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Canadians Rally Behind Armstrong And Pagan

By JON WOLMAN

Most of the following article originally appeared in *The Capitol Times*.

WHILE PRELIMINARY COURT preparations have quietly marked the extradition proceedings of Karleton Armstrong in Toronto, Canadian citizens are beginning to show a definite awareness regarding the case's significance to them.

Armstrong is sought in the United States on charges stemming from the bombing of the Army Mathematics Research Center on the Madison campus of the University of Wisconsin, as well as the firebombings of several other military-related institutions in Southern Wisconsin. The bombings all took place after several years of extensive antiwar activities on this campus directed at the targets (AMRC, ROTC, Badger Army Ammunition Plant), which he is accused of having attacked.

Armstrong was apprehended in Canada, and in order to have him returned to this country for prosecution, the State of Wisconsin has directed extradition proceedings against him—citing three counts of arson and one of first degree murder.

In order for Wisconsin officials and Madison Dist. Atty. Gerald Nichol to be successful in their efforts, they must (1) present sufficient evidence to support the four charges named in the extradition warrants, and (2) defend the state against defense assertions that the crimes Armstrong is accused of are political in nature. Political crimes are specifically exempt from the Commonwealth—U.S. extradition treaty.

IN CANADA, THE CASE will be something of a precedent, and an important one. It was originally believed that another case, similar to that of Armstrong's, might be decided prior to his, but those proceedings—Involving Puerto Rican revolutionary Humberto Pagan—have been delayed and may take place after Armstrong's. Regardless, the two are intricately related.

Pagan is accused of murdering a policeman on his campus in Puerto Rico, after the officer was killed in the midst of violence stemming from an anti-ROTC demonstration there. He, like Armstrong, is making two cases, one challenging the legal case against him, and the other directing itself toward the political context of the crime.

Whichever case is settled first, it will be done with one eye on the other, and another eye on the future. The decision will be a precedent-setting and potentially ominous one. The main concern of the Canadians watching the two extradition attempts is simply one

of civil liberties. They fear that once the Canadian and American governments begin swapping political prisoners the process may be a never-ending one, with judicial due process being eliminated accordingly.

This is important to Canadians, whose antiwar sympathies have made welcome thousands of American draft resisters for a decade now. The fear is that if Armstrong and Pagan, each charged with political crimes, are denied political asylum by the pressure of the American government on its Canadian counterpart, it will mark (1) a serious undermining of Canadian civil liberties, and (2) underscore the considerable influence of American economic and political interests already thrust upon the Canadians.

In both the Armstrong and Pagan cases, the controversy is compounded by the shaky legal grounds on which the prisoners are being held. The evidence against Pagan is almost all illusory, with nothing presented that will hold up in court. Still, Puerto Rican revolutionaries often don't make it to court, so defense lawyers are fighting long and hard in Canada.

Armstrong is charged with first-degree murder because a man was killed in the impact of the AMRC explosion and because such a charge is the only AMRC related offense for which extradition is legal. However, presenting evidence of premeditated murder in the predawn, Monday morning, between semesters, bombing of an Army Research Center is a practically impossible task. Legally, that is.

From there on, the state has to go on to show that the crimes was not a political one, and in objective terms that might not be possible. If the killing in Vietnam is "legal" because of its political context (i.e., a war between nations), then it can be argued that a saboteur's attack on an army installation is "legally" political as well. It is not necessary for Canada to sanction the politics involved, only to acknowledge the political motivation.

PRESSURE FACTOR

NEVERTHELESS, IT IS known both here and across the border that the law will not dictate the outcome, but the pressure of the U.S. government. It is seen more in Canada than in America that the fate of these and future political dissidents lies in the ability of public pressure to neutralize the power of U.S. economic and political interests in that country.

Already Canadian authorities have acquiesced to these interests in their procedures. Armstrong's presence on the Royal Canadian Mounted Police "most wanted" list when he was accused of no

Canadian crime other than "suspected illegal entry" is one obvious example, but less so than the Canadian action in permitting the FBI to question Pagan in his Ottawa jail, an action which brought immediate domestic repercussions, and deeply angered Pagan's attorneys.

The decision to extradite Armstrong and Pagan will eventually be made at the Cabinet level, perhaps by Prime Minister Pierre Trudeau himself, for it involves the very sensitive relationship of the Canadian and American governments in a Canadian election year—an election which finds Canadian nationalism and anti-American sentiment as issues weighing heavily on Trudeau's Liberal Party.

The Canadian economy is in a period of dramatic downturn, with unemployment at a half per cent above our own. The recession is blamed in large part on U.S. economic policies, which, of course, dominate Canada as they do no other foreign country. Trudeau, faced with negotiating a revision of the unfavorable (to Canada) U.S.-Canada auto pact, has canceled those delicate negotiations until after the elections, when he will be able to give in to Detroit demands without facing electoral repercussions.

NO SUBSERVIENCE

IN THE SHADOW of these elections, Trudeau is reluctant to make any decisions which appear to reflect his subservience to American interests, whether economic or political. It is in this light that some Canadians believe Armstrong might receive a fair hearing—if enough domestic pressure is thrust upon both governments involved.

In an April 28 editorial, the pro-Nixon Toronto Globe and Mail referred to "the real immorality" of the war, in referring to Nixon's first speech. It is the antiwar sentiment that has existed for years in the Canadian Commonwealth that might be utilized to give Armstrong and Pagan the benefit of a public hearing rather than the private "underground railroad" (transporting political prisoners back and forth across the borders) that some Canadians fear.

COSTUME LECTURE

An illustrated lecture by Ms. Joan Sevora on 19th and early 20th century costumes will be given Tuesday at 8 p.m. at the Elvehjem Art Center, Class of 1916 Auditorium.

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While Pagan and Armstrong await extradition, Hal Banks walks free in the streets of America.

Hal Banks, an ex-con with a criminal record, was brought to Canada from the United States in the early '50s to head the Seafarers International Union (SIU) in its membership and power battle with the communist-led Canadian Seamen's Union. With the active support of U.S. labor bureaucrats such as James Hoffa and George Meany, Banks instigated the bloodiest conflicts ever waged on the Canadian seafront waterfronts.

His campaign involved raiding the memberships of other unions through intimidation, beatings, shootings and the systematic disruption of shipping. With such strong-arm tactics he built the SIU from a weak 700 member group into the dominant force in Great Lakes and coastal shipping.

IN 1960, THE SIU was kicked out of the Canadian Labor Congress (CLC) as punishment for those illegal membership raids. A British Columbia Court of Appeals Judge, T.G. Norris, impaneled by the Canadian government to investigate the violence, said that Banks sought to establish an SIU monopoly over Great Lakes shipping with the support of the Teamsters, the AFL-CIO and several other unions.

Judge Norris went on to recommend that the Canadian government establish a Union trusteeship committee to remedy the problems, and the situation immediately blossomed into an international dispute between the U.S. and Canadian governments, pitting the CLC, the House of Commons, and then Prime Minister Lester Pearson against Meany, Secretary of Labor Willard Wirtz, and then President Kennedy.

In 1964, after being fired as SIU president by Union trustees, Banks was convicted in Montreal of conspiring to assault an officer of the Canadian Merchant Service, and was sentenced to five

ALLIANCE PETITION

The Wisconsin Alliance is circulating an anti-war petition calling for a May 30 work stoppage. Volunteers are needed. Call 257-1979, or come to petition center at the basement of St. Francis House through May 30.

years in prison. Banks was also to face charges of conspiracy to assault Richard Greaves, another Union rival who was beaten in his Vancouver office in January 1960. Banks was released on \$25,000 cash bail, and he fled to the U.S.

IN 1967, EXTRADITION proceedings were begun against Banks, by then a New York resident, on perjury charges stemming from his testimony on January 9, 1963 to a federal (Canadian) inquiry into violence on the Great Lakes.

While perjury is an extraditable offense, Banks would not be eligible for arrest on other previous charges if he was returned—as Armstrong would not be liable for other offenses if he was returned on extradition warrants of arson and murder.

On November 3, 1967, Banks was recommended for extradition by the U.S. federal commissioner, a recommendation tantamount to a federal order if Banks' appeals were unsuccessful. But on March 15, 1968 the U.S. State Department overturned that decision and ordered Banks freed.

