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The daily cardinal. Vol. LXXXII, No. 159 May 22, 1972

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Conversations With Howard Alk:

Co-director Of Fred Hampton Film Still Lauds The Black Panther Party

By GERALD PEARY

There are no credits on the brilliant documentary, *The Murder of Fred Hampton*, for the makers of the film wished to include nothing to distract from their filming of the infamous murder of the leader of Chicago's Black Panther Party by government agents.

If credits were included, however, they would number only two, reflecting an almost exact division of demanding labor between producer, co-director, co-cameraman Michael Gray and editor, co-director, co-cameraman Howard Alk, the subject of this interview.

Alk is a journeyman Chicagoan who first highlighted his artistic career by co-founding in the late 1950s, Chicago's original Second City Troupe and then moving with the improvisational company to its Broadway production as an actor. He still lives in New York City.

Prior to Fred Hampton, Alk's career as a filmmaker had been confined typically to camerawork and editing. Perhaps his most uniquely creative project was to "co-edit" with Bob Dylan, *Eat the Document*, a totally fabricated pseudo-documentary made exclusively from the "out" takes of *Don't Look Back*. There exist only two copies of this film (Alk owns one), but there are no plans for a public release.

If Alk behind one-way silver shades looks a bit like a Jewish rock promoter, a portion of his film career seems to touch on this image. In addition to being second cameraman on *Don't Look Back* behind Richard Leacock, he was the editor of *Festival*, a full-length picture of the Newport Folk festival. Also he was the admittedly confused editor of the schizophrenic youth movie, *You Are What You Eat*, attempting to make sense out of rushes which reflected the disjointed combined vision of a director who loved flower children and a cameraman who loathed them.

But finally to talk of Howard Alk in any but political terms is to misrepresent him. His conversation is filled with memories of Fred Hampton, a man who changed his life, and also of expressions of his total belief in the programs of the Black Panther Party. And of his early films he seems most proud not of the famous polished works like *Don't Look Back* but rather of a crude documentary which he edited in 1958 called *The Cry of Jazz*. Alk said, "It was made by a bunch of black cats in Chicago. The film was embarrassingly primitive in large parts, but it was a film which was prophetic about the black-white situation."

What makes Howard Alk happiest of all? Not that picky Jean-luc Godard approved of his film, *American Revolution II*, and lugged it around France with him. "The thing that gasses me is that the Panthers took *Murder of Fred Hampton* to China where it is being shown now."

The following interview is slightly edited and rearranged from material gathered both publicly and privately during Howard Alk's two day visit at the University of Wisconsin recently as a guest of Professor Hedde and the Communication Arts Department.



How did you and Michael Gray meet to make a film on Fred Hampton?

I had been in New York after the 1968 convention working on an American Civil Liberty Union's film answer to Mayor Daley. I was very dissatisfied with that work, with people like John Kenneth Galbraith talking about moral outrage.

This guy named Michael Gray came up and asked me to cut his footage on the convention. He had undergone some sort of political catharsis by being hit on the head while shooting footage. We agreed that we would not make another convention film but a film about people in Chicago to whom that shit had been happening a long time, and for whom that convention was no news at all.

The Panther office had opened that week in Chicago. I went in and explained what we were about, and they said, "Sure."

Was the cooperation of the Panthers unusual?

It didn't strike me as odd that the Panthers were in favor of getting real information out. There was no question of conning them. Our purpose was not to make an "objective evaluation" as the networks would have done. Our object was to let the Black Panther Party be seen.

Before your Fred Hampton film you made *American Revolution II*?

That's right. In addition to the Panthers we met a bunch of Appalachian white hillbilly shitkickers called The Young Patriots. They were trying to make the change from a street gang into some kind of political organization which would serve the people. They were having a hard time, but knew of the Panther Party.

We were shooting simultaneously both groups. The two met and the film, *American Revolution II* became the story of the Rainbow Coalition in Chicago, which was Appalachian whites, Puerto Ricans, and Blacks. This Coalition frightened official Chicago enormously. The police were terrified.

What happened to your film?

American Revolution II did critically very well but very badly theatrically ex-

cept in Chicago. It never did recoup the money necessary to make it. What we finally did was to allow bootleg prints so it could be shown.

It finally got into the hands of some "Tits and Ass" distributor which had become an artistically viable organization by handling the film Joe. They realized that ARII was a political film and put it on a shelf with no way to spring it out.

Why did you make a second film on the Panther Party?

When ARII was finished, it was clear that the Black Panther Party was not understood by white America and much of Black America. The next necessary thing to do was make a film sequential to *American Revolution II*. We were having a lot of trouble affording raw stock. But Al Grossman, who used to be Dylan's manager, gave us money. He said of Fred Hampton, "That man's got to be heard."

In addition, it was commendable courage and commitment on the part of Michael Gray to put himself \$70,000 in hock in order to make sure this film was completed.

Is there any way to break down what you did and what Gray did making the film on Fred Hampton?

I don't think that it's important. Mike produced, I edited, we both shot. On this kind of film there really is no director. We co-directed it.

How did the nature of the film change with Fred's death?

We were shooting for a year and shot a lot of footage not relevant to the film which you see, including the Oakland convention of the Panther Party.

Were you conscious of creating any special image of Fred Hampton in your film?

The film centers mostly on Fred as teacher, leader by example. There is no personal material in the film. He and Mike and I felt that it would be irrelevant and distracting to show a thing like, "What is Hampton like when he is not doing his job?"

It was because he was doing his job that the state killed him. Fred Hampton was an enemy of the state. He made me an enemy



Cardinal photos by James Korger



of the state. You can quote me on that.

Have you had the experience of watching Fred Hampton in black neighborhoods?

Yes, I have and it's really terrific, not just because it's easier for people to understand Fred's black dialect. (A lot of blacks have trouble understanding it, in part because it's specific to Chicago, in part because Fred talked very fast. He had a lot to say.)

They are open to receiving who he is. It seems to me that black audiences have been accurate in determining who tells the truth and who bullshits.

A lot of people seeing the film have the same idea that people had in life who knew Fred. That is, they love him. They are in the presence of a man who tells the truth. I think most people believe, when Hampton talks of "White power for white people," that he is not a racist, that racism is a by-product of capitalism.

Was there a difference in Hampton's manner when he was on camera?

No, because the material you see for the most part was Fred in public assembly, relating to a mass of people as you would speak from the stage. He didn't care about the camera, though. He was a serious man, not hung up about a movie being made about him.

What were the circumstances of the "mock trial" in the movie?

