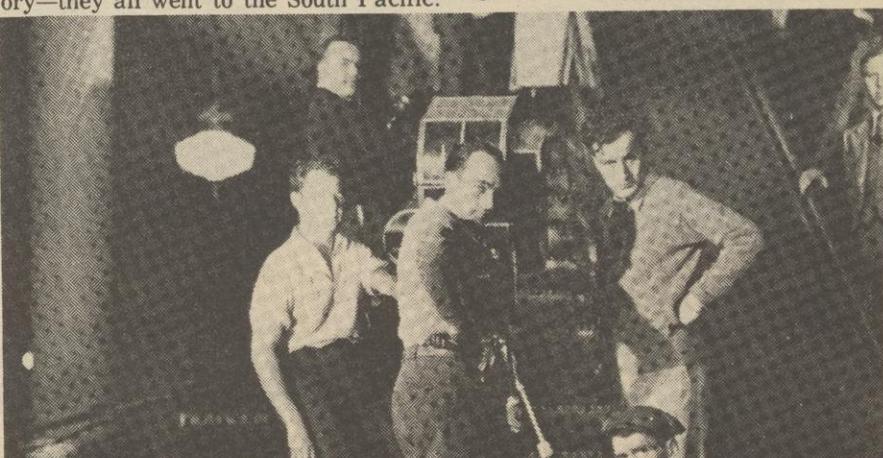
**What is the common element in every Wellman film, a comedy, mystery or adventure movie?**

Jesus, that's a tough question to answer for a dummy. Tempo. Tempo is the word. My pictures didn't lag very much. If they were bad, they got over quickly, I'll tell you that. Tempo. Sometimes, some directors—well, people talk and they talk so slowly. And they say things over and over again, and they are so repetitive. It's awfully hard to listen to, isn't it? The same thing in a picture. Just tempo. People especially, if you've got something with some excitement, people talk that way. I think that's what it would be. Tempo.

**Your films—like *The Ox-Bow Incident*—are so beautifully photographed, so beautifully framed. Did you concentrate on the visual aspects of your films?**

Composition was my great faith. Composition. Jack Ford and I started to get dilly-dallying about moving cameras all around once. We came and got loaded together one night and he said, "Do you know? We're a couple of damned fools." I said, "Why?" He said, "Because we're moving these cameras around. Didn't you know? My wife heard in an audience, someone saying, why did he move the camera, what happened before?" And he was right. The camera movements started to get so tricky and everything else that the audience looks at this wonderful camera movement and they forget that there is a story. So we never did it again. We went right back to just lovely composition.

Jack Ford and I were very dear friends and someone once asked Jack who's the best director. This was just before he was dying—I was with him when he died—and he said, "Bill Wellman's the best—next to me!" Which I'm not. He was the best. With no exception. He was the best because when you suddenly realize Wyler was a great director but he did all women's pictures. Frank Capra is a great director but he did all the political sort and type of pictures. Damned Ford would do anything and I would do anything. I've done kid pictures, musicals, mysteries—the whole bloody mess. It's wonderful. Now, some of them were pretty lousy but, anyway when I did quit, I at least could sit back and say that I had accomplished what I wanted. I had made every type of picture. And I'm very proud of that. That's what I wanted to do.



William Wellman (upper right) on location for *Public Enemy*.



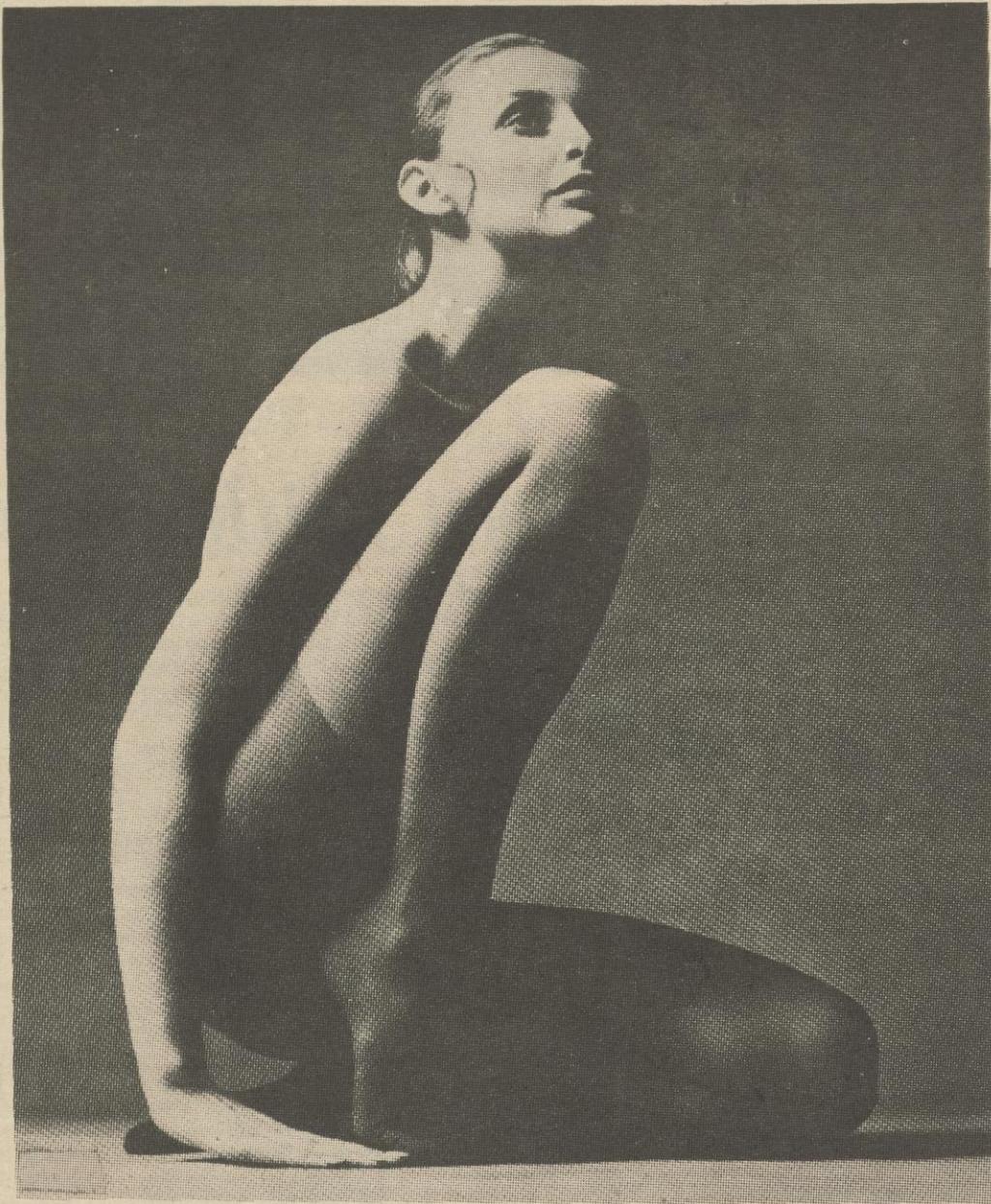
Gary Cooper in *Wings*.

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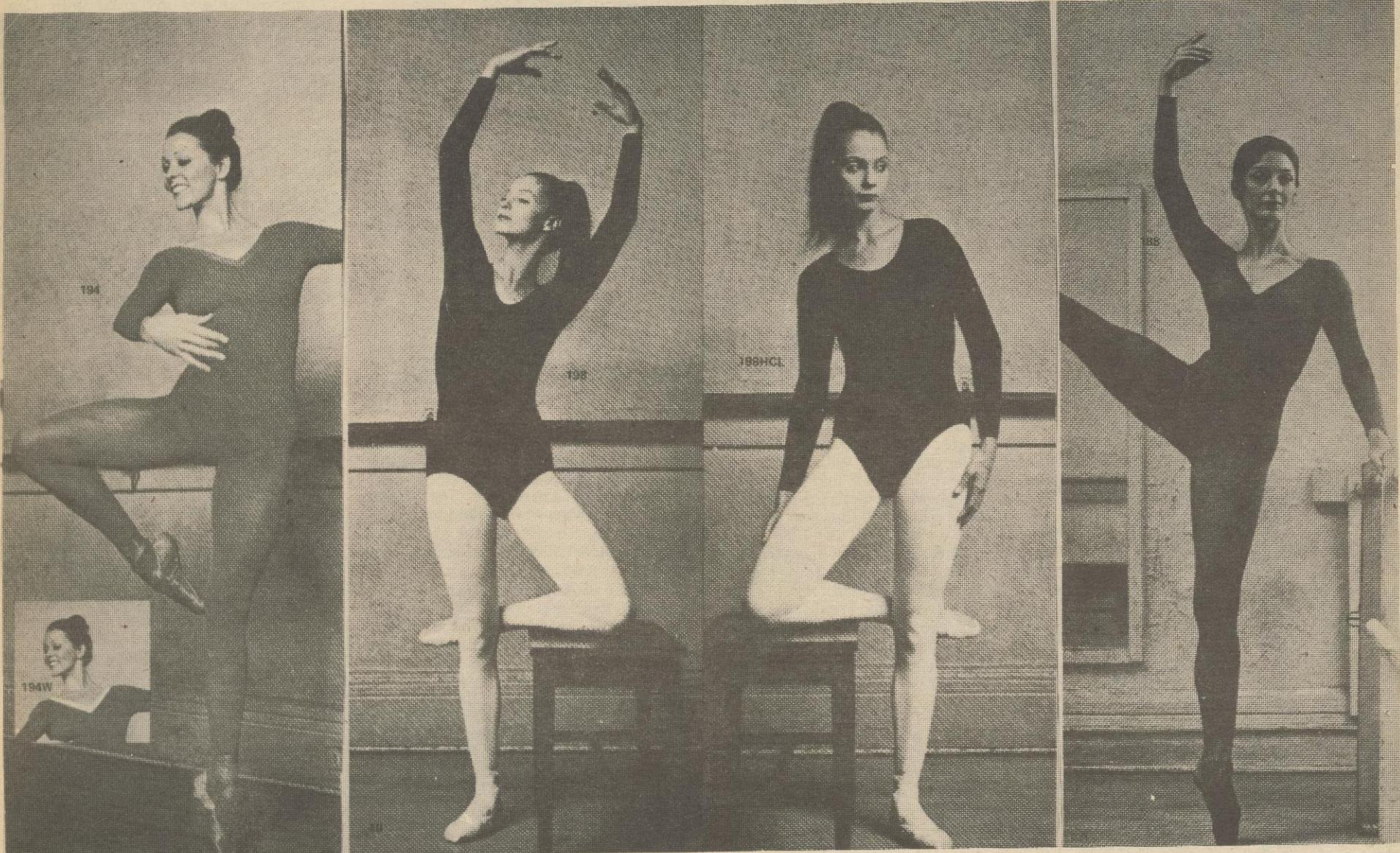
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# Miles Davis

## Vertically he thrusts, kicking at your feet

By JOHN LOVE

Miles Davis  
Big Fun  
Columbia PG 32866

Big Fun contains material recorded a few years ago, around the time of the Live/Evil sessions. This was a very beautiful and strong period for Davis and the music is definitely still happening, sounding very new, with the important players from the Bitches Brew session to the present, included on these four sides.

The organic aspect of the playing is much more in evidence here compared with the freer blowing Live/Evil material and the later On The Corner session. The solos utilize material from the lines, the melodies become the solos, building upon each other, rhythms forming densities, shaping space with these endless variations, never anticipated or overstated.

**THE BEAUTY LIES IN THE SIMPLICITY**, with a certain kind of weight implicit in the organization and structure of this music. Nowhere is this more obvious than on the side called "Great Expectations". The personnel includes Herbie Hancock and Chick Corea on piano, Billy Cobham and Airto on percussion, John McLaughlin on guitar, plus two basses, a soprano sax, a bass clarinet, an electric sitar and tambura, plus Davis' trumpet. The piece is organized in layers. The basses and percussion drive along threateningly, with the rest of the rhythm division punching and snapping, especially McLaughlin, who sounds fresh and very aggressive. The tension is sustained through the horns repeating their chant-like melody, followed each time by a collective pause, then without release, it all begins again, layer after layer.

And each time a little more of your body starts beating the floor. The layers are different each time; textures change, lines change, then the pause again. Reminds me of the subway, the way it takes you away. Suddenly your release, and elevated in this suspended form, you begin to recognize these beautiful new patterns. Could this be Joe Zawinul's "Orange Lady"? Miles Davis doing one of Weather Report's biggest hits seems at first ironic. After all, Davis had created this sound world, using those musicians who would later form their own group called Weather Report, and it was the Davis influence Weather Report had chosen to work from, using that sound as their basis.

Here the differences between the two versions of "Orange Lady", recorded at about the same time, indicate the real differences between these two sound worlds. Miles is the builder, sound upon sound, giving direction to the forming lines and phrases. Vertically he thrusts, quickly kicking at your feet or nudging you with quiet crushing strokes, never seeing the lightning's shadow without also feeling its thunder.

Weather Report's "Orange Lady" is truly beautiful smoke, but Davis' version points out the fire that is lacking in so much of the music under his influences, Weather Report included. This subtle use of rage in music will always intimidate some people—people without a sense of humor, people afraid of one thing or another, usually themselves, people who are insecure.