Secretary of State Dean Rusk stated the U.S.'s ad hoc precedent imaginatively: He claimed that Banks had been freed because the Canadian charge of perjury arose out of a denial of guilt on a non-extraditable offense, that is; conspiracy to commit violence.

The Wall Street Journal then reported (July 19, 1968) that the Democratic Party received a \$100,000 contribution from the SIU after Rusk turned down Canada's final appeal.

The Journal wrote at that time, "Somebody struck a bargain with the Seafarer's president while the Banks case was still pending—a bargain which he executed to the letter even though the candidate he intended to support (Lyndon Johnson) had withdrawn from the race."

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Wedding Bells

The Daily Cardinal and the Long Island Social Register are pleased and honored to jointly announce the engagement and pending nuptials of Jane Roth and Peter Neufeld.

Roth and Neufeld have been in love since their pre-kindergarten days on the Island off Jersey, and have been playing tennis together since they were thirteen and he got his first racket as a bar mitzvah gift from the bride-to-be's father.

Neufeld comes from a long line of Long Island Neufelds, and his father, known in East Coast financial circles as "Louie the Noof" rose from the ranks of Cobbler to own some of the most powerful shoe factories in all of despotic America.

The bride's father, no shrinking violet himself, is said to own a majority of the "sweat shops" south of the Mason-Dixon Line. "A sweat shop," Roth explained to the Cardinal, "is sort of a textile mill."

Neufeld's brother Russell, who recently visited the loving couple under the sponsorship of the justice in America Symposium, said, "The parents planned this wedding, and it isn't that I'm losing a brother, it's like I am losing a brother and a sister. The collective will approve."

Peter, once a radical himself, has been busted either two or three times for dancing in the streets of Madison during moments of civil disturbance.

The groom-to-be is widely known throughout the Madison community for his alleged participation in various radical activities. Famous for his bright, red coiffure, police have miles of footage of the red-headed wonder in action shots for every riot here since the 1969 Black Strike disturbances.

The ceremony is scheduled to take place at the Roth estate in long Island, and among those expected to be in attendance are Kenneth Mate, home delivery manager of the renowned Ella's delicatessen. Our best to all three.

Summer Editor Chosen



With this final edition of the Daily Cardinal for the 71-72 season, the Cardinal announces the selection of Benny the Riff as summer editor. Benny, who writes under the pseudonym of Jon Wolman and takes pictures under the misnomer of James Korger, is searching (high and low) for suitable members of the University community from whom he can mold a competent staff.

This evening at 7:30 p.m. the summer Cardinal will begin to take shape with its annual Summer Staff Meeting. All students interested in putting the Cardinal together, learning the tools of the trade, and heckling Benny the Riff, are urged to attend the short session in the Daily Cardinal offices at 425 Henry Mall.

The summer Cardinal publishes at a leisurely twice weekly during the summer session, and it is distributed free on campus. Subscription orders should be sent to the Cardinal office. Cost—\$1.50—cheap. We will also mail subscriptions out of town.

Get Action...



The Daily Cardinal

Founded by University of Wisconsin Students
April 4, 1892

The Daily Cardinal is owned and controlled by the elected representatives of the student body at the University of Wisconsin-Madison. It is published Monday through Friday mornings during the academic year except during examination periods, holidays, and semester break. Publication during the summer session is Tuesday and Friday mornings, and only Friday during the end of summer session; printed at the UW Typography Laboratory and published by the New Daily Cardinal Corporation, 425 Henry Mall, WI 53706. Phone 262-5854. Second class postage paid at Madison, Wis.

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THE COCOANUTS AWARDS

THE FIRST ANNUAL DAILY CARDINAL

'NUTS TO YOU' PRIZES

MORE ON NEXT THREE PAGES

PIG OF THE YEAR



TO GEORGE CROAL:
The "Pig of the Year" Cocoanuts goes to Mr. Croal, the Madison undercover cop who swore to "get" the Bedford Street Five, and did. Croal, a noted subversives expert, received a near unanimous vote from the Board of Judges for his ability to lie through his teeth. National "pigs" are not eligible in this otherwise local category or certainly President Nixon would have edged Croal out for the honors.

SECOND PLACE: University Chancellor H. Edwin Young—for his professional strikebreaking tactics. **THIRD PLACE:** District Attorney Gerald Nichol, who, if he had a mind of his own and wasn't such a tool, would surely have ranked first—for triple-duty beyond the call of duty: the leave-smack-alone drug bust raids, the continued prosecution of political prisoner Karleton Armstrong, and the guilty-until-innocent court case against the Bedford Street Five.

BEST CAMEO ROLE

TO WILLIAM DYKE:
What can we say? Bill Dyke earns this prize hands down. Once a TV clown, Bill apparently just cannot tear away from his past. If the city council chooses to discuss the Vietnam War, Bill sputters and gavels. If "known" radicals like Eugene Parks attempt to engage the honorable mayor in debate, Bill wheezes and whines. But, after all, Bill has lowered the property tax—on his own house, that is. And he has worked overtime for the Republican Party. These splendid activities, coupled with his articulate leaderlike philosophies, definitely earn him honors as the "BEST PERFORMANCE IN A CAMEO ROLE."

GRAND COCOANUTS



TO PRESIDENT JOHN "COCOANUTS" WEAVER:

A very special award, "The Grand Cocoanuts," goes to Mr. Weaver, for whom these awards are so affectionately named. (President Weaver's favorite movie is the Marx Brothers' Cocoanuts. Well deserved plaudits go to the highest paid public relations expert in the state of Wisconsin. Mr. Weaver recently turned down a \$2000 pay raise in order to skimp along on \$45,000 annually, proving once and for all that anyone who can afford to turn down a pay raise nowadays is getting way too much in the first place.

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Try (Just A Little Bit Harder)/Ball And Chain



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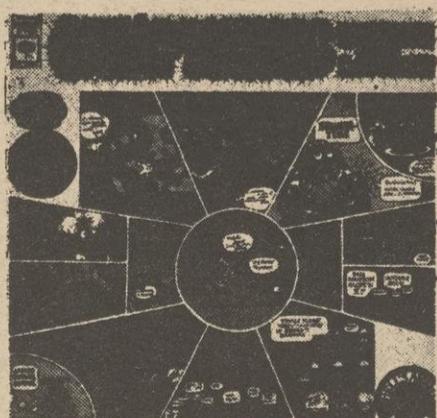
INCLUDING:
ME AND BOBBY McGEE/A WOMAN LEFT LOVELY
HALF MOON/CRY BABY/MERCEDES BENZ

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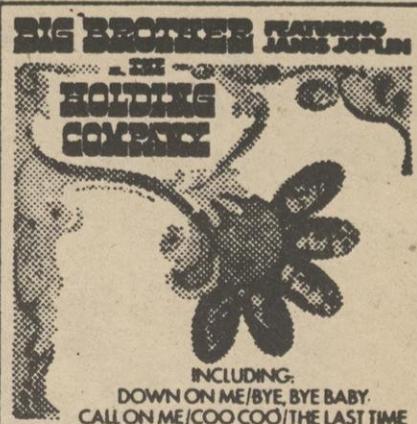


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SURPRISE OF THE YEAR

WE ARE ALL MENTIONED
IN THE WILLS OF
HOMER AND SHAKESPEARE
CHARLES S. SLICHTER



Cardinal photo by Mark Perlstein

TO TIM HIGGINS:

Will the wonders of Madison never cease? Here's a guy, an in-state student, a former cheerleader, who blossomed into a leader of Madison's anti-war movement. If it weren't an imperialist venture, Higgins would merit a veritable cocoanut plantation for his efforts. He does, indeed, merit a "Surprise of the Year" award, an apology from the too-suspicious Daily Cardinal and a "see you next year" from all concerned.

**THE MAHATMA GANDHI MEMORIAL
AWARD FOR PEACEFUL PROTEST****TO UW LAW STUDENTS:**

Ah, yes. What could be fairer? A sunny day, several hundred law students, a peaceful sit-in at the federal building, strong liberal anti-war convictions, a jumpy cop. Wham, bang, pow. Flashback: Dow, 1967. What next? A lawsuit. To the University law students, and sympathizers, who didn't realize that the local police forces wouldn't know a peaceful demonstration if it hit them over the head in a dark alley, we award the "Mahatma Gandhi Memorial Award For Peaceful Protest" and, to those persons who were unlucky enough to place their bodies in front of police clubs in the recent melee, we add an extra, loving, pat on the head.