Fred came from Maywood, Ill., a suburb of Chicago, where he had been, before moving to the Panther Party, a youth leader of the NAACP. He was very much loved in Maywood (a predominantly white suburb), instrumental in getting people elected in Maywood responsive to the people.

The people of Maywood made their courtroom available for mock trial, set up by the Party as an instructional event for the people. Those playing "pigs" are community people of Maywood. The guy who suggests a policy of repression and genocide is a councilman whom Fred helped elect. Some of those who testified for the defense are indeed those who testified in the real trial.

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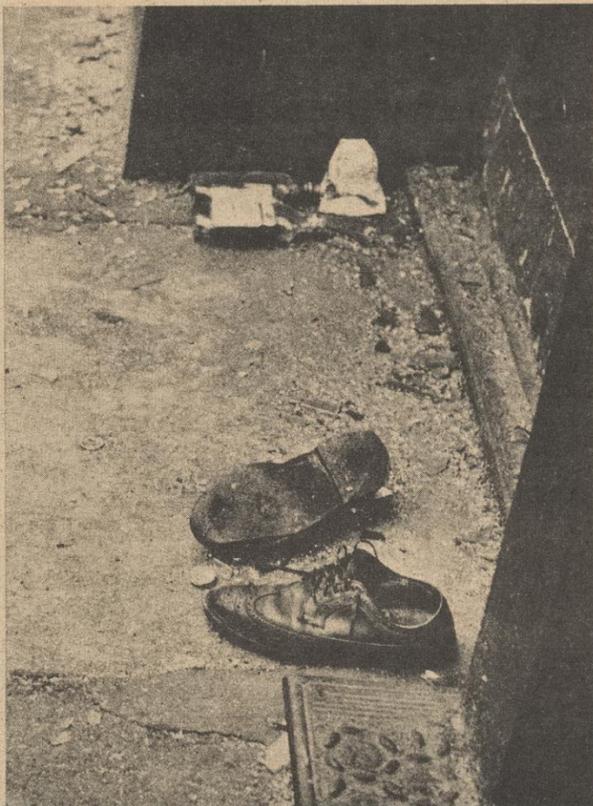

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The Sad But True Saga Of Chief Screaming Eagle's Wrestling Career Demise



Cardinal photos by Arthur Pollock

By REUVEN COHEN

It is a Saturday night in late April, and the Chicago Spring still hasn't come. Don Eagle has made it through a long hard winter, working as a general laborer by day, and buying a bottle and hiding in the Starr Hotel by night. Rooms are up to a dollar and a dollar and a half in the Starr. The hotel, marked on the outside by a large red neon star and the words in light bulbs advertising fireproof rooms, once rented rooms for 50 cents a night, but that was before the place became a Chicago landmark. (Richard Speck, convicted murderer of eight Chicago nurses, took a room in the Starr Motel after the murders, locked himself in a bathroom, and cut his wrists in an attempt to commit suicide.)

It is a very sad life for Don Eagle; he has nothing to look forward to and little to look back on. One of the few bright spots in his life is one of the young beat cops who makes the round on Skid. The cop remembers Don as a famous professional wrestler who was always on TV. The cop even remembers going to Comiskey Park to see his Indian hero wrestle.

"Hey!" cries Don to his friend in blue. "I'm going to get you on the ground and put you in the Indian death lock!" (Don's finishing hold as a wrestler.) The drunken Indian charges the officer, and the young man laughs as he side-steps his old hero and grabs the ex-wrestler before he falls into the street and hurts himself. Don swings wildly, the officer ducks, and grabs him again.

"HEY! YOU OK, you make a great wrestler!" The cop acknowledges the compliment and after a handshake he is on his way.

But Don won't talk or joke about wrestling with just anybody. His career is not a thing to talk about on Madison Avenue. Even at the height of one of his drunken stupors, he guards himself and stands up for his former profession.

"Listen," comments a friend, "I know wrestling is a fake now. But what was it like when you wrestled? Did people think it was fake then?"

The big Indian instinctively throws his arms in the air and lets loose with a "Bahh!" He turns and stomps off to the tavern adjacent to his hotel room. Into the bar goes Chief Screaming Eagle, looking for some attention and understanding.

DON EAGLE WAS born in Southern Canada forty odd years ago, a member of the Sioux tribe. He came into the Midwest as a young man, and boxing promoters recognized his strength and quick reflexes. He was trained as a light heavy weight and began making his way up in the boxing world. Before Don was able to get that championship bout or present himself as a leading contender, age and a head injury set in. His career in boxing was over. Don Eagle, in an attempt to stay in the limelight of the public arena became Big Chief Screaming Eagle.

Up the ladder of success he was promoted by the Chicago matchmaker, the late Fred Kohler. From one round preliminary matches on television, Kohler promoted the image of Chief Screaming Eagle. Hundreds of letters began pouring in, commenting

favorably on this crazy red man who ran amuck inside of every wrestling ring he ever fought in. Chief Screaming Eagle had caught on.

The Indian wrestler began making money, signing autographs again—knowing a popularity he had never known in the boxing world. Perhaps he didn't even mind that he was a wrestler. The Chief began spiraling upward until he hit his peak in 1959. Fred Kohler filled Comiskey Park in Chicago with a standing room only crowd as the Chief faced the infamous Killer Kowalski—and lost.

As fast as he went up, Chief Screaming Eagle came crashing down. No longer wrestling in the big Chicago arenas, he was barely able to get on cards in St. Charles, Illinois, or Waterloo, Iowa. In less than a year, it was all over. Chief Screaming Eagle was dead, Don Eagle the man, was out on his own.

TODAY, DON EAGLE does not stand as tall and erect as he once did. His six foot frame seems to have shrunk a bit, and his weight has fallen below the 200 pound mark. His hair is no longer long and flowing; it is cropped short and greased back with the cheapest oil he can buy. The once proud and noble face of a man who was bringing pride and fame to his tribe via boxing is now long and drawn out. Heavy wrinkles line his forehead, and heavy bags hang below the eyes—the eyes that were once white and have long since been yellowed by too many 30 cent pints of muscatel. He's got that look that most albies on Skid Row eventually end up with. Don't expect Don Eagle to be with us much longer.

"I was a wrestler! I wrestled Gorgeous George! I wrestled them all!" These are the only words which Don Eagle uses to recall his wrestling career. Clinging to his favorite parking meter on West Madison Avenue, he swings his armpit over the top and uses the meter as one crutch, and grabs for his bottle of muscatel from his yellow windbreaker as his other crutch.

It is not the nature of man to live alone, and even Don Eagle seeks out the friendship of his fellow "down and outers" on Skid. He is usually accompanied by Joey and Marvin. All Joey can do is listen while Marvin seems to really understand and keep his mouth shut.