The insecurity of music critics is seldom worse than when dealing with Miles Davis as the man, the entertainer, and the

artist. He cannot be ignored as are most of the true innovators. He cannot be stereotyped and labeled through political or religious beliefs. Worst of all, Davis cannot be anticipated, although he is

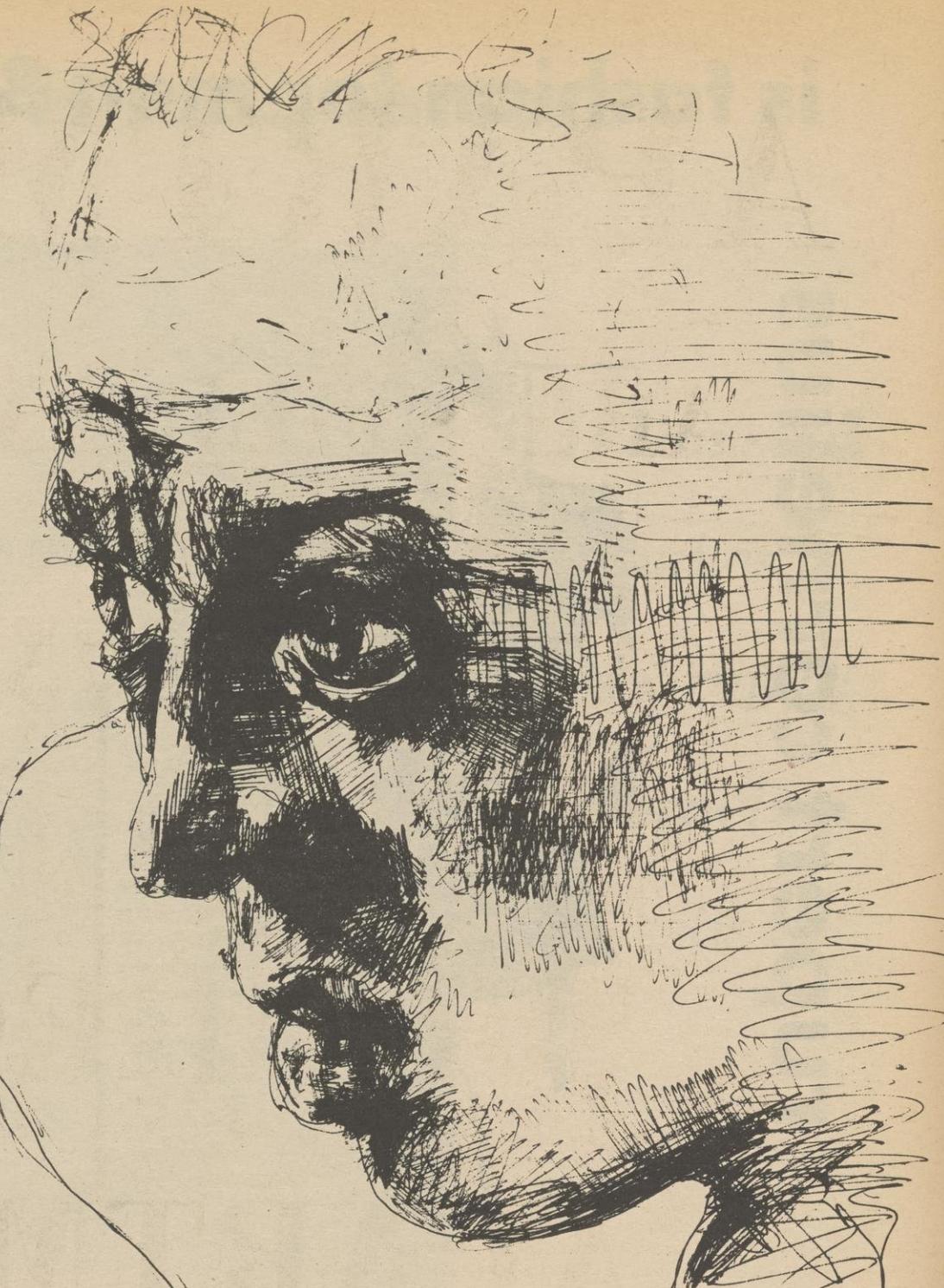
often pre-judged by the media. **FOR YEARS HIS LIFESTYLE** has been the center of condemning gossip and cheap slander among critics, while at the same time

graphic by Craig Silverman

being exploited by the media. Infamous syndicate connections, drugs, generally living too well. Around the early 60's Davis was criticized for turning his back on the audience while others in the group were soloing, something that just wasn't done. Courtesy and respect for the other performers being misinterpreted as arrogance by the critics who obviously cared more the personality than the music, after all. Jealous and feeling threatened by this man's style, they continue to tell us Miles' personal problems; hopefully we have stopped listening to such down beat slossh by now.

The real criticism all along, though, has been that Miles simply cannot play his horn. This is of course one way of saying you do not understand the music, that he doesn't play like Freddie or Maynard, that there is this basic problem of communication between things new and old, strong and weak, artist and critic. But to speak in terms of technique and style you must also consider alternatives within each context. Tradition is a dynamic force and music has many traditions. The more limited your choices are the more limited your music, and therefore your range of criticism. Miles' command of his horn and his music is stronger than ever and the list of imitations is long. For a person to disregard the technique and style of Miles Davis is to miss a great part of the music of the last ten years. They'll still want to hear Kind of Blue when Miles is gone. But as beautiful as that album is, those times are gone and these times are going, dig it while it's happening.

**MILES' MUSIC SPANS DECADES**, ranging from Charlie Parker until now, when Columbia Records is delaying issue of any new sessions because they fear Davis is ahead of his time. Because music critics tell us Davis is ahead of his time. Because they are behind theirs. Big Fun.



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<b>Drop by</b>		<b>Movie</b> Take the Money and Run Woody Allen	<b>Israeli Dancing</b> at Gordon Commons 8 - 11 p.m.	<b>Game Night</b> pool, chess, backgammon, bridge, etc.	<b>Shabbat Dinner</b> 6:00 p.m.	<b>Traditional Services</b> 10:00 a.m.
<b>any time</b>				<b>Bring your own favorite</b> to share - (game, that is) 8:00 p.m.	<b>Call by Thursday to reserve a place - \$1.50</b>	<b>Movie</b> The Pawnbroker Rod Steiger
<b>during</b>		50¢ affil. \$1 non-affil.		8:00 p.m. Married Students Reception 7 p.m. Rooms 14 & 15 at Eagle Heights Community Center.		50¢ affil. \$1 non-affil.
<b>the week</b>		8 & 10 p.m.	<b>Grad Student Reception</b> 8 p.m. at Hillel		<b>Traditional &amp; Liberal Services</b> 8:00 p.m.	8 & 10 p.m.
<b>to say</b>			wine, cheese, & good talk.			
<b>hello!</b>						
<b>Finjan Deli</b> 5:30 p.m.	<b>Free Jewish University Organization</b> meeting for all classes. 7:30 p.m.	<b>Dave Bedein,</b> former U.W. student, and currently youth worker outside Tel Aviv, speaks on Effects of the War on Israeli Youth 8 p.m.	<b>Mr. Bedein</b> will be available for informal discussions at Hillel at 4 p.m.	<b>Informal way of meeting</b> with other Jewish couples. Children invited.	<b>Every Friday night</b> there is a Liberal/Creative Shabbat Service. It is a loosely structured worship, meditation, discussion experience.	
<b>Israeli Dancing</b> 7:30 - 11	<i>If you can't make it, let us know what's a good time for you to come to the class(es) of your choice.</i>				<b>NOTICE!!</b>	
Teaching 7:30 to 9:00					<b>Our publicity this year will not include</b> many posters. To keep informed about our activities, come in to our office and put yourself on our mailing list—and check for radio and newspaper ads.	

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i cry for the cabdriver  
who thinks henry aaron is a plot  
for the weak and the dizzy,  
for the suicides and the poems,  
for those who spell murder  
with dollar signs,  
for those who believe freedom  
is a chevrolet  
for those who keep slaves  
(if only in their minds)*

*i cry on america's tile,  
head down between my knees  
i cry for the lonely ones  
who are too afraid to scream,  
for those who feel that living  
is an act of dying,  
for those trapped in brain factories,  
for those who think god  
is a product or  
even real,  
for the fucked-up poets  
whose vision is blind, stamped,  
or traded.  
i cry for the wall, the cement,  
the fear and the germs,  
for cold nights on park benches,  
newspaper covers, cardboard pillows,  
and empty wine bottles.  
i cry for needles and light bulb rooms,  
for the deceived  
and the conceived,  
for the haters and the warmakers.  
i cry for the neon  
and plastic crawling death  
inch out over america.  
i cry for the trees,  
the saw,  
and the new york times,  
for the killers and the liars,  
the fooled and the foolish—*

*i cry on america's tile.*

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## Book review: From weeds to riches

reason he 1) buys a marijuana field and 2) bothers to write the book. After all, he does have a family and a writing habit to support. This explains a lot about the book; it explains the religious adherence to irrelevant detail, the rambling reminiscences, the structureless hypotheses about the differences between American and Mexican society, and the endless digressive anecdotes. Without transition, Kamstra switches from story line to thoughts at-large, and without transition, he switches back again. If Kamstra had made smooth transitions, one could have argued that he was trying to give the book a free-wheeling, easy quality like the feeling of cruising in the country with a head full of smoke. The general texture of the book is choppy, more like a rush hour bike ride down pot-holed Johnson Street with a mouthful of monoxide.

THE BASIC STORY LINE has the potential to be a good adventure tale despite the digressions that water it down. What Kamstra does lack in these sections is a sense of detachment from his own exploits. He is impressed with himself. Throughout the book, Kamstra criticizes Mexican men for their tendency, as he puts it, to "wear their huevos, their balls, on their shoulder." Yet, Kamstra does not hesitate to display his own huevos. Kamstra wants us to see plainly that he is no ordinary gringo. He is a superman perched on the razor edge of getting his mission accomplished without violating the rigid mores of the Mexican *compesinos*. His conflicts are all pragmatic and simple. He is rarely at a loss, and he is always cool. Kamstra is the counterculture's answer to Henry Kissinger.

because he knows she sleeps around...") The jewel imbedded in the dross in the tale of Kamstra's bust and the consequences of it. Kamstra relates his fall at the border very skillfully. He knows that the bust, which occurs some years before the main story, is the most interesting part of his book: he begins the book with events leading to his arrest and then dangles the episode before our faces like a carrot. He gives us the relief of the conclusion after the end of the main narrative. This trick is dirty, as well as old. Reading the book is like listening to a Senate speech when you've got a full bladder.

Once more, money is the root of the evil. Kamstra is unabashed in telling us that money is the sole latches onto the gringa chick

Kamstra, playing the role of beat philosopher, writer, "The need for mythology in the weed business arises out of its illegality." And who are we lucky enough to have to fulfill this need? Jerry Kamstra, of course. Kamstra is doubtlessly folk-hero material. The rear cover blurb reveals "Jerry Kamstra was born in a mining camp in a shack buried under thirty-five feet of snow...By the time he was fourteen, Jerry had broken his arms eight times and had read every book in the Colton Public Library." Flash! Young Abe Lincoln reading by the firelight of the log cabin hearth. Kamstra is a romantic, too. "There are great similarities between the desert and the sea; each has its own grandeur and demands its own sacrifices." "We are all Indians,

on a journey in search of the gods." Kamstra has probably already written something catchy for his tombstone. Perhaps he is the Byron of Boo.

If we want to take *Weed* as anything more than exploitation literature, then we run into problems. Kamstra's mythology is a repetition of the pattern formed by the mythology surrounding the Pony Express. Dope smugglers, like the Wild West cowboys, are rootin' tootin' drinking whoremongers. They use internal combustion engines instead of ponies, and they must evade the border guards rather than the Indians, but the consciousness is basically the same. Kamstra is a folk-hero alright. The question is whether we really need him or not. It's something to take up and think about.



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Book review ' Flying '



photo by Sylvia Scappator

By PAM BAUMGARD

Kate Millett can't win. She was renounced by the feminist movement in the aftermath of her first book, "Sexual Politics," for coming out as a Lesbian. And now, with the

publication of her autobiographical work "Flying," they're saying she's something even worse—a feminist without a sense of humor.

"Flying" would more aptly be titled "Crawling," or, at its worst

moments, "Dying." It's as if Millett clutched a notebook to her chest constantly since the publication of "Sexual Politics," and when ever a depressing thought crossed her mind, wrote it down, which was quite often,

judging from the book's 546 page bulk.

**THE CONSENSUS IS THAT WHAT THE BOOK NEEDS** is some laughter, or at least a cheerful note here and there. One explanation for that omission

could be that Millett could not squeeze any joiality in between the tales of her father's abandonment, the pain of being a lesbian in Minnesota, her rape as a schoolgirl, the split between her love for her amazingly understanding husband, Fumio, and her attraction to other women, and the devastating rejection by the feminist movement for her lesbianism.

Another explanation is that she plain didn't want to be cheerful. At the end of the book a lover tells her, "It is absolutely necessary to laugh, most life is frankly insane, it's pathology, witless." Millett goes on to say she can never quite listen to this "saintly nonsense," expressed out of "neurotic fear."