**LEON
TROTsky
MEMORIAL
AWARD****TO THE TAA:**

To the Teaching Assistant's Association, once the scourge of the University administration and the bane of employers everywhere, we offer "The Leon Trotsky Memorial Labor Organizing Award" Cocoanuts for the two strike votes that failed. Perhaps it is the University administration, on the other hand, and chief negotiator Ed Krinsky, who deserve a "Leon Trotsky Disorganizing Award" for their apparently successful efforts to pressure a once-powerful group virtually out of existence. Oh well, another day, another organizing effort. To the new leaders of the TAA, we wish the extra chutzpah to do it right next time.

MOTOWN SOUND AWARD**TO R. CAMERON MONSCHIEN**

The Motown R&B music award to R. Cameron Monschien for the best performance that wasn't. Monschien, it is recalled, had the grace to withdraw the 100-member orchestra that had been rehearsing for weeks in preparation for the School of Music showing of "Birth of a Nation." D.W. Griffith's acclaimed epic did not go on, however, in deference to the complaints of Kwame Salter, director of the Afro-American Center. Monschien, first angry, later said, "Although I have owned a print of Birth of a Nation since I was sixteen, I watched it really for the first time tonight." And as the dust quietly settled on the debate over whether or not "Birth of a Nation" was racist or not, Walt Disney's "The Song of the South" quietly opened uptown, playing more obviously racist thematic material to comfortable crowds for a week.

JOHN SIMON AWARD

Cardinal photo by James Korger

TO MICHAEL WILMINGTON:

Michael Wilmington (pictured above with his pet dogs Coitus and George) wins the "John Simon Award For Distinguished Criticism" Critic, poet, a man who personifies life as art and art as life, Wilmington merits Cocoanuts for a sharp crack to the head he took from a monkey wrench in Memorial Union Rathskellar as well as a political-career-on-the-line decision to throw himself into the race for Senior Class President. Things looked good until it turned out WSA write-ins are illegal. As a close friend remarked following his stay in the hospital "It's funny but the more you study him the more he seems exactly the same."

THE COCONUT AWARDS

THE FIRST AND
DAILY CARDINAL
'NUTS TO YOU'
PRIZES

**MOST CONVINCING
PERFORMANCE
AS AN AFFINITY GROUP****TO THE PERSONS WHO FIREBOMBED NAVAL ROTC**

Some affinity groups merely shout obscenities, while others carry NLF flags and megaphones. Some, though, take care of business. So to the person or persons who nearly tossed several firebombs into the Naval ROTC building on Tuesday, May 9 and made a clean getaway, we cheer your professionalism. We applaud your initiative. You deserve an award for the "MOST CONVINCING PERFORMANCE AS AN AFFINITY GROUP." And to other who aspire to revolution—pay attention. **SECOND PLACE:** Although not quite as right-on as the Naval ROTC group, the five undercover cops who travelled as an affinity group in order to allegedly trail the Bedford Street Five, deserve mention for a most dramatic, though legally flawed, performance. Cheers.

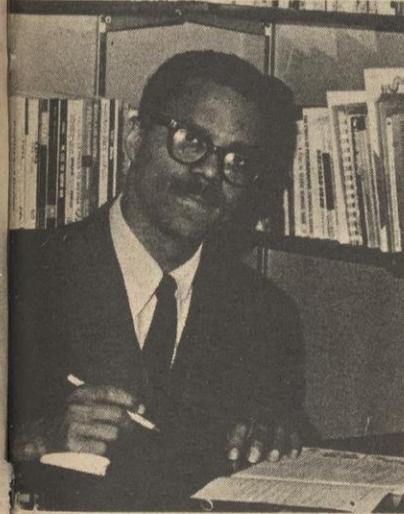
**THE 'IF IT'S
TUESDAY, THIS MUST
BE BELGIUM' AWARD****TO THE ANTI-WAR MARCHERS OF FRIDAY, MAY 12, 1972:**

It was an awkward moment for the left. The thousand chanting anti-war demonstrators turned up State Street, escorted by several cars of riot-equipped police. The thousand chanting anti-war demonstrators marched out Gorham Street. The thousand chanting anti-war demonstrators marched out East Washington Avenue. And as the thousand chanting anti-war demonstrators continued to march, a voice asked, "Where are we going?" A halt. The thousand chanting anti-war demonstrators (now numbering only several hundred) marched back East Washington Avenue. And they marched back Gorham Street. And they marched back State Street. And to this group, for their integrity of conviction but less-than-excellent tactical direction, we award the "If It's Tuesday, This Must Be Belgium Award."

DONUTS

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WARDS

E STUDENT MASSES
Three beautiful awards to three groovy people. First place goes to the five people who turned out one fine spring for that bleak strip of asphalt called Street Mall. Too bad they didn't hear the streetfighting later during anti-war. Second place goes to the masochistic who attended Night of the Living Dead for ninth, tenth, and twelfth times this year. And last, but hardly least a stock Nation" Cocoanuts goes to any of obnoxious persons who toss frisbees all day on the library mall. Peace.

WHITE WORKER
OF THE YEAR

Cardinal photo by Harry Diamant

EARL WORDLAW:
One of winners in this category. But Earl "Pearl" Wordlaw, a virtual unknown, of the University, soars ahead. To Earl, the "Almost White Collar Worker of the Award," a subscription to Ebony magazine, and a pat on the head (and perhaps scratch behind the ear). Taking his desk in the Memorial Union with admirable mess, Earl scurries everywhere in the building, reprimanding faulty cafeteria workers and plotting against MULO strikers. Conscientiously of all, he dutifully removes student, community blacks from the seller with the help of campus security so the real student populace can breathe. He is leaving campus next year, though. Earl.

SECOND PLACE: The "Don't Play Ball On the Lawn Award" to MacNeil and Moore, easiest neighbors students have ever—the leaders against the mall, backing the etc. Soon, they will be leaving campus, odd riddance.

NOTABLE MENTION: A tip of the hat to Carl, owner of campus Lum's who led to the last that "A man's restaurant castle." He learned belatedly that even workers can have worker power.

HUBERT HUMPHREY ORATION AWARD

TO DANA BEALE AND DAVID WILLIAMS:

A tie in this category—kudos to these two glamour boys. Dana recently delivered an enthusiastic "Smoke-in" speech to a cheering anti-war crowd on Bascom Hill. Actually, the crowd was cheering "Shut up, Dana," but Dana didn't care. David Williams, on the other hand, is to be congratulated for giving the same YSA speech 43 times this year, 22 times to United Front gatherings and 21 times to himself in the mirror. These two orators are really quite modest deep down, and the Board of Judges hopes neither will be embarrassed by this deserved public recognition.

THE 'WHAT YOU NEED
IS ONE GOOD HOUR
WITH ART LINKLETTER'
AWARD

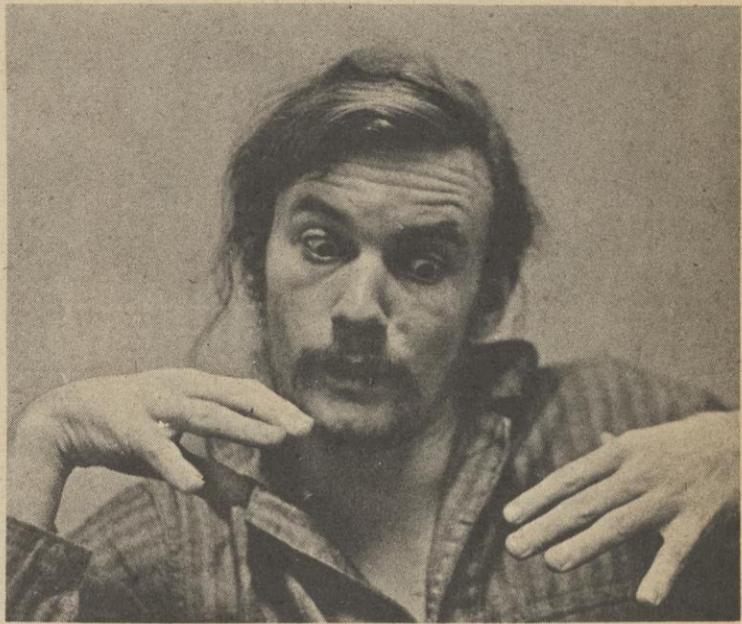
TO HOLLY LASEE:

A special hour of therapy for the wonder woman of the Madison movement who relentlessly continues her crusade against the Madison Police Department in the face of fantastic odds. It has cost her dearly. The Daily Cardinal police reporter has been arrested for walking her dog in a parking lot, for swimming with her dog, for not having a bell on her bicycle—and once, six Dane County Sheriffs were sent to arrest her in the City-County building for failing to pay a parking ticket. Funny thing, they found her. That's okay, Holly—we love you.