Joey is a pitiful portrait of a man. He is a short stout figure with his flesh seeming to droop from his anatomy. Joey drinks a lot of beer, and as a result finds himself in many a stupor. He can't remember August of 1968. It was a bad year for the Democrats, for the City of Chicago, and for Joey. He hasn't left Chicago in 53 years, but he doesn't seem to be able to recall the Democratic National Convention.

DON'T ASK JOEY about politics, the war, or of the economy. All he knows is that if he stands in front of his hotel entrance and totters too much, perhaps sending his leather gray-billed hat to the ground, or with him in it, he'll end up in the Drunk Tank in the station at Racine and Monroe Streets.

"Oh, it's a terrible place," comments

Joey, his voice dropping off after each phrase. "They put you in a cell—the cell sleeps two—and there are sixteen of ya in there."

The short paunchy man suddenly begins hacking. He pulls his torn waist cut cloth coat around his round frame as he doubles over and continues to cough occasionally spitting out blood. Don Eagle and Marvin just stand by watching him. Nothing to worry about—he's been coughing blood for years.

In his 53 years of existence, Joey claims that he never has had more than twenty-five dollars in his pocket at one time—never had a savings account, never held the same job for more than a few months, never owned a home, and never married.

"OH, I DON'T know—suppose—if I would a met the right girl—but I never did."

Joey is presently even without day work. The economy has gotten so bad that the day labor centers, presently under investigation by a Cook County Grand jury, get filled by five every morning. Joey is a slow moving man, and he just can't seem to get up to beat those younger boys to rush for the jobs paying (only until recently) the minimum wage.

"I sell a few papers—but not very much money in it. The government doesn't give me any money—but my parents send me some allowance sometimes." Joey's parents, a middle class retired couple in Florida, manage to send their son twenty dollars a month. But while he's not selling papers or talking with Don and Marvin, most of his time is spent in front of that Madison Avenue Hotel, sort of rocking on his haunches, and trying to keep from falling flat on his face. What is Joey's biggest problem? It is getting through the winter.

"Oh—geez—it shtumps—oh—it's hard to tell ya what the winter is really like. Geez—it's horrible I'm glad spring is gonna come soon. Oh! It's always so coold. Look at me, use your imagination—imagine what it must be like for me."

AS SOON AS the weather really warms up, Joey is going to try and get a job, but mainly he is just going to enjoy it, and really appreciate the warm weather.

The trio is rounded out by Marvin, a native of Omaha, an old carnival man, and at the age of fifty, he claims to be a great grandfather. For the past ten years Marvin has been out of the carnival business and living on Skid. He worked as a general laborer, but finds the going extremely tough.

"It's really hard for me to find work," commented the tall slender man. His plaid shirt was open at the collar, exposing the grey hairs climbing on his chest, and his long hand would reach into the shirt, bypassing the old corduroy jacket and scratch his chest. "Like I'm starting to turn grey haired now, and no one wants to hire me."

Marvin is white, and one of the fears he expresses at living on Skid Row is from Blacks.

"IT'S A TOUGH street to live on, especially when you keep on gettin' older. And these colored have it in for you. I've worked in colored neighborhoods putting up posters and billboards, and they hate ya. So we gotta protect ourselves."

Joey hackingly agreed as he went into another coughing spell. Only Don Eagle refused to admit fear of the black race. "I'm not afraid of anything. I wrestled Gorgeous George!"

Marvin, just like Don Eagle, belongs to an era of the past. He was a carnival man, ever since he ran away from home at 14. He had a son by the time he was 19, and went through two wives, both ending up in separations. The last time he heard from any of his family was a letter addressed to his residence at the Starr Hotel, that was in 1968.

"What is my future? I'll tell you. I have to live here on this street, I can't live anywhere else. I have to live, I have to work, I have to be honest, so my future is the same as anybody else's."

WHEN THE DAYS of the big carnies died, a part of Marvin died with them. He traveled all over the country with the shows, one time even managing one near Chicago. Marvin has a tendency to drink too much, he'll honestly admit that to you. But he won't go off the deep end every night like Joe or Don Eagle. He seems to understand a little too well. He knows what it means to be a bum on Skid.

"So tell me, what's a flop house? Why do you live? When you can't get a job you live where you can. And that's all I want to do. I want to live. I want to live till I die."

Marvin may be outspoken about it, but there seems to be a built in will to live in every individual, and no matter how deep it is buried in filthy clothes, flop houses, and empty bottles of cheap wine, it manages to come to the surface. These men want to keep on going, they fight to live, and with Mother Nature being their biggest enemy.

"The winter," commented Marvin, "there is nothing worse to go through. If an old man like me or Joey or Don breaks a leg or a bone, we're done. The city never comes down here and shovels the ice or the snow away. But up there, (The Holiday Inn three blocks West) there everything is always taken care of. Someone cares about those people who have money. But we sometimes have to live on less than a dollar a day. And the prices for me and you are the same. You gotta ask how we do it? Well, most of the time we don't."

WHEN CHIEF SCREAMING Eagle and his cohorts finally make it to the Spring, they are really able to relax. The fear of being evicted on a subzero night and freezing to death are gone. They rest easy when they grab that bottle, knowing that there is always a vacant park bench somewhere if they can't dig up that dollar bill to get a room.

It was an unusually harsh winter this year. "I can't remember one this hard in a long time," Joey simply recalls. But winter is over now, and he, Don Eagle, Marvin, and all their neighbors can look forward to almost five months of warm pleasant weather. The good life is just around the corner.

Howard Alk

(continued from page 1)

What exactly was the issue of the original trial?

Fred was charged with having "offed" \$71.00 worth of ice cream from a good humor-type truck: seven hundred and ten ice cream bars! He was sentenced and was out on appeal bond at the time of his murder. The trial was coming up again.

Was the mock trial arranged because the film was being made?

No. The Panther Party was in to a whole series of people's courts. There was a people's inquiry after Fred was killed as a public event. The Panthers just called up and said, "Hey, did you hear about the mock trial?"

Would the Panthers tell you what to shoot?

No, they would just call us and let us know when something important was happening. One time they called me and said, "The pigs are coming down on our office tonight. Are you up to standing with us?" The day of the murder they called Mike and said, "Get over here and shoot every foot of this apartment." That footage was seen by the grand jury.

Have you had people accuse you of being manipulative in building up a case for murder?

Nobody has accused me of that to my face. Some reviewers have hinted at the possibility that we may have been involved in special pleading, although I think that the case is very tight that is made, inescapable.

Now you may approve, if you are so inclined, of Hanrahan's actions, but I don't think that you can take refuge in the position that the murders were a defensive act on the part of poor attacked policemen.