**FLYING** is an absolution, a book Millett wanted her mother to be able to show her friends. She's rolled all the bad things of her life into its pages to dump them in her mother's lap, to make everyone feel she is so pitiful she must be right, after all.

"You're always holding your potato whining away asking forgiveness of everyone till you come out smirking with the shred of assurance you were sneaking up to get in the first place," the same lover tells her.

**AT THE POINT MILLETT FINALLY CONFESSES** "...she has caught me, my tactic transparent."

I suspect, though, that Millett deserves some of that assurance she is working so hard to get. She became a victim of "Sexual Politics," a book that was originally only a thesis and when published brought instant, unexpected, and ultimately unwanted fame to her.

At one of her speeches after "Sexual Politics" she made a damning confession. She writes, "Five hundred people looking at me. 'Are you a Lesbian?...Say it! Say you're a Lesbian.' Yes I said. Yes. Because I know what she means. The line goes, inflexible as a fascist edict, that bisexuality is a cop-out. Yes I said yes I am a Lesbian. It was the last strength I had."

**DETERRIMENTAL TO THE MOVEMENT**, everyone said. Man-hating, castrating queer who gives a bad image to the feminists. Kate Millett was betrayed, and all for announcing that she loved women, supposedly what feminism is all about.

The thing that makes "Flying" an important book, for all its tedium, is that it humanizes Kate Millett, it cuts through the brand of "Lesbian" that was fired into her by the movement and her family. It makes you see Millett as a real woman, who loves her husband, other women, and her family with all the joy and fear and problems that everyone else has. And after all, a real woman was all she ever wanted to be.

# THREE FOUNTAINS APARTMENT HOMES

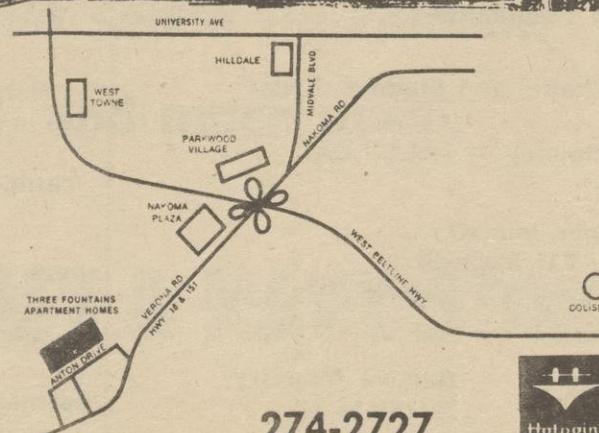
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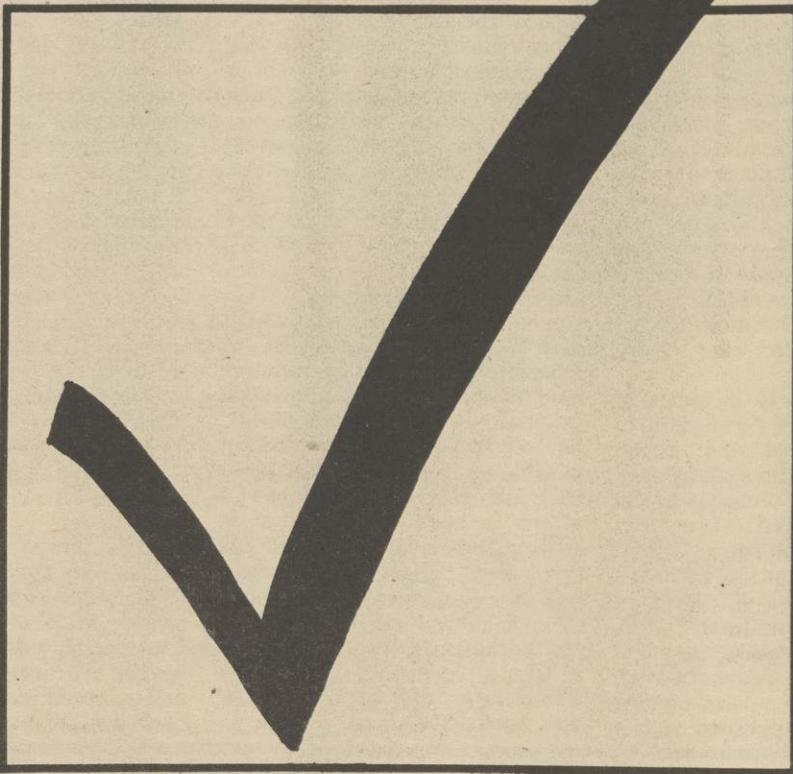
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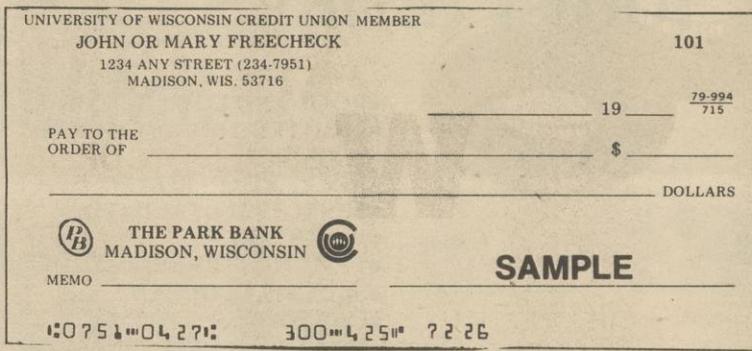


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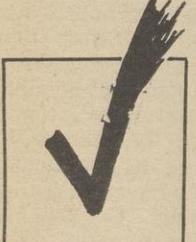


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## Movies in Madison

# Cinemagic, cinemuck

By REID ROSEFELT

Local film types love to brag that Madison is the "Number One film campus in the country," a veritable paradise for even the most obsessed of cinemaniacs. Although it would be difficult to judge how this city really stacks up against other big movie towns (New York, Boston, Berkeley, etc.), Madison certainly seems like an exceptional place to watch films. Besides the fifteen commercial theatres, there are usually over a dozen film societies, each showing one to three movies per week. On a good Saturday night, the multitude of films available is truly staggering.

But to speak only in terms of numbers of movies shown is to obscure somewhat the actual character of the film society biz in Madison. All too often, it is the box-office potential alone that decides whether a movie will be brought here. What this means is that the same or similar kinds of films play here endlessly, while many excellent motion pictures never even get a single showing. The most popular up-and-coming bookings are second-runs of last

year's theatrical successes *Clockwork Orange*, *Paper Moon*, *American Graffiti*, *Woody Allen*, the Marx Brothers, and the indefatigable King of Hearts and *Night of the Living Dead*.

And while it is not mine to say that people don't have the right to burn their eyes out watching *Duke of Livers* for the 300th time, by doing so they are reinforcing the concept of film as a product, something that can be packaged, sold, and resold for the greatest possible profit. The cynical hip capitalists behind the projectors are merely using movies as yet another mechanism for making money change hands. It is especially sad to see film societies used in this way, for they were originally set up not to recreate, but to help alleviate the abuses of commercial distribution. With their low overhead, film clubs can afford to back the art film or Hollywood revival that might not break even uptown. But as more and more of these profiteering "film societies" move in and glut the market, even the most devoted of film groups must compromise and show some money-makers or risk bankruptcy.

AND AS THE MERCENARY "FILM SOCIETIES" fight for what is left of the audience, politics go out the window. One film society, a group of supposed 'leftists,' showed the neo-fascist *Dirty Harry* one week and *Battle of Algiers* the next, and apparently noticed no contradiction. There wasn't any: both are well-made films that usually make \$\$. the current discovery that triple-X, fellatio features like *The Devil in Miss Jones* can be shown on campus without hassles with police, probably marks the beginning of a new trend. Sexism always sells, but this vicious, Story of O-like bit of misogyny really rakes in the dough. My pick for next semester's big hit, raunchier than *The Exorcist* and *Pink Flamingoes*, even, is *Last House on the Left*; this delightful picture is about the joys of rape and murder.

The point is simple: moviegoing, as an important part of our cultural life, is worthy of consideration in a political context. For the same reason that we boycott a grocery store that sells non-union lettuce, we can hold back our patronage from a film

club that reaps profit from overtly sexist and racist films. And by our support, we can protect quality film societies from extinction.

What follows is a brief listing of film groups which I believe deserve your money.

The Play Circle, on the second floor of the Memorial Union, features both 35MM prints and the most comfortable theatre seats on campus. Its film program is divided into two sections: Movietime One on Thursday nights and Movietime Two from Friday to Sunday. The lists reflect all the absurd eclecticism one might expect from a thirty-member committee. Movietime One includes Stuart Millar's *When the Legends Die*, the story of a Ute Indian rodeo rider. Orson Welles' *Chimes at Midnight*, *Boxcar* (by *Mean Streets*' director Martin Scorsese), Robert Altman's *Images*, Dusan Makaveyev's *Man is Not a Bird*, Marguerite Duras' *Destroy, She Said*, and the animated *Fantastic Planet*. Movietime Two, slanted to more boffo B.O.-type stuff, features *Last Tango in Paris*, *Clockwork Orange*, *Day for Night*, *Sleeper*, *Blazing Saddles*, as well as Altman's *Thieves like Us*, Boorman's *Zardoz*, and *Kid Blue*. Admission is \$1.00.

Of particular interest are two screenings which are planned for the Union Theatre: Jean Eustache's *The Mother and the Whore*, Grand Special Jury Prize winner at Cannes in 1973, the last ripple of the French New Wave



Malcolm McDowell in

*A Clockwork Orange*

(Sept. 27); and Akira Kurasawa's latest American release, *Dodeskaden* (Oct. 18). The Union is also attempting to get the great Indian director Satyajit Ray (*Apu* trilogy) to come for an October appearance.

COMMUNITY ACTION ON LATIN AMERICA, or CALA, specializes in films from the third world. Anyone who has ever seen *Memories of Underdevelopment* or *Lucia* (both given Madison premieres by CALA) knows how exciting and brilliant such films can be. This semester, among other things, CALA is presenting Glauber Rocha's (*Antonio das Mortes*) *The Lion Has Seven Heads*, with Jean-Pierre Leaud, of *Truffaut*-movie fame.

While we're on the subject of third world films, a group of university students are presently planning a showing of Louis Malle's almost legendary Indian odyssey, *Phantom India*, which with its seven 50-minute segments almost makes *The Sorrow and the Pity* look like a short subject. Most likely, the screening will be spread out over more than one night.

If your interests are directed towards more recent movies, but your budget is limited, FOCUS, the film society of the residence halls offers a series of 12 films for just \$3.00 (\$3.25 for non-dorm residents). The list includes *A Clockwork Orange*, *Paper Moon*, *A Touch of Glass, Oh Lucky Man!*, *Sunday, Bloody Sunday*, *The Boyfriend*, and *Fiddler on the Roof*. If you want a ticket, be sure to get to the place where they are sold on time, because they usually sell out in a matter of hours.

The Wisconsin Film Society, founded in 1948, is Madison's oldest society and is known for showing high quality films at low prices. This semester's series features (so far) 15 films for a \$4.00 series ticket. The program includes Truffaut's *Such a Gorgeous Kid Like Me*, Bertolucci's *Partner*, Tanner's *La Salamandre*, *The Last American Hero* (with Jeff Bridges), Mizoguchi's *The Taira Clan Saga*, Boorman's *Leo the Last*, Godard's *Band of Outsiders*, Rossellini's *Rise to Power of Louis XIV*, Coppola's *The Rain People*, and the ever-popular Sam Fuller double feature (*40 Guns* and *Verboten!*).

PHOENIX FILM SOCIETY IS A HARD GROUP TO TYPE; their bookings range from the insipidly commercial to the almost sublime levels of world cinema. Besides *Midnight Cowboy*, *The Graduate*, and *King of Hearts*, Phoenix is also showing a series of Ingmar Bergman films, a program of Eastern European movies, (including Makk's *Love*, Polanski's *Cul de Sac*, and Wajda's *Ashes and Diamonds*), *Jonathan*, a German vampire film, Ozu's *Late Autumn*, Jutra's *My Uncle Antoine*, and Bresson's *Balthazar*.

MMM FILM SOCIETY, besides bringing back *Where's Poppa?* for the umpteenth showing, are offering *The Bicycle Thief*, *Viridiana*, Polanski's *Macbeth*, and Costa-Gavras' *State of Siege*.

Several other excellent film clubs whose lists were not ready at this time are Fertile Valley Film Society, The Green Lantern Co-op, Praetorius, and El Dorado.

—Reid Rosefels is the current chairman of the Wisconsin Film Society.