Get Action...

262-5854



BETTER DEAD THAN RED

TO J. EDGAR HOOVER (POSTHUMOUS)
SECOND PLACE: EDMUND MUSKIE (NEXT ON A TIP)

BETTER DEAD THAN READ

TO THE BADGER HERALD

BETTER LED THAN DEAD

TO THE STUDENT MOBILIZATION COMMITTEE:

With the advice that one democratic mass meeting does not a rally make.

BETTER RED

TO THE YOUNG SOCIALISTS ALLIANCE:

Or the Student Mobilization Committee—or whatever they are calling themselves nowadays.

BETTER DEAD

TO ANONYMOUS:

(Obviously we have suggestions but we fear our readership tends to be too literal in their interpretations of our hints. Be imaginative.)

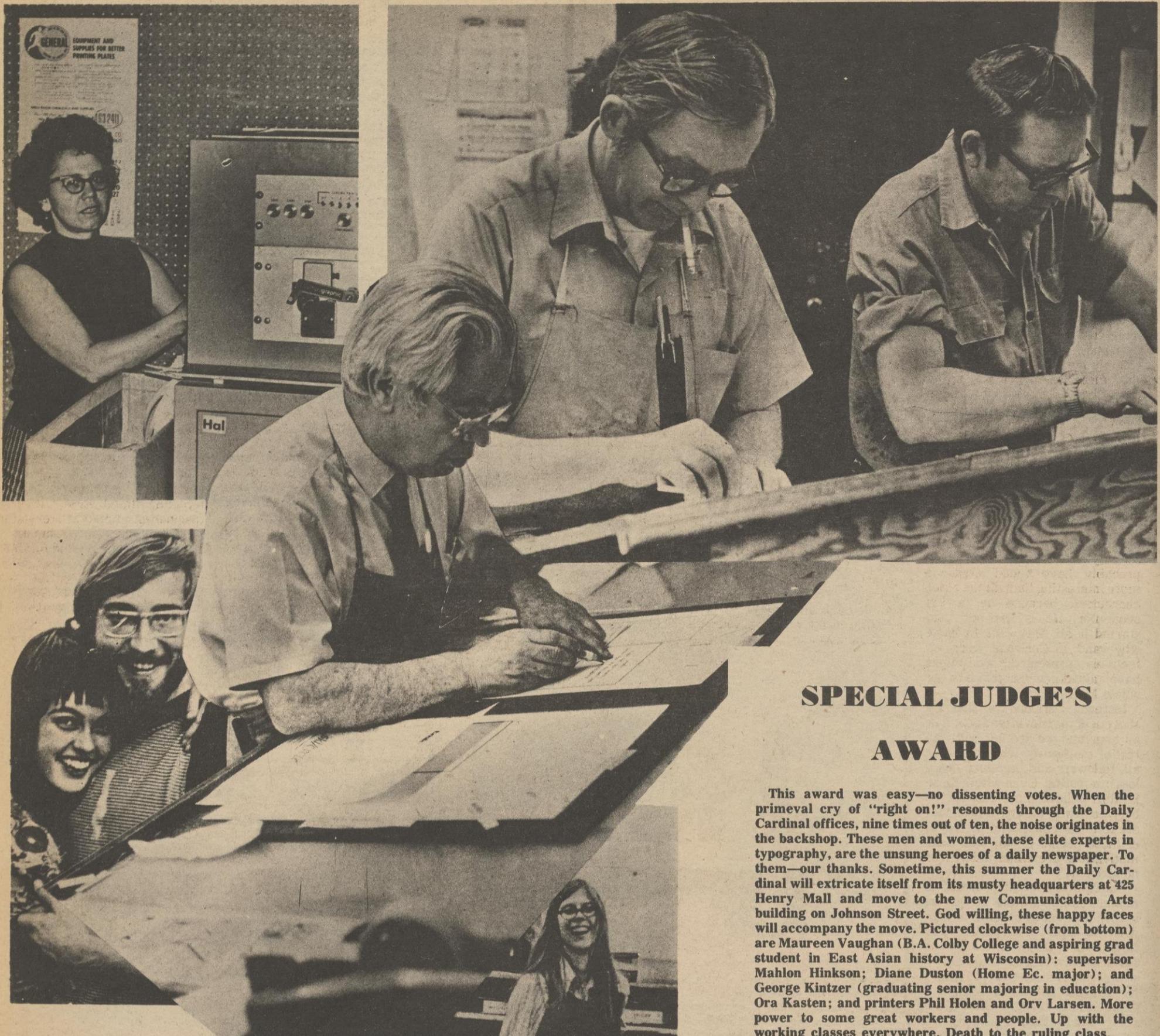
LET US TAKE YOU AWAY
FROM ALL THIS!

When you've had it with the books and want to have some fun, get to the fun places fast, on Ozark. You'll have more time to spend there if you fly, and more money to spend there if you use your Ozark Air Lines Youth Fare Card. It saves about 20% of jet coach fare, and reservations are confirmed. It's one of the best lessons you'll ever learn in economics.



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SPECIAL JUDGE'S AWARD

This award was easy—no dissenting votes. When the primeval cry of "right on!" resounds through the Daily Cardinal offices, nine times out of ten, the noise originates in the backshop. These men and women, these elite experts in typography, are the unsung heroes of a daily newspaper. To them—our thanks. Sometime, this summer the Daily Cardinal will extricate itself from its musty headquarters at 425 Henry Mall and move to the new Communication Arts building on Johnson Street. God willing, these happy faces will accompany the move. Pictured clockwise (from bottom) are Maureen Vaughan (B.A. Colby College and aspiring grad student in East Asian history at Wisconsin); supervisor Mahlon Hinkson; Diane Duston (Home Ec. major); and George Kintzer (graduating senior majoring in education); Ora Kasten; and printers Phil Holen and Orv Larsen. More power to some great workers and people. Up with the working classes everywhere. Death to the ruling class.

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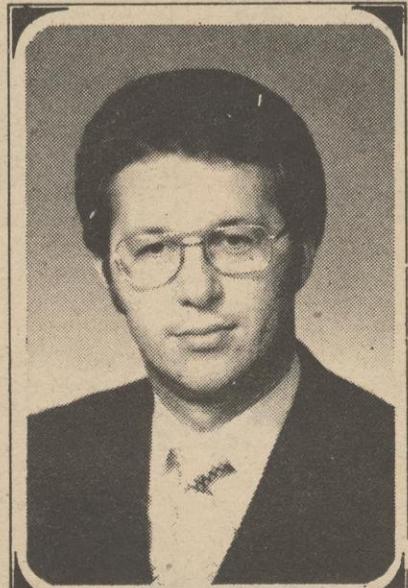
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Another View Of The Godfather: 'Vapid And Archaic'

By STEPHEN WINER
of the Fine Arts Staff

I have a confession to make. I didn't like *The Godfather*. I realize that this is a very radical statement to make about a movie that will be the biggest money makers of all time before its first year of existence is out, and which has been lauded by virtually every critic as well (three in this paper alone). However it's the truth and I make no apologies for it.

I found *The Godfather* a vapid film, totally devoid of any ideas whatsoever. Its characters are two-dimensional; its plot is archaic; its direction is ineffective and its ultimate effect is numbing.

FIRST, THE characters are all stick figures with no depth as individuals. I was never made to care about them. It didn't matter whether they lived or died (mostly they died) because I was never made to feel they existed to begin with.

Oh, yes, there was Marlon Brando as Don Corleone and I will admit he was superb in the part, but his great triumph as an actor was transforming a two-dimensional idea into a three-dimensional character. But the Corleone character points out a major defect in the story. You see, a truly first-rate author would probably have found Corleone more interesting than all the other characters, because he is the originator. He is the one who started it all. We want to know why, and if Corleone were effectively presented, we might have gained new insights into the whole Mafia story.