In the film, you allow the police to present their own cases, thus unconsciously incriminating themselves.

It's a question of giving people a fair shake. Everything Hanrahan says in the film is in-chronologically correct order. I don't f**k with him in filmic terms. When he begins to crumple and bullshit and backtrack, it happened in that sequence.

I'm not interested in getting people to scream "Right on!" and go crazy, I'm not even that interested in Hanrahan. I'm interested in the reasons that Fred was murdered and in changing a system not responsive to the needs of the people.

Did you have trouble securing television documentary footage of the events surrounding the murder?

A great deal of trouble, a great deal of money, a great deal of hassle. First of all, footage was missing. Some of it had been subpoenaed by Hanrahan the week of the murder. It was an interesting subpoena because it was partly for footage yet to be shot, an unheard of kind of subpoena.

Some of the missing footage had been on TV. CBS had run six minutes of the official



reenactment of the shooting by the police on national TV, therefore it had to be made available for sale. And we had to go through the process of finding it, confronting them with its existence.

In another case of footage which had been destroyed or mysteriously disappeared, a copy had been sent to Huntley-Brinkley. There were tapes that nobody knew about down in the vaults someplace.

Footage was inordinately expensive, somewhere between twenty and thirty thousand dollars to the networks. I don't know how that compares with their normal stock footage sale price. I only know that if you're going to make this kind of movie, you have to somehow beat the problem of getting bread.

There is also always the problem of revolutionary organizations getting their message out. Video tape seems the only answer, the one and only thing that the Cleaver section of the Panther Party are into which has any virtue at all: their attempts to set up a communications network.

Have you tried to sell *The Murder of Fred Hampton* to distributors?

The film was seen by an enormous number of distributors. The responses ranged from "We couldn't possibly handle this film because all those niggers will tear up the seats in the theatres" to "Documentaries don't make money" and every possible variation.

How do you argue the point that, except for those that deal with rock music, documentaries don't make money?

Well, there are documentaries that have made money: *The Sky Above, The Mud Below, Mondo Cane, the Cousteau* type films. Maybe documentaries such as mine don't make money because they aren't seen. I don't know if they would make money.

It may be a total error on our part given the nature of the system, given the fact that people are made acutely uncomfortable by this kind of film, to think that such films ever will be distributed to the mass of people who hopefully should see it.

But don't you think that many people who recently voted for Hanrahan for State's Attorney know he is a murderer yet voted for him anyway?

It's a very discouraging situation. Sure, there were a lot of people who thought Fred caught what was coming to him. There

were even black wards which went strongly for Hanrahan. Surveys were taken to find out why and people said, "Well, we heard that name."

The real question is this: "Why were they so sloppy?" If you're going to kill somebody, then claim it was something else, why not go to the trouble of making the apartment conform to the way it had to look to support that story.

Either they're inept or they are so contemptuous that they say, "If people know, f**k it, they're not going to do anything about it." Or else they are saying, "We want you to know. If you f**k with us, we're going to kill you. Nobody is going to do anything about it."

Hanrahan may well have been right. He's going to be re-elected.

Why do you think that no one went and killed Hanrahan in retaliation?

It was irresponsible to have considered that, because the heat that would have come down on the black community would have been unspeakable. The Panthers have made it clear that they are oxen on whose backs the people can rise if they choose. Their concept of the vanguard is to offer themselves, let the shit come down on them. And it comes down, the minute they take the position of being free men. It's an outrageously courageous position.

What can whites learn from the lesson of Fred Hampton and the Panthers?

White people are suffering from a lack of models. Black people had Malcolm and Fred. They gave Huey. Models of new men, free men, cats who stand in free space and say to their community constituency "We're here. If you're up to it, step in."

To the real American youth out there (as opposed to the wilted flower children, the underground newspaper bullshitters, the counter culturalists), people like Abbie Hoffman and Jerry Rubin are disgusting. If they had those two available, ass would be kicked.

And to real revolutionaries, people like that are a disgrace. For Abbie Hoffman to talk about, "Revolution for the hell of it," is an appalling goddamned thing, as Fred Hampton told him.

What kind of film would you ideally like to make?

There are a lot of white people out there who have been slapped on and victimized and who don't have the vision of how else it could be. It seems to me that it is this lack of vision which is one of the main things preventing people from moving.

So I think here is the valid function of filmmakers. The film I would most like to make at the moment is one that is not my vision imposed on people at the other end of the camera, but coming from them.

I would like to go around the country presenting people with the proposition, "OK, we're making a movie. It's cool. You can do what you want because this is only a movie. But assume for the purpose of this little movie that you had the power to run the community, what would you do? Let's play a little game called, "Running It."

Then let real people see possibilities of a different kind of society. Let farmers in Iowa see farmers in Michigan who are operating on a different kind of basis and say, "Hey, those people are us. It's a lot groovier the way things are happening in the movie. Why not do something about it?"

There is a scene in *The Murder of Fred Hampton* which maybe hints at the kind of

vision you would like to show in your movie: the breakfast program for children by the Panther Party.

Mike shot the breakfast program, and that's the way the breakfast programs were! All the horseshit suspicion in newspapers that the Panthers were feeding those children's minds with "off-the-piggery" wasn't true. The point was to feed people who needed to be fed.

Some people are willing to dedicate themselves to serving the people and some are not. Fred Hampton was a man who was serving the people. The fact is that, in Chicago, since Fred's murder there are more Panther programs than ever before, four or five times more medical centers, ten times more breakfast programs.

One last question: how do you respond to someone who complains that *The Murder of Fred Hampton* is technically and aesthetically a faulty movie?

Mike and I really didn't think it if it was going to look pretty or not. In some cases, we were shooting too fast. In the office scene, where we were waiting for the cops to come and raid the place, that's for real. There was twenty-five minutes notice, it was just shot. In the church scene, it's dark. There were no lights. That's plus X film pushed to 800.

For technical errors the film can be faulted totally. There is sloppy camerawork, all kinds of sloppy shit, bad recording, bad Art. A bad film if you want to discuss film aesthetics.

But it makes no pretense of being a "movie." It's a political document, a sharing of material. Yet I think you get a sense of Fred, the man. And I think the case against the State in the second half of the film is tight.

You can't make a case for murder as an absolute, but you can make an absolute case for perjury. And the implication of murder is as close as it could be gotten to using the film media.

Army draftees were killed in Vietnam last year at nearly double the rate of non-draftee enlisted men. During 1969, Army draftees were being killed in action or wounded at the rate of 234 per 1,000. Draftee deaths were 31 per 1,000. By contrast, Army enlisted volunteers were killed or wounded at a rate of 137 per 1,000, and 17 per 1,000 died.