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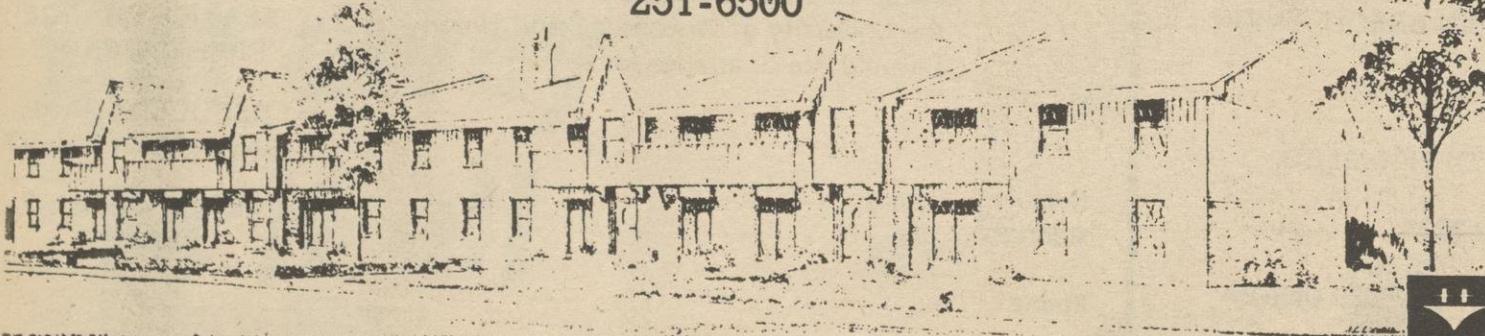
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# Music

(continued from page 4)

\*\*\*\*\*

Radio stations are in a bit of short supply here, since the town isn't big enough to support more than one or at most two stations programming each kind of music. Unless you have a good receiver and antenna, you are stuck with what's here. As compensation though, the stations here are more than normally responsive to listeners and generally more flexible than in more cut-throat markets.

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WIBA FM-101.5	Madison's only progressive music station, and one of the few in the country that is free-form programmed—means the jock picks the records rather than having some rigid schedule set by bureaucrats.
AM-1310	MOR and older jazz
WISM AM-1480	Top Forty
FM-98.1	AM rock oldies
WLVE FM-94.9	Mostly elevator music
WMAD AM-1550 FM-106.3	AM is daylight only; both stations are country music, but it's MOR country so not too much Stanley Brothers or Willie Nelson
WMFM FM-104.1	Easy listening and classical
WTSO AM-1070	MOR
WYXE FM-92.1	Top Forty and AM oldies
WHA AM-970 FM-88.7	Both are Madison's Wisconsin Educational Network stations; varied programming
WIBU AM-1240	MOR solid gold during the day, AM rock at night
WNWC FM-102.5	Gospel and religious music, classical music also
WLHA	Carrier current for the Lakeshore Dorms
WSRM	Carrier current for the Southeast Dorms.

Please remember that all the information in these directories is subject to change.



page 19—fall orientation issue—1974—the daily cardinal

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## Inside

— women's athletics at wisconsin enter new era, one complete with full varsity status, and increased budget, new equipment and qualified coaches. staff member john andreas looks at the newly formed women's intercollegiate athletic department, beginning on page four.

— the mystique of the wisconsin football

fan, that incredible entity that keeps turning out in record numbers to see 4-7 teams and has loads of fun, is explored in articles on page three by staffers jeff cesario and sam freedman.

— students entering uw may well be amazed at the extent of the intramural program and the various other recreational opportunities on campus. john andreas sums it up in an

information packed article starting on page ten.

— plus: an indepth look at the wisconsin hoofers club; the stories behind wisconsin's school songs; a profile of kit saunders, the new women's athletic director; football ticket information and, generally, just the proverbial "tip of the iceberg" of what to expect from the cardinal sports staff this year.

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# **PETRIE'S SPORTS**

# The UW fan's week--a day-by-day guide

By JEFF CESARIO  
of the Sports Staff

I'll never forget it. It was the third quarter of the home football opener last year, and a cleancut family sitting between two groups of guys happily helped pass a joint and 1/2 bottle of vodka from one group to the other.

Yes, football season's here again, and it has the same effect on me that yoga has on the high priests of Nepal, the same mystifying power Buddha uses to control millions with. When the first game rolls around, my inner self becomes content and peaceful, firm in the knowledge that over the next ten weeks I will be a happy participant in some of the heaviest partying the world

## Schedule

1974 WISCONSIN FOOTBALL	
Sept. 14	at Purdue
Sept. 21	NEBRASKA
Sept. 28	at Colorado
Oct. 5	MISSOURI
Oct. 12	at Ohio State
Oct. 19	MICHIGAN
Oct. 26	at Indiana
Nov. 2	MICHIGAN STATE
Nov. 9	at Iowa
Nov. 16	at Northwestern
Nov. 23	MINNESOTA

has ever known. You see, the Big 10 football season is the Meditation of the Masses, the common man's krishna.

THE AVERAGE BODY takes a tremendous amount of punishment during the 10 weeks. The alcoholic content of the blood rises to towering heights, and the lungs are constantly forced to cleanse themselves of various and exotic residues. At certain times during the 10 week period, the body will absorb bench and table bruises, broken glass cuts, severe wind and cold, and other assorted tortures. But in the tradition of the greatest aesthetic philosophies, mind prevails over body.

For the student, "the Game" becomes the focus of attention, but the phrase is misleading. "The Game" really means game day, the event, including Friday night before, the Sunday afternoon following, and all 24 hours in between, adding up to about 50

total hours. This time period could be termed the black area, and by the fourth game of the season, the rest of the week is pretty dark gray.

For those unfamiliar with "The Game," here's an sample student schedule:

MONDAY - Because of ABC Monday Night Football, this is a good night to bone up on football facts and game-watching techniques. About a three beer night.

TUESDAY - If any bookin' needs to be done for the week, it's done Tuesday night. If studying is light, what appears to be a zero night can surprisingly turn into a two-pitcher affair.

WEDNESDAY - Any dates for the weekend with the opposite sex are usually made this night. The body is allowed a night's rest, and this is usually it. Wednesday is the calm before the storm.

THURSDAY - This is psyche night. The mind has to be driven to a certain level to prepare for "The Game." Moderately heavy drinking and doping are done to achieve this; this process also prepares the body for the upcoming ordeal.

FRIDAY - Professors generally throw light stuff out in class, as it's destined to go through the head on the ol' "ear Interstate." Friday night's a good tavern night, and when they close, apartments and houses pick up the slack gallantly. Four hours of sleep is about average...the mind's just too busy to rest.

SATURDAY - Up bright and early to prepare provisions for the game. All sorts of hard liquor is brought in, enough to mix any possible drink, and some impossible ones. I'm a simple man, and my personal favorite is a pint of Southern Comfort, although Bacardi 151 rum has recently come on strong. Mad Dog (M.D. 20/20) and Wild Irish Rose are cheap highs, but don't even try to eat a Lifesaver after that stuff, 'cause it just won't stay down.

As far as smokin' goes, Mexican dope is alright, but an ounce of Columbian is the best game-watching equipment I ever had. A couple packs of Marlboros are good to have around, just to keep something in your hand.

After the game, there's usually some good parties in the vicinity, followed by an hour or so free time in which to rest, eat supper, and try to figure out what your legs do for a living. It's at this point that you've got to get your second wind, or else you're through for the night. Deep slow breathing helps.

Then it's off to the bars and private victory (or defeat) parties. One should rally to exhaustion, which is until your eyelids fail to respond adequately to commands from the brain to stay open. Some unfortunates stop dead like a wind-up toy wherever they stand, sit or lie. Experienced partiers save a little reservoir of energy on which to get home.

SUNDAY - The sandman needs Federal Airlift Assistance to get the job done here. The letter 'Z' has a field day until 1:00 p.m., at which time most people stumble out of bed, grab their head in one hand and a couple of brews in the

other, and watch (don't think, just watch) an N.F.L. doubleheader. This is the 'cooling down' period, so the body doesn't go directly from stoned to straight in only 12 hours. This period is really important for mind and body, and missing it could louse up the upcoming week but good.

Another important aspect of "The Game", though, is that everybody in the Stadium, long hairs or short hairs, flannel shirts and jeans or white belt and white shoes, is really interested in the team, in the game itself. Attention spans, or lets say consciousness spans, may differ, but I honestly

feel that everybody at one time or another would really like to see the Badgers win or at least play well.

This whole football magic exists on the principle that on any particular Saturday, the Badgers just might do it. From the freshmen in section 'P' to the freaks in 'JJ' to the cats with the Buick LeSabres in 'B', everybody WANTS to see the Badgers do it. And like the high priests need yoga or the Chinese need Buddhism, everybody NEEDS to at least see them try.

I for one, am anxious to start meditating.

page 3—fall orientation issue—1974—the daily cardinal

## Wisconsin football fans: 'Let fall madness begin'

By SAM FREEDMAN  
of the Sports Staff

An almost rhetorical question surrounds football at Wisconsin: how does a perennial non-contender (for the last 12 years, anyway) draw nearly 70,000 fans per game?

Yes, football is special at Wisconsin, but not in the sense that people threaten suicide and coaches attack sideline markers when the team so much as gives up a first down. Wisconsin football is perhaps a last stand amidst a changing major college, a place where the Saturday afternoon game is not viewed like a summit conference.

IT ALL COMES down to the people, the fans. They have learned not to expect 20-point leads to be held, nor snaps from center to be crisp, nor extra points to split uprights. And yet they flock to Camp Randall Stadium.

There was the famous 30,000-person parade down State Street, with a tipsy Athletic Director Elroy "Crazy Legs" Hirsch as its drum-major, that celebrated an incredible 21-17 come from behind win over Iowa in 1969 that ended a 23 game UW winless streak.

But that spontaneity and enthusiasm and insanity is not necessarily reserved for only such momentous occasion; it happens at every home football game.

The UW fans are a manic opti-pessimistic bunch. Last year as the Badgers drove deep into Purdue territory in their home opener, up came the chant, "Rose Bowl! Rose Bowl!" Wisconsin's last visit to Pasadena was on New Years Day 1963, and no one really expected last year's team to get there, but they flailed at the windmill anyway.

AND THEY SCHEMED. In the small talk in Section Q two freshmen are plotting, between sips of Rum-and-Cokes, the Badgers' path to the Bowl. "Well, look, if Ohio State gets beat by Michigan, and we knock off one of them—hell, we got them both at home—and Minnesota, they're tough, could beat State, and Northwestern is always tough for Michigan..."

It is no different in the 50-yard-line seats occupied by alums topped with their Elroy Hirsch Big Red

cowboy hats. If you listen to them, they were all around when USC won 42-37 for the '63 Roses, and they all know how UW could've won. "Eh, if only they'd used the draw, y'know, keep the defense honest."

There is that feeling of fatalism among the fans. In 1973, as the Badgers blew late-game leads to Colorado, Purdue, Nebraska, and Minnesota and always seemed to then drive to the one-yard-line with milliseconds remaining only somehow failing to score, the plaintive cry came up often: a finger-waving unified "AHHHHHHHHH SHIT!!!!!!!"

But the game itself is only part of Saturday's ritual. In Section JJ joints are being passed, among the bigwigs it's a chic wine skin and in the press box it's free brats. Everyone is getting satiated in his own way.

MANY GET AN early start. Dorm parties may begin at 9 that morning, assuming they're not just continuations of the night before's. The parking lots are filled with tailgaters—the fans who drive in from all across the state. They have their caviar of their tuna fish, their PBR or their Cold Duck, but whatever it is—it is integral to them.

It's an amiable feeling among the tailgaters. Just wander through shouting about how tough the Badgers are and the free food is sure to come.

Yet another regular pre-game tradition is the warm-up of the UW band on the Union South patio with the added attraction of beer and brats.

After the game, win or lose, the partying continues. While adolescents with dreams of glory run their zig-outs for empty seats in the stadium, 70,000 fans are not simply turning around and heading home.

They are heading for the second half of their tailgate party, for Doc deHaven's mellow jazz at Union South, for a few tall, cold ones at Johnny Laugen's, Jingles, the Grid, Brat und Brau; the list is, ahem, endless.

The campus parties boogy on until euphoria meets hangover. But on the headachy Sunday morning after, the countdown to Saturday's fall madness begins again.

## Tickets Available

Ticket information for football and basketball is as follows:

Season tickets for football will go on sale for freshman students on Friday, Aug. 30, starting at 9 a.m. and continuing until 4 p.m., at the UW Ticket Office at Camp Randall Stadium. The price of the five game package will be \$15. Each student must present his or her validated UW picture identification card and a paid fee card, which is obtained during the last step of the registration process at the Red Gym.

Those students who do not wish to buy a season ticket will be able to purchase individual game tickets the Monday before each home game. The price of single game tickets will be \$4.

Basketball season tickets may also be purchased Aug. 30 and the price will be \$15 for 15 games. Single game tickets for students during the season will be \$2.

Hockey tickets will go on sale Oct. 11. The Cardinal will have more information on that sale at a later date.

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# UW women's sports enter new era

By JOHN ANDREAS  
of the Sports Staff

This fall, the University of Wisconsin will sponsor, for the first time ever, a complete program of intercollegiate women's athletics. A budget of \$118,000 has been set up, a women's athletic director has been chosen and the Dept. of Women's Intercollegiate Athletics

is in the process of hiring a full coaching staff.

At this point, the effort by the University to accept women as equals in the field of sport appears to be an honest and legitimate one. The women's program at Wisconsin this year will be comparable to most other major universities that have recognized women's sports and, of course, far

superior to the many schools that have not yet done so.

AT UW, HOWEVER, it wasn't always this way. As in most cases involving women's rights, a little push in the right direction was found necessary.

