



## **The daily cardinal. Vol. LXXXVIII, No. 112 (Women's Issue) March 8, 1979**

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# The Daily Cardinal

Free

VOL. LXXXVIII, No. 112

University of Wisconsin—Madison

Thursday, March 8, 1979

## Women's Issue

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S C R A B B L E



# Cheese whiz! Alice in Sexistland

By Jo Hansen  
of the Cardinal Staff

During February, she presented Alice Cooper, an admitted alcoholic, with a glass of wholesome milk and taught him how to milk a cow. She was honored by the privilege of competing in a goat-dressing race during the Miss Milkmaid Contest at the University Stock Pavilion. She even had time to fly down to Miami where she helped eat a 100-foot sandwich in front of television cameras and reporters.

"Truly, Alice in Dairyland is one of the nation's busiest young ladies," according to a Wisconsin Department of Agriculture pamphlet about the program.

THESE ACTIVITIES, which are supposed to promote Wisconsin and its farm products, are "a girl's job," according to Bill Reese of the department.

The Alice in Dairyland program costs Wisconsin taxpayers \$25-\$30,000 a year. "Alice" receives more than \$10,000 a year, plus traveling expenses, which come to \$15-\$20,000. The current Alice in Dairyland is Laura Jean Oldenburg.

Reese said a man can't fill the shoes of Alice in Dairyland because he would ruin the image of the program. "The image of Alice in Dairyland comes from Lewis Carroll's Alice in Wonderland fairytale," he said. "Alice in Dairyland travels through the wonderful world of food in Wisconsin like Alice in Wonderland traveled through fairylund."

About three years ago, the Center for Public Representation, a Madison public service law firm, filed a complaint with the State Equal Rights Commission, asking that the female and marital requirements be dropped. The commission also said the age range of 19 to 25 should be broadened.

THE DEPARTMENT OF Agriculture agreed to drop the requirement that the contestants had to be single, and extended the age range to 18 to 30. But it refused to open the contest to men.

"We decided Alice in Dairyland had to be a girl," Reese said. "We all agreed that

Grow with the job  
as Wisconsin's

*Alice in  
Dairyland*



because of the image built by a 32-year-old program, it would be difficult to have a man as Alice in Dairyland in the wonderful world of Wisconsin food."

The Wisconsin civil service laws prohibit discrimination in the recruitment and

hiring of people because of sex, age, political or religious opinions or affiliations, race, color or national origin. The Alice in Dairyland contest, however, is allowed to discriminate on the basis of sex, because of a loophole in the law. This clause recognizes exceptions to the anti-discrimination statutes when based on sound and rational business reasons.

Reese said that a man as Alice in Dairyland would hurt the business in-

their willingness to travel extensively in and out of Wisconsin, Reese said.

"There is no judge on beauty; but the contestants have to have a pleasing personality," Reese said.

SEVERAL MALE APPLICANTS have gone through the interviews in the past. Although the Department of Agriculture said that "Alice" must be a woman, its brochure application says nothing about this sex requirement.



"Alice" presents turkey

terests of the state because he would not be suitable for the image that has been built up for the program.

"IT TAKES A long time and a lot of money to develop an image," Reese said. He said he feels a male representative would destroy this image, and would be harmful from a business point of view.

He said the program was created in 1948 to promote valid business interests of Wisconsin with advertising and promotional methods.

Alice in Dairyland contestants are judged on their ability to express themselves in individual and group situations, their ability to work with the press and professionals in the food industry, and

Louise Trubeck of the Center for Public Representation said some people feel that eliminating men from the program is in keeping with the idea of affirmative action. "It is one of the few jobs women can get in the Agriculture Department," Trubeck said. "As far as it being a job opportunity for women, it's a good one. Women have advanced from being Alice. By opening the contest up to men, this would limit women's opportunities."

Still, the Alice in Dairyland pageant has been widely criticized as being sexist and discriminatory against both men and women.

"The Alice in Dairyland contest is (continued on page 3)



photo by Jo Hansen

If you can dress a goat like the current Alice in Dairyland, you too can have a chance at the coveted position.



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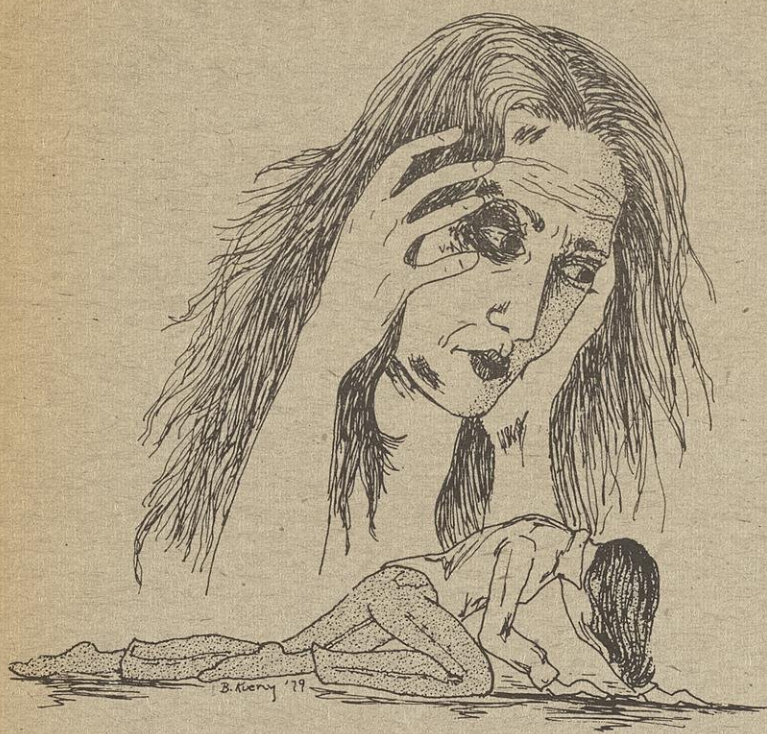
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# Increased aid sought for battered women

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By Hope Viner  
of the Cardinal Staff

Increased funding for shelter facilities and other support services for battered women and their families will be debated in the Legislature during this session.

A bill, formulated by the Legislative Council to provide more funding for supportive services, community education

and expanded law enforcement training, will be presented to the Assembly Criminal Justice and Safety Committee March 22. The committee will hold hearings to determine the need for these facilities.

HOWEVER, THE needs of battered women in Wisconsin have already been assessed by the Legislative Council and a special Joint Committee on Domestic Violence.

The problem was studied by the committees through surveys of law enforcement officials, social service agencies or boards, and women's groups. The surveys indicated a widespread plight of battered women throughout the state with about 4,000 battered wives in Dane County alone—approximately one percent of the country's population.

The committees also determined that there are only 13 organizations in Wisconsin to deal with the plight of battered women.

"The funding of shelters, a 24-hour telephone line, community education and increased law enforcement training" is the priority of the committee, said Rep. Phillip Tuczynski, D-

Milwaukee, chairperson of the special committee.

"THERE ARE AREAS of the State that are not being served except through volunteers," Tuczynski said. Social service agencies provide minimal services for battered women. Few agencies provide shelter facilities for the victim or her family.

Twelve of the 13 agencies provide crisis counseling for the victims and assailants and referral services. Yet only four percent of the state's 55 counties provide shelter facilities. Private shelter care is provided in some cases, but the committee found that private facilities were not offered in areas that the county also didn't serve.

In some cases, women's organizations throughout Wisconsin provide services for battered women. Yet only three of the 13 organizations told the Council they had the resources to provide shelter facilities. Many of the organizations said they would like to provide the facilities, but didn't have the funds.

INCREASED OFFICER training is also a priority of the special committee, said Tuc-

zynski. The bill increases the amount of training that law enforcement personnel will undergo. Five hours of their 245 hours of training must be devoted to domestic violence.

"The present training is so rigid and outmoded that it doesn't reflect the times," Tuczynski said.

The bill will also create some new criminal offenses such as "threats with devices or instruments" such as a pot or stick. "Restraining of personal liberty" will become a misdemeanor punishable by a fine up to \$10,000, or imprisonment up to nine months, or both.

Tuczynski said he was disappointed that there was no mandatory reporting of the abuses as there is in child abuse situations. "Particularly in repeat cases, the violence escalates. Then it may become the ultimate tragedy."

He said that mandatory reporting could possibly prevent repeat occurrences of violence.

Although the committees determined that more services are needed for battered women, none of the committee members said they could predict the legislature's reaction to the bill.

## Alice

(continued from page 2)

sexist—they're not selling cheese—they're selling sex," said Anne Gaylor, a Madison feminist. "It's the same old story—you can't qualify unless you're young, attractive and female. I think the person who is hired to promote Wisconsin should be someone with a record of promoting."

PATRICK DUCHARME, A member of the Men's Center, said the Department of Agriculture's requirement that Alice must be a woman is unreasonable. "Why is it important to have a woman promote dairy products?" he asked. "If you have something like that, you should have a team—a man and woman—Alice and Alex in Dairyland. I don't think women have any claim in the area of promoting food. Men can do it equally well."

"Women are told to compete at certain levels and men aren't expected to, or won't. This is unfortunate," Ducharme

said. "I think the real reasons why some men want to keep it that way is to show their male power and privilege—they only want to gawk at women."

There are many ways to promote dairy products besides using a young woman, said Kay Clarenbach, head of the Governor's Commission on the Status of Women. "If the idea is to promote consumption of dairy products, they could get a child, or a healthy adult who is a consumer of dairy products," she said. "Or why not an elderly person who is strong from eating dairy products? I don't see any relationship between a pretty young woman and dairy products. They are hung up on the stereotype that pretty girls attract men and mothers."

"Having a man Alice in Dairyland would destroy the image altogether," Clarenbach said. "But that may be a blessing. I don't think with that route we will ever

have sexual equality, so they should slush the whole program. They should have a promotional person or none at all."

MANY FEMINISTS FEEL that the Alice in Dairyland contest is based on beauty although the Department of Agriculture said it isn't. "She has to be comely, slender, and fashionable—what's that if it's not a beauty contest?" Gaylor asked.

"Female physical beauty shouldn't be a factor, but it is," said D'ann Prior, state coordinator of the National Organization of Women (NOW). "All women who were Alice in Dairyland are white and pretty. They do go on looks—Alice tends to be blonde and blue-eyed. I've never seen one who's handicapped, that has the talent to speak well in public. All women must be in a certain age group. Never have I seen anyone obese win the award. All the Alices probably are Anglo-Saxon. There have

been no Spanish-American or black women who have been represented."

If \$30,000 of taxpayers money is involved, Prior said, the contest should be open to all people. "But the whole program is a waste of time and taxpayers' money," she said. "I don't think taxpayers should be involved in promoting dairy products. The dairy industry should foot the bill. We don't have a Miss Beer of Wisconsin or a Miss Sausage of Wisconsin, paid for by taxpayers. But these are two big state industries."

Prior said that because the contest is sexist and a waste of taxpayers' money, it should be eliminated.

"It's best to just drop it," she said. "As long as it goes on, it will continue to deal with stereotypes. Why should a woman be made ridiculous and not a man? They just think women are dumb enough to go along with the charade."

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**CATTLE BARON**



# Feminism needs a lift

FEMINISM IS NO LONGER considered as fashionable as it used to be. Feminists are too demanding and too shrill, and besides, things are getting "better" for women.

However, things really aren't getting better at all. Society is still dominated by men. The argument that women should be patient since it takes time to restructure society does not alter the fact that gross inequities still exist.

Today is International Women's Day, in commemoration of all women's struggles everywhere. Tradition calls for us to look ahead to an equal and non-repressive society, and to reflect on past "improvements" in the status of women. This tradition was started in 1908, when 30,000 women workers took to the streets of New York City to demand minimum wage, decent housing and an end to child labor and sweatshop conditions. Men also joined them in the march.

In 1910, a resolution for a women's day celebration was introduced by German communist and feminist Klara Zetkin at the Second International Socialist Conference. The resolution was passed, thus the first official Women's Day was observed.

Since that time women have made many superficial gains, but none of them have substantially decreased sexism or discrimination.

Affirmative action programs are often pointed to as examples of measures that correct inequities for women, but they actually don't. The affirmative action program at the University, for example, would make any proponent of male superiority proud. There has been an "impressive" increase of two percent of women in teaching positions that lead to tenure since the program was started.

As the fate of the Equal Rights Amendment hangs in balance, those satisfied with the status quo tell everyone how impressive it is that only three more

states must ratify it. They forget that until it passes it is completely useless to women. They also forget that women have had to put up with a sexist constitution for over 200 years.

State and national governments have also made token gestures for women. Pres. Jimmy Carter has a National Advisory Committee for Women and Wisconsin still has the Governor's Commission on the Status of Women—for awhile, at least.

CARTER REVEALED that his commitment to women is very shallow when he unceremoniously fired Bella Abzug, committee co-chairperson. It seems that Abzug's mouth was too big for a woman's, and she didn't play the right games to be useful to Pres. Carter.

The state women's commission is on the endangered species list because Gov. Lee Dreyfus says that the members don't adequately represent Wisconsin women, and there isn't enough "conflict" among members. No doubt that a single ombudsperson directly connected to his office, which he is considering replacing the commission with, would represent all Wisconsin women, feminists and non-feminists, and also have lots of internal conflict as a result of this schizophrenia.

Examining recent "gains" for women leaves one with the feeling that feminism had better come back in style soon, before all women's consciousness is completely lost and women complacently accept any concessions that those in power choose to make. In the spirit of International Women's Day, we must all continue to demand recognition of our potential as equal human beings. In commemoration of women's struggle everywhere, workshops on Equal Rights, reproductive rights and violence against women will be offered at the YWCA on the Square following a noon-time rally at the Capitol.

## The Daily Cardinal

a page of opinion

### Promoting cheesecake

IT IS IRONIC THAT a state which has passed the Equal Rights Amendment has for 32 years financed a beauty contest that discriminates against both women and men.

The Alice in Dairyland contest, which costs Wisconsin taxpayers \$25-\$30,000, is supposed to promote the state's dairy products. This contest, however, promotes little more than sexism and ageism. One of the rules of the contest is that Alice must be between 18 and 30 years old. Implicit in the pageant is that Alice must be attractive and female.

While the Alice in Dairyland pageant is sexist and ageist, the concept of such contests is even more repulsive.

Parading a person about a stage, whether they are being judged for beauty, talent or intelligence, just to be chosen as a representative, such as Miss America, is irrational. U.S. ambassadors are not chosen by a panel of judges who scrutinize the possible representatives like a prime steer.

THE REQUIREMENTS FOR entering the contest do not specify that Alice be female and beautiful, but this does not make any pageant which parades and judges people like a stock show acceptable.

It is not necessary, or desirable, for a woman, or anyone, to have to sell cheese for Wisconsin. The Wisconsin Dept. of Agriculture and taxpayers should think twice about supporting a farce that sells cheesecake, not cheese.

## Ignorance—insanity?

TWO YEARS AGO on International Women's Day, the Daily Cardinal editorialized about a tragic infanticide case involving a nun. It is a measure of the lack of progress our society has made since that time in encouraging young women to deal realistically with unwanted pregnancies that a similar case has cropped up.

A 16-year-old Florida resident was sentenced to a state institution indefinitely last month by a juvenile court judge because she abandoned her baby. Born prematurely, the newborn baby was abandoned, but found alive by police. Although the girl is only 16, it was her third delivery.

Judge Kenneth Leffler, after sentencing the girl, told her he was sorry "the law prohibits me to require you to be sterilized."

A public defender noted that the abandonment was "an isolated offense." He said, "She has been a good mother to her two other children. That incident was done out of ignorance and desperation. She'll never forget it."

A VERY JUDGMENTAL counselor noted that the girl was counseled on birth control after the birth of her second child. In an accusatory tone she testified: "She took birth control pills for awhile. But they made her sick, so she stopped." The judge concluded from this: "I feel you will

make that irrevocable decision.

The dismissal of the young woman's bad reaction to taking birth control pills is disturbing. Birth control pills have resulted in cancers, strokes and shortened lives. Responsible doctors believe today that no teenagers should take them. It is legitimate to stop taking them if they make you sick!

WHERE DOES THAT leave a young teenager needing birth control? IUDs can cause heavy bleeding, infection and result in many unplanned pregnancies. Diaphragms, requiring some sophistication and considerable motivation, have a failure rate of about 15 percent. Condoms, which many men are loath to use, occasionally slip or break. Foam used alone is highly risky and rhythm, as we all know, is Vatican roulette.

Smug male judges might reflect on the terrible inadequacies of our methods of birth control before blithely assuming contraceptives are the answer to everything. Every day thousands of women get pregnant although they are diligently practicing some method of birth control.

Most disturbing of all is this judge's lack of compassion. Children born into homes where they are wanted and educated do not have three children by age 16. Even grown women with three pregnancies

continue to engage in sexual activities and give more births if you are not committed."

These callous and sexist remarks shed some light on the difficulties faced by very young, unhappily pregnant women. The judge says he is sorry he cannot order the young woman sterilized. Why does he restrict his remarks to her? Why does he not wish he could order the man involved to have a vasectomy? Why is the onus always on the female?

While it could be wished that any mother of three in this badly-crowded world might recognize that she had given birth to her share of children, it is understandable that a very young woman might not want to closely spaced have been known to do desperate things. That a 16-year-old in her circumstances should abandon a newborn child is unfortunate, but her desperation is understandable.

A government which regards very young and very poor women who have sex as criminals and threatens them with institutionalization and forced sterilization will only exacerbate the situation.

Before adding to the burden of this very young woman, whose life script was written at birth, Judge Leffler should have reflected on the lack of sympathetic help and choices available to her. Judge Leffler deserves the same fate as Archie Simonson—he ought to be recalled.



### Abortion SOS

## Protect your constitution; it protects you

THE U.S. CONSTITUTION is the oldest written constitution governing any country in the world. It is now under attack. Anti-abortion zealots are calling for a constitutional convention to amend our Constitution to ban all abortions. Fourteen states have already called for the convention; if 34 do so, it must be held.

This so-called "human life" amendment, for which zealots would risk our Constitution, is, in reality, a Women's Death Amendment. It would consign women to the lethal choices that were theirs before legal abortion was available—the choices of self-inflicted or back-alley abortions. Thousands of women died in the recent past when they desperately turned to these methods; thousands more may die if the Women's Death Amendment is passed.

But more than women's rights and lives are at stake. The Constitution of the United States is also at peril; there are no rules limiting what may be considered at a constitutional convention. The Bill of Rights—and the entire Constitution—could very well go down the drain.

Wisconsin may become party to this fiasco. No less than three bills have been introduced in the Legislature to join the call for the anti-abortion constitutional

convention. A poll of Wisconsin senators and legislators indicates that, if they voted today or next week, the resolution would pass overwhelmingly.

All the polls show that the majority of Americans favor abortion rights. Then why is there such strong legislative support for the resolution? "Political animals" don't listen to polls; they listen to constituents. Wisconsin legislators—those quivering towers of legislative jelly—are currently being inundated with letters from anti-abortionists throughout the state.

Anti-abortionists are organized. They have at their disposal the machinery of the Catholic Church and its captive Sunday morning audiences. Catholic bishops have formulated an official anti-abortion "pastoral plan" to employ virtually every diocese in anti-abortion lobbying. Those favoring abortion rights, though in the majority, are not organized and appear outnumbered by this active anti-abortion minority.

The "silent majority" must make it known they will not tolerate public servants who play political football with constitutional rights as readily as they have with women's uteruses. Here's what to do:

Out-of-staters and Madison residents. Out-of-state students cannot use their temporary status as an excuse for remaining inactive on the issue. It is a national threat. The resolution, if enacted, would ultimately alter our federal Constitution, not Wisconsin's. Nor can Madisonians be complacent because their legislators are on record against the

### A perspective

By Annie Laurie Gaylor

resolution. The views of Madison area legislators are in the minority, as usual.

Both Madison residents and out-of-staters should direct postcards, letters or phone calls to Rep. Joseph Czerwinski and Sen. Carl Thompson, c/o The State Capitol, Madison, WI 53702. Both men head committees through which the proposed resolution must pass. If the bill can be stopped, it will probably be by the work of these committees.

Wisconsin residents from outlying areas. Students from Wisconsin communities other than Madison can perhaps wield the most influence. Discover who

your senators and assembly representatives are and write them immediately. (Remember to indicate your permanent hometown address in your letter or postcard, as well as your Madison address.) It is crucial that legislators representing areas outside Madison hear from pro-abortion, anti-constitutional convention constituents, because it is these legislators who support the proposal. Students with ties to outlying communities can have tremendous political impact if they will encourage community friends, organizations and their families to write too. Make it clear that if legislators support this ruleless, dangerous proposal to tinker with our constitution, they will be booted out of office.

Letter-writers should remember to comment both against the proposed ban on abortion and the unpleasant spectre of a runaway constitutional convention. Most state legislators vote anti-abortion when it comes to the crunch. Therefore it may be best to write that support of a constitutional convention for any reason is unacceptable. In fact, should a convention be called for any reason, the dangers are equal to those posed by an anti-abortion convention. It would be just as easy to

(continued on page 5)



# Women's Rights

(continued from page 4)  
amend the Constitution to ban abortions and to throw out the rest of the Constitution.