Draftees comprised 88 per cent of infantry riflemen in Vietnam last year while first-term Regular Army men comprised 10 per cent of the riflemen, the remaining 2 per cent were career Army men...

Previously unavailable draftee casualty statistics reveal that over the five years in which Americans have been in combat in Vietnam, draftee casualties (killed and wounded) have run 130 per 1,000 per year and non-draftee casualties have run 84 per 1,000. The Army General Staff prepared the study at the request of National Journal...

The disparity between draftee and volunteer casualty rates directly reflects the tasks that the Army assigns each group of soldiers.... Three-year volunteers have the option of selecting their Army jobs and four out of five make their own choice. In 1970, less than 3 percent have asked to serve in the infantry...

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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 pre-dawn, Monday morning, between semester, 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

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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, impeached 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

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 coiffeur, 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 delicatessan. 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.

Editor in Chief Daniel Schwartz
Managing Ed. Richard Grossman
Campus Editor Douglas Johnson
City Editor Keith Davis
Fine Arts Editor Reid Rosefelt
Photo Editor Bob Schwartz
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for a really great year!

A very sincere "Thank You" to those of you who helped make the last year a good year for the Boot Barn.

Before you go home for the summer, we'd like to invite you to take advantage of our end of school year sale. Choose from many styles and colors of shoes and boots, such well known manufacturers as Verde, Clarks of England, Nunn Bush and Weyenberg, all 20% off.

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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.

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."

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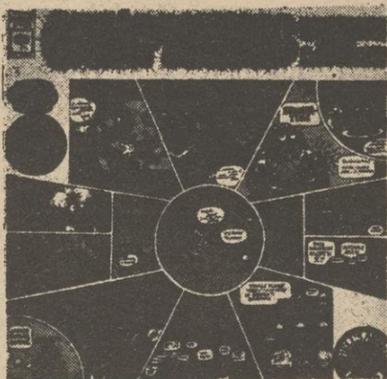
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SUPRISE OF THE YEAR



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 coconut 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, ow. 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 photos 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

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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

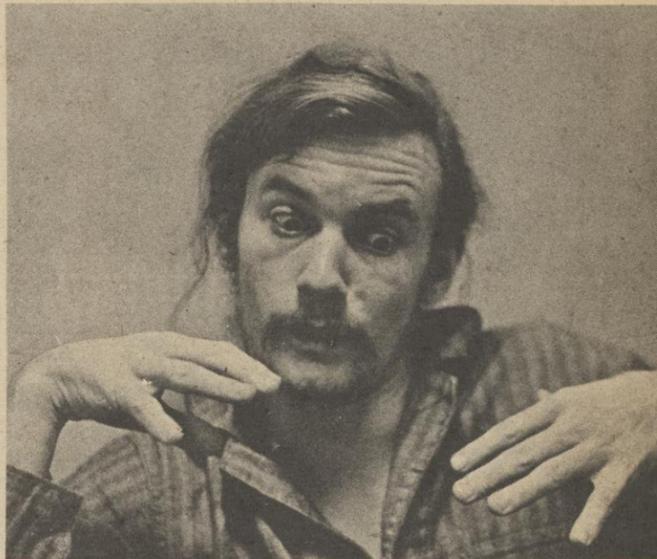


TO THE ANTI-WAR MARCHERS OF FRIDAY, MAY 12, 1972:

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."

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.

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

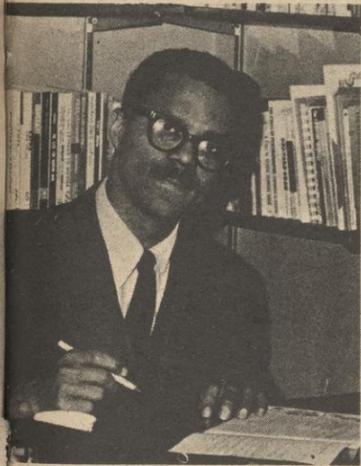
TO ANONYMOUS:
(Obviously we have suggestions but we fear our readership tends to be too literal in their interpretations of our hints. Be imaginative.)

ONUTS

FOODSTOCK NATION AWARDS

THE STUDENT MASSES
Three beautiful awards to three groovy people. First place goes to the five people who turned out one fine spring at for that bleak strip of asphalt called the Street Mall. Too bad they didn't hear the streetfighting later during anti-war es. 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 ng 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 to the Memorial Union with admirable success, 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 building with the help of campus security so the real student populace can breathe. He is leaving campus next year, though. We, Earl.

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

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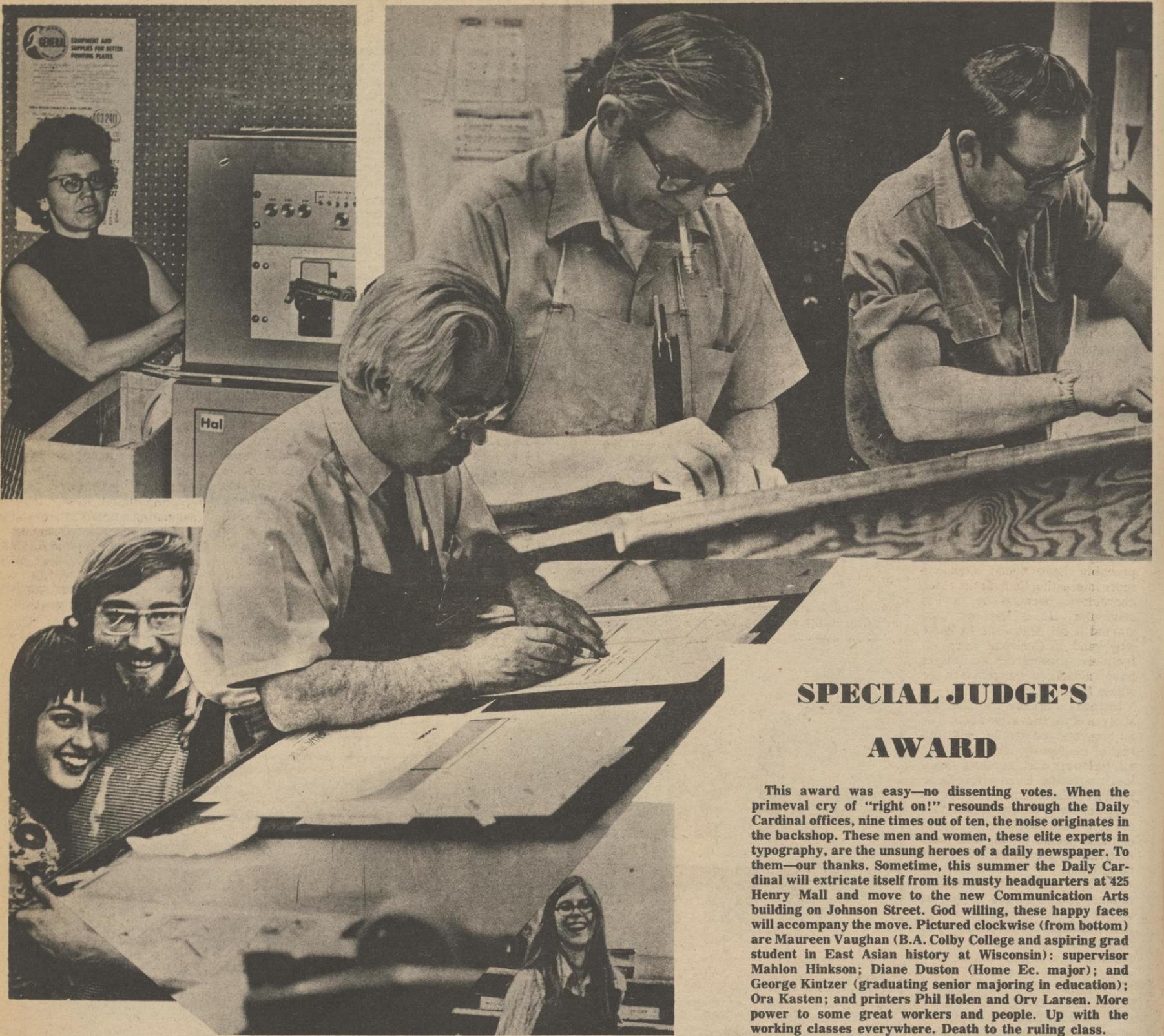
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Another View Of The Godfather: 'Vapid And Archaic'