That push was supplied in part by Ruth Bleier and the Association of Faculty Women. Bleier is an associate professor of

Neuro Physiology here at Wisconsin and back in 1972 was quite active in the Association of Faculty Women. At that time, the Assn. began to complain of the treatment accorded to women by the University, not only in sports but throughout the University.

One of those being pushed was Elroy Hirsch. He was then as he is now, Athletic Director at Wisconsin. Complaints of unfair treatment were taken to Hirsch's office by the Association but there they fell on deaf ears. In fact, there was little or no response by the University officials to most of the Women's complaints.

Soon, students began to write letters to Hirsch; according to those students, the letters went unanswered. Appointments were made; similarly, they went unkept. In an attempt to mollify the women and their seemingly persistent complaints, a committee was organized to look into the problem.

BUT OUT OF the committee came little action. It was reported that the committee, in fact, never held a formal meeting. The women involved were convinced that this was because the person heading the committee was their worst enemy. He was Elroy Hirsch.

By this time the women could

see that they were getting nowhere fast. So, in a situation where one is trying to push and no one moves, the natural reaction is to get someone else to help push. Help came in the form of the Department of Housing, Education, and Welfare.

Within two weeks after a formal complaint was made, a new committee was formed. Known as the Fowler committee, it carved out what will be one of the most progressive women's athletic programs in the country.

The committee established the \$118,000 budget, recommended that a women's athletic director be named and that a full program of intercollegiate sports be started, and started soon.

THE PROGRAM will begin its first season this fall. It will be under the direction of Kit Saunders, the newly appointed women's athletic director (see accompanying article).

In a recent interview, Saunders noted that four coaches have already been signed and the remaining coaches have been recommended and need only University approval before they can begin.

Sports offered this fall for women will be: volleyball, field hockey, gymnastics, swimming, and fencing.

Leading the way this spring will be women's basketball, badminton, track (which includes cross country as well as indoor and outdoor seasons), golf, tennis and crew. Although tennis and crew do not officially start until the spring, practice and tryouts will be held earlier, sometime in the fall.

The goals of the women for this season are more on a participation level than on a financial one, a point clearly underscored by the fact that there will be no admission charged to attend any of the women's events.

"WHAT WE WANT to do is allow as many girls to participate as possible. Competing is the most important part of college athletics," said Saunders. "What goes on in a game besides winning and losing is very important," the athletic director added.

One of the problems facing the women is that there is a conflict between quantity and quality, in a sense. On one hand, the department would like to see as many women involved in the program as possible. But on the other hand, the budget isn't large enough to allow it.

"The large number of girls coming out for each sport may be a problem," Saunders said. "We'd like to keep more girls, but we don't have the money right now to hire assistant coaches or to establish junior varsity teams."

Saunders said that last year, when the women's program was still being operated on a shoestring budget under the

(continued on page 6)



Crew is one of 11 sports included in UW's new women's intercollegiate athletic program.

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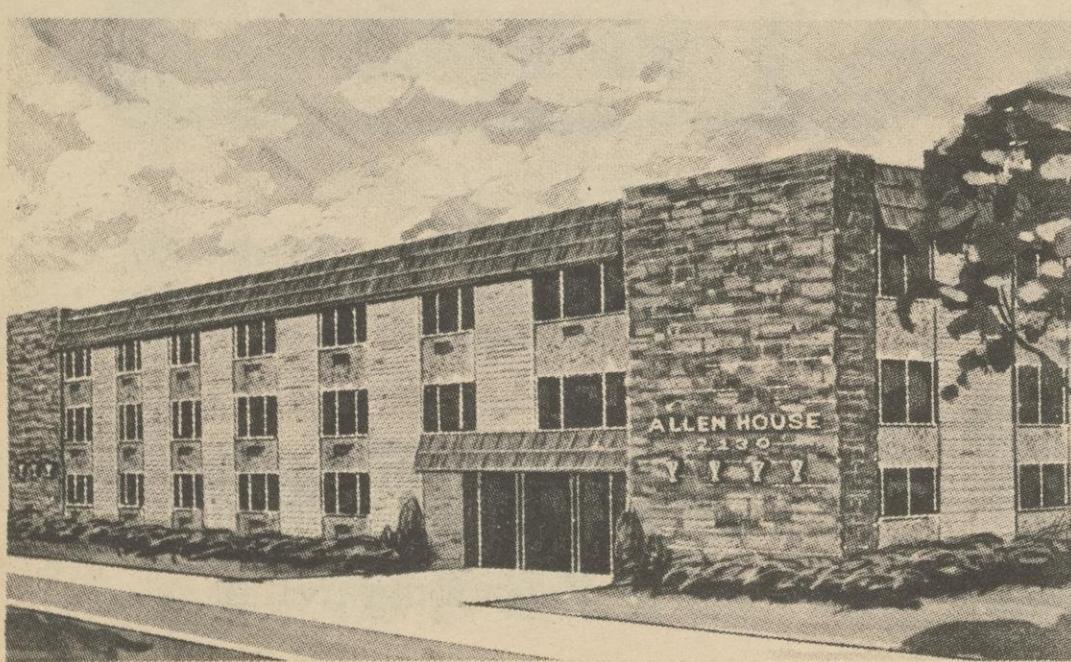
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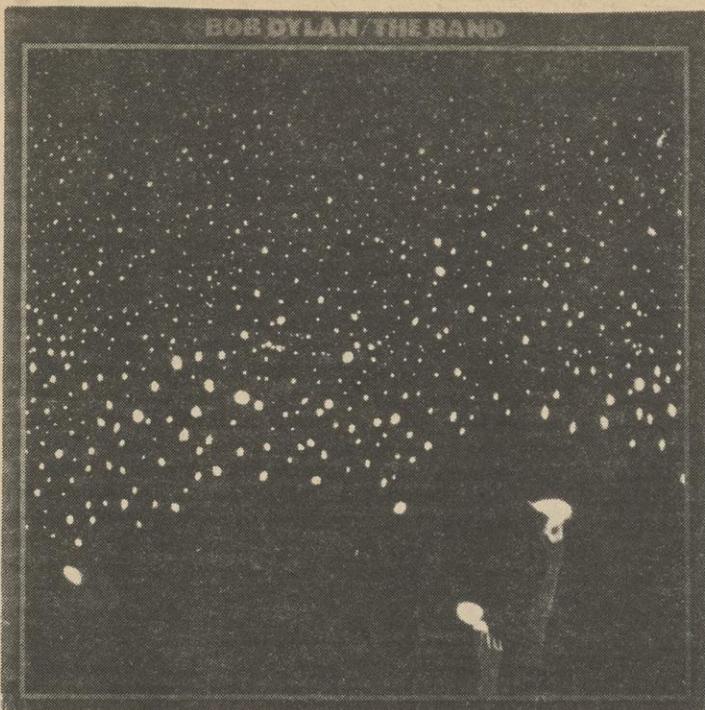
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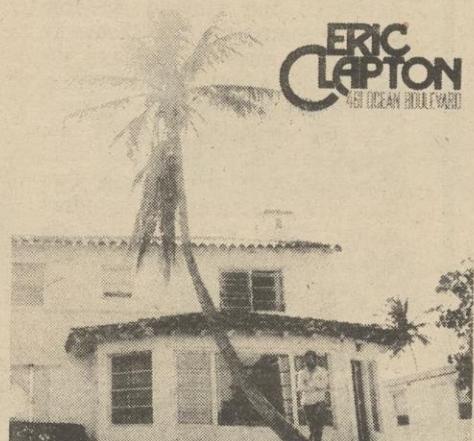
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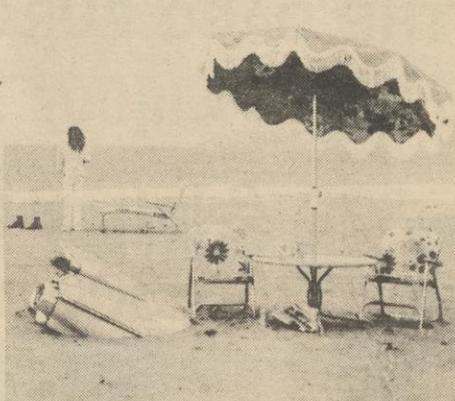
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# Number of athletes may be problem

(continued from page 4)  
auspices of the Intramural Dept., only 16 of 80 girls who tried out for volleyball could be kept on the squad. In basketball, it was 20 of 80, in tennis 12 of 60.

ALTHOUGH THE program has been raised to the "official" level and the budget increased over five fold, it will still not be possible to keep unlimited numbers of women on the teams. Under the old program, coaches were volunteers and equipment was minimal at best. The major part of the new budget goes to ward coaches' salaries and decent equipment, but there is not enough left over to operate JV teams with assistant coaches.

Head coaches hired so far include: Nancy Kristof, field hockey; Jane Eastham, golf; Carol Eastgate, badminton; and Marion Snowdon, gymnastics. The Dept. is seeking mainly TAs or graduate students, since the coaching positions are not full-time.

The new women's intercollegiate department, while going through its organizational phase, is accepting all the assistance it can get. Saunders said that, unlike a few years ago,

the men's athletic department is proving quite helpful in taking the first few difficult steps.

"They gave been very helpful," said Saunders. "Their accounting department has helped us in drawing up our budget as well as familiarizing us with the proper hiring procedures," she added.

This hand in hand relationship between the two athletic departments is not an accident. Among the plans for the future is included the possibility of having men's and women's athletic events held concurrently.

"WE WILL WORK together every chance we get, even to the point of planning meets together," Saunders said. "I could see it in swimming, fencing, and even gymnastics," she added.

Even though she envisions men and women competing along side of each other, she doesn't believe that they should compete against each other.

"In any developed athlete you're going to have an overlap in abilities. But there are just some physical differences that cannot be overcome. I would rather see a woman against a woman, but if there was one good enough I wouldn't stop her from trying to

make the mens team. I'll tell you one thing though, she'd have to be a tremendous athlete," Saunders said.

One area in which there had been a conflict for some time is

## Interested?

Any UW woman student interested in participating in any of the 11 women's intercollegiate sports (field hockey, gymnastics, swimming, fencing, volleyball, basketball, badminton, track, tennis, golf and crew) is asked to stop in at the office of Kit Saunders (on the main floor of Lathrop Hall) or call 262-1866 for further information.

that of practice facilities, hours, and equipment. But it appears now that the problem has been solved.

In the past, having to settle for any times that were left over after the men had finished practicing, the women often found themselves either practicing late at night or right in the middle of the dinner hour.

"WE CAN NOW have the same practice times as the men if we want them," Saunders said. "We have however, decided to practice basketball after the men are finished," the athletic director said, "because the Fieldhouse is the best surface around and we feel its important to practice on the surface we'll be playing on."

As far as locker facilities go, Saunders is happy about that also. "The facilities at the Unit Two Gym are outstanding," Saunders stated. "They just expanded the locker room and for the first time we are going to be able to establish a permanent training room."

Another source of debate is whether or not the women's program should be allowed to offer scholarships. This year, there is no scholarship money available, but Saunders indicated

that the department is going to request funds for grant-in-aids (the euphemism for athletic scholarships) for next year. She stressed, however, that the scholarships would go only to women who need financial aid.

"We want to keep from having to buy our athletes," Saunders noted, in an obvious reference to men's athletics at major universities. "We don't want to get stuck with a group of women that need constant academic help to stay in school or fancy luxury apartments to live in."

AS THE DEPARTMENT'S first director, Saunders also favors keeping a women in that post. "An experienced woman should always be at the head of the department," she explained, "because she will be familiar with those running programs at other schools, as well as understand the conference alignments, which vary from the men's quite a bit."

At present, the women's program does not fall under the jurisdiction of the NCAA (National Collegiate Athletic Ass.). It is, however, governed by the AIAW (Assn. for In-

tercollegiate Athletics for Women), a newly-formed organization.

As for conferences, the UW women will be part of the WIWC (Wisconsin Intercollegiate Women's Conference), which includes women's teams from the various other schools in the state. The Big 10 presently does not recognize women's teams at Big 10 schools, but the women's teams plan to hold conference meets, calling them Big 10 championships, nevertheless.

Academic requirements for women participating in the athletic program are similar to those for men's sports—the participant must be a full-time, fully-registered student in good standing at the University, and must be making "normal progress" towards a degree.

With the beginning of the semester nearing, the women's program at Wisconsin will no doubt attract a good deal of attention. With the enthusiasm of the women and the cooperation of the men's department, it appears that Wisconsin will be a leader in the field of women's athletics in the years to come.

## Saunders has led women's struggle

to participate in varsity sports," Saunders said.

A native of Teaneck, New Jersey and a graduate of Trenton State, Kit Saunders served as a TA at Wisconsin for two years. She has been a Phy Ed instructor for the past eight years.



KIT SAUNDERS

Owning a Master of Science in Physical Education and twenty credits toward her Ph.D., Saunders plans to work towards finishing the latter in the near future.

Also on her agenda, of course, is to "build up the women's intercollegiate program here at Wisconsin. After all, it's the one thing in my life that I've devoted most of my time to."

"I'm very pleased with our new budget this year," she said. "It's a start in the right direction. We are not yet being treated like equals; I think it will be good for both (men's and women's) program if we get equal treatment."