It is dangerous to assume that the call for an anti-abortion constitutional convention is a fad that will pass. The threat of such a convention differs from, for instance, the call for a constitutional amendment to balance the budget. The move for a constitutionally mandated balanced budget is really blackmail to get Congress to pass its own budget limits. But the same is not true with the anti-abortion resolution. The Supreme Court

has ruled that abortion is a constitutionally-protected right. The only way to make abortions illegal is to give Supreme Court justices no authority over the matter—through an amendment. The more states that pass anti-abortion resolutions, the sooner Congress will get the message and introduce its own proposal to ban abortions through the usual amendment procedure. Congressional representatives have already, in effect, banned abortions for poor women. They may be quite willing to pass an amendment to ban abortions for all women if the heat becomes intense

enough.

The spectre of Congress passing an amendment to ban abortions is almost as bad as the spectre of a constitutional convention. States would probably have ample—if not unlimited—time to ratify the anti-abortion amendment. Almost all abortion gains in this country came through court intervention; leaving abortion rights to the whim of state legislatures would toll the end of them.

Wisconsin residents must ensure that our state doesn't recklessly urge a constitutional convention, or give Congress cause to work to ban abortions.

## Voices from the poet

Lisel Mueller will read from her poetry at 8 p.m. Thursday, March 8 in 6189 White Hall. Mueller has published several collections of poetry including *Dependencies*, *Life of a Queen*, *Voices from the Forest* and *The Private Life*, which was the Lamont Poetry Selection for 1975. The reading is free and open to the public.

## Canvass for Rowen

People supporting Jim Rowen for Mayor are needed Saturday, March 10, for canvassing in the downtown and outlying areas. Please come to the Rowen headquarters, 254 W. Gilman (above Bigsby & Kruthers on State) at 9:30 a.m. Saturday, or call 255-7909.

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IN CELEBRATION of International Women's Day a rally and series of workshops will be held today.

The rally will be at the Capitol at noon. The main speaker will be Secretary of State Vel Phillips.

A march will start at the Library Mall at 11:30 a.m. and will join the rally.

Strategy-planning workshops will be held from 9-2 p.m. and daycare will be provided. The workshops will be on the second floor of the YWCA at 101 E. Mifflin St.

FROM 2-4 p.m. there will be a workshop on "Organizing for Affirmative Action." A session on "Radical Therapy" will discuss the need to be aware of oppression and isolation as a major step towards liberation. Also featured will be a session on "Women and Revolution."

Other workshops, scheduled from 5-7 p.m. are "Resproductive Rights", and "Lesbian Political Strategies".

"Violence Against Women" and "Status of the ERA and What You Can Do About It" workshops will run from 7:30-9:30 p.m.

A benefit for the Wisconsin Women's Land Collective will be held from 7:30 to 9 p.m. at Lysistrata Restaurant.

Following the benefit is a celebration for International Women's Day at Lysistrata.

## THINK SPRING!

- \* Leather Uppers
- \* Rubber Soles
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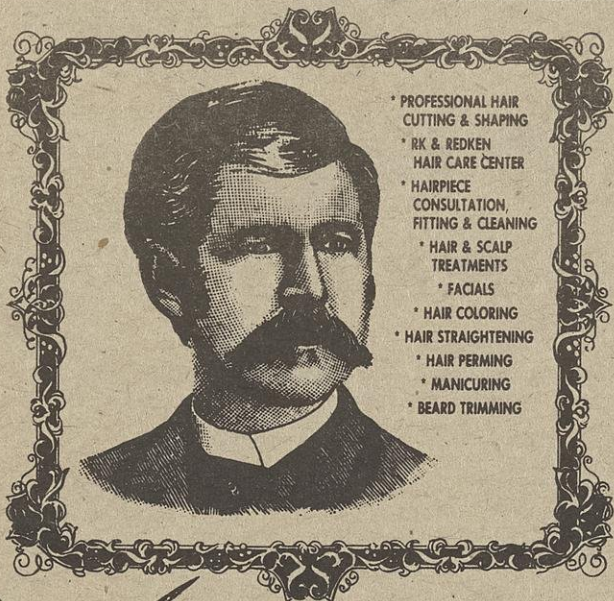
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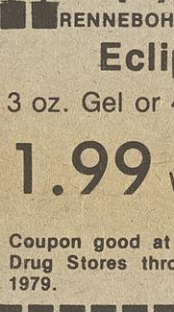


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RENNEBOHM COUPON  
**Coke, Tab or Sprite**  
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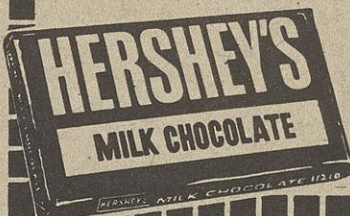
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RENNEBOHM COUPON  
**Welch's Strawberry Preserves**  
18 oz.

**89¢** With Coupon

Coupon good at all Rennebohm Drug Stores through March 18, 1979.



RENNEBOHM COUPON  
**Hershey Candy Bars**  
Large bars

**54¢**

With Coupon

Coupon good at all Rennebohm Drug Stores through March 18, 1979.

RENNEBOHM COUPON  
**Planter Snacks**  
Pretzel Twists, Corn Chips, Cheez Balls, Cheez Curls.

**59¢**

With Coupon

Coupon good at all Rennebohm Drug Stores through March 18, 1979.



RENNEBOHM COUPON  
**Bacon Burger**

Choice beef patty, melted cheese, crispy bacon slices, lettuce, tomato and onion slice with French fries and cole slaw.

**2.00**

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**Malts or Shakes**

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# U prof awarded \$30,000 in tenure battle

By Cathy Cecil  
of the Cardinal Staff

Former University professor and feminist Joan Roberts was awarded an out of court settlement of \$30,000 last December in a sex discrimination suit.

Roberts, now the co-chairperson of the Dept. of Child and Family Studies at Syracuse University, filed the class action suit on the behalf of all University faculty women after she was denied tenure by the Educational Policy Studies Department in February, 1974. It has taken nearly five years to settle the issue.

"IT SEEMS SURPRISING to me that they would settle out of court unless they felt that Roberts' case might be successful," said Associate Professor of English Annis Pratt.

According to University officials, the University has not admitted guilt by settling out of court.

The state Department of Industry, Labor and Human Relations (DILHR) found "probable cause" that Roberts had been discriminated against on the basis of her sex.

"Any woman who files a complaint is in for a very long and difficult time," Roberts said in a recent interview. "The important thing is that I won. I was pleased that the investigation found that I was right."

WHILE TEACHING IN Madison, Roberts taught the University's first Women's Studies course; at the time there was no Women's Studies Dept.

Roberts also founded and co-chaired the Association of Faculty Women (AFW) and the statewide Coordinating Council for Women in Higher Education, which organized over 1,000 women faculty members at 11 of the then 12 University campuses.

"I gave probably over 200 speeches and lectures nationally and in the state," she said. "I went to the Board of Regents and to the governor and even gave major speeches to over 300 male rotarians."

Many forces rallied behind Roberts. Several area women's groups supported her and the Wisconsin Student Association (WSA) passed a resolution supporting her tenure battle.

A THREE-MEMBER advisory committee, composed entirely of men, recommended that Roberts be denied tenure because she had not published enough. Tenure criteria include sufficient contributions in the areas of teaching, service and publication. Roberts had published two books at the time, and she had three more under contract. Male members of the department who had published fewer works than Roberts had been granted tenure in the past.

Roberts requested that her tenure hearing with the all-male departmental executive committee be public. It was originally scheduled in the Education Building. It was moved to a larger room because there were more than 300 chanting supporters.

The committee first questioned whether Roberts had published enough, and they specifically debated whether one of her works was under contract. At that point one of her students called her publisher to verify that it was under contract, but none of the committee members was interested in talking with the publisher.

The committee then changed its tune and said the issue was whether her published material was of "high quality."

ROBERTS QUESTIONED whether her contributions in developing four new courses were taken into account in the hearing, and whether the "quality" of her work was being questioned because much of it was in the area of women's studies. She asked whether women's studies was being treated as a legitimate academic discipline.

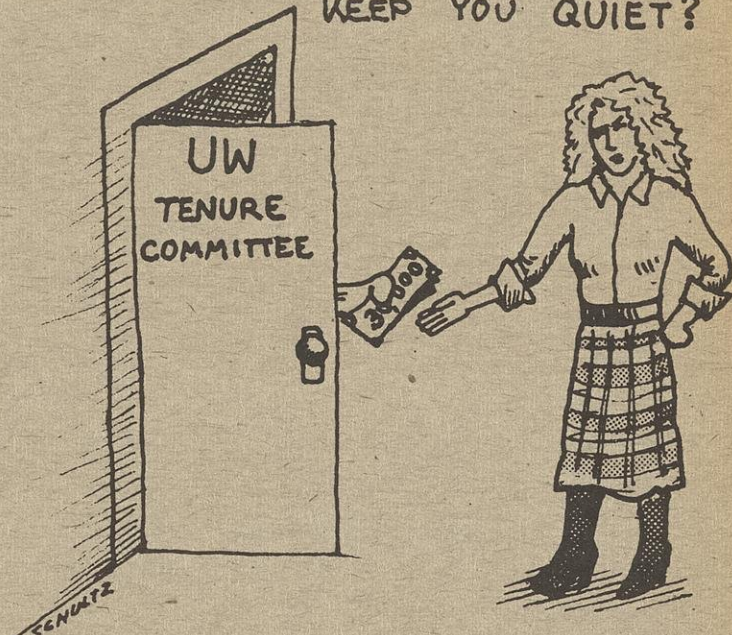
"You can debate 'quality' until you're blue in the face," Roberts said.

Another issue was whether or not her case was being treated the same as recent cases of men's tenure in the department. Roberts also questioned the implications of the committee being composed entirely of males.

AFTER SIX HOURS of deliberation, the committee voted 7-4 against granting Roberts tenure, but her supporters demanded reconsideration, so another hearing was scheduled for two-and-a-half weeks later.

More than 350 supporters marched from the Education Building to the Wisconsin Center for the second "open" hearing, where many of the group were prevented by University Protection and Security officers from entering the small hearing room. Most of them stayed in the basement, where the hearing proceedings were piped in.

HERE, WILL THIS  
KEEP YOU QUIET?



The hearing lasted six hours, and outcome was a 12-3 vote against Roberts. Supporters of Roberts barred the exit of committee members and staged a guerilla theatre presentation. Later the head of the original tenure advisory committee, Jurgen Herbst, was burned in effigy. Police used mace to disperse the crowd outside the Wisconsin Center.

"What is peculiar about my case is that I broke the silence. I felt we should stand up and say what's wrong. But that's against collegial rules—you're supposed to be quiet," she said.

AFTER ROBERTS FILED suit against the University, the state DILHR undertook an investigation of her case without any prompting by Roberts.

The investigators tried to determine whether Roberts was discriminated against because of her sex, if she met the criteria that had been applied to male tenure candidates, and if the reason she did not receive tenure was because of invalid qualifying requirements which favor white males and consider women's

studies to be an invalid academic field.

The investigation also tried to determine whether the tenure criteria, if applied neutrally, have a disparate impact on women, and whether the University denied Roberts academic freedom in the area of women's studies because of sexist criteria which favor males.

The investigators examined records of other recently tenured professors and found that their published work had not been subjected to the same scrutiny that Roberts' work had. In one case, a tenure candidate's book had not even been read in its entirety by the committee members.

The investigators also found that a comparison of Roberts' records and a tenured faculty member in her department favored Roberts. The other professor had developed six courses, and Roberts had developed ten courses.

THE INVESTIGATORS' report also refuted the argument that Roberts was inadequate in her

(continued on page 11)

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# Registration Info

## REGISTRATION INFORMATION

**WHO:** All students at the UW-Madison (students are automatically Union members), other Wisconsin Union members, UW-Madison faculty and staff, and spouses of each. Mini Courses are closed to all others by Wisconsin Union policy. Children of Union members and faculty and staff **ARE NOT ELIGIBLE** to participate in Mini Courses.

**WHEN & WHERE:** Walk-in registration will be handled on a first-come, first-served basis. Each course must have a separate application. The schedule is:

Wednesday, March 14	4-8 pm in the Memorial Union Theater
Thursday & Friday, March 15& 16	10 am-6 pm in the Plaza Room, MU
Monday-Friday, March 26-30	12 noon-6 pm in the Plaza Room, MU

### NO REGISTRATION WILL BE ACCEPTED AFTER MARCH 30

**IDS & PROXY REGISTRATION:** In order to register, you must show your (or your spouse's) valid UW-Madison Student ID or Fee Card, Union Membership Card, or Faculty/Staff ID Card. When registering for another person, you must show that person's proper identification.

**FEES & PAYMENT:** The first of the two prices listed in the individual course descriptions applies to students and other Union members. The second of the two prices applies to UW-Madison faculty and staff non-members. Payment by check, cash, or money order must be made at the time of registration. **Make checks payable to: Wisconsin Union Mini Courses.**

**MATERIALS:** Check each course description for the explanation of what materials must be purchased by class participants. The approximate cost is listed in all cases. The price of all Crafts and Photography courses includes the cost of a Craftshop permit for the duration of the class.

**EASTER VACATION:** There will be NO classes Friday, April 13, through Sunday, April 15.

**COURSE CANCELLATION:** The maximum number of registrants is listed in each course description. If a class is cancelled you will be notified in writing and within two weeks will receive a refund through the mail.

**REFUND POLICY:** Before you register, please make sure that you plan to attend the course. Refunds will be granted only if the course you register for is cancelled.

**COURSE LOCATIONS & SCHEDULES:** The following symbols have been used in course descriptions to denote where the classes meet: MU-Memorial Union; US-Union South; CC-campus classroom; D1-333 N Broom St; WW-426 W Wilson St; CS-407 N Frances St; AB-Arboretum Barracks; CP-1024 Regent St. The number preceding the day of the week on which the class meets indicates the number of class sessions to be held; the dates indicated are the starting and ending dates for the course.

**REGISTRANTS MUST BRING THEIR REGISTRATION RECEIPTS TO CLASS FOR ADMITTANCE.**

**QUESTIONS:** If you have any questions, please call the Mini Course office at 262-3156 or come to the office, which is located in 509 Memorial Union.

# Foods & Beverages

## BREADMAKING (CONT)

Intended for those who have some experience baking with yeast, this course will start with Challah, holiday sweet breads, rye bread, and black bread. Other breads to be prepared and sampled will be decided upon by the class participants. Max. 12. **SCHEDULE:** SECTION 1: 5 Wed, 6:30-9:30 pm, 4/11-5/9, US; **INSTRUCTOR:** Stephen Tordella; **FEES:** \$22.50/\$32.00

## CHINESE COOKING

Basic Chinese cooking will be taught, using recipes, cooking techniques, and terminology of ingredients. Some of the planned dishes include fried won tons, walnut chicken, sweet and sour pork, sizzling rice, shrimp in lobster sauce, and oyster beef with Chinese vegetables. Bring a pair of chopsticks to class. Max. 12. **SCHEDULE:** SECTION 1: 6 Tues, 7:00-9:30 pm, 4/3-5/8, US; SECTION 2: 6 Thurs, 7:00-9:30 pm, 4/5-5/10, US; **INSTRUCTOR:** 1-2 Ling-Ling Teng Phelps; **FEES:** \$24.00/\$29.50

## HOME BARTENDING

Learn how to prepare drinks at home, including not only the basic highballs and cocktails, but also the more exotic drinks. There will be discussion on setting up a home bar, entertaining, obtaining a bartender's license, and what to look for when out on the town. A recipe guide will be included. Drinks will be prepared and sampled in class. Max. 25. **SCHEDULE:** SECTION 1: 3 Wed, 7:00-9:00 pm, 4/11-4/25, MU; **INSTRUCTOR:** Gary Saffitz; **FEES:** \$20.00/\$25.00

## MEXICAN COOKING

Traditional foods of Mexico will be the focus of this course. Participants will learn to prepare complete and authentic Mexican meals, including sauces, soups, beans, rice, meats, tortillas, desserts, and drinks. Mexican eating customs and culture will be discussed. Max. 12. **SCHEDULE:** SECTION 1: 6 Sun, 3:00-6:00 pm, 4/1-5/13, US; **INSTRUCTOR:** Juan C Reyes; **FEES:** \$27.00/\$34.00

## SLAVIC COOKING

Ethnic dishes of five different countries will be featured. One complete meal will be prepared and sampled at each session. A cookbook provided for the course includes recipes for such specialties as Russian Pirozhki, Polish Plum Soup, Czech Roast Pork with Dumplings, Serbian Spinach Pita, and Slovenian Fish Goulash in addition to over 200 other recipes for appetizers, soups, main courses, pastries and desserts. Max. 12. **SCHEDULE:** SECTION 1: 5 Sun, 12:00-3:00 pm, 4/1-5/6, US; **INSTRUCTOR:** Andrea Rollick; **FEES:** \$29.00/\$36.50

## SWISS COOKING

Swiss Cooking has many influences. The focus of this course is on the regional differences of Swiss Culture; German, French, and Italian, as well as subgroups within these major areas. Two to three recipes from different parts of the country will be introduced each session. Some of the planned dishes will include Fondue, Rosti, Zurcher, Geschnetzeltes, Birchermusli, and Knopfli. Max. 12. **SCHEDULE:** SECTION 1: 6 Mon, 7:00-10:00 pm, 4/2-5/7, US; **INSTRUCTOR:** Rosmarie Nussbaum; **FEES:** \$29.00/\$36.00

## THAI COOKING

Thai cooking is typical of Southeast Asian cooking, and is comprised of natural ingredients that are full of nutritional value and are low in calories. Typical Thai spices and meals will be introduced through such recipes as Mui Kraab, Tom Yam, Kaeng Ped, Khao Phad, and Ped Yany. Vegetable carvings and Thai food decoration will also be included. Max. 12. **SCHEDULE:** SECTION 1: 6 Sun, 6:00-8:00 pm, 4/1-5/13, US; **INSTRUCTOR:** Somchintana Ratarasarn; **FEES:** \$21.00/\$26.50

## TRAIL FOODS

Barbecue, finger foods, cold, and hot meals, munchies and campfire cooking will be covered in this one-session course. Included will be recipes, demonstrations, and practice in preparing foods to eat and take a long on hikes, camping, and backpacking. Max. 12. **SCHEDULE:** SECTION 1: 1 Tues, 7:00-9:00 pm, 4/17, MU; **INSTRUCTOR:** Rosie Bass; **FEES:** \$8.00/\$10.00

## VEGETARIAN COOKING

Designed as a basic introduction to vegetarianism, this course will cover the preparation of egg and cheese dishes, casseroles, beans, grains, soups, and ethnic specialties. Discussion of vegetarian diets, protein complements, menus, and recipes will also be included. Max. 12. **SCHEDULE:** SECTION 1: 6 Mon, 5:00-7:00 pm, 4/2-5/7, US; **INSTRUCTOR:** Mary Sykes; **FEES:** \$22.50/\$28.50

## WINE APPRECIATION (BEG)

Wines of Germany, the Bordeaux region, the Burgundy region, the Loire Valley, and Italy, as well as domestic wines will be tasted and discussed. Each session will begin with a presentation on the wines and will include the tasting of at least 10 wines. The emphasis will be on how to read and interpret labels. Slides and films will be used to examine the various wine making processes. Max. 25. **SCHEDULE:** SECTION 1: 4 Thurs, 3:30-6:00 pm, 4/19-5/10, MU; **INSTRUCTOR:** R J Bartlett; **FEES:** \$18.00/\$22.50

## WINE APPRECIATION (CONT)

Knowledge of wines is a prerequisite for this course which combines study, experimentation and sampling of wines from four major areas. The areas to be included will be sherrys, ports, and sparkling wines, red wines, medium dry white wines, and dry white wines. Participants will sample, rate and discuss 8-10 wines per session. Max. 25. **SCHEDULE:** SECTION 1: 4 Fri, 2:30-4:30 pm, 4/20-5/11, MU; **INSTRUCTOR:** R J Bartlett; **FEES:** \$18.00/\$22.50

# Interpersonal Skills

## ADVENTURES IN ATTITUDE

The development of strong positive attitudes towards self and others is the main focus of this course. Group interaction projects stress such areas as communication skills, attitude awareness, understanding people, goal setting and effective management of time. Fee includes all necessary course materials. Max. 25. **SCHEDULE:** SECTION 1: 6 Thurs, 5:00-7:30 pm, 4/5-5/10, CC; **INSTRUCTOR:** Emily Harris; **FEES:** \$28.50/\$36.00

## ASSERTIVENESS TRAINING

Individuals often find themselves in situations where they are being manipulated and exploited. Few have mastered the skills needed to deal with these situations effectively. This course is designed to teach the skills necessary in standing up for one's rights. Differences between non-assertive, assertive, and aggressive behaviors will be highlighted. Participants will engage in role playing exercises. Max. 16. **SCHEDULE:** SECTION 1: Sun, 12:00-4:00 pm, 4/1, and Tues, 5:30-7:30 pm, 4/3 & 4/10, MU; **INSTRUCTOR:** James Gray & Associates; **FEES:** \$13.50/\$17.00

## COPING WITH CONFLICT

Designed to help participants understand and improve their response to conflict. This workshop will aid in development of interpersonal skills, assertiveness, and problem solving techniques used to diagnose and manage conflict. A series of structured role plays, self-assessment exercises, and group discussion opportunities will enable participants to learn and practice skills involved in the constructive resolution of conflict. Max. 15. **SCHEDULE:** SECTION 1: Tues, 6:30-9:00 pm, 5/1, and Thurs, 6:30-9:00 pm, 5/3, and Sat, 10:00 am-4:00 pm, 5/5, CC; **INSTRUCTOR:** Lorna Aaronson; **FEES:** \$11.00/\$14.00