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 maker 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 turnabout. 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 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 camera (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 idea 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 hoyden, 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 th 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 "prevert" 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 post-box—#706 will be open for contributions too.

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arboretum and Lake Wingra, next to
park, shopping & bus 238-7957.
—8xJ14

SUMMER SUBLET room in three
bedroom apt. parking quiet Kurt 251-
7932 638 East Johnson —8xJ14

CAMPUS—near library & Burger Chef
new carpeting. Laundry facilities.
grad day to grad day. 4 girls. \$176 per
girl per quarter. only 2 left. Days 238-
7958 Sue or 274-1280 Ken eves 238-7958
Sue or 1845-6356 Ken. —xxx

CENTRAL 511 West Doty special
summer rates on efficiency and
bedroom apartments stop in to see
daily 1-8 p.m. weekends 1-5 p.m. fall
rentals are also available call Office
238-7304, evenings 233-2124 model 256-
1668. —8xJ10

CAMPUS-SQUARE 1 bedroom, car-
peting, laundry facilities, near
beach. \$150 available June 1st. days
238-7958 Sue or 274-1280 Ken, eves
238-7958 Sue or 845-6356 Ken. —xxx

SUMMER FALL for 3 or 4 rent
negotiable call 257-7659 W. Doty
Area. —4x2

HUGE 3-bdrm. apt. summer option for
fall \$200/m negotiable 256-1176 if no
answer 262-3546 leave message for
Hank. —10x22

LARGE COMFORTABLE single men
21 238-2434, 255-4938 after 4 274-0114
campus no cooking. —xxx

COOPERATIVE LIVING? Try In-
ternational Co-op House 257-3023 140
W. Gilman \$100 for summer \$55 mon.
fall. —11x22

3 BEDROOM UNITS for groups of 5.
Large flats 1 blk. from Union South
air cond. June to June. Phone 233-
2588. —xxx

FURNISHED 1 block from Union
South 1 bdrm apts. & single rooms
for 1 or 2 people, air cond. Summer
or fall 233-2588. —xxx

FURNISHED 1 block from Union
South 1 bdrm apts. efficiencies, &
single rooms for 1 or 2 people, air
cond. Summer or fall 233-2588. —xxx

FRANCES APARTMENTS

215 North Frances
Across from Witte Hall

—Singles, 1 and 2 bedrooms
—Excellent furnished
—Completely carpeted
—Air Conditioned
—Summer Specials
—Renting for June and September
256-7821, 257-2127 —J-xxx

LOVEABLE house near Vilas Park
needs 2 chicks & a dude for summer,
263-3131 afternoons. —xxx

ROBIN APTS. Fall 1309 & 1313 Spring
St. 3 blocks S. of Univ. off Ran-
dall—kitchen with eating area and
living room, fullbaths, air cond., off
street parking. Apts. for 2—\$180 Apts
for 3—\$210. Mgr. in Apt. 106, 1309
Spring. 256-2226, Owner: 271-9516 See
present tenants for summer sublets.
—xxx

APARTMENTS for 1 to 5 persons. 135
and 137 Langdon; also 7 and 11 E.
Gilman. Summer or fall. 274-1860.
—25xM22

PAD ADS

ROOMS, men, singles, kitchen priv.
fall, summer rates. 231-2929, 251-
4685. —xxx

CAMPUS FOR FALL -1 bedroom for
3, 2 bedrooms for 4, or 3 bedrooms for
5, 231-1466. —xxx

GIRLS why not Conklin House? Kit-
chen privileges. Low summer rates.
505 Conklin Place 255-8216, 222-2724.
—37xJ9

CAMPUS EAST WEST singles, 1, 2, 3,
4 bedrooms. Great locations. Varied
prices and facilities. June or Sep-
tember 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 rated 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, fur-
nished, 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 con-
ditioning, sunroof 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 apart-
ments, 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 apart-
ments 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.
255-1144; 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

SUBLET: June's rent free! A.C.
modern kitchen conveniences
\$150/month 338 W. Wilson Apt. 6 255-
8103. —5xJ10

VILAS large furnished single with
kitchen and bath \$55/month summer
come to 405 Randall. —4x22

2 AND 3 bedroom apartments still
available. Guaranteed lowest rates in
Mifflin-Bassett area. Call 233-2424
for more information. —4x22

CO-OP SINGLES, doubles for summer
and fall, 240 Langdon Street. Opie
251-9967, Jim R. 257-3023. —4x22

SUMMER SUBLET furnished house 3-
bedroom, 5 people, 2 car garage, nice
kitchen includes dishwasher 1909
University Ave. Price negotiable call
Don 238-7269. —4x22

SUMMER SUBLET \$150 month 3
bedrooms 800 E. Johnson 255-0538
anytime. —4x22

GRAD ROOMMATE wanted to share
my nice off campus apartment for
72-73 call Tim 271-9367. —4x22