Given Kit Saunders' past accomplishments and continuing tenacious-but-tactful efforts to gain equality, that dream has a good chance of someday being realized.



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# Stories behind the songs

Without a doubt, one of the University of Wisconsin's most cherished traditions is the singing of "On, Wisconsin" and "Varsity" at Wisconsin athletic events. Thus, the accompanying reprints of the sheet music and words for the two time-honored songs.

Much less known than the songs themselves, however, are the stories behind them.

"ON, WISCONSIN" is, to be sure, one of the most famous and easily-recognized of all college fight songs. John Philip Sousa, a man who knew plenty about such music, once proclaimed that "On Wisconsin" was the best college fight song he had ever heard.

But if it wasn't for a persistent UW graduate named Carl Beck, the tune might well have become the fight song for another Big 10 School, the University of Minnesota.

In 1909, a friend of Beck's named William P. Purdy composed the music in his spare time. Purdy, who was teaching at the Drexel Conservatory of Music in Chicago as well as organizing music groups at the University of Chicago, wanted to enter the piece in a contest Minnesota was holding to select a fight song for its football team.

Beck interceded, however, trying to persuade Purdy to collaborate on lyrics for the tune, which would then be used to cheer UW's football team in a pair of important upcoming games. Purdy eventually agreed and "On, Wisconsin" was born.

THE SONG WAS introduced to the student body during a festive pep rally on the lower campus (near Music Hall) on November 11, 1909, the eve of the Badgers' game against—ironically—Minnesota. The students overwhelmingly adopted the song, and spent much of the night parading around campus singing it.

The next week, Wisconsin was to play the University of Chicago in the season finale—thus, the line "run the ball clear 'round Chicago" was handed down through the years as the traditional version.

In the late 1930's, when Chicago dropped out of the Big 10 (and dropped football completely), a new line had to take its place. Over the years, it has become "run the ball clear down the field, boys," which is the version usually sung today.

In 1959, on a motion by Rep. Harold W. Clemens of Oconomowoc, "On, Wisconsin" became the official song of the State of Wisconsin.

(continued on page 10)

On, Wisconsin!

Words by Carl Beck  
Music by W. T. Purdy

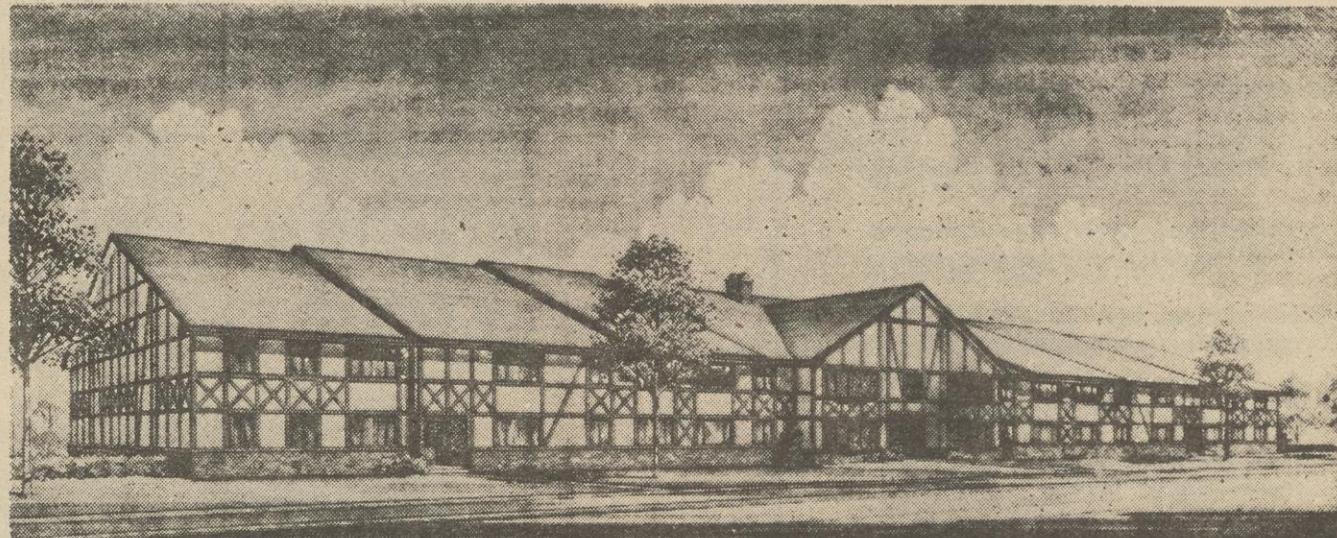
On, Wisconsin! On, Wisconsin! Plunge right thru that line! Run the ball clear 'round Chicago, A touch down sure this time. On, Wisconsin!

On, Wisconsin! Fight on for ber fame— Fight! cresc. fel - low! Fight! fight, fight, fight win this game. (a) Run the ball 'round Minnesota.

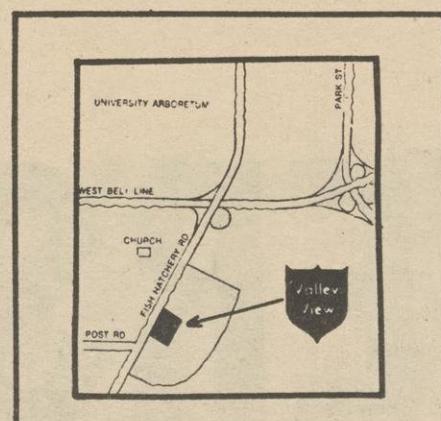
Varsity  
(Toast to Wisconsin)  
Arr. for WOMEN'S VOICES and PIANO  
Not too slowly  
1st Sop. 2nd Sop. Alto Piano  
Var - si - ty! Var - si - ty! U rah rah! Wis - con - sin! we sing Praise to thee we sing Praise to thee our Alma Ma - ter U rah rah! Wis - con - sin!



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# Leisure activities: Intramurals,

By JOHN ANDREAS  
of the Sports Staff

Ever since we were approximately five years old, most of us have spent roughly nine months of every year pursuing what have been called the "three R's": reading, writing and arithmetic.

At the University of Wisconsin, while continuing their path to a degree, a large majority of students also pursue another set of R's. No, they are not, as some cynics would have it, rape, rioting and getting 'recked. Rather, the three R's are recreation, recreation and more recreation.

On almost any given afternoon (when the weather is decent), the playing fields on the west end of campus are full of students playing football, softball, soccer, frisbee or countless other diversions. The Natatorium and Red Gym are, to say the least, well-used. The list is almost endless; and to a new student, the recreational possibilities are actually overwhelming.

If you're a freshman or an incoming transfer student this outline of recreation activities on campus may be helpful. If you're a returning student it may help to refresh your memory as well as inform you of some rate or schedule changes.

## Facilities

A quick rundown of indoor facilities shows that there are seven indoor recreation centers on campus. They are: Neilson Tennis Stadium, the Natatorium, the Armory, the University Ice Rink, Lathrop Hall, Memorial Union and Union South.

Neilson Tennis Stadium is

located on the far west end of campus right next to Lot 60, which provides ample parking space.

The Natatorium, also on the west end of campus is on Observatory Drive, roughly located north of the barns of the Agriculture Campus and south of the Lakeshore Dorms.

The Armory, sometimes called the Red Gym, is located next to Memorial Union and can hardly be missed as it is red and looks like it came straight out of the days of King Arthur. This is also the building where all registration materials are turned in, a process that should forever keep it in the minds of new students.

The most recently-completed recreational facility on campus is the University Ice Rink, which as been built in the south end of the older Camp Randall Memorial Building, more commonly known as The Shell. Easily identified by its silver roof, the Shell is directly next to Camp Randall Stadium.

Lathrop Hall, close to the center of campus, is situated on University Drive about one block west of University and Park.

Memorial Union, one of the busiest places on campus, occupies the corner of Langdon and Park.

Union South, another recently-built structure, can be found on Randall Street just off the Johnson and Randall street intersection.

It should be noted that all these facilities are at these locations 24 hours a day and are seldom moved around.

## Outdoors

While these seven buildings supply an abundant amount of

recreational activities, there are also some major outdoor areas on campus which might be to your advantage to know about.

The largest area of land for recreational activities is located west of Nielsen Tennis Stadium. Here one can find twenty-two football fields and three soccer fields. All are available for use outside of designated intramural times.

Outdoor tennis, volleyball and basketball courts can be found in three locations: near Nielsen Tennis Stadium (six outdoor tennis courts as well as two outdoor platform tennis courts); near the Natatorium (26 outdoor tennis courts, six half-court basketball courts, and three volleyball courts, in addition to countless softball and football fields); and at the SSO (Southeast Student Organization) recreation area, across Dayton Street from Ogg Hall (two softball fields, two volleyball courts, two tennis courts and several half-court basketball courts).

If your interests lie in other outdoor activities such as hiking, biking, skiing, camping, sailing, canoeing or horseback riding, your best bet would be to get in touch with the Union Hoofers or Outing Clubs (see related article). Both have headquarters in the lower level of Memorial Union and can supply the necessary information about these and other outdoor activities.

Those interested in jogging can find a number of challenging runs around campus. Yes, some people have run up and down Bascom Hill five consecutive times and lived to tell about it (but don't try it if you're out of shape). A better place to start is by running the Lakeshore Path. There, though, a

couple of cautions: watch out for speeding bicyclists; and, if you're female, running alone at night isn't advised.

## Intramurals

Without a doubt the most popular recreational activity on campus is participation in the sprawling IM program. The IM program set up by Intramural Director Jack Nowka will offer the following sports this fall:

1) Touch football—seven-man teams (you may sign up as many as you like); games played at 4:30 and 5:30 p.m. on the fields located west of Nielsen; teams must supply their own footballs. Games will be officiated and rules can be picked up in the Intramural office on the main floor of the Natatorium. Entries must be in by Thursday August 29, and play begins on Monday September 9.

2) Soccer—seven-man teams, using three fields west of Nielsen; Intramural office supplies balls and officials; Entries in by Thursday August 29, play beginning Monday September 9.

3) Tennis—tournament style play; competition for first and second singles position and for first doubles spot, matches on outdoor courts at Nielsen with finals indoors; Entries in by August 29 and play starting September 9.

4) Ice Hockey—Independent and graduate league in fall only, house and dorm league in winter; University supplies complete goalie equipment, helmets and officials; can rent skates but must bring own sticks; rules can be picked up at the Nat; A non-checking game is played; entries in by August 26, play starts September 9.

5) Golf—several tournaments with frats, dorms, independents; Entries in by Friday September 26 and play starts Saturday, September 28.

6) Three man basketball—played weeknights at Nat, three leagues; frats, residence halls, and independent-graduate, winner of each meet for University championship; Entries in by Thursday September 26, with play beginning on Monday October 7.

7) Volleyball—at Nat, round-robin tourney, six players per team. Entries in by Thursday September 26, with play starting Monday October 7.

8) Bowling—held at Union South only, presently eight different leagues, cost 45¢ per line, call 263-2543 (Jerry Mock), for further information.

9) Paddleball—open-ladder tournament with present standings posted in Intramural office;

(continued on page 11)

## UW songs traditional

(continued from page 7)

The history of "Varsity" goes back even further than that of "On, Wisconsin."

In 1898, A UW music instructor named Henry Dykesleeper was studying some old tunes when he came across an old Latin hymn entitled "Salvuum Factus Est." Dykesleeper was fascinated by it, and he envisioned it as a UW song.

Dykesleeper wrote words to go with the tune, and called it "Toast to Wisconsin" or "Varsity Toast," the word 'varsity' having already come to America via the old arrangement of the song.

British pronunciation of the word 'uni-varsity,' later university. As for the song, time eventually shortened its title to the present "Varsity."

A third Wisconsin song, "If You Want to Be a Badger," has also seen a great deal of popularity down through the years. In 1919, Prof. Julius Olson, director of the UW Alumni, wrote lyrics for a tune that already existed and called it "The Badger Ballad." Dr. Charles H. Mills, then director of the School of Music, was responsible for the modern arrangement of the song.