## HUMAN SEXUALITY

All of us have accepted various rules and misconceptions which inhibit the full expression of joyful, playful, loving sexuality. Through group discussions, participants will share their experiences and develop new awarenesses with others. This course is designed to change and improve this vitally important part of being alive. Max. 16. **SCHEDULE:** SECTION 1: 6 Tues, 2:00-4:00 pm, 4/3-5/8, US; **INSTRUCTOR:** Ann Veilleux; **FEES:** \$14.00/\$17.50

## INTERPERSONAL RELATIONS

Designed for people who are looking for ways to increase their relationship-building skills. It will focus on content areas such as communication skills, building esteem in self and others, values clarification, and enhancement of self-awareness. The basic learning design is experiential—that is, it will be full of small-group interactions, role-playing, and social modeling. Because each session will build on previous ones, attendance at each session is strongly recommended. Max. 16. **SCHEDULE:** SECTION 1: Wed, 4:00-6:30 pm, 4/4 & 4/11, and Sun, 12:30-5:00 pm, 4/8, US; **INSTRUCTOR:** James Gray & Associates; **FEES:** \$15.00/\$19.00

## RELAXATION TECHNIQUES

Designed to instruct participants in a variety of possible techniques for self-relaxation, the goal is to provide each individual with a repertoire of creative exercises and environmental stimuli (e.g., music, sounds, repeated vocal instructions) which he/she can later use to reduce general or specific muscular tension. Awareness and movements which increase flexibility and balance will be stressed. Max. 12. **SCHEDULE:** SECTION 1: 6 Sun, 12:00-1:30 pm, 4/1-5/13, US; **INSTRUCTOR:** Gail Rosemont; **FEES:** \$14.50/\$18.00

## SELF-NURTURING

We grow up with rules against showing ourselves as much respect as we are expected to show others. This course will cover in some depth, what attitudes people have, what effects they have on our lives, and how to change them. Much of the course will be actual practice, so come prepared to try some new things and to be good to yourself. Max. 30. **SCHEDULE:** SECTION 1: Sat, 9:30-12:30 pm, 4/21 & 4/28, and Sun, 9:30-12:30 pm, 4/22, MU; **INSTRUCTOR:** William Handy; **FEES:** \$12.00/\$15.00

# Self Reliance Skills

## AUTO REPAIR (BEG)

Lectures and discussions will examine how to keep one's foreign or domestic car running smoothly. Demonstrations in the classroom and one lab session will cover preventative maintenance, tune-ups, and diagnosing problems. Max. 18. **SCHEDULE:** SECTION 1: 6 Tues, 5:00-7:00 pm, 4/3-5/8, CC; SECTION 2: 6 Thurs, 5:00-7:00 pm, 4/5-5/10, CC; SECTION 3: 6 Mon, 5:30-7:30 pm, 4/2-5/7, CC; SECTION 4: 6 Mon, 7:30-9:30 pm, 4/2-5/7, CC; SECTION 5: 6 Wed, 5:30-7:30 pm, 4/4-5/9, CC; SECTION 6: 6 Wed, 7:30-9:30 pm, 4/4-5/9, CC; **INSTRUCTORS:** 1-2: Jonathan Gladstone; **FEES:** \$12.00/\$15.00

## BASIC INVESTMENTS

Designed for the beginner, this course will cover reading the newspaper financial section, stocks, bonds, government securities, options, how to talk to a broker, how to buy and sell stocks, short sales, the New York Stock Exchange, and other related topics. The third session will be held at a Madison stock broker's office. Max. 30. **SCHEDULE:** SECTION 1: 13 Thurs, 7:00-9:00 pm, 4/26-5/10, CC; **INSTRUCTOR:** John L Meehan; **FEES:** \$7.50/\$9.50

## BICYCLE MAINTENANCE (BEG)

All phases of bicycle ownership, use, and maintenance/repair will be discussed in this course. What to look for in purchasing a bike, preventative and actual maintenance (adjustments, overhauls, bearings, and other in-depth repairs), and uses (touring, commuting, and racing) will be covered. Tools for your own use will be discussed at the first class session. Max. 20. **SCHEDULE:** SECTION 1: 6 Tues, 7:00-9:00 pm, 4/3-5/8, MU; **INSTRUCTOR:** Robert C Mecum; **FEES:** \$13.50/\$17.00

## COMPUTER BASICS

Computers affect everyone's life. This course presents basic principles and concepts of computer technology. Computer applications such as games, simulations, statistical packages and information retrieval systems will be demonstrated. Rudiments of at least one computer language will also be presented. Inexpensive computer time is available for participants wishing "hands-on" experience. Max. 22. **SCHEDULE:** SECTION 1: 6 Wed, 6:00-8:00 pm, 4/4-5/9, CC; **INSTRUCTOR:** Art Rasmussen; **FEES:** \$13.00/\$16.50

## CPR

Cardiopulmonary resuscitation is an emergency procedure that requires special training in recognizing cardiopulmonary arrest and performing artificial ventilation and circulation in order to keep a victim alive until trained personnel arrive. This course will offer the option of CPR certification (practice time is necessary in order to pass performance tests as well as a written evaluation). These additional practice times (approx. 6 hours) will be scheduled at the first class session. Max. 16. **SCHEDULE:** SECTION 1: 1 Sun, 2:00-5:30 pm, 4/8, CP; **INSTRUCTOR:** Lee Stout; **FEES:** \$8.00/\$10.00

## CREATIVE WRITING

Explore poetry, short stories, biographies, and other literary forms. Topics for class discussion will include idea relationships, moving action or plot, and analyzing or asserting themes. Bring a pen and some paper as well as any current work to the first class session. Max. 15. **SCHEDULE:** SECTION 1: 6 Sun, 1:30-3:00 pm, 4/1-5/13, US; **INSTRUCTOR:** Gail Rosemont; **FEES:** \$13.00/\$16.50

## FOREIGN TRAVEL

Designed to provide an in-depth overview of foreign travel, this course will cover the various modes of transportation to and from one's destination. It will include tours, travel by train, ship, air, motor coach, car rentals, camping, youth hostels, and hotels. Information about the history and geography of specific popular cities will be featured. Max. 25. **SCHEDULE:** SECTION 1: 3 Mon, 6:00-9:00 pm, 4/2-4/16, CC; **INSTRUCTOR:** John Butters; **FEES:** \$9.00/\$11.00

## FRENCH FOR TRAVEL (BEG)

Survival conversation will be stressed in this course which is aimed at helping travelers feel more at ease in French-speaking countries. The class will be enhanced with cultural presentations, as the language and culture are inseparable. Purchase of a book (cost under \$5) will be discussed at the first class session. Max. 20. **SCHEDULE:** SECTION 1: 6 Mon, 6:00-8:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Thomas Hansen; **FEES:** \$11.00/\$14.00

## GERMAN FOR TRAVEL (BEG)

Short but intensive, this practical course covers basic vocabulary and phrases involving travel, restaurants, hotels, time, shopping, numbers, and culture. Purchase of a book (cost under \$5) will be discussed at the first class session. Max. 20. **SCHEDULE:** SECTION 1: 6 Wed, 5:00-7:00 pm, 4/4-5/9, CC; **INSTRUCTOR:** Helga Kolosick; **FEES:** \$13.00/\$16.50

## HERBS FOR BETTER HEALTH

A thorough introduction to herbology, this course will cover the historical use of herbs in the treatment and prevention of common illnesses. Wisconsin wild plants will be featured. The purchase of a handbook by participants (approx. \$3) will be discussed at the first class session. Max. 25. **SCHEDULE:** SECTION 1: 6 Wed, 5:30-7:30 pm, 4/4-5/9, CC; **INSTRUCTOR:** Ann Cue; **FEES:** \$12.00/\$15.00

## HOME BUYING BASICS

Designed to assist the first-time home buyer, the sessions will provide information on how to inspect and select a home, obtain financing, and close a loan. The role of real estate brokers, the buyer, the seller, and attorneys will also be discussed. Max. 20. **SCHEDULE:** SECTION 1: 4 Tues, 7:00-9:00 pm, 4/17-5/8, CC; **INSTRUCTOR:** Karl Waters; **FEES:** \$9.00/\$11.50

## SIGN LANGUAGE (BEG)

An introduction to the signed alphabet and a basic vocabulary of signs generally used by the deaf will be covered. Communication problems related to deafness will also be discussed. Purchase of a book (approx. \$5) will be discussed at the first class session. Max. 15. **SCHEDULE:** SECTION 1: 6 Wed, 5:30-7:30 pm, 4/4-5/9, CC; **INSTRUCOTR:** Billie Pagliolo; **FEES:** \$13.50/\$17.00

## SIGN LANGUAGE (CONT)

For those with knowledge of the signed alphabet and a small basic sign vocabulary, this course will expand participants' repertoire of signs and fingerspelling ability. Purchase of a book (approx. \$5) will be discussed at the first class session. Max. 15. **SCHEDULE:** SECTION 1: 6 Wed, 7:30-9:30 pm, 4/4-5/9, CC; **INSTRUCTOR:** Billie Pagliolo; **FEES:** \$13.50/\$17.00

## SPANISH FOR TRAVEL

Focus on the basic language and cultural patterns of Spanish-speaking countries. Designed for those who intend to use conversational Spanish in travel, elementary language for communication will be stressed. Oral practice, discussion, cuisine, and music will enlarge the course's perspective. Max. 20. **SCHEDULE:** SECTION 1: 6 Mon, 5:00-7:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Diana Velez; **FEES:** \$12.00/\$15.00

## SPANISH CONVERSATION

Conversational Spanish will improve the Spanish fluency of people who have taken one or more years of Spanish. Small groups, folkloric and protest music from Latin American and Spain, and newspaper articles will be used to stimulate class discussions. Vocabulary will be geared to participants' usage needs. Purchase of a review text (approx. \$3) will be discussed at the first class session. Max. 15. **SCHEDULE:** SECTION 1: 6 Mon, 7:00-9:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Diana Velez; **FEES:** \$12.50/\$15.50

## SPEED READING

Using a step-by-step process to help lead participants to new levels of reading efficiency, this course will emphasize speed improvement, comprehension, and vocabulary development. Reading techniques for textbooks as well as for fiction material will be covered. Max. 16. **SCHEDULE:** SECTION 1: 6 Tues, 5:00-7:00 pm, 4/3-5/8, CC; **INSTRUCTOR:** Patrick Campbell; **FEES:** \$12.00/\$15.00

## STUDY SKILLS

Better study habits can result in a more fulfilling learning experience and greater enjoyment of the learning process. This course will help participants improve their note and test taking skills, preparation skills, research methods, and motivations for learning. The material to be covered is applicable to persons in college, in the community, and in a job. Max. 15. **SCHEDULE:** SECTION 1: 6 Wed, 4:00-6:00 pm, 4/4-5/9, CC; **INSTRUCTOR:** Harry Behrman; **FEES:** \$13.50/\$17.00

## TERM PAPER PREPARATION

Develop your researching, writing, and editing skills across a variety of subject areas. Participants will be encouraged to use current term papers in their various stages of preparation as projects for this course. Purchase of a book (cost under \$4) will be discussed at the first class session. Max. 25. **SCHEDULE:** SECTION 1: 6 Wed, 7:00-9:00 pm, 4/4-5/9, CC; **INSTRUCTOR:** Carl O Paulson; **FEES:** \$11.50/\$14.50

## VOCABULARY DEVELOPMENT

For the student and professional alike, the focus of this course will be on increasing one's vocabulary, both active and passive. Rather than memorization, this course will stress acknowledgment and proper uses of the English language. Lecture, exercises, and practice will be used. Max. 16. **SCHEDULE:** SECTION 1: 6 Mon, 5:00-7:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Mark Buckley; **FEES:** \$12.00/\$15.00

# Fine Arts & Fibres

## BASIC DRAWING

The process of drawing will be examined through the use of imagination, ingenuity and technique. Expressive, quick sketches as well as larger, more developed drawings will be completed. Drawing media will include charcoal, pencil, ink, and pastels. Still-lives, models, and other sources will be used. Bring a newsprint pad (18 by 24"), a pencil, and a fine point black marker to the first class session. Additional materials to be purchased (approx. \$10) will be discussed at that time. Max. 16. **SCHEDULE:** SECTION 1: 6 Wed, 7:00-9:00 pm, 4/4-5/9, MU; **INSTRUCTOR:** Penny Brown; **FEES:** \$11.00/\$14.00



## BASKETRY

Techniques of coiling, twining, and plaiting using reeds, grasses, and yarns will be the focus of this class. Participants may explore either the functional or sculptural capabilities of the medium. Purchase of materials (approx. \$10) will be discussed at the first class session. Max. 10. **SCHEDULE:** SECTION 1: 6 Wed, 5:00-7:00 pm, 4/4-5/9, MU; **INSTRUCTOR:** Penny Brown; **FEES:** \$13.00/\$16.50

## CREWEL

Drawing upon techniques used in needlepoint and embroidery, this course will focus on mastery of basic crewel stitchery. During the class, participants will make a sampler and complete one small project. The varieties of raised effects possible will be explored. Materials to be purchased (approx. \$10) will be discussed at the first class session. Max. 15. **SCHEDULE:** SECTION 1: 6 Tues, 5:00-7:00 pm, 4/3-5/8, MU; **INSTRUCTOR:** Penny Brown; **FEES:** \$11.00/\$14.00

## CROCHET

Stitches including the single crochet, double crochet, and chains as well as patterns for granny squares, afghans, and clothing will be covered. Each participant will design and complete one small project during the class. Bring a crochet hook (size I, J, or K) and a small skein of yarn to the first class session. Additional materials to be purchased (approx. total \$10) will be discussed at that time. Max. 16. **SCHEDULE:** SECTION 1: 6 Mon, 6:30-8:30 pm, 4/2-5/7, CC; **INSTRUCTOR:** Bob Hvittfeldt; **FEES:** \$11.00/\$14.00

## DRAWING (INT)

Drawing from nature, the use of imagination, awareness of picture plane, figure drawing, and drawing of architectural objects will be featured. Discussions will focus on enhancing one's perspectives and gestures. Individual attention will be emphasized in this course which is designed for those with previous drawing experience. Bring conte crayons (#'s 1, 2, and 3), a newsprint pad (18 by 24"), an art gum eraser, soft vine charcoal, and a chamois to the first class. Additional materials to be purchased (total cost approx. \$10-15) will be discussed at that time. Max. 16. **SCHEDULE:** SECTION 1: 6 Tues, 5:00-7:30 pm, 4/3-5/8, CC; **INSTRUCTOR:** R. Patrick Harris; **FEES:** \$11.00/\$14.00

## FIGURE DRAWING

Charcoal, india ink, pastel, and collage will be used to introduce the art of drawing the human figure. Emphasis will be placed on generalized recording of information into expressive forms. Formal elements such as line, shape, volume, and anatomy will be explored. Bring 5 sticks of black charcoal, 2 black conte crayons, a newsprint pad (18 by 24"), and a kneaded eraser to the first class session (approx. \$10). Drawing experience is not required. Max. 16. **SCHEDULE:** SECTION 1: 6 Tues, 7:30-10:00 pm, 4/3-5/8, CC; **FEES:** \$15.50/\$19.50

## ITALIC CALLIGRAPHY

Chancery Cursive (italic) hand lettering will be the focus of this course. Sessions will cover pen angle, height of letters, strokes, formation of letters, ligatures, capitals, and flourishes. Emphasis will be on the development of a personal style and on individual achievement. Materials to be discussed (approx. \$15) will be discussed at the first class session. Max. 16. **SCHEDULE:** SECTION 1: 6 Mon, 4:30-6:30 pm, 4/2-5/7, CC; SECTION 2: 6 Thurs, 7:00-9:00 pm, 4/5-5/10, CC; **INSTRUCTOR:** 1-2: Dale-Harriet Tate; **FEES:** \$11.00/\$14.00

## KNITTING

Knit, purl, and cable stitches will be demonstrated and practiced, along with techniques for casting on and off, and finishing. Participants will discuss pattern selection, interpretation, and alteration. Purchase of materials (approx. \$10) will be discussed at the first class session. Max. 15. **SCHEDULE:** SECTION 1: 6 Wed, 5:00-7:00 pm, 4/4-5/9, CC; **INSTRUCTOR:** Barb Gassner; **FEES:** \$11.00/\$14.00

## ON-LOOM WEAVING

Several uses of the frame loom will be explored. Basic techniques for both two- and four-harness weaves will be demonstrated and practiced by class participants. Alternative loom possibilities will be discussed. Participants will construct their own loom and complete a small project during the class. Bring to the first class session: 4 Canvas stretcher bars (max size of 18 x 24"), a 3/8" dowel, 300 yards cotton or linen warp, an x-acto knife, scissors, a ruler, and a block of wood 1" by 1/4" by width of stretcher bar. Max. 12. **SCHEDULE:** SECTION 1: 6 Wed, 11:00-1:30 pm, 4/4-5/9, CC; **INSTRUCTOR:** Diane Graham; **FEES:** \$14.00/\$17.50

## PORTRAITURE

Basic techniques for charcoal and pastel portraiture from photographs and live models will be covered for those with some drawing experience. Facial proportions, composition, and color will be demonstrated and practiced. Slides and discussion will focus on history and modern realistic styles. Bring a charcoal pencil, white chalk, an elastic eraser, and 5 pieces of grey charcoal paper to the first class session: additional materials to be purchased (approx. total \$15) will be discussed at that time. Max. 16. **SCHEDULE:** SECTION 1: 6 Tues, 7:00-9:30 pm, 4/3-5/8, CC; **INSTRUCTOR:** Bettianne Ballweg; **FEES:** \$17.00/\$21.50

## QUILTING

Starting with discussion and demonstration of basic quilt making techniques, such as pattern and fabric selection, piecing and blocking, participants will learn the basics of quilting. Each participant will be encouraged to work on a small project in class (and at home) and should, by the conclusion of the course, have mastered several necessary techniques applicable to the making of a full size quilt. Bring to the first class session: cardboard, scissors, ruler, fabric scraps, needle and thread. Additional materials to be purchased (approx. total \$25) will be discussed at the first class session. Max. 16. **SCHEDULE:** SECTION 1: 6 Sat, 10:00-12:00 am, 3/30-5/12, CC; SECTION 2: 6 Tues, 6:00-8:00 pm, 4/3-5/8, CC; **INSTRUCTORS:** 1: Gertrude Clearfield, 2: Mary Risseuw; **FEES:** \$11.00/\$14.00

## SOFT SCULPTURE

Basic sewing techniques, use of fabrics, stuffing techniques, and design possibilities will be covered. Beginning with demonstrations and discussions, participants will explore the world of soft sculpture and will design and execute at least one small project. Access to a sewing machine between sessions is necessary. Materials to be purchased (approx. \$5-15) will be discussed at the first class session. Max. **SCHEDULE:** SECTION 1: 6 Mon, 7:00-9:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Mary Risseuw; **FEES:** \$11.00/\$14.00

## WATERCOLOR PAINTING

Emphasizing the wide range of effects possible with the medium, participants will learn such techniques as dry brush, wet in wet, spatter and layering. Discussions will focus on composition, design, color theory, and handling of transparent watercolors. Purchase of paper, brushes, and paint (approx. \$15) will be discussed at the first class session. Max. 16. **SCHEDULE:** SECTION 1: 6 Tues, 7:00-9:30 pm, 4/3-5/8, MU; **INSTRUCTOR:** Penny Brown; **FEES:** \$11.00/\$14.00

# Music & Song

## BANJO (BEG)

Frailing, two-finger, and three-finger picking will be covered. Class sessions will introduce chords, basic patterns, left-handed technique, and introductory melodies. Bring a playable 5-string banjo to class. Purchase of a book of music (cost under \$5) will be discussed at the first class session. Max. 10. **SCHEDULE:** SECTION 1: 6 Mon, 5:00-6:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Bill Foley; **FEES:** \$10.00/\$12.50.

## DULCIMER (BEG)

Learn strumming, picking, and tuning techniques in this beginning-level course. Folksongs will be taught and practiced in groups and individually. Participants must bring their own dulcimers to class. Purchase of a book of music (approx. \$5) will be discussed at the first class session. Max. 12. **SCHEDULE:** SECTION 1: 6 Thurs, 5:00-6:30 pm, 4/5-5/10, MU; **INSTRUCTOR:** Sue Richards; **FEES:** \$11.00/\$14.00.

## FLUTE (BEG)

An introduction to the fundamentals of reading music and basic fingerings of the flute. Individual attention will allow participants to expand their music repertoire. Access to a flute and practice between sessions is required. Purchase of a book of music (approx. \$5) will be discussed at the first class session. Max. 10. **SCHEDULE:** SECTION 1: 6 Thurs, 6:00-7:00 pm, 4/5-5/10, CC; **INSTRUCTOR:** Kathleen Huegel; **FEES:** \$10.00/\$12.50.

## FLUTE (CONT)

For those with the ability to read music and play the flute at the beginning level, this course is designed to continue one's mastery of fingering, technique, and repertoire. A review of beginning flute will be followed by more advanced work at a level consistent with that of class participants. Access to a flute is required. Purchase of a book of music (approx. \$5) will be discussed at the first class session. Max. 10. **SCHEDULE:** SECTION 1: 6 Thurs, 7:00-8:00 pm, 4/5-5/10, CC; **INSTRUCTOR:** Kathleen Huegel; **FEES:** \$10.00/\$12.50.