1 PERSON share apt. \$70 ea/mo.
excellent location 255-9330 11:30-3:30
255-9588 evenings. —4x22

MANHATTAN SUMMER SUBLET
cheap. 86th Street one bedroom 257-
1794 late. —4x22

PAD ADS

NEED 1 to share 3 bedr. apt. 1223
Jennifer. Good landlord, no lease
\$60/mo. 256-6493 —4x22

SINGLE ROOM \$100 for entire sum-
mer kitchen privileges parking
available Theta Chi Fraternity 255-
3419. —4x22

ONE OR TWO persons own bedroom
air cond. utilities paid rent \$60.00
per mo. call Reddy 262-1022 or 233-
2858, for summer. —4x22

SPACIOUS 3 bedroom apt. 4 S. Mills
call 255-5009. —4x22

2 BEDROOM 2 bathroom air cond.
apartment carpeted outdoor patio
grill electric kitchen, free parking
cheap 2111 University summer
sublet 233-7516. —4x22

SUMMER SUBLET one girl to share
with 2 others own room call 255-7438.
—4x22

NEAR CAPITOL two bedroom apt.
June to June lease 251-7715. —4x22

SUMMER SUBLET one man to share
two bedroom apt. with one other 4
blks to hill. \$125/sum. call Jeff after
6. 256-7330. —4x22

SUMMER SUBLET 2 bedrms, 2-4
people 111 West Gilman 255-5863.
—4x22

SUMMER SUBLET 519 W. Mifflin \$105
June to Aug. phone 257-3560. —4x22

SUMMER SUBLET for 1-2 efficiency,
air conditioned, balcony, rent
negotiable 501 N. Henry 257-8901.
—4x22

FOR RENT two efficiencies rent
together or singles \$60, \$65 Langdon
Wendy, Ann, 256-9446. —4x22

SUMMER SUBLET five bedrooms
\$250.00 come see it at 108 E. Dayton

SUMMER SUBLET own room large
house air conditioned, free laundry,
large year rent negotiable 238-1737.
—4x22

SUMMER SUBLET own bedroom apt.
great location 5 min. from Union
cheap 257-5521 after 4. —4x22

SUMMER SUBLET own bedroom in
quiet house corner Vilas Park
\$60/mo. 1309 Drake call 257-7088.
—4x22

SUMMER SUBLET 1 bed. unfurnished
kitchen livingroom 631 State. 255-
9026. —3x22

ROOMS AT U-YMCA

Cheap, great location, men
women, summer, fall.
Doubles, singles it ain't the
American Way.

306 N. Brooks St. 257-2534.
1-4x22

SUMMER SUBLET 2 bedrooms
available in nice apartment price
negotiable 139 E. Johnson 257-7383.
—3x22

SUMMER one bedroom in large
furnished 3 bedroom apt. reduced
257-6583. —3x22

SPACEY SUMMER SUBLET \$50 lots
of room porch good ventilation view
of Lake near James Madison and
Tenney Parks need 2 (or 1) women to
share with 2; 745 E. Gorham 231-
1715; 262-4197 or 262-7459. —3x22

MODERN SUMMER SUBLET for one
or couple. Capitol-campus. Price
negotiable call 256-6917. —3x22

SUBLET 3 bedroom furnished 445 W.
Gilman/summer rate \$135, 849-5296.
—3x22

TWO single bedrooms in 5 bedroom co-
op type house. Price negotiable near
Vilas Park call 255-4314. —3x22

JUNE 1-AUG. 15 air conditioned 2
bedroom rent negotiable call 257-
3298. —3x22

DON'T WALK a mile for a camel, live
two blocks from Vilas Zoo, own room
for one male for summer in spacious
apartment call Bob 251-7069. —3x22

HUGE SUMMER SUBLET two or
three bedroom carpeted, parking,
excellent location, two porches
cheap 255-7719. —3x22

SUMMER SUBLET near James
Madison Park 2 bedroom with porch
255-7341. —3x22

SUMMER ROOMS single and double
rooms. Kitchen priv. parking T.V.
maid service \$100 entire summer
Langdon Street call 256-9932. —3x22

SUMMER SUBLET share apt. own
room air-cond. swimming pool very
cheap. Option till Sept. 1, 255-1271.
—3x22

STATE STREET window efficiency,
one or two, summer sublet, fall
option, 600 block, 256-3943. —3x22

111 E. GORHAM apt. 2 immense
luxury, character, 4-6 persons fur-
nished summer rent negotiable call
262-9050, 262-9045. —3x22

SUMMER SINGLES CHI PHI.
Fraternity 200 Langdon exl. location
campus, Mendota \$10.00/wk. 256-
9351. —3x22

EFFICIENCIES and one bedrooms
seniors or grads 1212/4 Spring St.
June 1 and June 15 233-1996 evenings,
summer rentals. —3x22

SUMMER SUBLET one needed to
share house with three—fall option
for four. 526 W. Doty or call 257-6661.
—3x22

PAD ADS

PADADS

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. — 8xJ10

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

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"x18"x20", \$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 phono'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. nite 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 Key punching, 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

RIDE NEEDED

RIDE WANTED, N.Y.C. for two leave May 26-June 3; will share driving, \$ call Carmen, Diane. 256-6914. — xxx

RIDE to Aspen Colo. wanted share driving and expenses call 238-5617. — 6x22

RIDER needed to Buffalo points between leaving 5/21 call Lin 251-2951. — 5x19

FLORIDA two girls need ride around June 1. Will share expenses driving Jane or Peggy 257-3469. — 5x22

RIDER WANTED to LA/SF via Southwest—Leave June 1-5 in Van, share exp. Rob 873-5148. — 3x22

WILL TAKE RIDERS to Seattle. Truck camper. Leaving 5-25, 255-1825. — 3x22

MISSOULA MONTANA share driving, expenses around June 1 Dale 231-2716. — 2x22

COUPLE needs ride to Rockies leave June 11 share expenses 251-9084. — 2x22

RIDE NEEDED San Francisco June 1 call Eric 251-2437. — 2x22

RIDE to Northfield, Minn. for May 26-27 Debbie 255-3068. — 2x22

EAST: N.H. or that direction around May 25th will pay! 244-8333 after 6. — 2x22

2 GIRLS to Detroit or Toronto around June 1st. will share expenses Marge 262-5508. — 2x22

RIDE WANTED Baraboo, Dells area Friday will pay call Deb. 262-5246. — 2x22

TRAVEL

EUROPE this summer! Wisconsin Student Flights. NY/Lon/NY \$199. Chi/Lon/Chi. \$239. Forty seats. Hannah 271-8808 eves. except wed. Fri. Additional travel information. — 10x22