Instead, Corleone is literally shot out of the film after about half an hour and we are left with the rest of the family, who are, after all, followers and therefore much less interesting. Even within these limits I believe more could have been done with the characters that are left. The superficial portrayal of these people is such that their motivations are either unclear or nonexistent.

For example, we know from the moment Michael walks on that he will be the next Don. It fits in with what we expect from this type of film. What we want to know, again, is why. It is easy to come up with reasons after the fact, and I have seen as many different explanations as there have been reviews of the film. But I have yet to see one that matches anything that I actually saw presented in the film.

IN THESE SAME reviews, Francis Ford Coppola's direction is usually called "old-fashioned" and then it is explained that the reviewer means that in the best sense. To my eyes, however, it is "old-fashioned" in the worst sense. He has made every effort to use every mouldy narrative trick that appeared in the Warner Bros. gangster melodramas of the thirties. However, here, the effect is jarring and often laughable. The thirties technique just doesn't fit together with the time period covered (the mid-Forties to the mid-Fifties) or with the seventies' freedoms, such as showing more blood than in gangster films of the 30's, 40's, 50's or 60's.

Yet these all seem like minor points to the average film-goer (just who is he anyway?) who

goes to the movies for entertainment and who has apparently found *The Godfather* the best entertainment in years. Those who have read my pieces before (all three of you) will have noted that I have always championed movies that are pure entertainment. This must seem like a radical turnaround. Why would I all of a sudden demand "depth" and "meaning" in films?

Basically, because I believe that certain movies by the nature of their content, demand at least a modicum of "depth" and "meaning". The crucial question as I see it rests not on whether the film is good entertainment, but rather on the "It's just fiction, so who cares?" attitude that is usually brought up in connection with this film. This, to me, determines whether the film can be taken as just entertainment or not.

Certainly Coppola seems to be fighting very hard to convince you that this is all "just fiction". He does this in many ways such as the "old-fashioned" narrative technique, and the little tricks such as the hokey music in the Hollywood scene. All these tricks have the effect of saying "Look at me! I'm not for real! I'm a fantasy!" You are obviously not supposed to take the film seriously. You are supposed to just sit back and enjoy. But you wake up in the morning and you

look in the paper and Joey Gallo has been shot to death outside a restaurant. And all of a sudden you realize that this isn't "just fiction". People are out there dying.

AND ONCE AGAIN you have to ask yourself "Why?" *The Godfather* doesn't even attempt to answer this question. In fact, it tries to convince you that the question isn't even important. It is this that makes the flaws of character and plot something far more serious than you would expect. The nature of the material explored here demands that we gain at least some insight into these people and what makes them tick. And you needn't sacrifice the entertainment values of the film to do this. Look at *The French Connection*. No one would deny that that film works as entertainment. Yet at the same time, without overemphasizing it, the film poses certain questions and ideas for you to think about. It does this because the story demands it. There is no reason why *The Godfather* shouldn't work on these two levels.

And there are larger implications in all this. By treating the subject matter this way the audience is able to detach itself completely from the problem. It no longer considers these people as any serious threat, because it is all just for fun. When people lose their grip on the reality of the

situation, they become in a sense open targets.

Just think for example, how practically no one has been able to talk about the murder of Gallo without comparing it to incidents in the film. It has become just another scene in the movie. And in the film, the one really frightening scene is the one in which the movie producer finds the head of his horse in his bed. At the show I attended, a significant portion of the audience laughed. That

scares me.

But I realize that I am a lone voice in this fear. Those of you who haven't seen the film already, will in all probability see it in the future. There is even going to be a sequel in case you do miss this film. I beg one thing of you. See the film as it should be seen: a comic-strip version of something that isn't a comic-strip. The film doesn't use the word "Mafia". But that won't make the Mafia go away.

Screen Gems

By ANN DEAN

HIS GIRL FRIDAY—(1940)—Wisconsin Film Society has saved the best for last, and continued its honorable tradition of reviving the best in American film from the TV late show cemetery. One of the toughest, wittiest, most cynical of Hollywood comedies, *My Girl Friday* was adapted from the popular Broadway play *Front Page* (by the notable team of Hecht and MacArthur), and the best of Hollywood Comedy directors, the inimitable Howard Hawks, brought it a hard-baked style which makes it the best of its era. Notably, Hawks changed one of the wise-cracking male reporters into a gutsy, mean-ass woman. The witty repartee and comic action are fast and furious,

and worthy of the charming talents of Cary Grant. See it, you'll love it! Monday, B-10 Commerce 8 & 10.

Also—Saturday night—8 & 10 p.m.—place uncertain—is the Tar and Feathers presentation of Hitchcock's *The Thirty-nine Steps*. *Thirty-nine Steps* is Hitchcock before Hollywood, and is consequently marred by the static theatrics imposed on the director by the British studios. But for mystery fans and Hitchcock enthusiasts it remains an interesting film at worst, with some fascinating moments revelatory of Hitchcock's development of style, and theme, to find full force in the later USA productions (Hitchcock must be the only foreign director ever to have benefited from migration to Hollywood.)

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Stanley Kubrick: 'Society Founded On The Urge To Kill'

By MICHAEL WILMINGTON

For Stanley Kubrick, life is a trap. Most of his characters—from the dislocated soldiers in *Fear and Desire* to Alex, the cocky, malignant killer of *A Clockwork Orange*—are superficially powerful people who are locked into doomed or hopeless situations. They are threatened, harried, and inexorably drawn to death; condemned by the machinations of society or by their own obsessions. Some of Kubrick's titles—*Fear and Desire*, *Killer's Kiss*, *The Killing*, *Dr. Strangelove*, or *How I*

Learned to Stop Worrying and Love the Bomb—form a sort of code: we see in them that polarization of sex and death, love and violence, which forms the spine of his narratives.

If a Kubrickian character loves, he is on his way to destruction. The deeper aspects of sex are a sham; Kubrick travesties them by showing the act of coitus sped and parodied by the very machines which rob man of his "instincts." (No believer in the Rousseauian "noble savage", Kubrick has a deeply pessimistic view of human nature, an elitist philosophy, which sometimes clashes with his

aestheticism and sentimentality.) Machines may parody man, but, for Kubrick, the essence of evil is the transmutation of man into machine. The core of *A Clockwork Orange* is an impassioned plea against mental conditioning and the theft of free will, yet simultaneously Kubrick often implies that the conversion of man into machine is all that saves him from the wrath of the system. This viewpoint is the sine qua non of paranoia, and it is hard to forget that Kubrick has literally cloistered himself in a home outside of London, and refuses to travel anywhere by plane (despite the fact that he is a licensed pilot), or a fast automobile.

All society is founded, he says, more clearly than ever in *2001* and *A Clockwork Orange*, on the urge to kill. Savagery and murder

underlie all man's actions, and love or the life instinct are perversions of the status quo. To free oneself from the trap, to attain grace, a Kubrickian character must place himself outside: he must master like an acolyte, the intricate ritual and machination of death, and, through detachment and irony, defuse them. He must observe life as a series of games.

KUBRICK IS A master chess player (he once supported himself by hustling games for quarters in Washington Square) and he is fascinated by the parallels between cinematic construction and music: his staging of murder, most obviously in *A Clockwork Orange*, with its famous rumble ballet to Rossini's *Thieving Magpie* Overture, usually shows the influence of both chess strategy and musical form.

Discussing his *Napoleon* project, Kubrick told Joseph Gelmis: "Napoleon's battles are so beautiful, like vast, lethal ballets...there's an aesthetic involved; it's almost like a great piece of music or the purity of a mathematical formula. It's this quality I want to bring across as well as the sordid reality of the battle." It is only from Kubrick's ultra-aestheticized perspective, of course, that "beauty" and "purity" can emerge from squalid brutality; the repulsiveness of the violence in *A Clockwork Orange* springs from its playfulness and disengaged brio; it leaves a sickening aftertaste, and the "distancing" also extends from violence to the more positive aspects of human relationships.