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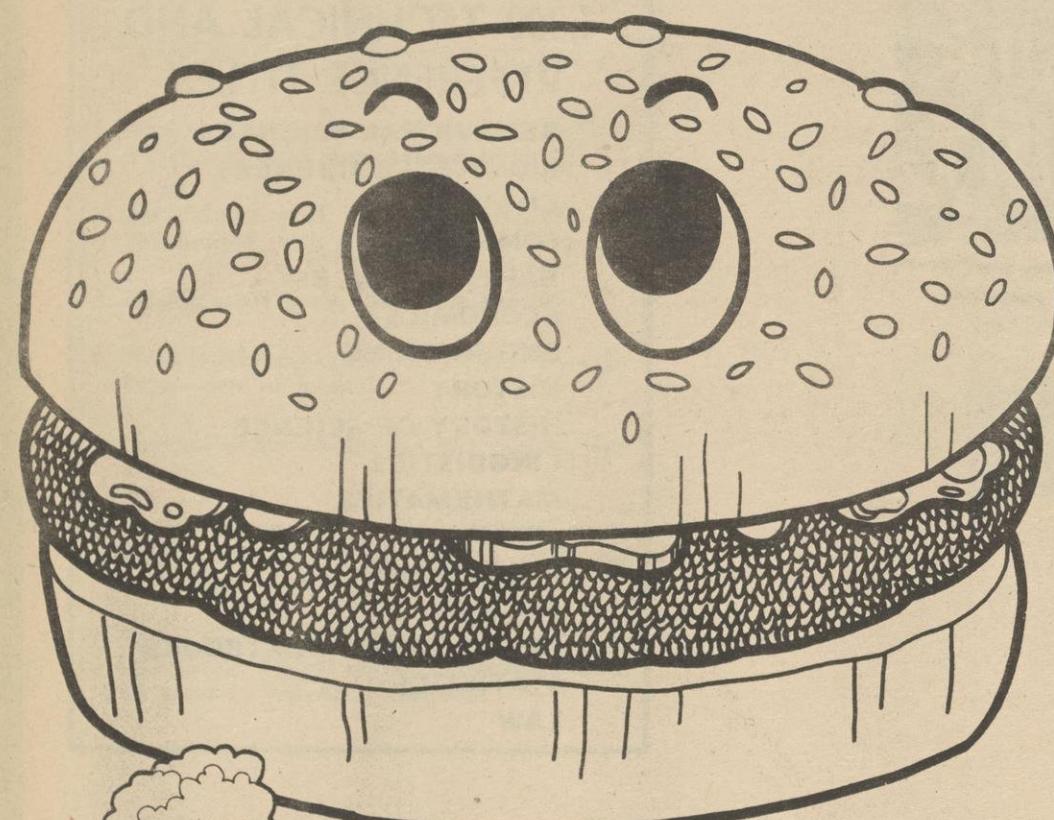


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U. of W. Hospitals

# Recreation are almost limitless

(continued from page 10)

Entries in by Thursday November 14 and play beginning Monday,

10) Bridge and Chess—those interested check with Bridge or Chess Clubs at Union South or call Jerry Mock 263-2543.

11) The Association of College Unions Regional Tournaments—tourney held each year by colleges unions across the country, qualify at Union South in: bowling, billards, bridge, table tennis, and chess. Winners of qualification matches go to regional and then to all-expenses-paid national championships; Qualifying will be in sometime prior to Christmas, watch Union South for notices.

12) Tournaments in Co-recreational flag football, co-recreational volleyball, womens softball, golf, and womens volleyball will be run out of Lathrop Hall under direction of Sally Leme. Inquire at main floor office or call 262-1640 for information on dates and times.

Now if you find that you still have spare time left after participating in one or any number of these sports, along with going to classes, don't fear because there is always the open recreation program to keep you busy.

Here is a building by building rundown of open recreation facilities and programs:

## Nielsen Tennis Stadium

At Nielsen, \$50,000 dollars just spent to resurface all twelve indoor courts; also has six outdoor courts and two platform tennis courts. Rates for indoor courts represent a price increase over last year (someone has to pay for those new surfaces); prices go up

to 75¢ per hour/per person for students, \$1.50 for spouse or faculty, an \$4.00 per hour/per person for anyone else. Outside courts—25¢ per person/ per hour for students and 50¢ per hour for anyone else.

Squash courts are also available, five singles and one doubles. Prices are 30¢ per hour for students and 60¢ for others.

Reservations for both tennis and squash are a must. Students and faculty may place reservations three days in advance; all others two days in advance.

Hours for the Tennis Stadium—Monday thru Saturday 8:00 a.m.-10:00 p.m.; Sunday 9:00 a.m. to 10:00 p.m. A helpful hint: make your reservations a full three days in advance and early in

the morning, as courts have a tendency to fill up fast.

At Nielsen and only at Nielsen, everyone receives a lock for their locker and a towel for shower when you pay your rental fee.

## Natatorium

Swimming is free in the Nat pool. Times for swimming are Mon.-Fri. 11:45-1:15; Mon.-Tues.-

Wed.-Fri. 6:30-9:30 p.m.; Saturday-10:00 am.-5:00 p.m.; Sunday-1:00 p.m.-5:00 p.m. and Thursday nights from 6:30-8:00.

Handball, racquetball, paddleball, and squash—six courts for

Handball, racquetball, paddleball, and squash—six courts for handball, racquetball, and paddleball, and three squash courts

(continued on page 14)



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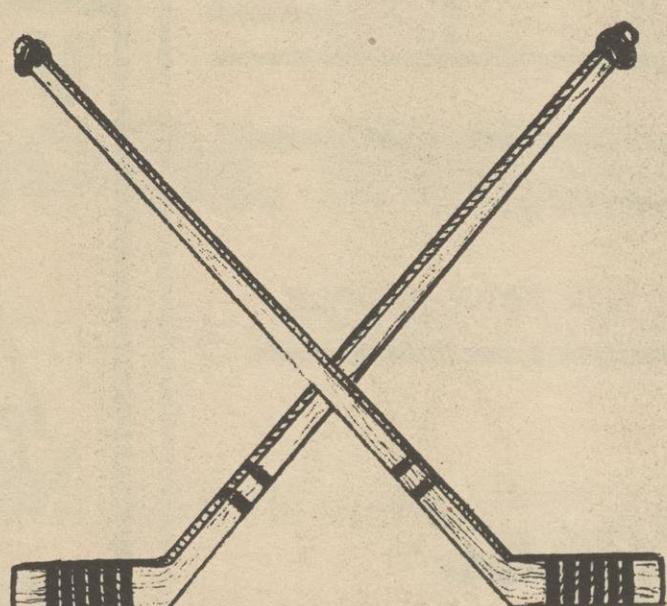
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# UW Hoofers Club concentrates on water,

By JOHN ANDREAS  
of the Sports Staff

The Wisconsin Hoofers must be doing something right. Right enough, anyway, to grow from the small group of students who first started the club in 1931, into what is now considered to be the largest collegiate outdoor recreation program in the United States.

What this size and success has meant to the students of Wisconsin is that they have had the opportunity to: take back-packing trips to the Rockies, race sailboats, ski the Austrian Alps, take all day horse rides, attempt to climb Alaska's Mount McKinley, or to help improve the campus and community environment. If any of the above sparks interest, read on, dear friend, read on.

The Hoofers consists of six separate clubs: Mountaineering, Riding, Outing, Sailing, Skiing, and Ecology. The clubs are run as a part of the Wisconsin Union, using Union facilities, yet are completely free to administer their own programs.

**FINANCIAL SUPPORT** for the clubs comes from membership sales with the largest expenditure going for the purchase of equipment. Club members not only use equipment, but are taught how to

correctly employ and care for it.

Students who always wanted to ski, climb mountains, ride or sail, but didn't because they didn't know how, can realize their ambition by joining the Hoofers. Education and skill development are the primary concerns of each program.

Each club is outfitted with its own group of experienced instructors and readily encourages beginners to join and participate. Once in the club every member has an active voice in what type of

Interested students are welcome to stop in at Hoofers headquarters, located in the lower level of the Memorial Union theatre wing, between the hours of 9 a.m. and 4 p.m. to talk with club members and officers.

To be eligible for membership, one needs only to be a registered UW student or a member of the Wisconsin Union.

program will be followed, when trips will be taken, where they will be taken, and how often.

The following is a brief outline of each club, when it meets, membership fees, what its major activities are and have been in the past, and the equipment available

to club members.

**HOOFER COUNCIL**—The council meets once a month with place and time being announced in "Today In The Union." The council is composed of a representative from each club plus five elected officers. It acts as a coordinating body for the Hoofers and handles important administrative matters such as the approval of club budgets.

The council also stimulates new program directions, sponsors member participation at outdoor and leadership conferences and coordinates other special projects such as Hoofers Foolies.

**OUTING CLUB**—meets Tuesday nights, 7:00 p.m. in the Chart Room. The Chart Room is located in the lower level of the Union within Hoofers headquarters. Fall and spring membership is \$6.24.

Meetings include trip reports, trip planning and programs. Trips are sponsored each and every weekend with the destination being decided by the club members.

Some past trips include: quietwater canoe trips on the Wisconsin River; rapids trips on the Little Wolf River; biking trips through Wisconsin; trips to the Quetico Wilderness region of

Canada; and cross-country skiing in Yellowstone Natl. Park.

The club has over fifty canoes and kayaks which members can use on Lake Mendota, often times preparing for national slalom and down river races taking place throughout the spring and summer.

**SAILING CLUB**—Board of Captains meets first Monday of every month at 9:00 p.m. in the Chart Room. As the largest student-sponsored sailing club in the country, with 2,000 members, the Hoofers Sailing Club offers a wide variety of sailboats, an extensive instructional program, and facilities for maintaining the fleet. The club fleet includes: fifty

Tech dinghys, seven Interlakes, five M-20's, two E-Scows, one Star, one Finn, and ten International 470's. The club membership fee is \$13.52 and includes instructional costs.

The club also sponsors a racing team which travels to regattas across the country as well as offering weekly and daily intraclub races for all members.

**SKI CLUB**—meetings will be announced. Membership fee per season is \$3.50. The club offers learn-to-ski programs with a staff of forty instructors. Ski Patrol and racing teams are also actively sponsored by the club.

Trips are taken every weekend

(continued on page 13)



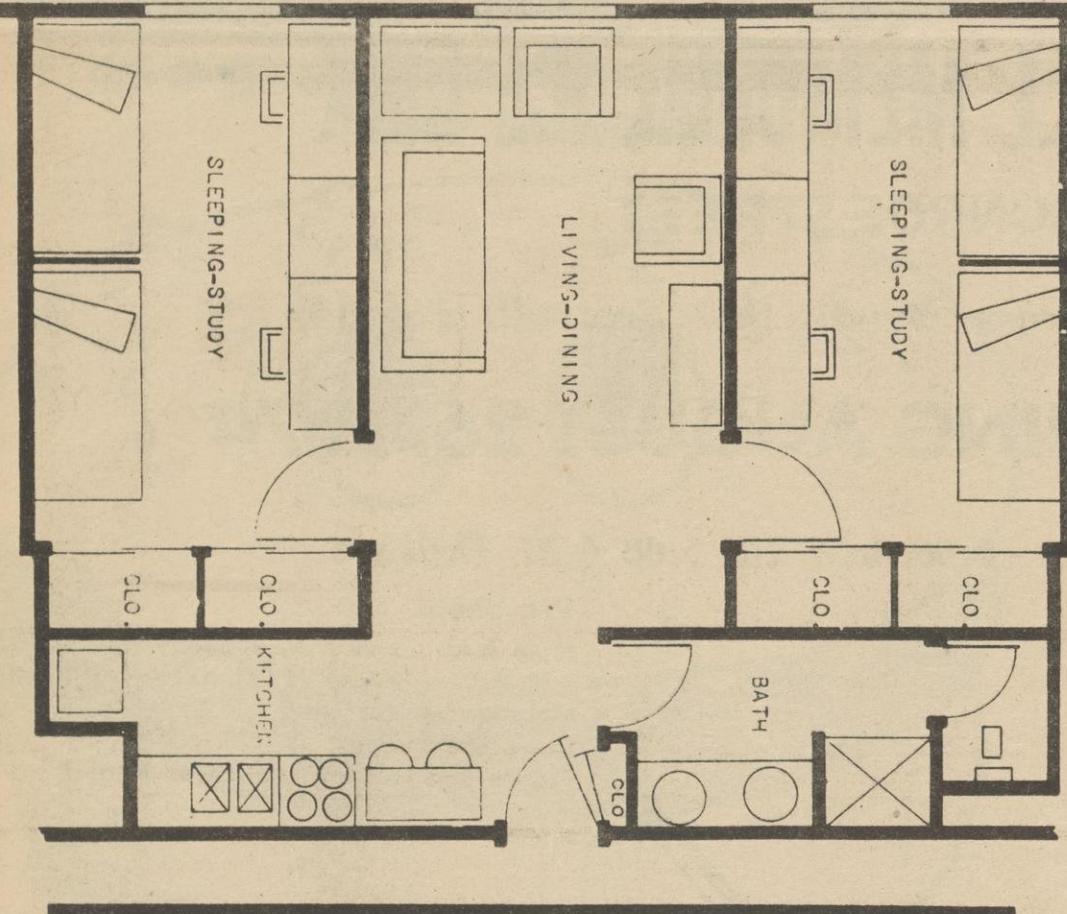
photo by Tom Kelly

TWO HEARTY MEMBERS of the Hoofers' Sailing Club battle the choppy waters of Lake Mendota.

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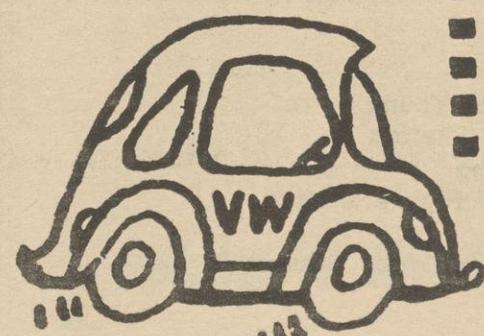
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# outdoor sports

(continued from page 12)  
of the skiing season to such places as Rib Mountain, Indianhead, Powderhorn, and other numerous ski areas in Northern Wisconsin and Upper Michigan.