MAY 31 FLIGHT to California—SF—\$65 on TWA Travel Center, 302 Union South, 263-3131 afternoons. — 20x22

EUROPE. Leave any day, return any day on 747. \$200 roundtrip from New York. \$265 from Chicago. Also flights within Europe. Sign up now. 302 Union South, 263-3131 afternoons. — 71xMay 26

EUROPE Low Low prices. American Student Travel Assn. Chi/Lon/Chi \$220. Chi/Par/Lon/Chi \$223. Many flights and services, 257-3671 4-7 p.m.; 251-1992 after 7 p.m. — 5x22

INDIA OVERLAND & Trans Africa C. 7 Southside, London SW4-UK. — 60xAug. 4

SUMMER IN EUROPE, EURAIL Passes, international student ID cards, car purchase and lease, hostel information, 302 Union South 263-3131 afternoons. — xxx

YOUTH FARE CARDS for reduced rate transportation Travel Center 302 Union South 263-3131 afternoons. — 5x22

TO SELL 2 tickets Chicago/London/Chicago depart June 7 return August 23, \$200 each, call 262-9706, 8:00 to 4:00. — 3x22

FOUND

FOUND GOLD ring by Fieldhouse (AK to LS 1922) pick up at Cardinal office. — xxx

FOUND glasses on Univ. Ave. Fri. 4/28/72 call 262-5854. — xxx

FOUND—Sunglasses—white pearl — Contact Tanis 262-3642 9-4 — xxx

WIRERIMS found in Humanities, gold & black, around 5/17. Come to Cardinal Office. — 3x22

FOUND Cat Siamese cross, female about 1 yr. yellow-green eyes corner of Johnson & Charter 256-4296. — 6x22

SMALL WATCH found corner of University & Park. 262-8533. — 1x22

Ride needed

RIDE NEEDED L.A. May 25-28, share driving gas, 256-4578 PLEASE! — 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 \$950 249-3911. — 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 Briefs

SUMMER FARM BRIGADES

Back to the land. Cultivate the earth, sit under the sun and stars watchin' things grow. What does all this mean to us poundin' the concrete in the city looking for a break when the heat's on?

It means that the Wisconsin Alliance is again pulling together "Farm Brigades" of people willing to work for small farmers who cannot afford to hire help.

The Farm Brigades are groups of 2 to 4 people who will live and work on a farm for a week, two weeks, or longer. The farmer-host will provide food and lodging and a chance to get out of the city in the summer and learn something about farming and farm folks. It's also a good experience-communication chance; we can talk to people about our ideas for an alternative society if they are willing to listen.

If you don't think you know enough about farming that doesn't matter. The farmers don't expect much except a willingness to work hard and to learn. The best way to learn is by doing. If you're still hesitant there are farmers in the Madison area who are willing right now to teach recruits some basic farm skills for 3 or 4 days. Also, workshops are being held on the political and economic situation of farmers.

Last year both brigaders and farmers had many good experiences. The problem is not finding enough farmers who need help, but finding enough folks willing to get out in the country. Small Family farmers have very little money to hire hands to make it through the summer. If you are interested in joining a W.A. farm brigade this summer, either write our office (1014 Williamson St., Madison, Wis. 53703) or give us a call at 256-8573.

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Auto insurance Discounts

For students age 21 and over

Can You Qualify?	
Accident Free Discount	15%
B Ave. (last semester)	25%
Two Car Discount	15%
Special Married Rates	

Our program has saved many students countless \$\$\$'s.

Can we do the same for you?

FOR THE TELEPHONE QUOTES CALL:

BOB GREENE

836-5583

(Our product is a Non-Pollutant)

ANYBODY WANT TO SELL A USED TANK?

Friends, it is a joy to see you depart our "riot-torn" city to enjoy a hard-earned vacation away from the books.

However, on the other hand, I am sad for those of you that have earned a degree and must now face Nixon's depressed job market; and at the same time the Vietnam action continues unchecked and here at home people can't find decent employment to coincide with their education, and still other people can't peacefully assemble on public property to protest the insane acts of our government without fear of getting their heads knocked off.

Yes, Friends, I am filled both with joy and sadness over the departure of fine people from Madison and the University of Wisconsin.

For those of you that will not return in the Fall to continue your studies, Peace, Goodbye and Love be with you, and for those that will return, we at Fast Shop Food Stores will, as we have in the past, enjoy serving you again.

Hopefully, you that return in the Fall will return to a Madison devoid of riots, police-brutality, and anti-war sentiments, because hopefully Nixon and

his bunch will get their heads together and end the horrible situation in Southeast Asia.

However, if the Vietnam thing doesn't end, we at Fast Shop Food Stores will again, like you, oppose peacefully the government and its assinine actions until it rights the wrongs it has done to the American people, especially the young adults, the people that believe in that old adage: "Live and let live!"

Therefore, today we're loaded with mixed emotions, but come election time in November, what will we do? Hi George! McGovern, that is!

Now, whether you're leaving and not coming back or if you're coming back, remember one thing—Fast Shop Food Stores will be serving the fine people of the University of Wisconsin community in the hopes that we will all continue to drink fresh milk purchased at reasonable prices, along with fresh meat, eggs, etc.

If anyone runs across a used surplus army tank cheap, phone Mel Cohen any time of the season day or night, I've still got the dollar down-payment. Peace! And play hard this summer!

MEL COHEN

<p>SPECIAL</p>  <p>Grade-A Small</p> <p>29¢ DOZ.</p>	<p>SPECIAL</p>  <p>GROUND BEEF</p> <p>59¢ lb.</p> <p>\$1.77 in 3 lb. pkg.</p>	<p>SPECIAL</p>  <p>T-BONE STEAK</p> <p>\$1.19</p> <p>REG. PRICE \$1.39 LB.</p>	<p>SPECIAL</p> <p>BREAD</p> <p>FAST SHOP BREAD</p> <p>29¢</p> <p>LOAF</p>	<p>Grade A Skim</p> <p>MILK</p> <p>69¢</p> <p>gal.</p> <p>no deposit</p>
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THE STUDENT STORES.

BETTER BUY'S *Meats*

WELL TRIMMED TASTY *MEATS*

3

Locations to serve you everyday OF THE YEAR 7 A.M. (VERONA OPENS 6 A.M.)
TIL MIDNITE

WEST 4606 VERONA ROAD EAST—1054 WILLIAMSON ST. CAMPUS—1032 MOUND ST.
NEXT TO NAKOMA PLAZA "CORNER WILLIAMSON and INGERSOL" "CORNER MOUND and ORCHARD"