## GUITAR (BEG)

Instruction in guitar technique, chords, and basic rhythms with an emphasis on right-hand finger movement will be featured. Music reading is not required, but it is recommended. Access to a guitar is required and practice between sessions is encouraged. Max. 10. **SCHEDULE:** SECTION 1: 6 Tues, 6:30-7:30 pm, 4/3-5/8, CC; SECTION 2: 6 Tues, 7:30-8:30 pm, 4/3-5/8, CC; SECTION 3: 6 Thurs, 6:30-7:30 pm, 4/5-5/10, CC; SECTION 4: 6 Mon, 4:00-5:00 pm, 4/2-5/7, CC; **INSTRUCTORS:** 1-3: Bruce Mares; 4: Joshua Blacker; **FEES:** \$10.50/\$13.50.

## GUITAR (INT)

For those with basic music reading and strumming abilities, will introduce more advanced techniques such as scales, chords, and transposing keys. Development of the ability to "pick up" songs will be stressed. A survey of basic guitar styles (i.e. bluegrass, contemporary, blues, etc.) will also be included. Access to a guitar is required. Max. 10. **SCHEDULE:** SECTION 1: 6 Mon, 6:00-7:00 pm, 4/2-5/7, CC; SECTION 2: 6 Mon, 8:00-9:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** 1-2: Bill Foley; **FEES:** \$10.00/\$12.50.

## GUITAR (BEG CLASSICAL)

Through the study of music reading, right- and left-handed techniques, and solo and ensemble techniques, this course will survey the principles and practical aspects of classical guitar technique. Access to a guitar is required, and practice between sessions is strongly encouraged. Purchase of a text by participants (approx. \$5) will be discussed at the first class session. Max. 8. **SCHEDULE:** SECTION 1: 6 Wed, 6:00-7:00 pm, 4/4-5/9, CC; **INSTRUCTOR:** Mark Heller; **FEES:** \$15.50/\$19.50.

## GUITAR (INDIV LESSONS)

The material to be covered will be determined by the participant's ability and experience and will include chords, scales, music reading, and playing. Access to a guitar is required. Plan to be on time for your lesson. Max. 5. **SCHEDULE:** SECTION 1: 6 Wed, 3:30-6:00 pm, 4/4-5/9, CC; SECTION 2: 6 Wed, 6:30-9:00 pm, 4/4-5/9, CC; **INSTRUCTORS:** 1: Joshua Blacker; 2: Bruce Mares; **FEES:** \$20.50/\$25.50.

## HARMONICA (INDIV LESSONS)

Lessons for individuals at the beginning or intermediate level. The material to be covered will be determined by the individual's level but may include: chords and chord rhythms, single notes and scales, blues notes and licks, and straight and crossed positions. Each participant must provide a harmonica (10-hole Marine Band Harp in the key of C) for his/her own use. Plan to be on time for your lesson. Max. 10. **SCHEDULE:** SECTION 1: 6 Tues, 4:00-9:00 pm, 4/3-5/8, US; **INSTRUCTOR:** 1: De Wayne Keyes; **FEES:** \$21.50/\$26.50.

## MANDOLIN

Instruction in the tuning of a mandolin, basic chord position, tremelo style melody, and bluegrass fiddle tunes will be introduced in this course. A brief introduction to classical music for the mandolin will also be featured. Access to a mandolin is required, and practice between sessions is encouraged. Max. 10. **SCHEDULE:** SECTION 1: 6 Mon, 7:00-8:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Bill Foley; **FEES:** \$10.00/\$12.50.

## NOTE READING

For those who are beginning or continuing their study of a musical instrument, this course is designed to cover the basics of note reading, scale and chord construction and theory, and transposition. Emphasis will be placed on practice under the instructor's supervision. This course can be taken along with other instrumental instruction or alone. Purchase of a book of music (approx. \$5) will be discussed at the first class session. Max. 10. **SCHEDULE:** SECTION 1: 6 Tues, 7:00-8:00 pm, 4/3-5/8, MU; **INSTRUCTOR:** Gary Goodman; **FEES:** \$10.00/\$12.50.

## PIANO (INDIV LESSONS)

The material to be covered will be determined by individual participants' knowledge and progress but will include scales, chord theory, and selection of music for practice and advancement. Participants will need to practice between session. The purchase of a book of music (approx. \$5) will be discussed. Plan to be on time for your lesson. Max. 4. **SCHEDULE:** SECTION 1: 6 Tues, 2:00-5:00 pm, 4/3-5/8, MU; SECTION 2: 6 Mon, 12:00-1:30 pm, 4/2-5/7, MU; SECTION 3: 6 Mon, 2:00-5:00 pm, 4/2-5/9; SECTION 4: 6 Mon, 6:00-9:00 pm, 4/2-5/7, MU; SECTION 5: 6 Wed, 12:00-1:30 pm, 4/4-5/9, MU; SECTION 6: 6 Wed, 6:00-9:00 pm, 4/2-5/9, MU; **INSTRUCTORS:** 1: Gary Goodman; 2-6: Shanti Rajarathnam; **FEES:** \$30.00/\$37.50.

## RECORDER (BEG)

The construction, basic scales, and fingerings of the recorder will be covered in this introductory course. Access to a recorder is required. Purchase of a book of music will be discussed at the first class session. Max. 10. **SCHEDULE:** SECTION 1: 6 Thurs, 6:00-7:00 pm, 4/5-5/10, CC; **INSTRUCTOR:** Mary Kroncke; **FEES:** \$10.00/\$12.50.

## SONGWRITING

Fundamentals of writing lyrics and music will be the focus of this course. Rhythmic patterns, basic chords in major and minor keys, altered chords, modulations, song forms, and synchronization of music and lyrics will be covered. Participants must have at least intermediate mastery of theory and instrumentation. Max. 8. **SCHEDULE:** SECTION 1: 6 Sun, 7:00-9:00 pm, 4/1-5/13, MU; **INSTRUCTOR:** Phil Kelman; **FEES:** \$17.50/\$22.00

## VOICE (INDIV LESSONS)

Learn how to use your voice more effectively in singing and speaking. The material to be covered will be determined by the participant's progress and knowledge. Purchase of a book (cost under \$5) will be discussed at the first class session. Plan to be on time for your lesson. Max. 10. **SCHEDULE:** SECTION 1: 6 Sun, 2:00-7:00 pm, 4/1-5/13, MU; SECTION 2: 6 Wed, 3:00-6:00 pm, 4/4-5/9, MU; **INSTRUCTOR:** 1-2: Rick Harvey; **FEES:** \$23.00/\$29.00.

# Crafts & Photography

## ART METAL: CASTING

The art of lost wax casting using silver and wax will be introduced. Participants will learn casting, forging, stone setting, and hollow construction techniques. The necessary fabrication techniques will be covered. Materials to be purchased by participants (approx. \$10-15) will be discussed at the first class session. Max. 9. **SCHEDULE:** SECTION 1: 6 Sun, 6:00-9:00 pm, 4/1-5/13, CR; **INSTRUCTOR:** Dana Bussell; **FEES:** \$24.50/\$31.00

## ART METAL: FABRICATION

Metal fabrication construction techniques including sawing, forming, joining, soldering, and stone setting will be demonstrated and practiced. Silver, copper, bronze, and brass in wire and sheet form will be used alone or in conjunction with stones or found objects. Emphasis will be on the enjoyment derived from the design and creation of small pieces and on increasing participants' understanding of metal processes. Materials to be purchased (approx. \$10-20) will be discussed at the first class session. Max. 9. **SCHEDULE:** SECTION 1: 6 Wed, 5:30-8:30 pm, 4/4-5/9, CR; **INSTRUCTOR:** Dana Bussell; **FEES:** \$24.50/\$31.00

## BATIK

Explore the ancient Indonesian art of batik, method of decorating fabric by using wax-resist in the dyeing process. Techniques for applying wax will be covered, as well as experimentation with dye and color. Practical and decorative uses of batik cloth will be discussed. Materials to be purchased by participants (approx. \$10-20) will be discussed at the first class session. Max. 12. **SCHEDULE:** SECTION 1: 6 Tues, 5:00-8:00 pm, 4/3-5/8, CR; **INSTRUCTOR:** Laurie Bauer; **FEES:** \$18.50/\$23.50

## CERAMICS: WHEEL (BEG)

Working with and moving clay, construction techniques, decoration with slips, glazing, and firing will be demonstrated and practiced. Equal emphasis will be placed on form and on techniques using clay as an artistic medium. Participants are encouraged to develop their own style and to work between class sessions. Tools and clay to be purchased (approx. \$10-15) will be discussed at the first class session. Max. 9. **SCHEDULE:** SECTION 1: 6 Mon, 12:00-2:00 pm, 4/2-5/7, CR; SECTION 2: 6 Tues, 1:00-3:00 pm, 4/3-5/8, CR; SECTION 3: 6 Mon, 7:00-9:00 pm, 4/2-5/7, CR; SECTION 4: 6 Thurs, 7:00-9:00 pm, 4/5-5/10, CR; **INSTRUCTORS:** 1-2: Nancy Slate, 3-4: Kathleen Hudak; **FEES:** \$28.50

## CERAMICS: WHEEL (INT)

Concentrate on the structural aspects of ceramics with primary emphasis on pottery design, wheelthrowing, and glaze application. For those with some previous ceramics experience, individual attention will enable participants to develop a more complete repertoire of skills. See the Beg Ceramics description regarding clay and other supplies. Max. 9. **SCHEDULE:** SECTION 1: 6 Wed, 1:00-3:00 pm, 4/4-5/9, CR; **INSTRUCTOR:** Nancy Slate; **FEES:** \$22.50/\$28.50

## FRAMING & MATTING

Matting, mat cutting, photo drymounting, and general guidelines for choosing a frame will be covered. Participants will learn to build simple and complex frames, and a frame within a frame. Finishing techniques will be discussed. Glass cutting will also be demonstrated. Purchase of supplies (\$5-\$20) will be discussed at the first class session. Max. 12. **SCHEDULE:** SECTION 1: 3 Thurs, 5:30-8:00 pm, 4/5-4/19, CR; SECTION 2: 3 Thurs, 5:30-8:00 pm, 4/26-5/10, CR; **INSTRUCTOR:** 1-2: Chris Terry; **FEES:** \$13.50/\$17.00.

## FURNITURE RESTORATION

Methods of disassembly, regluing, repairing veneer, strengthening loose joints, closing splits, filling chips, and replacing missing parts are basic to restoring furniture to a usable condition. In-class work will concentrate on refinishing, including general care and maintenance of finishes, rejuvenation of finishes, complete stripping and refinishing when necessary, how to repair damages from cosmetics, cigarettes, water, etc. Purchase of materials (\$5-\$20) will be discussed at the first class session. Bring a small piece of wood to work on, and plan to take it home between sessions. Max. 12. **SCHEDULE:** SECTION 1: 6 Wed, 7:00-9:30 pm, 4/4-5/9, CR; **INSTRUCTOR:** Mike Holubar; **FEES:** \$18.00/\$23.00.

## PHOTO: B & W DKRM (BEG)

Basic darkroom processes including developing, printing, mounting, dodging, and burning will be demonstrated and practiced. Most of the class time will be spent in the darkroom. Paper and chemicals for in-class use are included. Purchase of film, additional paper, and chemicals for practice (approx. \$10-\$20) will be discussed at the first class session. Access to a camera using 35mm or 120 size film and the ability to work the camera is required. Max. 12. **SCHEDULE:** SECTION 1: 6 Sun, 4:00-6:30 pm, 4/1-5/13, CR; SECTION 2: 6 Sun, 6:30-9:00 pm, 4/1-5/13, CR; SECTION 3: 6 Tues, 7:00-9:30 pm, 4/3-5/8, CR; SECTION 4: 6 Mon, 7:00-9:30 pm, 4/2-5/7, CR; SECTION 5: 6 Wed, 4:30-7:00 pm, 4/4-5/9, CR; **INSTRUCTORS:** 1-3: Peter Saupe, 4-5: Karen Fromm; **FEES:** \$26.50/\$33.50.

## PHOTO: B & W DKRM (INT)

For those with knowledge of basic darkroom technique and picture composition, emphasis will be on the aesthetic aspects of black and white photography. Participants will be given assignments in photographic design for discussion. Advanced darkroom techniques will also be featured. Individual attention will allow each participant to achieve increasing success and satisfaction from his/her work. See the Beg Photo: Darkroom description regarding materials. Max. 12. **SCHEDULE:** SECTION 1: 6 Wed, 7:00-9:30 pm, 4/4-5/9, CR; **INSTRUCTOR:** Bruce Cutting; **FEES:** \$26.50/\$33.50.

## PHOTO: COLOR SLIDES

Intended for those with previous picture taking and darkroom experience, the focus of this class is on the development of color slide transparencies. Basic developing and mounting techniques will be taught. Purchase of film and chemicals (approx. \$20-25) will be discussed at the first class session. Participants must have access to a camera using 35mm or 120 size film. Bring it to the first class session. Max. 12. **SCHEDULE:** SECTION 1: 6 Thurs, 7:00-9:30 pm, 4/5-5/10, CR; **INSTRUCTOR:** Bruce Cutting; **FEES:** \$26.50/\$33.50.

## PHOTO: PICTURE TAKING

Basic camera handling and picture taking techniques will be covered so that participants are better able to use the full capabilities of their cameras. Aesthetic and compositional concerns will also be discussed. Light, use of flashes and filter. A short darkroom demonstration will be featured. Bring your camera to the first class session. Purchase of film and the cost of developing/processing (approx. \$15) will be discussed at that time. Max. 15. **SCHEDULE:** SECTION 1: 6 Tues, 5:00-7:00 pm, 4/3-5/8, CR; SECTION 2: 6 Wed, 7:00-9:00 pm, 4/4-5/9, CR; SECTION 3: 6 Thurs, 5:30-7:30 pm, 4/5-5/10, CR; **INSTRUCTORS:** 1-2: Karen Fromm; 3: Tim Hawkins; **FEES:** \$15.00/\$21.00.

## SANDALMAKING

Each participant will make a pair of sandals under the direction of the instructor. Participants will learn the skills and materials involved in making sandals. Course fee includes all materials for making one pair of sandals. Max. 12. **SCHEDULE:** SECTION 1: 2 Wed, 6:00-8:00 pm, 4/25-5/2, CS; **INSTRUCTOR:** Ron Burke; **FEES:** \$20.50/\$26.00

## STAINED GLASS (BEG)

Construction of small stained glass objects and hangings will be the focus of this course. Techniques of design, soldering, cutting, and assembly using the copper foil and lead came methods will be taught. Materials to be purchased (approx. \$15) will be discussed at the first class session. Max. 10. **SCHEDULE:** SECTION 1: 6 Mon, 4:00-6:00 pm, 4/2-5/7, CR; SECTION 2: 6 Thurs, 4:00-6:00 pm, 4/5-5/10, CR; SECTION 3: 6 Thurs, 6:00-8:00 pm, 4/5-5/10, CR; **INSTRUCTOR:** 1-3: James Jensen; **FEES:** \$20.00/\$25.00.

## STAINED GLASS (INT)

Work on larger and more complex projects. Design and color theory will be emphasized. Individual attention and class critiques will be used to enhance participants' mastery of technique. Materials to be purchased (approx. \$15-20) will be discussed at the first class session. Max. 10. **SCHEDULE:** SECTION 1: 6 Mon, 6:00-8:00 pm, 4/2-5/7, CR; **INSTRUCTOR:** James Jensen; **FEES:** \$20.00/\$25.00.

## WOODWORKING: BASIC

Design, construction, and proper use of power tools will be covered. Simple furniture, toys and household items are suggested projects. Each participant will have the opportunity to do a project on his/her own with the assistance of the instructor, and to learn from what others make. Purchase of wood, tape measurer, and sandpaper (cost \$10 and up) will be discussed at the first class session. Max. 9. **SCHEDULE:** SECTION 1: 6 Sun, 12:00-2:30 pm, 4/1-5/13, CR; SECTION 2: 6 Sun, 2:30-5:00 pm, 4/1-5/13, CR; SECTION 3: 6 Tues, 7:30-10:00 pm, 4/3-5/8, CR; **INSTRUCTORS:** 1-2: Jeff McCaffrey; 3: Mike Holubar; **FEES:** \$23.50/\$29.50.

## WOODWORKING: HAND TECHS

Learn to make small items such as toys, cutting boards, candlestick holders, and more with minimal use of power tools. Aesthetic judgment, selection of woods, and the hand techniques of rasping, carving, and filing will be stressed. Materials (approx. \$10 and up) will be discussed at the first class session. Max. 10. **SCHEDULE:** SECTION 1: 6 Mon, 5:00-7:30 pm, 4/2-5/7, CR; **INSTRUCTOR:** Judith Bowie; **FEES:** \$23.50/\$29.50.

## WOODWORKING: SEMINAR

For those with basic mastery of woodworking techniques, this course will concentrate on advanced joinery techniques, including jig building, laminate bends, mitre splines, and finger joints. Construction problems will also be discussed. Materials to be purchased (cost under \$5) will be discussed at the first class session. Max. 6. **SCHEDULE:** SECTION 1: 3 Fri, 5:00-7:30 pm, 4/6-4/27, CR; **INSTRUCTOR:** Judith Bowie; **FEES:** \$21.50/\$27.00.



# Dance & Movement

## AEROBICS

Methods of physical activity for developing and maintaining cardiovascular fitness will be explored. In this course, participants will have the opportunity to demonstrate and improve their level of cardiovascular endurance. To be included are discussions on the physical effects and benefits of exercise, and the importance of nutrition. Max. 16. **SCHEDULE:** SECTION 1: 6 Tues, 6:30-7:30 pm, 4/3-5/8, US; **INSTRUCTOR:** Greg Gaudiello; **FEES:** \$8.00/\$10.00

## BALLET (BEG)

Learn the basic technique and style of classical ballet. Barre technique will be followed with work in the center. Individual attention and personal form will be emphasized. Wear a leotard, tights, and ballet shoes. Max. 16. **SCHEDULE:** SECTION 1: 6 Mon, 6:30-8:00 pm, 4/2-5/7, WW; SECTION 2: 6 Mon, 8:00-9:30 pm, 4/2-5/7, WW; SECTION 3: 6 Thurs, 4:30-6:00 pm, 4/5-5/10, WW; SECTION 4: 6 Thurs, 6:00-7:30 pm, 4/5-5/10, WW; SECTION 5: 6 Thurs, 7:30-9:00 pm, 4/5-5/10, WW; **INSTRUCTORS:** 1-2: Therese Corey; 3: Debbie Levine; 4-5: Laney Kelman; **FEES:** \$12.00/\$15.00

## BALLET (INT)

Structured for those who have some ballet experience, barre technique body facings in the center, balance, connecting steps, allegro steps, and traveling steps will be demonstrated and practiced. Barre work will be faster and additional vocabulary will be introduced. Wear a leotard, tights and ballet shoes. Max. 16. **SCHEDULE:** SECTION 1: 6 Sun, 4:00-5:30 pm, 4/1-5/13, WW; SECTION 2: 6 Tues, 6:30-8:00 pm, 4/3-5/8, WW; **INSTRUCTOR:** 1-2: M. Therese Corey; **FEES:** \$12.00/\$15.00

## BALLET (ADV)

Designed for those with a strong foundation in ballet, barre work will serve as a warm-up and a learning technique to prepare students for work in the center. Center work will deal with various elements of style and expression. Individualized instruction will be featured. Wear a leotard, tights, and ballet shoes. Max. 16. **SCHEDULE:** SECTION 1: 6 Tues, 8:00-9:30 pm, 4/3-5/8, WW; **INSTRUCTOR:** M. Therese Corey; **FEES:** \$12.00/\$15.00

## BALLROOM DANCE (BEG)

Learn to relax on the dance floor, and master the basic steps and variations of dances such as the Fox Trot, Waltz, Cha-Cha, Rhumba, Tango, Polka, Swing, Charleston and Jitterbug. Techniques for leading and following will be stressed. Wear shoes comfortable for dancing. Max. 24. **SCHEDULE:** SECTION 1: 6 Sun, 2:00-3:00 pm, 4/1-5/13; SECTION 2: 6 Sun, 3:00-4:00 pm, 4/1-5/13, WW; SECTION 3: 6 Sun, 5:30-6:30 pm, 4/1-5/13, WW; SECTION 4: 6 Sun, 6:30-7:30 pm, 4/1-5/13, WW; SECTION 5: 6 Mon, 6:00-7:00 pm, 4/2-5/7, US; SECTION 6: 6 Mon, 7:00-8:00 pm, 4/2-5/7, US; SECTION 7: 6 Wed, 6:00-7:00 pm, 4/4-5/9, US; **INSTRUCTORS:** 1-2: Sari Spieler; 3-4: Debbie Levine; 5-7: Robert L. Climie; **FEES:** \$12.00/\$15.00

## BALLROOM DANCE (INT)

Continuing to expand the participants ballroom dance repertoire, this course will stress improvement in style. New dances and variations will be introduced and others will be reviewed. Wear shoes comfortable for dancing. Max. 24. **SCHEDULE:** SECTION 1: 6 Mon, 8:00-9:00 pm, 4/2-5/7, US; SECTION 2: 6 Wed, 7:00-8:00 pm, 4/4-5/9, US; **INSTRUCTOR:** 1-2: Robert L. Climie; **FEES:** \$12.00/\$15.00

## BELLY DANCE (BEG)

Middle eastern dancing is a series of undulating movements which are supple and fluid. In this course some of the many musical styles, rhythms, and forms of movement that make up this popular dance art will be covered. Basic steps, body isolations, and body postures will be developed. Wear a leotard. Max. 18. **SCHEDULE:** SECTION 1: 6 Thurs, 4:30-5:30 pm, 4/5-5/10, US; **INSTRUCTOR:** Kathryn Christiansen-Akbik; **FEES:** \$10.00/\$12.50