In other parts of the same interview, Kubrick described a director as a "kind of idea and taste machine," and actors as "essentially emotion-producing instruments," fit comments for a director who virtually eliminated women from *2001* on the grounds that "the machines were sexier," showed us coitus interruptus between a bomber and a fuel transport under the credits of *Dr. Strangelove*; metaphorized Humbert Humbert's horniness in *Lolita* by racing his car engine; turned George C. Scott in one transcendent moment into a crazed bomber blasting around the war room; had Slim Pickens come down on Siberia with a 50-megaton phallus; portrayed Alex's complicity in *A Clockwork Orange* through his robotic chewing as the minister spoon-fed him; and showed us, in an extended danse macabre, the courting, wooing, and penetration of a space station by a rocket whirling slowly to the strains of *The Blue Danube*.

Of all Kubrick's characters, the only ones who are consistently free from the trap and in a position of grace, are his omnipresent narrators, who stand outside the flow of death with a passionless omniscience. Humbert's salvation in *Lolita* is that he can transcend murder and obsession and, with irony and quiet wit, entertain us with the story of his downfall—he is complicit both with the audience and his own destruction. Hal, the most sympathetic character in *2001*, is vocalized by the actor who was initially signed to narrate the picture.

THE RITUALS IN Kubrick's work are not just a way of accomplishing the disassociation and detachment which his narrators achieve; they are an index of his aesthetic philosophy. His theatrical and musical structures are shot through with religious allusions and parodies. Like the absurdist play or the "anti-novel," he moves life away from reality and into rite. The trial in *Paths of Glory*, staged in the glittering spa where Resnais shot *Last Year at Marienbad*, and the racetrack robbery in *The Killing* are both highly stylized ceremonies; so are the day-to-day routines of space travel in *2001*, and the robberies, rapes and murders in *A Clockwork Orange*. The phallic imagery in *A Clockwork Orange* has the insistence of

(continued on page 13)

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Kubrick

(continued from page 12)

iconography, and religious allusions abound in *Paths of Glory*. The latter film ends with a multiple crucifixion of the three condemned soldiers, a conscious mockery of Christ and the two thieves, with howling, slobbering Timothy Carey as the tableau's obscenely funny centerpiece.

Kubrick shares with those directors who began in theatre—such as Bergman, Welles, Kazan, Visconti, and Eisenstein—a tendency to emphasize the more theatrical conventions of movies: symbolic backgrounds, closed narrative schemes, stylized acting, long takes, and frequent use of the moving cameras (the last two being common devices to preserve the continuity of the accepted theatrical illusion); but for Kubrick, who had no experience in theatre (he began as a still photographer), the attractions of these conventions are more complex; his camera, swooping romantically through military tribunals, bloody battlefields, seedy high school proms, or gray prisons, creates a counterpoint, a dissociation of object and viewpoint, a self-conscious grotesquerie, and his relentless tracks are ideal expressions of the *idee fixe*, especially since the characters are always following the camera, fixed in its orbit, trapped within its mechanical patterns.

Leslie Fiedler defined a certain strain in our native literature as "American Gothic;" the temperament he describes is embodied in Kubrick's films, and the source of that temperament is sexual. It reflects a retreat from life, a retreat from conventional optimism, and, most striking for Fiedler, a retreat from women. He theorized that American novelists—such as Cooper, Hawthorne, Twain, Melville, and Faulkner—unable, for social and

cultural reasons, to come to terms with sex, had avoided it by sequestering themselves within the allegory, the nightmare, and the adventure story: creating or nurturing genres in which they could slide over the issue of male-female relationships. This hesitancy, this internal anguish, results in the appealing "innocence" of much American literature, its liveliness and simple humor, and its kinship with myths and children's stories—but it also results in a readiness to descend into the dark side of that "innocence:" horror, sadism, and death.

Kubrick's films invariable travesty or degrade the sexual relationships they portray; finally, in *A Clockwork Orange* the whore-madonna syndrome has resulted in a world where the only women are the killer's mother, his nurses, and his rape victims. In *Fear and Desire*, *Dr. Strangelove*, *Paths of Glory*, and *2001*, Kubrick effectively skirts the question of sex by dealing with war and exploration, but in *The Killing* and *Lolita*, he indulges in the extremes of misogyny, showing the hopelessly enslaved lover, obsessively entangled with the cold hysteric, the crafty bitch.

The opposite or "healthy" side of this portrayal (or what passes for health in the films) has the woman being victimized by the male: Coleen Gray debasing herself before Sterling Hayden in *The Killing* ("I'm no good without you, Johnny"). Suzanne Harlan coerced into tearfully entertaining the troops in *Paths of Glory*; and Jean Simmons introduced in *Spartacus* as a whore tossed into prison for the slaves.

FIEDLER SAW homo-erotic undertones—and sometimes more than that—in the "American

Gothic" novelists. For Kubrick, the implications of this cultural misogyny are reflected in a displacement: it is the villains or corrupt agents of the system who are tinged with homosexuality (The generals in *Paths of Glory* and *Spartacus*, Quilty in *Lolita*, Ripper in *Dr. Strangelove*, Hal in *2001*, the probation officer in *A Clockwork Orange*). Much less frequently he shows an extravagantly idealized male relationship (Johnny and the wrestler in *The Killing*; Kirk Douglas and Tony Curtis in *Spartacus*). Terry Southern's numerous "pervert" jokes in *Dr. Strangelove* are the essence of campy humor, but Kubrick himself is evidently annoyed by the widespread speculation about Hal's sex life and has insisted that his computer is "Straight". More interestingly, both he and Arthur C. Clarke have stated that it is the "human" side of Hal—sympathies and emotions—which render him destructive; he is not, apparently, an image of the destructive machine, but of the destructive humanity which so imperfectly created the machine.

Within the Kubrickian trap—symbolized in *2001* by the gigantic instruments of death whirling in their lunatic, stylized parody of the sexual act—love becomes a perversion and mindless sex an empty consolation and diversion. For the totally acclimated human, sex is a cold, mechanical process (as it is for Alex and the teenyboppers in the frenetic orgy of *A Clockwork Orange* staged to an electronic rendition of the "William Tell Overture"). Love and the emotions which spring from it—pity, compassion, morality, and responsibility—are beautiful, but useless; however they inspire us

aesthetically, they will always doom the people who rely on them.

All of Kubrick's comedy and tension spring from a hideous paranoia: to survive life, you must make a rapprochement with death. The struggle for life is only a death wish in disguise. The euphoria which many audiences feel upon emerging from *2001* or *A Clockwork Orange* comes from the sense that, having accepted the vilest, most perverse view of human nature possible, there is nothing left to do but feel awe at its infrequent triumphs and amused contempt for its endless defeats.

Members of Ollie Steinberg's family have announced that a joint Steinberg defense and bail fund has been established to aid Ollie in his legal defense on charges of attempted murder and arson. Ollie is being held on bail of \$55,000 and is in desperate need of cash. Contributions or loans can be sent to Mrs. Steinberg, Ollie's mother at 1509 Capital Avenue or Tom Steinberg at 217 North Orchard. The Takeover postbox—#706 will be open for contributions too.

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GIRLS why not Conklin House? Kitchen privileges. Low summer rates. 505 Conklin Place 255-8216, 222-2724. —37X19

CAMPUS EAST WEST singles, 1, 2, 3, 4 bedrooms. Great locations. Varied prices and facilities. June or September 257-2127. —XXX

THE

REGENT

APARTMENTS

1402 Regent Street

Private Bedroom

\$900 P/Academic Year

All Utilities and

Maid Service Included

CALL 257-7115

3-XXX

SUMMER SUBLET quaint apartment nice house overlooks lake and park 4 people call 251-2757. —6X5

Greenbush Apts.
104 S. Brooks
256-5010

SCHOOL YR. LEASES

2 bedrooms for 4 \$663 each
1 bedrooms for 2 or 3 \$650 to \$850 each
or one year lease \$170 per month.

Furnished, air conditioned, carpeted, pool

5 blocks to Chem bldg.
Showing daily 1 to 4

Reduced rates for the
summer

—2XXX

ONE BEDROOM apt. for 3. \$62.50 each per month. 1 blk from Union South. Air-cond., large. 233-2588. —XXX

ONE GIRL to share huge apt. with 3 for summer own room. Great people \$68.75. 256-4634 four blocks from hospital. —2X22

CAMPUS Apartments Rooms

Devine

Towers

The Surf

The Surfside

The Penthouse

\$50-\$100 a month per person

block Union, library, Working people,

Married couples or students. 2 baths, 1 to 4 people. Efficiency for 1, bath. \$100. 256-3013, 251-0212.