**RIDING CLUB**—Meets every Wednesday in the Chart Room at 7:00 p.m. Club shows interest in care, bloodlines, and the performance of horses. Lessons are offered for inexperienced riders. Members also have a chance to join others at horseshows, all day rides, overnight trips and hayrides. The Membership fee is \$3.50 per semester. The club has five of its own horses stabled near Madison for use by club members.

**MOUNTAINEERING CLUB**—meets Thursday evenings in the Chart Room at 7:00 p.m. There is no club membership fee, but general membership in Hoofers is required. Beginners learn balance climbing, belaying, and other techniques with an emphasis on safety. Sunday trips are taken to Devil's Lake State Park where techniques are polished and practiced.

Extended trips have been made to Wyoming's Tetons, British Columbia's Selkirks, and Mexico's volcanoes.

**ECOLOGY**—meets Monday nights in the Chart Room at 7:00 p.m. Hoofers general membership is required as there is no club membership fee. Members are those concerned with our environment who want to be part of the solution rather than part of the problem.

**THE OUTING CENTER**—the answer to all your questions and the supplier of all your needs is probably the most accurate description of the Outing Center.

Stocking a variety of merchandise for camping, backpacking and ski equipment, the Outing Center will rent or sell you

the necessary materials for your particular activity. The Outing Center is located on the lakefront—lower level Theater wing—at Memorial Union. The Ruck Shack, the Outing Centers counterpart at Union South, will also sell and rent needed equipment.

## Flying Club

If you should happen to be one of those individuals who finds the Hoofers activities too "down to earth" you might try the UW Flying Club. The Club, which has been in existence since 1958, also has its headquarters in the lower level theater wing of Memorial Union.

The club is a non-profit social and recreational group dedicated to promoting flying activities and sport to the UW campus. Membership is open to all UW students, faculty, alumni, employees and their immediate families, and is a lifetime membership. Membership is \$50.00 with a \$10.00 operational fee required per quarter while on active status.

A member on active status receives full benefits of all club activities which include: use of aircraft, newsletters, meetings, fly-ins, and social activities.

**THE FLYING CLUB** has its four aircraft based at Frickelton School of Aeronautics at Truax Field in Madison with a number of qualified instructors to give lessons to interested club members.

If you would like more information write or call the Flying Club office—Box 415 Memorial Union, Madison, Wis. 53706, 262-3200.

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# Recreational opportunities plentiful

(continued from page 11) available by reservation only; courts are free, no reservations taken before 8:00 a.m. and can be made for only one day in advance; cards for courts must be picked up before going to court in Intramural Office; reservations for weekend games made on Friday mornings, Monday reservations on Monday morning only, no equipment supplied; Reservations must be made early as courts are usually filled by 8:30 a.m., takes cool temper, strong dialing finger, and a little luck; Call 262-3742 to make reservations or for further information.

Basketball courts—four on second floor, (they could use four more); Play full court games unless it gets too crowded, then switch to half-court, "winner-stays-on" system; Free and open anytime there is no class or other sport in gym.

Other sports in Nat are badminton in Gym 2, Monday thru

Other sports in Nat are badminton in Gym 2, Monday thru Friday from 11:45 a.m. to 1:15 p.m.; Volley Ball Gym 3, Monday thru Friday 11:45 a.m. to 1:15 p.m., and Co-recreational volleyball in Gym 3 from 6:30 p.m. to 9:30 p.m. every Friday.

Weight room—completely outfitted with all weightlifting devices open Mon. through Fri. 11:45 a.m.-1:15 p.m. and 3:30 p.m.-9:30 p.m.

Gymnastics room—open 7:30 a.m.-9:30 p.m. Monday thru Friday.

General Exercise room—open

Monday thru Friday 8:00 a.m.-9:30 p.m.

Golf Room—this room is open upon request at any time during regular Nat hours, see building supervisor on second floor.

All of the above activities are supervised by qualified personal.

## The Armory

There are no intramural sports run at the Armory; therefore it is open for recreation use Monday thru Friday from 11:30 a.m.-9:30 p.m. Saturdays 10:00 a.m.-5:00 p.m. and Sundays 1:00 p.m.-5:00 p.m.

Facilities at the Armory include; three basketball courts, six three-wall paddleball courts, free swim and a weight room.

## Lathrop Hall

Not really the best but it's better than nothing. It contains two gyms and a swimming pool (of sorts). The gyms are on the second and third floor and haven't an official-sized anything in them.

Open Volleyball in the third floor gym is held on Friday 7:00 p.m.-9:00 p.m. Badminton in Second floor gym Friday 7:00 p.m.-9:00 p.m. and Sunday 2:00 p.m.-4:00 p.m.

There is also free swimming at the following times: Monday-Friday, Noon-1:00 p.m. and 7:00 p.m.-9:00 p.m.; Monday thru Thursday 4:30 p.m.-5:30 p.m. and Sunday 2:00 p.m.-4:00 p.m.

Open dance classes are held every Monday and Wednesday from 7:30 p.m.-9:00 p.m.

Again, for any further in-

formation watch the bulletin boards in Lathrop or call Sally Leme at 262-1640.

## University Ice Rink

Open skating from noon to 1:30 p.m. Monday thru Friday and 8:30 p.m. to 10:00 p.m. Monday thru Sunday. Hours on Saturday and Sunday also are from 2:30 p.m. to 4:00 p.m.

Rates are 50¢ for students, 75¢ for faculty and staff and \$1.50 for general public. Both figure and hockey skates can be rented at 50¢ a pair. Any group of students interested in renting the ice rink to play hockey should call Gary Weitz at 263-6565. The price for such rental is \$30.00 an hour if everyone in the group is a student and \$40.00 an hour if the group contains non-students.

## The Unions

If it happens that you enjoy spending your time in a less strenuous manner, Memorial Union or Union South is the place to head. At the two Unions you can enjoy beer, pinball, beer, table tennis, beer, pool or billiards, beer, foosball, air hockey, electric tennis, and everybody's favorite—beer. Also on hand is checkers, chess cards, darts, and (at Union South only) bowling.

At Memorial Union, as well as Union South, there are nine pool tables and one billiard table going at a rate of \$1.20 per hour. Memorial Union has two table tennis tables whereas Union South

has five. All go at 30¢ an hour.

Pinball games at both Unions go at two games for twenty-five cents. Memorial Union has eight games for all interested wizards. They are: Triple Action, Astro, Jungle Jim, Pop-A-Card, Home Run, Captain Card, Gulf Stream and Pro Pool.

Union South has six of the eight, missing only Triple Action and Home Run.

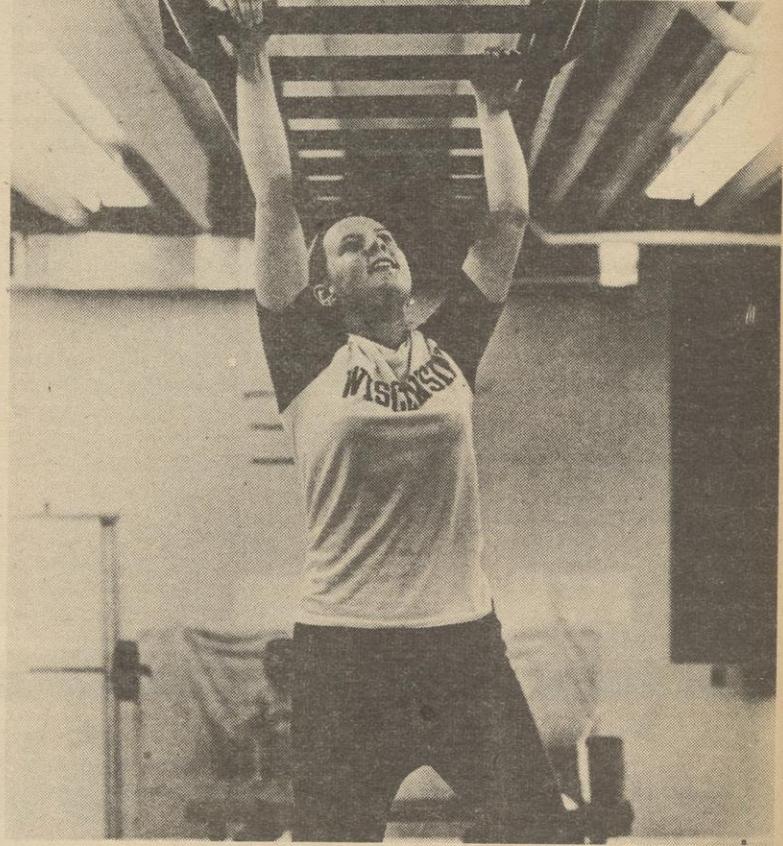
Union South also offers an open bowling schedule for students. Hours for bowling and the game rooms at Union South are: Monday thru Thursday 10:00 a.m. to 11:00 p.m.; Friday 10:00 a.m. to 1:00 a.m.; Saturday 10:00 a.m. to 2:00 a.m. and Sunday from noon to 11:00 p.m.

The eight lanes at Union South go for 45¢ a line with shoe rental at 15¢ per pair. Saturday nights from midnight to 2:00 a.m., the Union sponsors Midnight Bowling, in which, if a blue head pin comes up and the bowler gets a strike he or

she wins a free game. Reservations must be made for Midnight Bowling and cannot be made by phone but rather by stopping in and signing up.

Saturday mornings are also special for bowlers as Union South sponsors all the games you can bowl for \$1.00 between the hours of 9:00 a.m. and 12 noon. This is run on a first come, first served basis and there is only room for 32 bowlers so if you plan to attend it might be wise to go early.

With all these activities going on on campus and the way in which everything always seems crowded, it's a wonder anyone has time to attend classes, much less study for tests. However, no matter how many programs and games are offered, whenever exam time rolls around the most popular sport becomes cramming at the Library. Try as they might students can't totally forget about the first set of "R's."



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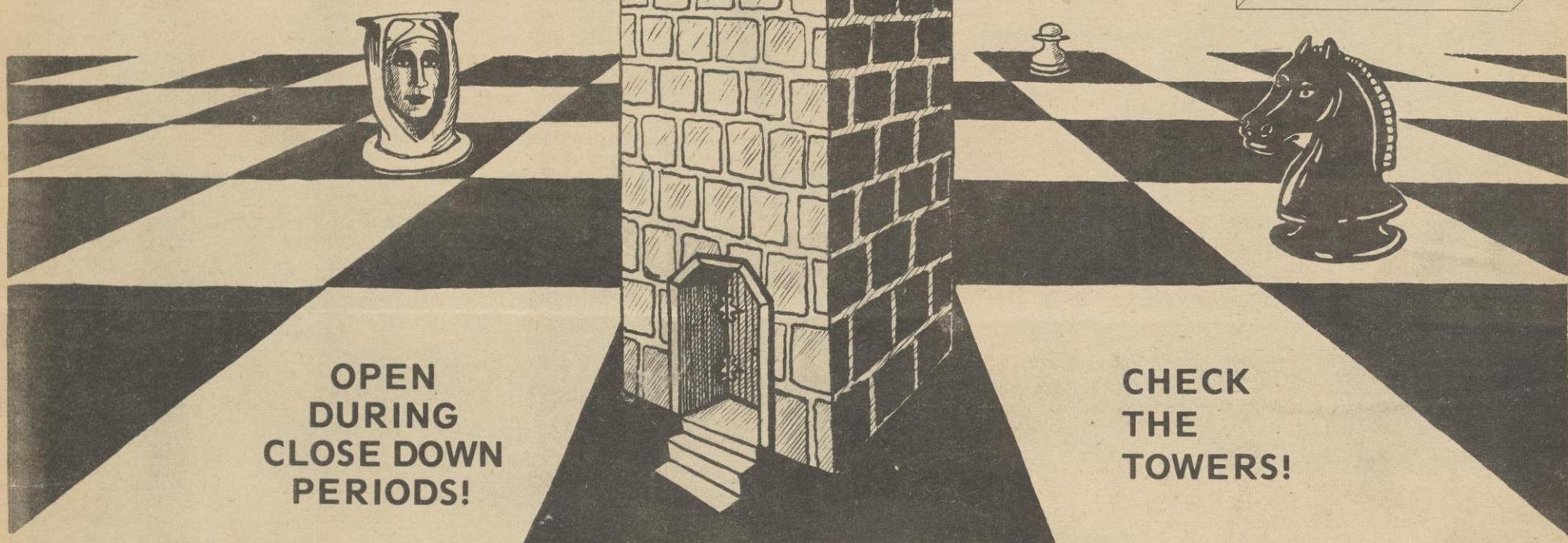
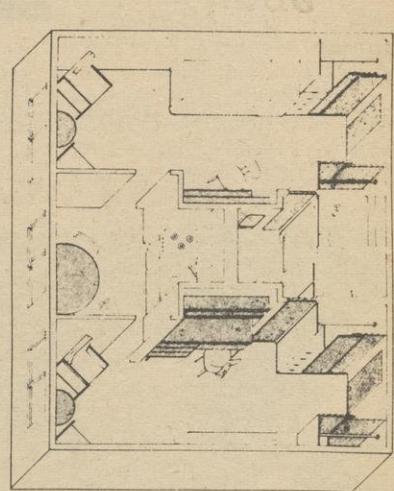
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