## BELLY DANCE (CONT)

Building upon participants' belly dance experience, more advanced movements, floor dancing, veil dancing, and the use of finger cymbals will be introduced. Improvisation will be stressed. Wear a leotard. Max. 18. **SCHEDULE:** SECTION 1: 6 Thurs, 5:30-6:30 pm, 4/5-5/10, US; **INSTRUCTOR:** Kathryn Christiansen-Akbik; **FEES:** \$10.00/\$12.50

## DANCE EXERCISE (BEG)

Using idioms from modern dance, ballet, jazz dance, and other routines, this course will focus on exercise-related activities in the dance media. It is designed to improve general muscular tone and to aid in the mastery of dance techniques. Wear clothing comfortable for movement. Max. 16. **SCHEDULE:** SECTION 1: 6 Tues, 5:00-6:30 pm, 4/3-5/8, WW; SECTION 2: 6 Mon, 3:30-5:00 pm, 4/2-5/7, WW; SECTION 3: 6 Mon, 5:00-6:30 pm, 4/2-5/7, WW; SECTION 4: 6 Wed, 3:30-5:00 pm, 4/4-5/9, WW; **INSTRUCTORS:** 1: Janet L Ten Pas; 2-4: Robin Petterson; **FEES:** \$12.00/\$15.00

## DANCE EXERCISE (CONT)

More advanced dance related exercises will be featured. Through guided practice, participants will gain flexibility, coordination, and strength. Wear clothing that doesn't restrict movement. Max. 16. **SCHEDULE:** SECTION 1: 6 Wed, 5:00-6:30 pm, 4/4-5/9, WW; **INSTRUCTOR:** Robin Petterson; **FEES:** \$12.00/\$15.00

## DISCO DANCE (BEG)

For those with little or no disco dance experience, this course is designed to cover several popular dance steps such as the Hustle, Bus Stop, etc. The emphasis will be on relaxing and enjoying the disco atmosphere. Wear clothing and shoes comfortable for dancing. Max. 22. **SCHEDULE:** SECTION 1: 6 Sun, 1:00-2:00 pm, 4/1-5/13, DI; SECTION 2: 6 Sun, 2:00-3:00 pm, 4/1-5/13, DI; SECTION 3: 6 Sun, 3:00-4:00 pm, 4/1-5/13, DI; SECTION 4: 6 Sun, 4:00-5:00 pm, 4/1-5/13, DI; SECTION 5: 6 Sun, 6:00-7:00 pm, 4/1-5/13, DI; SECTION 6: 6 Sun, 7:00-8:00 pm, 4/1-5/13, DI; SECTION 7: 6 Mon, 6:00-7:00 pm, 4/2-5/7, DI; SECTION 8: 6 Mon, 7:00-8:00 pm, 4/2-5/7, DI; SECTION 9: 6 Mon, 8:00-9:00 pm, 4/2-5/7, DI; SECTION 10: 6 Mon, 9:00-10:00 pm, 4/2-5/7, DI; SECTION 11: 6 Tues, 6:00-7:00 pm, 4/3-5/8, DI; SECTION 12: 6 Tues, 7:00-8:00 pm, 4/3-5/8, DI; SECTION 13: 6 Tues, 8:00-9:00 pm, 4/3-5/8, DI; SECTION 14: 6 Tues, 9:00-10:00 pm, 4/3-5/8, DI; SECTION 15: 6 Wed, 5:00-6:00 pm, 4/4-5/9, DI; SECTION 16: 6 Wed, 6:00-7:00 pm, 4/4-5/9, DI; **INSTRUCTORS:** 11-14: Lynn Kramer; **FEES:** \$13.00/\$16.50

## DISCO DANCE (INT)

For those with some previous disco instruction or a good disco background, this course will include some of the more advanced disco dances. Technique and style will be emphasized. Wear clothing and shoes comfortable for dancing. Max. 22. **SCHEDULE:** SECTION 1: 6 Sun, 8:00-9:00 pm, 4/1-5/13, DI; SECTION 2: 6 Sun, 9:00-10:00 pm, 4/1-5/13, DI; SECTION 3: 6 Tues, 4:00-5:00 pm, 4/3-5/8, DI; SECTION 4: 6 Tues, 5:00-6:00 pm, 4/3-5/8, DI; SECTION 5: 6 Wed, 7:00-8:00 pm, 4/4-5/9, DI; SECTION 6: 6 Wed, 8:00-9:00 pm, 4/4-5/9, DI; **FEES:** \$13.00/\$16.50

## DISCO DANCE (ADV)

Designed for those with previous intermediate-level instruction, this course will focus on individual attention and improvement of one's own abilities and style. Wear clothing and shoes comfortable for dancing. Max. 22. **SCHEDULE:** SECTION 1: 6 Wed, 9:00-10:00 pm, 4/4-5/9, DI; **FEES:** \$13.00/\$16.50

## HATHA YOGA (BEG)

Yoga is a science with the goal of bettering the well-being of the individual. Hatha Yoga consists of postures designed to work on the major physiological systems—circulatory, respiratory, nervous, glandular, etc. When properly combined with certain breathing and relaxation techniques, these postures affect the major nervous and glandular plexuses. By affecting these centers, a natural control over states of the body is established. This course is for the beginner and does not offer meditation. Wear sweatpants or a leotard and tights. Max. 14. **SCHEDULE:** SECTION 1: 6 Sun, 1:00-2:30 pm, 4/1-5/13, MU; SECTION 2: 6 Sun, 2:30-4:00 pm, 4/1-5/13, MU; SECTION 3: 6 Wed, 12:00-1:30 pm, 4/4-5/9, MU; SECTION 4: 6 Thurs, 3:30-5:00 pm, 4/5-5/10, MU; **INSTRUCTORS:** 1-2: Jim Hall; 3-4: Ken Adi Ring; **FEES:** \$13.00/\$16.50

## HATHA YOGA (INT)

New and more advanced yoga postures and breathing exercises will be introduced in this course. Emphasis will be on coordination of breathing patterns with body movements to achieve more control. Wear sweatpants or a leotard and tights. Max. 14. **SCHEDULE:** SECTION 1: 6 Thurs, 5:00-6:30 pm, 4/5-5/10, MU; **INSTRUCTOR:** Ken Adi Ring; **FEES:** \$13.00/\$16.50

## HATHA YOGA (ADV)

Intended for those with at least an intermediate mastery of Hatha Yoga, in-depth Asana (postures) will be demonstrated and practiced. Their philosophy and physiological benefits will also be explored. Individual instruction allowing participants to build on and perfect their ability will be emphasized. Wear clothing that doesn't restrict movement. Max. 14. **SCHEDULE:** SECTION 1: 6 Tues, 8:00-9:30 pm, 4/3-5/8, MU; **INSTRUCTOR:** Ken Adi Ring; **FEES:** \$13.00/\$16.50

## HATHA YOGA FOR RUNNERS

By working with one's body and the energy it generates, participants will learn to achieve optimal efficiency and readiness for running. The functions of the nervous, respiratory, circulatory, muscular, skeletal, and glandular systems will be examined. Stretching and strengthening in coordination with movement and breath will be emphasized. Proper relaxation and stress reduction techniques will also be considered. Wear sweatpants or a leotard and tights. Max. 14. **SCHEDULE:** SECTION 1: 6 Tues, 6:30-8:00 pm, 4/3-5/8, MU; **INSTRUCTOR:** Ken Adi Ring; **FEES:** \$14.50/\$18.50

## INT'L FOLK DANCE

Traditional folk dances from all over the world will be introduced and practiced. Emphasis will be on learning a variety of basic movements, as well as developing skill and coordination within the folk dance idiom. Wear clothing and shoes comfortable for dancing. Max. 22. **SCHEDULE:** SECTION 1: 6 Wed, 4:00-5:30 pm, 4/4-5/9, US; **INSTRUCTOR:** John Brian Krizmanich; **FEES:** \$10.00/\$12.50

## JAZZ DANCE (BEG)

Muscle tone and overall coordination will be the focus of this course which is designed for those with or without previous dance experience. The beginning of each class session will be devoted to specialized stretches, followed by movement across the floor and basic jazz technique. Wear a leotard and tights, and tennis or jazz shoes. Max. 24. **SCHEDULE:** SECTION 1: 6 Sun, 4:00-5:30 pm, 4/1-5/13, US; SECTION 2: 6 Wed, 6:30-8:00 pm, 4/4-5/9, WW; **INSTRUCTOR:** 1-2: Susan Gustaf; **FEES:** \$12.00/\$15.00

## JAZZ DANCE (CONT)

Designed for those with minimal jazz dance experience, dancing will refresh the basic jazz combinations, syncopation, improvisation and composition, moving to expand one's natural movements, and jazz ability. Emphasis will be on working with facial expression and body gesture to express communication through dance. Wear a leotard and tights, and tennis or jazz dance shoes. Max. 24. **SCHEDULE:** SECTION 1: 6 Wed, 8:00-9:30 pm, 4/4-5/9, WW; **INSTRUCTOR:** Susan Gustaf; **FEES:** \$12.00/\$15.00

## JAZZ DANCE (INT)

Designed for the more experienced jazz dance participant, this course will stress style and the development of isolation movements. Further technique will be emphasized to help participants choreograph dances. Wear a leotard and tights, and tennis or jazz shoes. Max. 24. **SCHEDULE:** SECTION 1: 6 Sun, 5:30-7:00 pm, 4/1-5/13, US; **INSTRUCTOR:** Susan Gustaf; **FEES:** \$12.00/\$15.00

## MODERN DANCE (BEG)

Focusing on technique and structured improvisation, exercises, stretches, simple movement patterns, and creative dance problems will be covered. The goals of this course are to build body strength and flexibility, to expand the participant's movement range, and to develop expression through movement. Wear a leotard and footless tights. Max. 16. **SCHEDULE:** SECTION 1: 5 Fri, 3:30-5:00 pm, 4/6-5/11, US; **INSTRUCTOR:** Robin Petterson; **FEES:** \$11.50/\$14.50

## POLYNESIAN DANCE

Ancient and modern Hula and Tahitian dancing will be covered. Participants will learn the basic steps, graceful movements, and motions used in Polynesian dance. Cultural and historical aspects will also be discussed. Wear clothing and shoes that don't restrict movement. Max. 16. **SCHEDULE:** SECTION 1: 6 Sun, 2:30-4:00 pm, 4/1-5/13, US; **INSTRUCTOR:** Cathy Lin Chong; **FEES:** \$12.00/\$15.00

## TAI CHI

Tai Chi is a self-relaxing exercise in which slow even movements are coordinated with breathing and directed by a peaceful mind. Movements combine to form a stimulating yet gentle and relaxing system of exercise. Wear clothing and shoes that don't restrict movement. Max. 20. **SCHEDULE:** SECTION 1: 6 Sun, 7:30-8:30 pm, 4/1-5/13, US; **INSTRUCTOR:** Steve Rankin; **FEES:** \$10.50/\$13.50

## TAP DANCE (BEG)

Basic steps and tap dance routines will be introduced one step at a time. Rhythm, coordination, and timing will be emphasized. Individual attention will enable participants to progress at their own rate. Wear tap shoes or hard-soled shoes with taps. Max. 14. **SCHEDULE:** SECTION 1: 6 Tues, 5:30-6:30 pm, 4/3-5/8, US; **INSTRUCTOR:** Nancy Walsh; **FEES:** \$11.00/\$14.00

# Recreation & Hobbies

## ACTING TECHNIQUES (BEG)

Designed to loosen participants' inhibitions, the exercises and techniques in this course will have application to both drama and real life. Voice, movement, and interpretation will be covered through warm-ups, game playing, and improvisation. Max. 14. **SCHEDULE:** SECTION 1: 6 Sat, 3:00-5:00 pm, 3/31-5/12, MU; **INSTRUCTOR:** Karen McVeigh; **FEES:** \$12.00/\$15.00

## ASTROLOGY

Explore the basic principles of astrology and their application to the human personality. Participants will learn to read, interpret, and construct astrological charts. Sun signs, planets, aspects, progressions, and synastry will be discussed. Bring a pen and pad of paper to the first class session. Max. 20. **SCHEDULE:** SECTION 1: 6 Wed, 6:00-8:00 pm, 4/4-5/9, CC; **INSTRUCTOR:** James E Rutke; **FEES:** \$11.00/\$14.00

## ASTRONOMY

Learn about the spring sky and its bright constellations—Orion, Canis Major, Leo, etc. The planets and moons will be discussed and observed. Jupiter and Saturn will be special features. Movies, slides, discussion, and observation using a large 8" reflecting telescope will be used to introduce participants to the solar system and the contents of the universe. Max. 20. **SCHEDULE:** SECTION 1: 6 Mon, 7:30-10:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Mike Lynch; **FEES:** \$14.00/\$17.50

## BACKGAMMON

Lectures and demonstrations will be used to introduce the rules and strategy of the game, including standard moves, formation of blocks, bearing off, running, and proper uses of the betting cube. Participants will spend time during each session practicing. History, etiquette, and uses of probability will also be covered. Bring a backgammon set if you have one. Max. 18. **SCHEDULE:** SECTION 1: 6 Mon, 5:00-7:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Rick Solberg; **FEES:** \$11.00/\$14.00

## BIRDWATCHING

Stressing native birds, this course will cover such topics as seasonal and migratory birds, bird literature and philosophy, and caring and maintenance as well as identification. Utilizing slides, lectures, discussion, and observation, participants will develop an understanding and appreciation of the various local species. Access to binoculars and transportation to the various class sessions (locations to be discussed at the first class session) is required. The first session meets at the Arboretum Barracks. Try to be on time for all field observation sessions. Max. 15. **SCHEDULE:** SECTION 1: 5 Thurs, 5:00-7:00 pm, 4/12-5/10, AB; **INSTRUCTOR:** Marion Moran; **FEES:** \$11.00/\$14.00

## BRIDGE (BEG)

Bidding and play of the hand will be covered with emphasis on general principles. Class sessions will include lectures and group play. Bring a deck of cards. Max. 18. **SCHEDULE:** SECTION 1: 6 Mon, 5:30-7:30 pm, 4/2-5/7, CC; SECTION 2: 6 Mon, 7:30-9:30 pm, 4/2-5/7, CC; **INSTRUCTOR:** 1-2: Jim Klein; **FEES:** \$10.50/\$13.50

## BRIDGE (INT)

For those with previous bridge experience, this course will include a short review of bidding and play of the hand, followed by more advanced technique. Demonstrations and practice will assist participants in sharpening their play. Bring a deck of cards. Max. 18. **SCHEDULE:** SECTION 1: 6 Tues, 6:00-8:00 pm, 4/3-5/8, CC; **INSTRUCTOR:** Jim Klein; **FEES:** \$10.50/\$13.50

## CHESS (INDIV LESSONS)

For those who desire chess instruction at the beginning or intermediate level, this course will be geared to each participant's needs. Beginners will cover basic moves, checkmates, combinations, tactics, and strategy. Plan to be on time for your lesson. Max. 5. **SCHEDULE:** SECTION 1: 6 Tues, 5:00-8:00 pm, 4/3-5/8, CC; **INSTRUCTOR:** James Edwards; **FEES:** \$20.00/\$20.50

## FRISBEE\* (BEG)

Designed for those with little or no mastery of Frisbee\* techniques, this course will cover backhand, overhead wrist flap, sidearm delivery, skipping, behind-the-back and other catches. Various games will also be played. The emphasis will be on having a good time while learning the basics. \*Frisbee is a registered trademark of Wham-O Mfg., Inc. Max. 14. **SCHEDULE:** SECTION 1: 6 Wed, 5:00-7:00 pm, 4/4-5/9, CC; **FEES:** \$11.00/\$14.00

## JUGGLING (BEG)

Techniques and tricks to be taught include 3 balls, 3 clubs, 3 rings, reverse cascade, two and one, passing, stealing, bounces, etc. Related techniques will demonstrate the use of objects (other than balls) for balancing. The art of juggling will be presented as a mentally and physically relaxing experience. Optional purchase of juggling balls (approx. \$5) will be discussed at the first class session. Max. 20. **SCHEDULE:** SECTION 1: 6 Wed, 6:00-7:30 pm, 4/4-5/9, MU; **INSTRUCTOR:** John Newton; **FEES:** \$9.50/\$12.00

## JUGGLING (INT)

Expand your juggling skills to new horizons. Advanced three-and four-ball patterns will be featured, as well as balancing objects such as rolling cylanders. This course will be structured to maximize individual attention and aid in the development of a personal style. Optional purchase of juggling balls will be discussed at the first class session. Max. 20. **SCHEDULE:** SECTION 1: 6 Wed, 7:30-9:00 pm, 4/4-5/9, MU; **INSTRUCTOR:** John Newton; **FEES:** \$9.50/\$12.00

## MAGIC

Slight of hand, illusions, mechanical magic, and card tricks will be demonstrated and practiced. Easy to master tricks will be emphasized, and no previous magical experience is required. Max. 16. **SCHEDULE:** SECTION 1: 6 Thurs, 6:30-8:30 pm, 4/5-5/10, CC; **INSTRUCTOR:** Joel Leonard; **FEES:** \$11.00/\$14.00

## MASSAGE (BEG)

Drawing from history and the sciences of anatomy and physiology, this course will familiarize participants with massage techniques and body sensations conducive to massage. The various procedures of palming, rolling, kneading, hacking, feathering, etc., will be taught as applicable to various body areas, larger muscle groups, joints, and limbs. Bring a blanket or towel. Purchase of oil and an optional book (approx. \$5-\$10) will be discussed at the first class session. Max. 15. **SCHEDULE:** SECTION 1: 6 Mon, 4:00-5:30 pm, 4/2-5/7, US; SECTION 2: 6 Mon, 5:30-7:00 pm, 4/2-5/7, US; SECTION 3: 6 Tues, 4:00-5:30 pm, 4/3-5/8, US; SECTION 4: 6 Tues, 5:30-7:00 pm, 4/3-5/8, US; **INSTRUCTOR:** 1-4: Reid Miller; **FEES:** \$12.50/\$16.00

## MASSAGE (INT)

For those with previous massage experience, this course is designed to continue one's mastery of technique. More advanced palming, rolling, kneading, and full body massage techniques will be featured. See the Beg. Massage description regarding materials. Max. 15. **SCHEDULE:** SECTION 1: 6 Sun, 4:30-6:00 pm, 4/1-5/13, US; **INSTRUCTOR:** Gail Rosemont; **FEES:** \$13.00/\$16.50

## NATURE WALKS

By visiting woodland habitats, forests, wet lands, and prairie plant communities, participants will increase their awareness of ecology as well as discover relationships of self to the natural world. History and literary references will also be included to help sensitize participants towards the interaction of humans and nature. Meet at the UW-Arboretum Barracks for the first class session. Transportation to the various class sessions (locations to be discussed at the first class session) and binoculars must be provided by the class participants. Max. 15. **SCHEDULE:** SECTION 1: 6 Tues, 5:00-7:00 pm, 4/10-5/8, AB; **INSTRUCTOR:** Marion Moran; **FEES:** \$11.00/\$14.00

## ORGANIC GARDENING

This course will cover a variety of topics, including Spring composting and application, cover crops, spring seedbed preparation, spring planting of hardy annuals, bulbs, perennials, and shrubs, bringing in tender plants; and extending the harvest in the garden. A short discussion on indoor bulb forcing will be included if time permits. Max. 20. **SCHEDULE:** SECTION 1: 5 Tues, 6:00-7:00 pm, 4/3-5/7, CC; **INSTRUCTOR:** John Thur; **FEES:** \$9.50/\$12.00

## PANTOMIME (BEG)

Featuring an eclectic approach, material from the behavioral sciences as well as the performing arts will be used. The objective is to increase awareness of the subtle messages communicated by facial expression, gesture, body posture, and movement. Participants will work with self-expression and story telling in structured exercises, improvisations, and short scenes. Films and warm-ups are used. Wear clothing comfortable for movement. Max. 15. **SCHEDULE:** SECTION 1: 6 Sun, 3:00-4:30 pm, 4/1-5/13, US; **INSTRUCTOR:** Gail Rosemont; **FEES:** \$14.50/\$18.50

## POCKET BILLIARDS

Both beginning and experienced players will benefit from this detailed exploration of the equipment and techniques of pocket billiards. Stance, cue positioning, and strategies of the game will be practiced. The instructor will also demonstrate some fascinating trick shots. To get the most from this course, participants should plan to practice a few hours each week between sessions. Max. 10. **SCHEDULE:** SECTION 1: 6 Tues, 5:30-6:30 pm, 4/3-5/8, US; SECTION 2: 6 Tues, 6:30-7:30 pm, 4/3-5/8, US; **INSTRUCTOR:** 1-2: Joseph Caposella; **FEES:** \$13.50/\$16.50

## POKER

Learn to bet, bluff, raise, shuffle, deal, and play various card games from among these: Blackjack, Euchre, 7 Card Stud, 5 Card Draw, Sheephead, and In Between. Class sessions will involve lecture and actual play. Bring a deck of cards. Max. 12. **SCHEDULE:** SECTION 1: 6 Mon, 7:00-9:00 pm, 4/2-5/7, CC; **INSTRUCTOR:** Thomas Nelson; **FEES:** \$12.00/\$15.00

## RUNNING: GETTING STARTED

For those who want to start a regular running program, discussions will center on selecting shoes, planning routes, overcoming myths about running, and facilities in the Madison area. The physical and psychological benefits will be stressed. Plan to acquire a proper pair of shoes and to spend at least some time between sessions running. Max. 20. **SCHEDULE:** SECTION 1: 4 Tues, 5:00-7:00 pm, 4/10-5/1, CC; **FEES:** \$9.50/\$12.00