SUMMER SUBLET large three bedroom furnished apt. clean

Dayton-Bassett available June 1-Aug. 31 \$150 month, 251-7109. —10X16J

SUMMER SUBLET overlooking Lake Monona off the street cheap 256-8640. —10XJ16

SUMMER APTS. for rent 1/2 blk. to Library 257-2832. —XXX

FURNISHED APTS. for fall 257-2832. —XXX

ONE GIRL to share 4-bedroom house with 3. Summer with fall option 257-6584. —5X22

CHARMING HOUSE for summer 1-4 women. 255-2370, 255-9806. —5X22

SUMMER SPECIALS

215 N. Frances

ACROSS FROM WITTE HALL

—Lease June 1 thru Aug. 19 or summer session only.

—Total prices—singles \$145

—1 bedroom for 2 \$260

—2 bedrooms for 2 \$290

—air conditioned

—Sun deck, lawn

—Beautifully furnished

—Showing 1-8 p.m., apt. 104 256-7821 257-2127

—XXX

**CAMPUS
SUMMER RENTS
REDUCED**

—Up to 25%

255-9433 DAYS

271-4512 EVES.

2-5X22

PAD ADS

SUMMER SUBLET

campus, furnished, 2-bedroom, rent negotiable. June 1, 836-8221, 271-0648 after 9:00 p.m. —5X22

SUMMER EFFICIENCY private bath, kitchen; furnished; parking available; negotiable 251-1676. —5X22

SUMMER SUBLET one girl to share w/one on Langdon. Newly renovated spacious apt. Own room, rent negotiable 256-3704. —5X22

WANTED summer roommate own room available June 5; rent \$60 negotiable; near campus. Morrie 262-8435. —5X22

SUMMER SUBLET 2 beds 2-3 females fall option evenings 257-4943. —5X22

NEEDED 4th girl for 2 bedroom apt. E. Gilman summer and/or fall. Furnished penthouse, air conditioning, sunroom 257-4962. —5X22

SUMMER SUBLET: 2 large bedrooms in spacious apartment, 256-5705. —5X22

SUBLET 2 females to rent Langdon apt. negotiable call Jan after 10:30 257-8902. —5X22

HALF two bedroom furnished \$77.50 for summer or year, Dean, Work 838-3171, Home 256-7965. —5X22

THE CARROLLON ON THE LAKE at 620 North Carroll with private pier. Large 1 bedroom furnished apartment, air conditioning, all utilities included. Great summer price of \$150 per month for 1 to 3 persons. Also accepting applications for fall. Office Hours: 1-8, Monday through Thursday; 1-5, Friday through Sunday. 257-3736; 257-5174. —XXX

HAASE TOWERS ON THE LAKE at 116 East Gilman with private pier. Nicely furnished 1 bedroom apartments with air conditioning now renting for fall. Limited number of apartments available for summer. Office hours: 4-8; Monday through Friday; 1-5 Saturday and Sunday. 257-3736; 257-5174. —XXX

KENT HALL DELIGHTFUL lake breezes at 616 North Carroll Street with private pier. Single and double rooms with private bath and refrigerator. Fantastic price of \$60 per month for summer session. Also accepting applications for fall. Office Hours: 1-8 Monday through Thursday; 1-5, Friday through Sunday. 255-6344; 257-5174. —XXX

UNIVERSITY COURTS SPECIAL short term summer lease available. Beautifully furnished efficiency, 1 bedroom and 2 bedroom apartments. All utilities included, air conditioned, indoor pool. Office Hours: 1-8 Monday through Friday; 9-5 Saturday; 1-5 Sunday. 238-8966; 257-5174. —XXX

GIRL summer with fall option own room Dayton Street 251-3859. —5X22

SUMMER SUBLET three bedroom apartment 147 North Hancock Street rent negotiable call Mark Nicas day 262-0974. —5X22

SUMMER SUBLET large efficiency price negotiable call Mark at 257-0664. —5X22

SUMMER SUBLET large studio apt. for 1 or 2 lower State St. price negotiable 256-1073. —5X22

NEED 2 girls to share 3 bedroom house with 2. June, 915 College Court 257-0581. —5X22

ONE BEDROOM apartment on lake, Pier 122 East Gilman 251-7362. —5X22

SUMMER SUBLET need girl, own room near campus cheap 251-7259. —4X22

SUMMER SUBLET large studio apt. for 1 or 2 lower State St. price negotiable 257-5173. —3X22

SUMMER SUBLET large studio apt. for 1 or 2 lower State St. price negotiable 257-5173. —3X22

PAD ADS

THREE BEDROOM furnished apartment for summer located above Nitty Gritty rent negotiable call 251-2521 or see Marsh. —2x22

SUMMER SUBLET on Lake Monona \$100 1-3 females call 251-4081. —2x22

SUMMER SUBLET for 3 or 4 Gilman best offer 256-8202. —2x22

SUMMER SUBLET (fall option) 4 bedrooms, huge kitchen, front porch, 256-1236 143 North Hancock down-stairs. —2x22

BEAUTIFUL summer singles \$11 per week, kitchen privileges 142 Langdon, 251-9958. —1x22

SUMMER SUBLET for 1 or 2 persons, single rooms, 203 N. Pinckney Joe 255-2860 or Chuck 257-2040. —1x22

SUBLET double room in apt. for 5, \$75 per girl for entire summer 256-7687. —1x22

HOUSING FOR WOMEN Summer & Fall

at the Lake Lawn, a large house on Lake Mendota 3 blocks from Union and library. Single and double rooms available, some with lake view. Piers, pianos and fireplaces are provided for residents' use. Limited parking available. During the fall and spring terms all contracts include breakfast and dinner prepared by our cook. In the summer the house is on a kitchen privilege basis with residents supplying and preparing their own food. More information call 255-6531. —1x22

SUBLET double room in apt. for 5, \$75 per girl for entire summer 256-7687. —1x22

FEMALES, summer, air-conditioned, pool, Henry Gilman, Best Offer 256-3780. —1x22

LIONS, TIGERS and bears, Oh My! Find summer shelter across from Vilas Park. Own room. Huge 4 bedroom house with 3 girls. 257-3847. —1x22

SUMMER SUBLET, rent negotiable, 501 N. Henry. Call 837-5889, ask for Jim. —1x22

SUBLET \$60 per mo. Summer with Fall option. Modern-furnished, air cond. color TV, swimming pool, Sam 257-4290. —1x22

OWN ROOM Spaight St. large air-cond. apt. near beach, cheap. Share with 3 nice people. June-August, fall option 255-3869. —1x22

SUMMER SUBLET for one. Private bedroom, furnished apt. 1105 Regent St. 255-3496. —1x22

CHEAP summer sublet furnished 2 bedroom utilities paid, 2 blks. from Mall 256-8205. —1x22

\$100 now to August 31. One/ 1 bedroom in apt. with 3/three Marv, 521 W. Main 251-5696. —1x22

ROOMS FOR FALL, meals, color TV, maid service, parking facilities available. 211 Langdon, 2 blks from library. Call 256-9932. —1x22

JUNE 11-SEPT. 1 \$105 mo. couples, 1218 St. James Ct. 255-4933. —1x22

ROOMY WITH fireplace, summer sublet available for fall for 1 woman Carroll & Gorham St. 251-6616 or 257-4126. —1x22

SUMMER SUBLET nice 2 bedrm. furnished. Need 2 to share with 1. East Johnson \$50 mo. 251-6657. —1x22

NEED FOR FALL—2 girls to share 1st floor of house with 2 others. Call Sue or Linda 256-5286. —1x22

SUMMER SUBLET own room in air conditioned townhouse. Grad male preferred. 241-0568. —1x22

SUMMER SUBLET, 637 E. Johnson, own bedroom, rent negotiable. Call Wigand 251-0532. —1x22

SUMMER SUBLET for 1 or 2 air conditioned, Langdon St. 2 1/2 blks. to Union 251-7410. —1x22

ETC. & ETC.