## SELF-DEFENSE

Techniques from Tae Kwon Do, boxing, and Jit Jitsu will be introduced. The emphasis will be on kicks and punches and escaping from offensive holding or grappling movements. Wear clothing that doesn't restrict movement. Max. 12. **SCHEDULE:** SECTION 1: 6 Thurs, 6:00-7:30 pm, 4/5-5/10, MU; SECTION 2: 6 Thurs, 7:30-9:00 pm, 4/5-5/10, MU; **INSTRUCTOR:** 1-2: Kurt Van Scoik; **FEES:** \$10.50/\$13.50

## TABLE TENNIS

Rules, techniques, and strategy from beginning to advanced levels will be covered. The focus of the course will be on practice, with each participant having the opportunity to receive individual attention. Max. 14. **SCHEDULE:** SECTION 1: 6 Wed, 7:00-8:00 pm, 4/4-5/9, US; **INSTRUCTOR:** Tom Running; **FEES:** \$9.50/\$12.00





photo by Bob Conover



photo by Jo Hansen



photo by Ricki Hoffman



photo by Marcia Chulew



photo by Ricki Hoffman

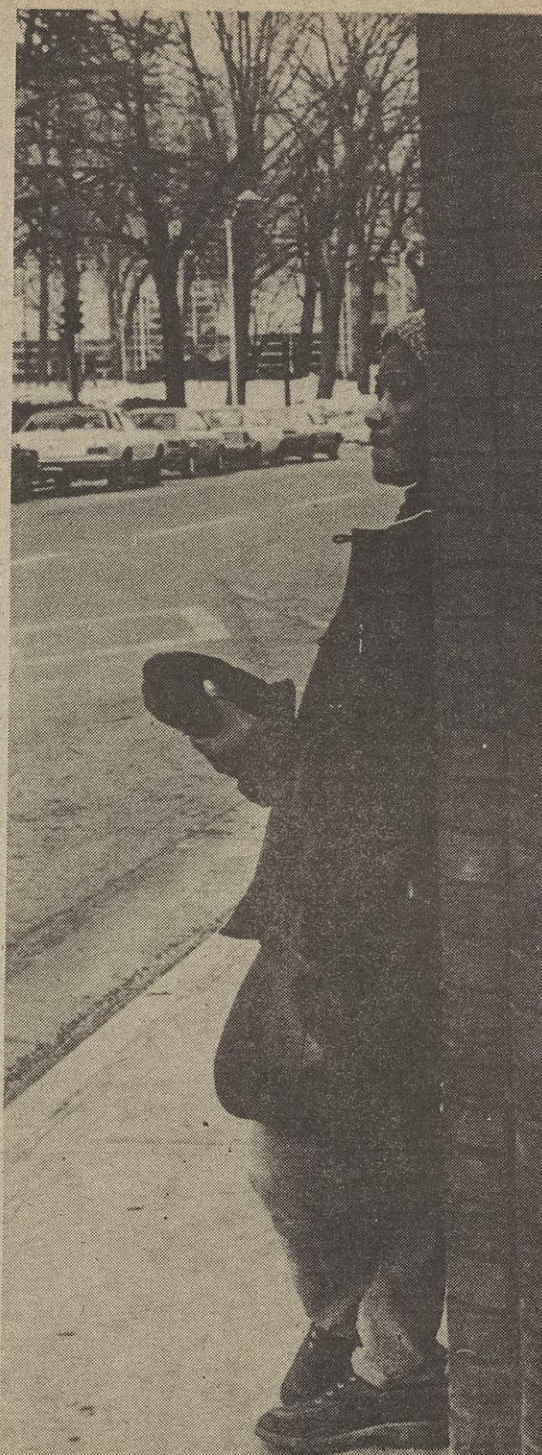


photo by Ricki Hoffman



# Mayor X sues New Times

By Annie Laurie Gaylor  
of the Cardinal Staff  
A year ago a story in the Daily Cardinal asked: Is the politically ambitious mayor of a large eastern city a rapist?

New Times magazine echoed the question in its July 24, 1978 issue, with one essential difference. New Times identified Mayor X. Now, Providence, R.I. Mayor Vincent "Buddy" Cianci has slapped the defunct magazine and its publishers with an \$82-million dollar libel suit. The suit was filed on Feb. 21 with the U.S. District Court of New York.

ACCORDING TO RONALD Glantz, Providence city attorney,

Cianci "categorically denies" being charged with rape—despite the existence of police documents in Milwaukee. Glantz, who did not explain why reporters asking about a civil lawsuit were being directed to talk to him—a city official, said that Cianci may file suits against other news media, including TV stations.

The New York Times also covered the story, but Glantz did not say whether a suit is being considered against it.

The expose, entitled "Buddy, We Hardly Knew Ye," was written by Craig Waters, a freelance magazine journalist. Cianci's photo was featured on the

cover, next to a headline asking: "Was this man accused of raping a woman at gunpoint 12 years ago?"

A portion of Waters' story read: "Twelve years ago, in a suburb of Milwaukee, a law student was accused of raping a woman at gunpoint. After receiving a \$3,000 settlement, she dropped the charges and the incident was nearly forgotten. That student, Vincent "Buddy" Cianci, Jr., is now the mayor of Providence, R.I." The New Times story describes Cianci as "a strange mixture of Peter Lorre and Brother Dominic," a "short, plump man with cherubic

(continued on page 12)

## Roberts

(continued from page 6)  
research. The evaluation committee had admitted that scholars in the field of anthropology and/or social work had praised Roberts' bibliographic work. Although the committee alleged that Roberts was lacking in original research, another professor had received his tenure partially on the basis of the bibliographic work.

Records from the time of the tenure decisions of Roberts and other professors who received

tenure did not clearly demonstrate why Roberts' committee "felt her incapable of sustained scholarly and professional activity," according to the DILHR report. Investigators also felt that there was a possibility that Roberts' job performance was judged on the basis of her sex.

The DILHR report concluded that it appeared that the tenure committee "discounted a significant part of (Roberts') research, teaching and publications and committee work," because "in all areas in which the candidates for tenure were supposed to be judged, (Roberts) met the criteria equally

if not better than the present male members" in the department at the time they were granted tenure.

"The criteria were applied differently" for Roberts, according to the report, and there is "probable cause" to believe there was discrimination against Roberts because of her sex.

Roberts said she feels her case may have made it easier for other women to receive tenure, and spurred the University to observe federal Affirmative Action guidelines.

"One sees, therefore, gains from one's actions," she said, "but the costs are very high."

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## SCREEN GEMS

By Rick Jerstad  
of the Cardinal Staff

**BETWEEN THE LINES**—The emotional problems of an underground newspaper whose weekly is about to be purchased by a print tycoon. A film that went virtually unnoticed at its release, it nevertheless has a very talented cast of characters that make it a joy to watch. The direction by Joan Micklin Silver is right on target. With John Heard and Lindsay Crouse. Thursday at 8:30 and 10:30 in B102 Van Vleck.

**TALES OF TERROR**—Director Roger Corman at the height of his horror career. Comprised of four Edgar Allen Poe's short stories distilled into a three-part film, the most interesting innovation by Corman is his imaginative use of color effects. With Vincent Price and Peter Lorre. Thursday at 8:30 and 10:30 in 5206 Soc. Sci.

**CABIN IN THE SKY**—MGM's second all-black musical was also the film debut of director Vincent Minelli. Quite a challenge for a beginner, but he handles it very well. Already evident is Minelli's penchant for the fantastic, of using the musical as a heightened form of expression. The cast is first rate and the music cruises right along. With Lena Horne and Louis Armstrong. Thursday at 8:30 and 10:30 in 5208 Soc. Sci.

**HAMLET**—Laurence Olivier creates a dark, haunting atmosphere in adapting Shakespeare's great drama to film. A very inspired performance by Olivier as both actor and director. Thursday at 8:30 in 19 Commerce.

**THE JOY OF LETTING GO**—This is a triple "X" film. Reggie Danzig of High Society says it's "so hot it hurts." Bruce Williamson of Playboy says it's "high concentrate erotica—an elegant chunk of porn." I'm not going to say anything. Starring Dominique St. Pierre. Directed by John Gregory. Thursday at 8:30 and 10:15 in 2650 Humanities.

**WET RAINBOW**—Another triple "X" film. Al Goldstein from Screw says that it's the first film he'd take his wife to see. Isn't that nice. With Georgina Spelvin and Harry Reems. Thursday at 8:30 and 10 in B130 Van Vleck.

(continued on page 14)

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# Cianci seeks another term

(continued from page 11) features."

The story chronicles Cianci's political, as well as his allegedly criminal, career. From an affluent, Italian Rhode Island family, Cianci graduated from Marquette Law School in 1966, the same year he was accused of raping a 21-year-old clerical worker. He was elected mayor in 1974, the first Republican mayor in Providence in 35 years. He seconded Ford's nomination for the Republican presidential candidacy. Ford returned the favor by appearing at a fundraiser for Cianci. Cianci at that time publicly declared an aspiration to be governor of Rhode Island. Waters speculates that a reason behind Cianci's decision not to run for governor may have stemmed from the fact that too many journalists were aware of the rape charge.

EVEN WHEN New Times broke

the story—a story that 60 Minutes refused to touch and that the Associated Press buried in their computers—the impact seemed minimal. Distributors of New Times refused to distribute the magazine in Providence but local media, bolstered by New Times' action, decided to print their already written stories. Cianci was re-elected mayor on Nov. 7, 1978 although only by a 6,000 lead vote.

The woman who originally filed the rape charge confirmed the \$3,000 out-of-court settlement in writing for one reporter last spring, but later clammed up. Her complaint alleged that Cianci called her for clerical services, drove her to his residence and offered her a drink.

"I accepted it and after I drank it I can't really remember what happened after I blacked out. But when I came to he was on top of me. I started screaming and got

hysterical and he told me if I wouldn't keep my mouth shut he'd blow my brains out. Then he got the gun from the drawer and asked if I thought he was kidding. He loaded it and put it to my head and said, "You think I have not done this before?" "

After she escaped, police immediately retrieved a gun belonging to Cianci and found sheets stained with blood, semen and sperm. Both Cianci and the woman consented to take lie-detector tests, which she "passed beyond a shadow of a doubt" but which Cianci failed "completely on three separate testings," according to police records.

Although the DA's office expressed its disgust for the reported crime in an official report, it considered prosecution next to impossible due to "lack of evidence." The woman withdrew the complaint and allegedly settled for \$3,000.



Providence, R.I. Mayor Vincent Cianci hails a crowd of admirers.

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# Women's Studies develops the whole person

page 13—the daily cardinal—Thursday, March 8, 1979

By Ann Dargis  
of the Cardinal Staff

Women's Studies courses at the University don't just have a different content than other University courses but a different form and style, according to Susan Friedman of the Women's Studies Program.

"Women's Studies teachers redefine what it means to be academic and intellectual," Friedman, an associate professor of English, said. "In Women's Studies courses the whole person is considered. That involves mind, experiences, feelings and ideas that come in books.

"WE DON'T LOOK at material as dry and unrelated to life, but we don't dismiss academic rigor," she added.

Friedman said teachers in the program believe that no approach to knowledge is objective, and they try to be upfront about their perspective.

"The people who say they're objective often don't admit their premises," she said. "All knowledge comes from certain premises, and asks certain questions. Women's Studies is a field of study coming out of the feminist perspective. Our premise is that in most, if not all, societies women have been suppressed or oppressed. We're asking how the society has worked, what women have done to survive, change and grow, and what they have contributed to that society's history in their position."

In contrast to generally declining enrollments in Letters and Sciences courses, Friedman said the Women's Studies Program is thriving. She said 180 students enrolled in each of the three introductory courses this semester, and the waiting lists bulged with an equal number of names.

ABOUT 1,500 STUDENTS take Women's Studies courses each

year. The five-year-old program now has 12 permanent courses.

"We don't think the interest will go away," Friedman said. "We see Women's Studies as a new and exciting field."

Friedman said the program has a real foothold in the University. "But the stability and growth depend on promoting staff to tenure," she said.

Attitudes toward the program range from enthusiasm to disgust, Friedman said. "As the years have progressed, I feel more accepted in academic circles as a feminist scholar."

FRIEDMAN SAID INSTRUCTORS in the program are on good terms with feminists in the Madison community "because a lot of feminists in the University are the same feminists who are active in the community."

She said accusations that feminist professors are "members of the establishment, wanting male approval and to make it in the system" makes her furious.

"It's hard to make a feminist stand in the University, (and also) to get hired and promoted," she said. "At the same time I feel encouraged. I have found the place where I can best raise feminist questions—doing it in an intellectual framework that af-

fects students personally."

Students in the introductory courses have a wide spectrum of attitudes and backgrounds, she said. In surveys the program has found that only three percent of the students know anything about feminism.

SHE SAID Women's Studies courses in general have a higher proportion of older students—women in their late 20s, 30s and 40s—than in courses in other departments, but few male students.

"We bend over backwards to make men feel comfortable," she said. "The relevancy of subject material is there but men who take the courses are usually teased and called fags."

"The young women who take the courses are more likely to come in with traditional values and do not want them challenged," Friedman said. "Older women have a fuller set of experiences, and they add a different flavor to the classroom."

Friedman said sometimes the age difference results in a conflict between the students about how the courses should be run. Older women with experience in consciousness-raising groups take the courses for the academic content

(continued on page 14)



Susan Friedman

photo by Eli Spooner

## Thousands Of Dollars Found In Trash On Campus.

Check around your campus community. You, too, may be able to collect an educational award of up to a thousand dollars if you Pitch In! Groups from campuses all over the country were awarded \$8,750 last year by participating in Pitch In! Week.

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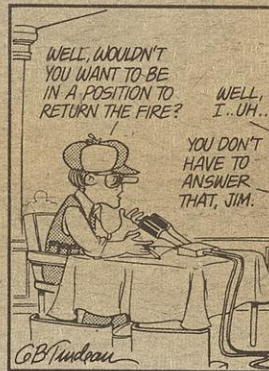
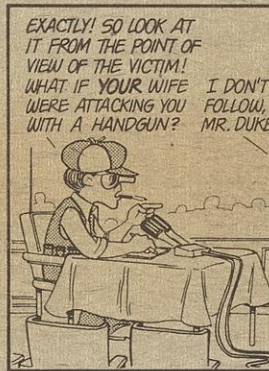
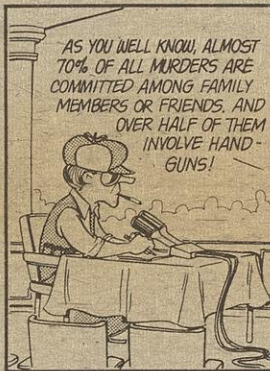
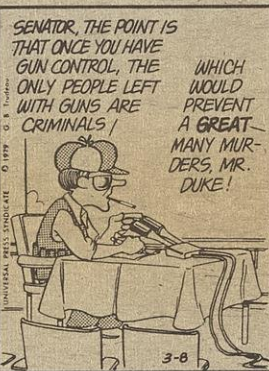
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### ACROSS

- 1 Acidity
- 5 Prize
- 10 Adore
- 14 Slangy denial
- 15 Show
- 16 "Terrible" one
- 17 Rocket, e.g.
- 19 Man's nickname
- 20 Greek goddess
- 21 Drubbings
- 23 Fathers
- 25 Orgy
- 26 Flat
- 30 Like some gasoline
- 34 Delete
- 35 Great Lake
- 37 Girl's name
- 38 — de plume
- 39 Myths
- 42 Pitch
- 43 Poems
- 45 European river
- 46 Greek island
- 48 Cuddle
- 50 Filled again
- 52 Maroons
- 54 Grime
- 55 Mended
- 59 Canadian city
- 63 Friend
- 64 What a yegg does: 2 words

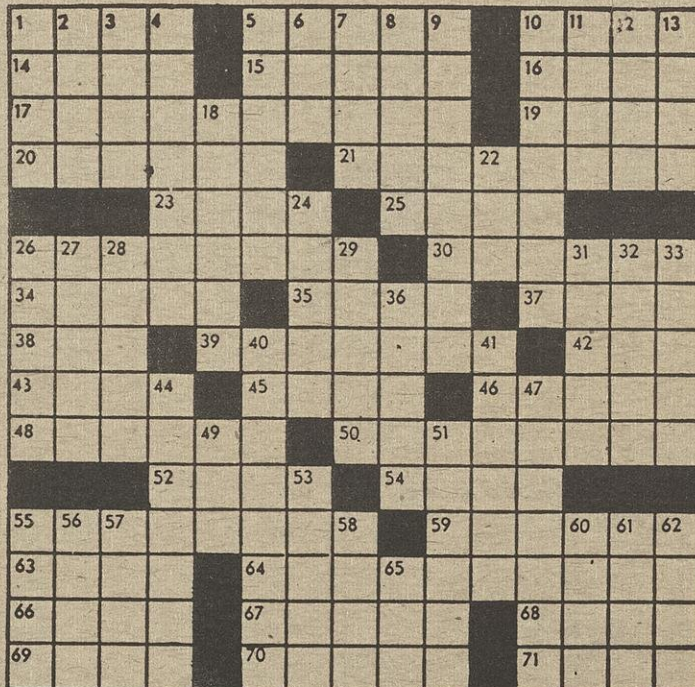
- 66 Pochard
- 67 Gay —
- 68 Angers
- 69 Frost
- 70 Swamps
- 71 Mine find

### DOWN

- 1 Handle
- 2 Egyptian
- 3 Fish
- 4 Ebbs
- 5 Piazza
- 6 Armed conflict
- 7 Bedouin
- 8 Allude
- 9 Itemized
- 10 Watch type
- 11 Kiln
- 12 Flavor
- 13 Chemical suffixes
- 18 Paint
- 22 — the mark
- 24 Cuts: Scot.
- 26 — and mortise
- 27 Wear away
- 28 Titles
- 29 Cornerer
- 31 Stale
- 32 Growing out
- 33 Defied
- 36 Concerning: Lat., pl.
- 40 Tears: Poet.
- 41 Scurries

- 44 Wanderer
- 47 — comb
- 49 Garland
- 51 Frees
- 53 Calyx
- 55 Hasty

- 56 Sailors' saint
- 57 Excuse
- 58 "— Mabel"
- 60 Hairstyle
- 61 Tare
- 62 Caama
- 65 Recent



## Yesterday's puzzle solved

L A M A R B O M B C R A B  
A W A R E A L A I H O M E  
T A K E S C O L D S O B E R  
E Y E T H O R P R I N T  
S T A I N S T R A N D S  
P L E A T S S P O I L  
R E V U E C H A R T E R E D  
O N E S O O T Y E R E  
F A N D A N C E S B A T O N  
A D I O S C U T E S T  
R I O R I T A K A R E N  
I N S E T P E N S T O W  
C L A S S I C A L A L I V E  
K A K A S O U L R A V E L  
S W A Y H O L Y S P E N T



# Menstrual sponges: Nature's tampon answer

Much of the material used in this article is based on information provided by the Berkeley Women's Health Collective in California.

By Suzy Parker  
of the Cardinal Staff

Tampons—safe, convenient, sanitary. You probably started using them in junior high school and have used them ever since. And why not? They're so much cheaper than sanitary napkins, so much easier to carry around, so much more comfortable to use. And compared to the rags women used have to wear during their periods, tampons represent the ultimate in freedom.

But whatever freedom tampons may offer over napkins or rags, the majority of them don't offer freedom from unhealthy chemicals or even materials that are known to produce cancer.

**ALTHOUGH THERE IS LITTLE** well-documented, scientific information on this subject, and manufacturers refuse to list all the substances contained in tampons, some are known to use wood fiber, plastic and even asbestos fiber—a known carcinogen—in the assemblage of their products.

Chemicals are prevalent in most tampons, especially the "new, improved" types that contain deodorants, lubricants, waterproofing or are "extra absorbent." Bleaches and other chemicals are used in the processing of cotton and other fibers.

Because the mucous membrane lining of our vaginas is similar to the lining in our mouths, the chemicals are absorbed into our systems. And although the Food and Drug Administration (FDA) is supposed to ban dangerous drugs and require the testing of others, most of the substances in tampons are not considered drugs and do not have to meet such tests.

In addition to the possible dangers that many types of tampons pose to our health, they can prove just plain irritating as well. Fiber shreds may remain in the vagina and become the foci of infection. The "extra absorbent" kind can dry you out too much and absorb protective discharges, making the vaginal and cervical tissues more prone to irritation and yeast infections. And the chemicals can be awfully irritating to the tissues, as well.

**SOME TAMPONS EVEN CONTAIN** anticoagulants, which slow down blood clotting and make the flow heavier. Thus, an already captive market is compelled to purchase even more tampons.

All of this is not to say that all tampons are inherently

hazardous. Too little research has been done, for any conclusive proof. But it is certain that those using any but the very plain, all-cotton, undeodorized etc. tampons are exposing themselves to a great risk to their health. (Tampax is reputed to be all-cotton.)

Possible consumer effects aside, however, health hazards do exist for the workers who produce tampons because of the cancer and other lung damage that can result from inhaling cotton and other fibers.

And ecologically, tampons are extremely wasteful: tons of paper and cotton are used in their manufacture and packaging; many have non-biodegradable plastic wrappers and applicators; and gallons of water are used to flush them down toilets.

**AS A RESULT OF THESE**, and perhaps other concerns, increasing numbers of women are using menstrual sponges to at least curtail their tampon use without having to resort back to cumbersome napkins.

Menstrual sponges are natural sea sponges. They are grown in the Aegean Sea and are imported primarily for making pottery. But many pharmacies, health product and cosmetic stores sell them to women for their menstrual needs.

Much cheaper than tampons—the WSA Pharmacy on State Street, for example, sells the small silk ones for 63 cents and the larger ones for \$1.03—sponges can be used again and again without replacement. The larger sea wool sponges are more porous and must be cut down to a comfortable fit, but after that, the process is simple.

The sponges should be moistened with warm water, squeezed out and then inserted to where they are most comfortable in your vagina. They need to be removed at about the same frequency as tampons, rinsed out with water and then reinserted. Some women sew on a piece of dental floss to make removal easier (cotton string also can be used, but again, cotton can facilitate the growth of bacteria).

**FOR WOMEN, SUCH AS** students, who must use public washrooms and might be embarrassed to rinse out their sponges before other people, the blood can be squeezed out by hand into the toilet or an extra sponge may be brought along in a bottle. Simply switch sponges and rinse the used one out at home.

After your period is over, sponges should be washed with a non-detergent, mild non-soap or soaked in vinegar and water, rinsed thoroughly and stored in a clean, dry,

airy place, such as a cloth bag. Some people recommend changing the dental floss between periods, as well.

Some women boil their sponges, but boiling can shrink the sponge and make it rougher. And it is not necessary that sponges be absolutely sterile. Quipped one woman, "You don't sterilize everything that goes into your vagina, do you?"

One woman who has used the same sponge for more than a year said, "At first it can be kind of a shock to squeeze the sponge into the sink and see all that blood. But it's your blood. Most women who stick with it come to really love using them."

**A WORKER AT WSA Pharmacy** said sponges should be cut down to fit comfortably, but should remain as large as possible. "Get a sponge that can be compressed as much as possible, but cut it down so it doesn't exert too much pressure on the vaginal walls," she said.

Another person in the health field advised that women with vaginal infections should replace their sponges "because you can't really clean them well enough so you won't reinfect yourself." Neither tampons nor sponges should be used while you have a vaginal infection because they don't allow for drainage. There's nothing you can do then but go back to using napkins until the infection clears up.

Also, neither tampons nor sponges should be left in for more than eight hours. Said one person in the health field, "Your period is also a mechanism for cleansing the body. Also, your menses is something your body doesn't want anymore and is trying to expel." She recommended changing the tampon or sponge every two to three hours "because the skin in the vagina is very porous and can reabsorb some of the fluids."

For those who may be concerned that using sponges or non-deodorized tampons may be smelly, one person explained, "There is no air in the vagina to cause bacteria to grow while the tampon or sponge is in, so there's no odor. The whole media blitz for such feminine hygiene products is based on a myth."

And for those who may be concerned that using sponges may upset the ecological balance, the worker at WSA Pharmacy said, "We wrote the people off the coast of Italy to see if the species was being endangered, but nobody knew. So we advice everyone to use them as conservatively as possible. But our distributor wrote us the supply is so cheap and plentiful that they most likely aren't scarce."

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Art work by W. Dean Kelly



# Baretta, Badgers stifle Notre Dame

By Ed Joras  
of the Cardinal Staff

The Badgers made it safely out of the Irish frying pan, but now face a good old North Dakota fire as their next obstacle on the way to the NCAA playoffs in Detroit.

Wisconsin made short and relatively easy work of the Irish of Notre Dame at the Coliseum Wednesday, winning the game 5-2 and the two-game series by a total of 16-7. Wisconsin will travel to Grand Forks, N.D. to take on the Fighting Sioux Saturday and Sunday, March 10 and 11, in the second round of the Western Collegiate Hockey Association playoffs.

THE SCORE OF Wednesday's game was academic after the Irish spotted the Badgers a six-goal lead Tuesday. After the first period it was clear that Notre Dame just didn't have the energy to make up that kind of deficit.

The Badgers didn't look like they really wanted to be playing hockey, either.

Wisconsin played the first eight or ten minutes as if they were sleepwalking: their offense was non-existent and they were lazy about getting back to play defense.

Notre Dame took advantage of the Badgers' sluggishness at 1:26 of the first period when Jeff Logan skated in on Julian Baretta from the right wing and beat him low to his right from about 20 feet.

LES GRAUER tried to ignite the Badger offense just after the six-minute mark. Grauer took a rebound off of Baretta's stick and skated the length of the ice, faking two Irish off their skates, and beating Dave Laurion from about 25 feet. Baretta was credited with an assist.

But Grauer's goal didn't wake

up the slumbering Wisconsin defense and the Irish took advantage again. Greg Meredith shot the puck off the backboard onto the stick of Ted Weltzin sitting in front of the Badger cage. Weltzin fired a wrist shot into the net before Baretta could get into position giving the Irish a one-goal lead.

That was about it for the Irish offense. Even though it was obvious that they had to take some chances to make any kind of dent in the Wisconsin lead, they continued to play conservatively and fell farther and farther behind as the game went on.

Rod Romanchuk opened the scoring in the second period with a powerplay goal at 2:17 slapping in a rebound of Scott Lecy's shot. Mark Johnson was also given an assist.

AFTER SOME 15 minutes of uninteresting play on both sides, Dave Speer put the Badgers out in front for good. Peter Johnson's shot hit the right post and skidded onto Speer's stick at the left front of the net. Laurion dove across the crease in time to get his stick on Speer's first shot, but Speer poked the loose puck past the sprawled Irish goalie on the second try.

Romanchuk closed out the period scoring on the prettiest goal of the series. The Minnesota Connection teamed up for the first of two goals as Lecy passed the puck behind the net to Jim Scheid. Scheid fired a centering pass to Romanchuk who directed the puck past Laurion to give the Badgers an eight-goal lead after five periods.

The Connection clicked again to close out the scoring at 1:13 of the final stanza. This time Lecy was on the scoring end taking a pass in front of the net from Romanchuk and slapping it home.



photo by Jon Kirn

Les Grauer and Notre Dame goalie Dave Laurion scramble for the puck in front of Notre Dame's net.

After that, the star of the show was Baretta. Julian Baretta. The Wisconsin goalie picked the perfect time to come out of a late season slump and stopped everything the frustrated Irish threw at the net during those frantic last 18 minutes. For the first time since Christmas, Baretta's move didn't look forced; they were natural reactions: the same reactions that earned him All-America status two seasons ago.

HIS EFFORTS DIDN'T go unappreciated. During the closing minutes of the game, the band struck up a tune, without instruments, to the effect of, "We love you, Julian."

Baretta waved in appreciation just before a faceoff in his end of the rink and promptly kicked aside a shot as if he really could do it in his sleep.

"I guess it got kind of emotional out there," Baretta said later. "The crowd really fired me up in the third period. Hearing the band singing makes everything worthwhile."

Needless to say, Badger coach Bob Johnson was pleased with Baretta's play. "I'm real pleased with Julian," he said. "I'm pleased with the whole team. We got a good solid performance from all of the players. I think we actually played better tonight than we did last night."

JOHNSON WAS SO pleased that he let some optimism about his team's future show through. "We've won eight in a row now," he pointed out, "and I think we're gonna keep getting better."

Notre Dame's Lefty Smith doesn't share Johnson's optimism, though. "The road is very long for Wisconsin," he said. "I've said all year that North Dakota is the class of the league as far as ability is concerned. Whether they whistle themselves out of the NCAA tournament or not, only time will tell. And if Wisconsin gets by North Dakota, they will have to beat Bowling Green, and they've got a fine hockey club."

## For women sports writers; equal means separate

By Kathy Ostrander  
of the Cardinal Staff

Separate is always separate, but equal is not always equal.

Imagine you are a woman sports writer. You are covering the World Series. It has been the most exciting game of the series and now that it's over, you're going down to the locker rooms to talk to a few of the players. But you aren't allowed into the locker room. You have to file your story along with everyone else, but you must wait until after the players have showered and dressed or until someone from the coaching staff is generous enough to bring the player you want to interview out into the hall.

DOESN'T SEEM VERY fair or equal, does it?

Melissa Ludtke, a writer for Sports Illustrated, didn't think it was very fair, either. She was prevented from entering the locker rooms after the 1976 World Series. She filed suit after the series, and after she was denied access to the locker rooms, even though she is an "accredited" reporter. "Accredited" is one of those words that coaches often use to exclude college reporters and women reporters whenever it suits them.

Ludtke's suit was heard April 14, 1978, before Judge Constance Motley in the New York Circuit Court. Bowie Kuhn, the baseball commissioner and the defendant in the suit, said that the Yankees' income depended on women not being admitted to locker rooms. He claimed that they would "hurt the image of the team."

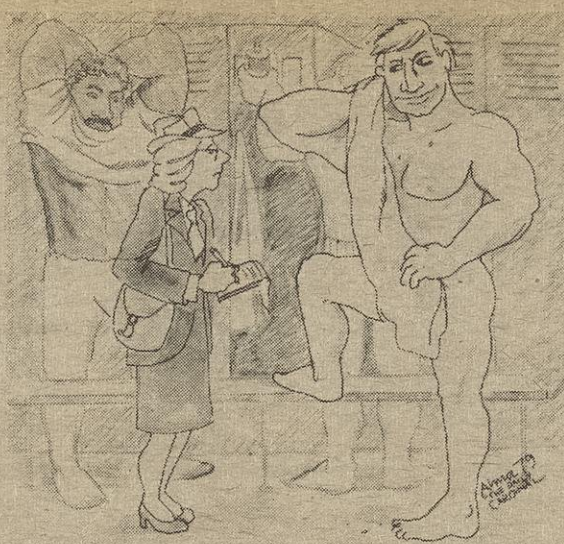
Thirteen professional journalists testified on Ludtke's behalf. Betty Cuniberti, Washington Post sportswriter, said that she had been in locker rooms 50 times since she became a "beat" reporter. A beat reporter is assigned to one subject, such as the Yankees, and covers them almost exclusively for the whole season. She said that it is because women are prohibited from entering male locker rooms in certain sports that sports editors do not hire women to cover these beats.

MANY MALE SPORTS writers are against having women sports writers admitted into locker rooms. One can't help but wonder if this is because they aren't secure enough in their own jobs and are afraid women will take them away.

One sports writer said, "One of the fringe benefits women should enjoy if covering the sports beat should be to ogle those prime male specimens of American malehood..."

Judge Motley reserved judgment on the case. The effect was effectively freezing the case. There is nothing to appeal to a higher court and there was no winner or loser. Motley made some public comments after the decision. She said it seemed that everyone who "aspires to be a reporter should be able to do so in the same manner." She added, "It was reasonable for interviews in the locker rooms to be held when all (accredited) people are able to be there."

The case succeeded in making some of the pro coaches



more aware of the problems that women sports writers encounter. George Bamberger, manager of the Milwaukee Brewers, said he does not allow women reporters in the club house or the locker room because "my boys might get embarrassed."

HE SAID, "IF I'm a player and a woman is interviewing someone next to me, I won't get dressed or shower until she leaves." This is more or less the feeling of the players, said Bamberger.

The procedure that the Brewers use is if a woman reporter wants to talk to a player, she must enter the club house through a special door that leads directly into Bamberger's office. Then Bamberger, or a member of the staff, will get the player the woman wants to speak to.

Tracy Dodds, who has been writing sports for the Milwaukee Journal for five years, called football and baseball the "last bastion of male chauvinism. They won't budge an inch there."

"I would never have a manager doing that (running out and finding a player)," she said. "Every athlete says he wouldn't mind women in the locker room but others would. Billy Jones of the Philadelphia 76ers has said specifically that he minds."

"THEY (THE STAFF) watch him and let people in and out when he's dressed. A few times they have asked if I would please leave for a few minutes. The Brewers don't allow women reporters in the locker room because reportedly some of the players mind."

Don Nelson, the coach of the Milwaukee Bucks, said, "We allow reporters in, but we do not allow 'lady' reporters in—that was the result of a team vote."

This system is worse than the system used for

basketball. The Bucks' have a member of their public relations department bring the player out that the "lady" reporter wants to speak to. However, Nelson does not speak directly to "lady" reporters. He does put himself out enough to tape the comments that he tells the men reporters and sends them on a tape deck into the hall. If the "lady" reporter has any additional questions, then he goes out and talks to her when he's finished.

Nelson said, "I didn't mind 'lady' reporters in the locker room when I played." Men basketball players have been apparently getting more modest.

"BUT MOST OF the Bucks realize that this is not fair," said Dodds. "They don't care about anyone specifically, they just realize that it's hard to work that way."

She said it's not the same with women basketball players. "They don't sit around naked after they are finished playing," Dodds said. "I know of men basketball players that sit around for hours naked after the game just playing cards and drinking beer."

Assistant Coach of the Milwaukee Bucks, Wayne Braatz, said, "Woman athletes, when they are getting dressed, are smart enough to get dressed around, or wait until, the reporters are finished. It doesn't bother the women having men reporters in the locker room."

Braatz said that some of the facilities for pro women's basketball are less than adequate and sometimes the women just prefer to go back to the hotel to shower and change. "In that case," he said, "they just talk to the reporters before they go."

DODDS SAID THAT football is the worst sport to cover. There are so many of the players running around, it's hard to keep track. You see, it's easier to cover basketball because there are fewer players than in football.

The Green Bay Packers Organization is notoriously bad to reporters. Coach Bart Starr would not allow several reporters into the locker room after they printed stories about the Duane Thomas incident. Starr has said that he doesn't want to talk to reporters. Starr was unavailable for comment because he is in Hawaii until the end of March. The Packers' public relations director was also on vacation. A member of the public relations staff said that women reporters are not allowed into the locker room.

"Coach Starr implements all the decisions in this area and he decided that the situation could be potentially embarrassing for the women," he said. The representative added that it is probably better for the woman because she can avoid the mob scene of the locker room.

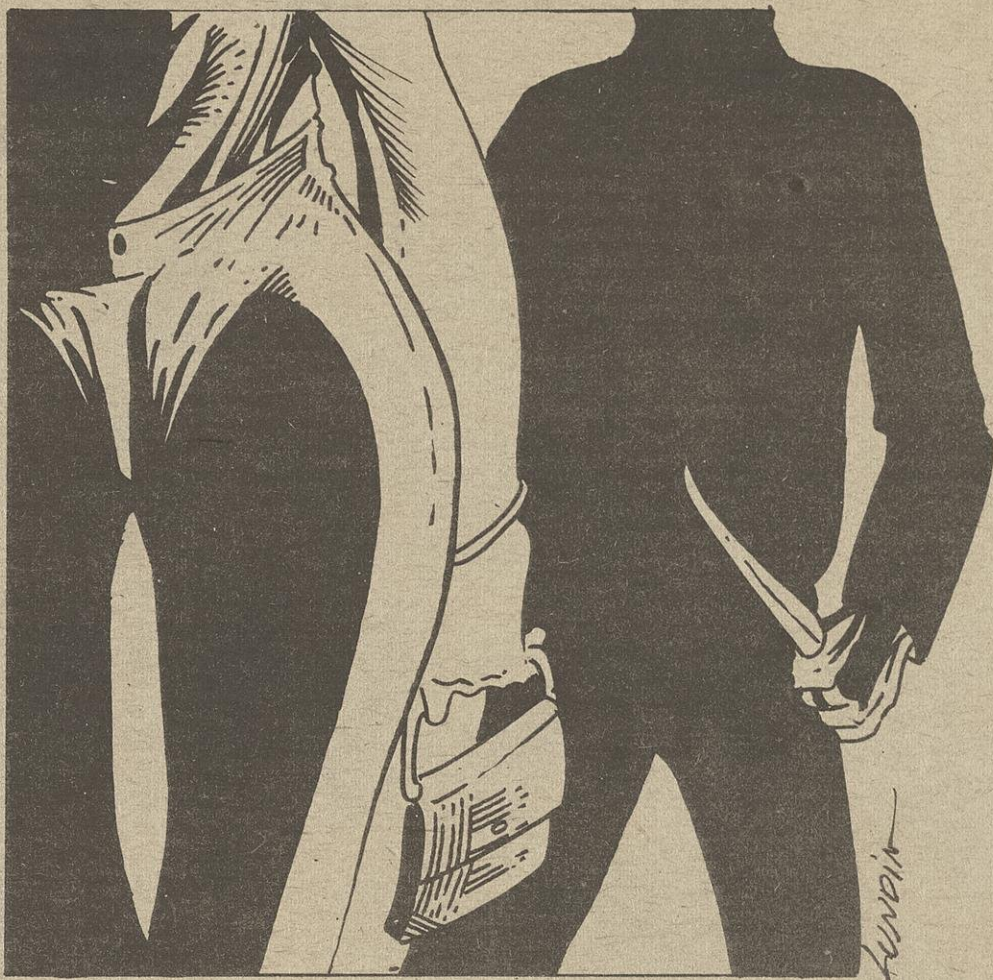
Dodds said that the situation for women sports writers is improving. "Many people in the public relations department of the various teams don't consider women reporters a pain. They go out of their way to seek you out before the game and tell you how things work with the various teams."

Editors, said Dodds, shouldn't make judgments about reporters before they send them out on a story. "Editors should wait and see if the woman gets the story."



## Section 2

# Beware the night



## Transit services give women greater mobility

By John Maynard  
of the Cardinal Staff

Women face a peculiar confinement.

While this sense of incarceration is nothing new to women, it isn't always apparent to men because men generally don't bother to consider how a woman's lack of mobility restricts her quest for economic self-sufficiency and happiness.

FIGURES FROM THE Motor Vehicle Manufacturers Association show that in 1976 one-half of the licensed drivers in the United States were women. Yet (in 1970) women drove less than half the number of miles as men drove.

Given the cost of cars and the fact that women earn an average income of a little over one-half that of men, it stands to reason that women own fewer cars than men.

Sociological studies of several large cities found that men had double the access to private transportation as women and that twice as many women than men workers depended on public transportation to get to work.

Dependence on public transportation to get a job means that the women's place of employment must be near a bus line. And her working hours must mesh with the bus schedule.

LACK OF ACCESS to transportation is just one of the constraints on women's mobility. An other constraint, whose effect as yet cannot be measured, is fear of sexual assault.

As the figures in Annie Laurie Gaylor's story show, this fear is justifiable. Rape is the fastest growing crime in Wisconsin and the United States.

In a 1978 master's thesis, "Innovations in Transportation for Women," which is the first study of its kind, sociologist Rebecca Dreis of the University of California-Santa Barbara argues that women need specialized transportation systems to overcome what she terms women's "objective and subjective constraints on mobility."

A woman's objective constraint to mobility is her lack of access to private transportation or a decent public transit system. Her subjective constraint is her fear of sexual assault.

IN HER RESEARCH, Dreis discovered ten specialized transportation systems in the United States that work to improve the mobility of women.

Each of the ten organizations began as a direct response to increasing incidences of rape that local law enforcement officials proved helpless to deter.

The first such program, Madison's Women's Transit Authority (WTA) began in 1973 following a conference of the Madison Coalition Against Rape.

With an annual operating budget of about \$36,400, it is the only women's rider service receiving funds from city and county governments. The University provides WTA with three cars, radios, and office space. WTA gives about 1,000 rides to women each month. Its three paid coordinators and some 100 volunteers are all women.

A GANG RAPE OF five women in 1973 near the Philadelphia campus of the University of Pennsylvania provoked a five-day occupation of its administration building by women who demanded, among other things, an escort service. They got it.

The University of Pennsylvania's escort service has a shuttle bus with a regular route and a station wagon for persons living off the bus line. Twenty students, most of whom are members of the University's football and basketball team, staff the service. They are paid by the federal work-study program. About 1,000 rides are given each month to men and women students, faculty and staff. The service runs 24 hours a day, seven days a week.

A rash of rapes in 1974 on the University of Illinois, Champaign-Urbana campus caused the formation of Women's Wheels.

WOMEN'S WHEELS has no paid staff members. The

University's bookstore donates a van for the service, which is offered from 7:30 to 11:30 p.m. Sunday through Thursday.

UW-Milwaukee Women's Transit Service (WTS) was the creation of one woman student terrified of walking the city's streets.

WTS is staffed by volunteers and one paid coordinator (all women). The University furnishes a fleet car and the salary for the coordinator. Rides are offered from 7:30 to 11 p.m. Monday through Friday.

The Universities of Colorado, Houston, Northern Illinois and Akron have walking escort services. Generally, male students volunteer to escort female students around the campus. Because they are staffed entirely by volunteers, these programs are not very stable. Demand for the services tends to fluctuate according to the number of reported rapes.

The cities of Ypsilanti, Maine; Albuquerque, New Mexico and New Brunswick, New Jersey offer free emergency ride service to women rape victims.

THE SOURCE OF NEXT YEAR's funds is the biggest concern for Madison's WTA. While the University has agreed to fund WTA with three \$12,000 stipends, the amount represents less than half WTA's annual budget. The

rest of the money currently comes from the city of Madison and Dane County.

"The problem is you never know year to year whether you're going to get money," said Marianne Morton, one of WTA's three paid coordinators.

"You spend half your (staff) time working on getting the money instead of improving the service or doing outreach. And because you're caught in the day to day nitty gritty, it's very hard to do any long range planning. It just gets pushed aside," she said.

WTA is just beginning to learn how ephemeral government funding can be.

DANE COUNTY, WHICH began funding WTA with \$6,000 last year, has told WTA that if it wants any more county money, it will have to fill out a state Initial Contact Sheet for every rider it serves.