THINK POOL is for men only? Women free, couples 1/2 price Mon. & Thurs. Action Billiards —xxx

THE COMMUNITY RAP CENTER INC. If you have a problem and want to talk about it you can call 257-3522 or come to 923 Spring St. 8 p.m. to midnite. —xxx

SUMMER EXCHANGE Northland college professor wants to exchange home near Lake Superior for home in Madison 238-1718. —8x10

HANDMADE LEATHER goods. Hand forged silverwork at Rivendale 1722 Monroe Street 2 blocks from stadium 251-2524. —10x22

BLUE BUS Psychiatric Counseling TU/TH, 7-10 Fri: 4-7 Free! 262-5889. —xxx

EXC TYPING 231-2072 —xxx

BILL BROWN is not a pig. —5x22

HELP WANTED

HOST GHOST WRITER three high quality 15 page papers on drug abuse and use. \$90-120, 241-2659. —4x22

PART-TIME work \$3 hour. Exservice men only. Call Jim Brescia 257-8635. —2x22

FOR SALE

STEREO: CONCEPT SOUND offers name-brand, factory sealed, fully warranted audio components and accessories at discount prices. 251-9683. Concept Sound. A sensible alternative. —xxx

STEREO CASSETTE tape player Sony TC-130 good condition call 251-4255. —8x10J

PHOTO ENLARGER: Durst M-600 no lens, 35mm carrier 257-8751. —xxx

FOR SALE: Pentax H-1A camera, light meter 28mm, 55mm, 200mm lenses complete darkroom 256-6493. —5xJ14

KUSTOM P.A. system excellent cond. must sell immediately call 257-5065. —10x5

55 I.H. CAMPER VAN stove, ice box, sleeps 3; \$350 or best offer 256-6002. —4x22

ENLARGER & darkroom equipment 257-6286. —5x22

FURNITURE—CHEAP—coffee table, cabinet, book shelf, large chair, curtains, small single bed, 2 folding cots, 1 pair garden shears, mirrors. —Call 255-1128 late evenings; 255-5111 from 1-5 p.m. daily. —xxx

CUTE TERRIER puppy with accessories best offer 251-3421. —4x22

KUSTOM 200 amp. with 2 JBL 140 speakers. 1324 Mound St. —4x22

SMALL REFRIGERATOR excellent condition 18" x 18" x 20", \$45, 251-6980. —3x22

TYPEWRITER portable good condition best offer 255-3152. —3x22

BICYCLE for sale 10-speed girl's Schwinn excellent cond. \$70, 238-0443. —3x22

FOR SALE man's 10 speed A-1, 255-5972. —3x22

SCOTCH RECORDING TAPE cheap 1 mil 1800', 7" reels proceeds for senior class gift call 255-9315. —2x19

LARGE bird cage for sale cheap, 255-1271. Ideal for parakeets. —3x22

JBL L-100 speakers 257-6391. —2x22

STUDENT FURNITURE, couch \$8.00; chair \$6; table \$8; misc. tables, chairs \$1.2. 256-6860. —1x22

FURNITURE cheap and negotiable 255-2470. —1x22

FOR SALE Polaroid Bigshot camera with extras \$12, police monitor radio \$7. Call 256-3570. —xxx

SERVICES

BEECHER'S STEREO & TV SERVICE. Components and tape recorders our specialty. Diamond needles \$3.95 for most phone's 649 Univ. Ave. 251-4771. —xxx

DRIVING INSTRUCTION 244-5455. —85xAug. 11

CANOE the Wisconsin Sauk Prairie Canoe Rental Sauk City 608-643-6589. —10x22

ABORTION, CONTRACEPTION REFERRAL. ZPG, 262-5500 or 262-5502. —xxx

TYPING MARIANNE Secretarial Service 256-6904. —xxx

EXPERT TYPING, will correct spelling, fast service. 244-3831. —xxx

FAST PRINT CO. 100 copies \$2.55 525 N. Lake St. (Langdon Hall) 251-7711. —xxx

EXPERIENCED KEYPUNCHING typing. Cheryl 255-4655. —6x16

WOMEN'S COUNSELING Services. Counseling & referral for birth control, abortion & voluntary sterilization. 255-9149. 10 a.m.-10 p.m. —xxx

MOVERS QUICK cheap 251-2004. —7x22

TYP-O-MAT typing, IBM copies, cassette dictaphone service, typewriter rental 525 N. Lake St. 251-7711. —xxx

SO YOU PLAY LOUSY POOL? Free instruction from 10-1 Mon., Thurs. nine guar. results. Action Billiards. —xxx

THESIS typing and papers typed in my home. Experienced. 244-1049. —xxx

RUSH PASSPORT Photos. Taken by noon, ready at 3 p.m. four for \$5.00. Studio quality not a mug shot. Great for publicity. I.D. application, swaps, 9 to 5 Monday through Saturday. No appointment needed. 1517 Monroe St. (opposite Fieldhouse) Free Parking. —xxx

EXCELLENT Guitar instruction call 255-7053. —5xJ10

SENIORS: official cap and gown rentals (late) \$3.00 call 257-2803. —2x22

EXPERIENCED Keypunching, typing. Cheryl 255-4655. —2x22

LOST

LOST: black men's billfold Sat. night 3/4 in front of Victor Music on State St. reward for return call 257-4917. —xxx

LOST

LOST WIRERIMS between University Ave. and Elm Drive B reward call Marcia 256-6293. —4x22

LOST: Easy Rider wire rims near Broom and Johnson reward 835-3565. —3x22

IRISH SETTER 6 mon. old female white spot on chest please call 255-3702. —3x22

LOST: Wirerim glasses, 5-9-72 behind Law Bldg. gold with tinted lenses 262-8679. —3x22

LOST GLASSES on lawn between Van Hise and Liz Waters. Reward call Debbie 251-0680. —2x22

PARAPHERNALIA

YOUNG black mother cat two kittens need homes 233-5001. —2x22

SIAMESE cat needs new home by May 31st. Fixed, likes people & dislikes other cats, 256-7993. —1x22

THE SAFE DRIVER

ALCOHOL IS INVOLVED IN AT LEAST HALF OF ALL FATAL AUTO CRASHES. SOME 28,000 PERSONS IN THE U.S. WILL DIE THIS YEAR AS A RESULT OF DRUNK DRIVING -- THEIR OWN OR SOMEONE ELSE'S.



WANTED

RELAX try Action Billiards. —xxx

GOLDEN RETRIEVER needs country type home for the summer. 263-3131 afternoons. —xxx

2 WOMEN looking for farm near Madison. 251-1710 leave message for Mary or Marcia. —xxx

WANTED ARTISTS: huge Madison art fair June 10th and 11th write 1118A E. Kane Milwaukee 271-5851. —6x22

BEAUTIFUL CAT tortoise shell spayed needs loving home from 6/1/72 to 7/15/73 great mouser all expenses paid leaving country 251-9084. —2x22

5-STRING banjo 241-0568. —1x22

WHEELS FOR SALE

CAMPER BUS—stove heater, ice box, sleeps 5 mechanically sound \$950 2911. —10x22

1964 CORVAIR 140 hp. pretty clean new tires \$250 233-2480. —3x22

1971 HONDA C1350 perfect 3200 mi. Sissybar 262-9248. —3x22

HONDA 150 \$165, 271-8505. —5x22

'70 VOLKSWAGEN excellent condition \$1500 or best offer 221-2919. —6x22

BULTACO 360 cc Montadero 1969 quickly detachable lights, street or dirt. \$600 Ken after 3 p.m. 256-0528. —4x22

VAN '62 GMC best offer over \$200 Dan 256-2098, 251-9532. —4x22

FOR SALE Kawasaki motorcycle 650 cc best offer call 251-7589 nights. —4x22

67 SUZUKI 250 X6 needs very little work. Make offer 255-5782. —5xJ10

'65 VW BUS camperized runs well \$900 Rob 873-5148, 262-7784. —3x22

69 PONTIAC TEMPEST 4 door automatic 6 cylinder. Best offer over \$1,000, call 233-3863. —4xJ10

'64 VW '70 rebuilt AM-FM sunroof gas heater reclining seats \$450, 255-9879. —3x22

HONDA '70 750 very good condition best offer over \$1100 gets it 257-2704. —2x22

1970 HONDA 350 \$525 call 251-6649. —2x22

68 VAN \$1350 63 bug. New front end. Needs work. Asking \$125.00 836-8692. —2x22

'65 Handy-Van camper, excellent condition, \$750 233-3881. —1x22

'61 CHEV runs good mag wheels, new parts, needs body work \$75.00. 256-5068, 417 Johnson St. —1x22

News