According to Dane County Accountant and Statistician Ronald Darringer, federal and state law requires that the county require WTA to fill out the forms.

"A professional should be able to complete the form in about 15 minutes," Darringer said.

WTA complains that its volunteers are already over-

(continued on page 4)

## Cold doesn't deter rapists

By Annie Laurie Gaylor  
of the Cardinal Staff

The high occurrence of reported sexual assaults in January and February should dispell myths about the deterring effect of cold weather on sexual assailants.

Thirteen complaints of sexual assaults and attempts were received by the Madison Police Department in January. Four complaints were filed in February, but police records at the time of Daily Cardinal viewing were incomplete. At least two indecent exposures in the downtown area were also reported in the last two months.

ABOUT HALF OF the incidents occurred in the downtown or near downtown areas. Reports include the rape of a 14-year-old hitching on State Street, two violent attacks of women doing laundry, two rapes of males at the downtown YMCA, and sexual harassment of a tenant complaining to another about an overly loud stereo.

The most recent sexual offense reported to police as of Feb. 28 involved an exhibitionist in the Vilas area. On Feb. 27 two women between 10-11:15 p.m. were approached at the corner of Monroe and Garfield streets by a man who had been hiding behind a tall snowbank. He then exposed himself.

On Feb. 24 a woman transporting clothes from a laundromat to her car was approached by a man who pushed her into her car, molested her and tried to choke her. She ran for help at a nearby restaurant. The incident occurred at about 7 p.m. at 2099 Atwood Ave.

A woman walking up the stairs of her apartment near 200 North Francis street was followed by a man on Feb. 4. He told her he needed to call a cab. She allowed him to use her phone, then he jumped on her. When she grabbed a knife to defend herself, her assailant grabbed it from her but left when she began screaming.

A WOMAN in February reported a rape by an acquaintance that had occurred late last year.

\*\*\*\*\*

A woman reported being raped by an acquaintance on Jan. 2. He came to her apartment near 1700 Monroe Street, ostensibly to invite her out. When she refused, she was raped. Charges are not being pressed by the

victim because the assailant told her he would seek counseling.

A rape was reported on Jan. 4, involving a 14-year-old runaway hitching on State Street at about 11:30 p.m. She reported being picked up by three men, taken to an apartment on Magnolia Lane and raped by one of them at knife-point.

Another complaint was also received on Jan. 4. A woman leaving work at 6:15 p.m. could not start her car at the Gimbel's parking lot on the westside. A young man professed help but instead molested her. She was able to slam the door on him.

A rape occurred at the 400 block of West Dayton on Jan. 14, according to police reports. A 25-year-old woman reported that a man entered her apartment through an unlocked front door at about 2:30 a.m. She decided not to press charges.

A 24-year-old near 300 East Johnson reported a sexual assault on Jan. 16. She had left a note in her apartment lobby asking that stereos be turned down late at night. At about 9:30 p.m. a tenant came to discuss the note, proceeded to discuss and insult her appearance, then grabbed her breast. After meeting with Assistant District Attorney Clarence Sherrod, this woman told police she wasn't sure if she wanted to file a complaint.

A 31-year-old male reported being raped on Jan. 17 by Jonathan Ivey, 207 W. Washington. Charges of third degree sexual assault were later dismissed by Judge Moria Krueger. As of this month, this has been the only arrest.

A 23-YEAR-OLD woman walking past the First Wisconsin National Bank on North Pinckney at about 6:30 p.m. on Jan. 18 reported being grabbed. She kicked her assailant in the groin and freed herself.

On the afternoon of Jan. 19, a 22-year-old doing laundry in the basement of her apartment near 1300 Spring St. reported being approached by a man wielding a knife. He held the knife to her stomach and switched off the light, then left suddenly.

On Jan. 20 police were alerted that a 16-year-old had been raped and molested on Rosemary Street by a man for whom she baby-sat. The suspect also allegedly

(continued on page 2)



# Breaking the stereotypes

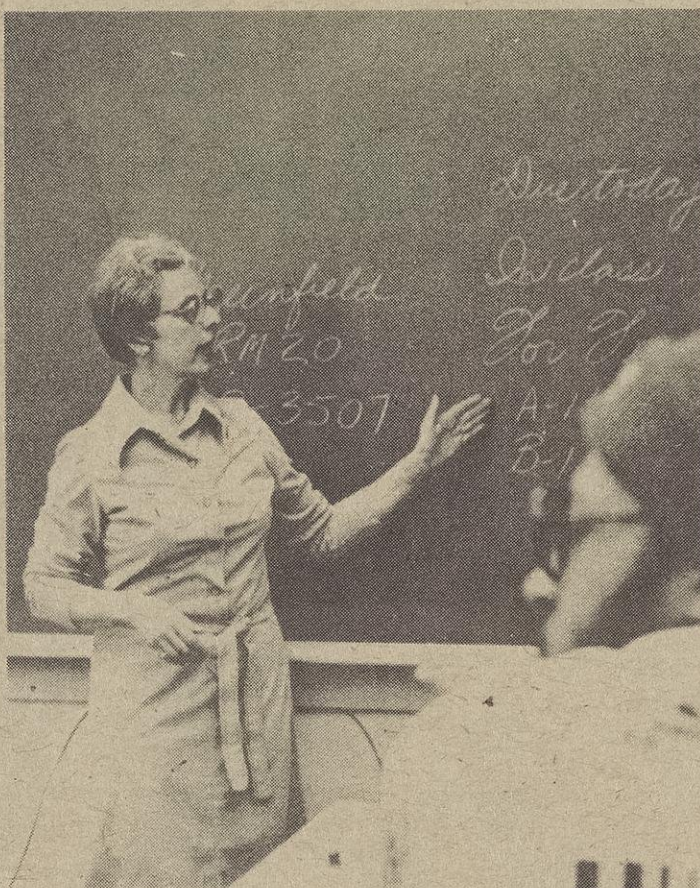
[counter clockwise from upper right]

Louis Greenfield is a professor of engineering.

Frances Ryan is a court probate officer.

Running the forklift for Madsen Construction Co. at the Civic Center site is Gloria Nelson.

Linda Schoen is a police officer who joined the force in 1977.



photos by  
Ricki Hoffman



Women are no longer restricted to the typical roles of secretary, homemaker or elementary school teacher. Today women are branching out into various occupations they are interested in, the sexist barriers that still exist.

Women seem to be less concerned with typical stereotypes than in the past. For example, according to Lois Greenfield, an engineering professor, there has been an increase in the number of women in engineering over the past eight years.

"The increase is due to the efforts we've made to get women into engineering," she said. Greenfield said there are programs in high schools to interest women in occupations that were typically reserved for males.

Whatever the reasons, more women are following their desires and bowing to less restrictions than ever.



photo by Gary Schere

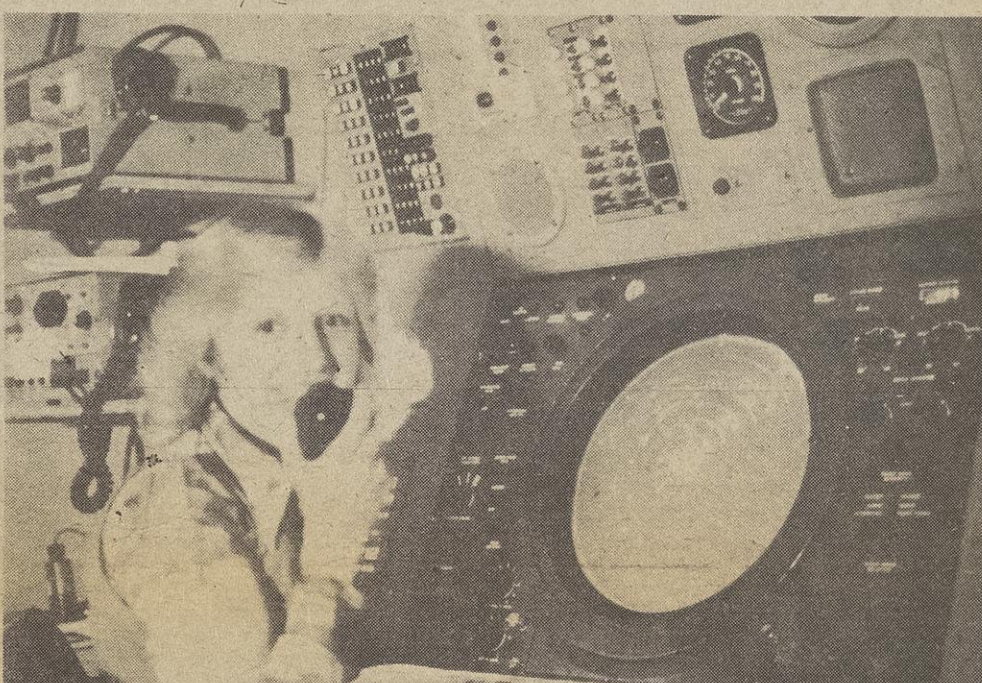


photo by Gary Schere



photo by Jo Hansen



photo by Ricki Hoffman

[clockwise from upper right]

At Thorstad Chevrolet, salesperson Gerry Hoveland sells cars.

Irene Figun is a radio dispatcher at the Air Traffic Control Tower at Truax Field.

A woman crossing guard.

Assistant professor in Letters and Sciences, Bernice Durand teaches physics.

Supreme Court Justice Shirley Abrahamson, standing next to the bust of Edward G. Ryan, Ryan, a State Chief Justice, once said that women should stay out of the Supreme Court.



photo by Bob Conover



## Rape Analysis

# More rapes reported in downtown area

By Annie Laurie Gaylor  
of the Cardinal Staff

Who are Madison's rape victims and when and where do rapes occur?

Women between the ages of 18 and 22 living in the downtown area reported the most rapes and attempted rapes in Madison last year.

**SLIGHTLY MORE THAN HALF** of the victims reporting rapes were assaulted by strangers. Assaults were generally in their 20s, few carried weapons and there were nearly equal numbers of whites and non-whites. Seventy percent of the rapes occurred between 6 p.m. and 6 a.m., with more occurring between 9 p.m. and 1 a.m.

The Madison Police Department classified 53 of the approximately 130 sexual assault complaints it received in 1978 as rapes or attempted rapes. Only details about complaints classified as rapes or attempts are summarized yearly by the department.

Thirty-six percent of the reported rapes and attempts occurred in the immediate

downtown area. Some downtown locations were the sites of more than one assault. For instance, there were three assaults in the 600 block of Langdon Street, three on different blocks of North Frances Street, two in the 500 block of West Doty Street and two on State Street.

More than half of the reported rapes and attempts (58 percent) occurred either in the downtown or near downtown neighborhoods. Several locations on the near east or near south sides were the sites of more than one attack. Three assaults occurred on Williamson Street, two on South Park Street. The report indicates that three assaults occurred on Johnson Street—two on East Johnson Street and one in the 400 block of West Johnson Street. East Gorham Street was the site of two attacks.

**ALMOST 60 PERCENT** of area women reporting a rape or an attempted rape were between the ages of 18 and 29. Forty-three percent were 18 to 22—the typical college age range. Five children under 14 years were also victims of rape, including two four-year-

olds and a six-year-old girl.

Five of the victims were mentally or physically handicapped.

An analysis of the circumstances of the reported rapes and attempted rapes indicate that 45 percent of the rapists knew their victims at least slightly. Assaults included a father, a husband, a grandfather, a foster brother and a man for whom the victim was babysitting. In most of the 24 cases where the victim knew or was slightly acquainted with her assailant, he was a friend of a friend, a friend of a roommate or a friend of a boyfriend, although some victims met their assailants in bars.

Nineteen percent of the reported rapes and attempts occurred to women out walking. Sixteen percent of the assailants broke into homes in order to rape. Two assaults occurred in furnace rooms and two in apartment laundries.

**TWELVE OF THE ASSAILANTS** wielded weapons: five had knives, two had guns and others had assorted instruments such as crowbars, baseball bats or

kitchen appliances.

Half of the assailants were described as white; 47 percent were described as black. All victims but one reporting rapes or attempted rapes were white. The average age of the assailant—as estimated by the victim—was late

20s. But rapists last year were as young as 11-years-old.

As of early March, the Madison Police Department has not yet released the total number of arrests or convictions for sexual assault, including rape, made last year.

## Jan., Feb. rapes

(continued from page 1)

molested, raped and beat his 12-year old sister-in-law two years ago.

A 53-year-old patient at Mendota Mental Hospital, a stroke victim confined to a wheelchair, reported being attacked on Jan. 21 early in the morning by two male patients. One raped her and the other molested her.

A MAN HID in the car of a 30-year-old woman who had stopped for breakfast at McDonald's on Marquette Street. As the woman drove near the Fair Oaks overpass, she was grabbed from the back seat by the assailant. He used an ice pick as a weapon, took her money, molested her, started to choke her and rummaged for keys in her purse. She was ordered to keep driving, but deliberately skidded the car into another car, in the hopes that the driver would call the police. But that driver, not understanding her predicament, did not want to call the police. Then she ran to a nearby house. No one was home. In the meantime the assailant had left the car to watch her. She ran back to her car, locked the doors and drove away.

## WTA

(continued from page 1)

worked.

"WHAT WE HAVE to decide," said Morton, "is if the county money is worth all this extra work. We have enough trouble having the volunteers filling out the stat sheets. If we were running very smoothly and everything was fine, it'd be possible (to complete the form). But right now if we had to fill them out our service would hurt."

Dependence on a volunteer labor force often means less than optimal service for Madison's WTA, Milwaukee's WTS and Champaign-Urbana's Women's Wheels.

"It's probably because of a lack of volunteers that we don't expand our service to cover the weekend," said Kathy Hettlinger, student coordinator for Woman's Wheels. "We don't drive on weekends because we can't get that many volunteers."

At the moment, WTS has only 15 volunteer drivers (compared to the volunteer pool of about 100 for WTA).

WHAT ADDS TO WTS's volunteer traumas is the rule that only university (female) students can drive.

"We lose a lot of our volunteers at the end of every semester," said Mary Jo Revolinski, WTS student coordinator.

"I spend most of my time recruiting."

Despite its large volunteer labor pool, Madison's WTA isn't without labor problems.

"We're never at an ideal in terms of having enough volunteers for providing maximum efficiency," said Morton. "The problems occur, for instance, when one driver doesn't show up. Eventually, volunteers burn out like they do in any organization," she said.

ONE OF THE advantages of an all volunteer labor force for WTA and WTS (besides the fact that it's free) is that it allows those organizations to provide a service "for women, by women" without coming under the regulations of equal opportunity hiring laws.

"It's not an anti-male thing," said Lynn Haanen, one of WTA's hird coordinators. "It's time women started doing things to protect one another without having to lean on the traditional male support system. But as far as the paid positions are concerned, we're an equal opportunity employer. It's real conceivable we could hire men to work for us," she said.

A WTA volunteer driver, Aszani Kain said, "I don't think that using all women drivers is a symbolic gester. 'A symbolic gesture implies you're trying to impress someone. It's important that WTA's run by women because it's seldom that we get to use our own power to help us ourselves'."

"There were complaints made that we didn't let men drive," said Hettlinger of Women's Wheels. "Some men felt they weren't being trusted and they didn't like it. We decided to let them drive because we needed volunteers," she said.

"I DON'T THINK it's that big a deal (that men aren't allowed to drive)," said Liza Stephens, a WTA volunteer driver. "I think people get upset when there's any kind of exclusive policy. Only this time it's the men!"

"The rider service needs to be sensitive to the needs of the clients, who in this case, are individuals who may have experienced rape," said Mary Morris, purchase of services coordinator for the City of Madison Department of Human

Services (which contracts with WTA for the rider service).

Some men see the specialized transportation system for women not as a protection against rape but as a free ride.

"The people who draw those kinds of conclusions are the same ones that think welfare people are lazy and just having a good time," said Morris.

Morris said men's impressions of the service as a free ride are based on an ignorance of how a woman's fear of sexual assault can limit her mobility.

"WTA IS A SERVICE for people who feel they are potential rape victims. I think if we examined the records (of reported rapes) we would find that fear is not a hysterical fear, but a real one."

"So if you are a woman making a decision whether to be alone on a street at night, you are making that decision knowing there is a good chance you will be assaulted. That's more than fear. That's reality," she said.

But apparently men aren't the only ones who sometimes misinterpret the real function or purpose of specialized transportation systems like Women's Wheels, WTS and WTA.

"We get some abusive calls," said Laurie Mayberry, a volunteer WTA-dispatcher. "Abusive calls are women who call up and say, 'I need a ride right away.' So you get a car there and find out the caller really didn't have any problem. Or some women will call us and then call a taxi and take whoever gets there first. For us, that can waste anywhere from 10 minutes to half an hour."

"Some people just don't understand that WTA's a rape prevention service and not a taxi service. It's not a free ride," she said.

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# You don't need to change your name

By Ann Dargis  
of the Cardinal Staff

What does a woman have to do to keep her surname after marriage? Nothing, according to Priscilla Ruth MacDougall, a Madison attorney and authority on name changing.

To remain Jane Doe after you marry John Smith, simply make no change on official records. A married woman can use

whichever last name she wishes as long as it's done non-fraudulently.

THE CUSTOM OF A woman changing her surname to her husband's is so entrenched that many women don't realize it's not required by law.

MacDougall said it is only when a woman changes her name—after marriage or divorce or for other reasons—that she is obligated to notify federal and

state agencies, creditors, banks and employers.

Wisconsin is one of the most progressive states regarding names. "It's just not an issue for a woman to keep her own surname," MacDougall said. "Agencies are more used to it now."

In less progressive states women sometimes have to sue in order to establish their right to keep their own surname for motor

vehicle or voting registration.

WISCONSIN'S LIBERAL tradition goes back at least as far as 1915 when Fola LaFollette, the actress daughter of Robert M. "Fighting Bob" LaFollette, married playwright George Middleton and announced that she was keeping her maiden name—which she did until her death in 1971.

MacDougall said the first recorded instances of a woman changing her surname to her husband's date back to 14th century England.

However, it was also common then for a woman to keep her own surname. Also, MacDougall said, it was often a condition of marriage for a woman's husband to change to her surname if she had property.

Pride in one's family name led many couples to hyphenate their surnames.

For more information, call Campus Assistance's Dial-A-Tape and ask for tape #3351 ("Changing your name; retaining your premarriage name"), which was prepared by MacDougall.

## Cocktail waitressing

## 'It takes a certain kind'

By D. Kutscha  
of the Cardinal Staff

A bar often is a nice place to relax. Unless you are a cocktail waitress.

If a woman wants a job in Madison, there is always a need for cocktail waitresses, but it takes a certain kind of woman to handle a job which implies you are a sex object. Your body is public property; thus, any man in the bar will feel free to touch, grab or squeeze you.

"BUT YOU CAN'T OBJECT," said one waitress. "If you laugh at the dirty jokes directed at you, and smile and flirt then you'll sell more drinks. Otherwise you can't keep the job."

One manager of a disco bar said: "I expect my cocktail waitresses to hustle drinks in anyway they can."

A cocktail waitress practically has to sell herself to sell drinks. "I have to serve every pimp and bum that walks off the street," another waitress said. "And take their gruff besides, just to get a turnover in tips."

"I DIDN'T feel respected," a retired waitress

said. "I felt like I was being paid so men could come up and talk to me and touch me. They felt like they could say anything and do anything they wanted to because I was just the cocktail waitress."

Another cocktail waitress said she quit because of the constant confrontations which left her in the servile position. She said that men would come to the bar and try to impress their friends by putting down the waitress. She said, "The waitress's job is to serve people, wait on them, clean up after them, be hassled by them and take their shit."

Yet there are cocktail waitresses who like their job. One waitress said that the assistance of her co-workers makes the job worthwhile. "The bartenders are our protectors and our brothers, if not our lovers," she said.

Other waitresses said that they live in two worlds—their work doesn't interfere with their life outside of the bar. "When I'm at work," a waitress said, "I try not to think about what I'm doing—otherwise I wouldn't do it. I play the game, get the money, and get out."

## History through 'women's' art

by Priscilla Kucik  
of the Cardinal Staff

Quilting is predominantly a woman's art form. Throughout history, men have done such things as sewing, embroidering and weaving, but generally women have quilted.

Needlework is a women's cultural heritage. For thousands of years, mothers have passed their artistic skills down to their daughters in all countries (including China, North Africa and the Middle East), all cultures, all ages and all conditions of servitude.

THE SLAVES IN THE Old South created some of the most beautiful patchwork quilts in the United States, making their work part of the Afro-American heritage. At the same time, seemingly docile Southern belles were expressing their abolitionist sympathies by placing a black center in the roses of their "Radical Rose" quilts, in a language unknown to their husbands.

In fact, much of the needlework done by women throughout history was either consciously or unconsciously subversive.

In times when women were not supposed to concern themselves with math, they were creating quilts with intricate geometric designs.

No matter how isolated or poor she was quilting provided a

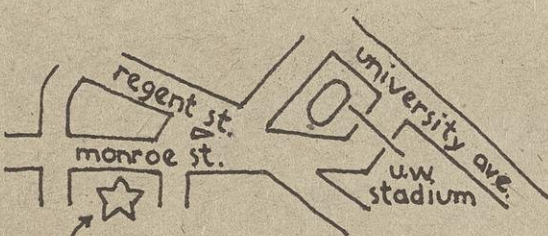


medium for a woman to express her creativity. Like most artists, she signed and dated her quilts, mentioned them in her will, and kept the best ones for display purposes only.

Quilts were often used to commemorate special occasions or historic moments. A young girl was expected to make twelve quilts before she was married; the 13th was the bridal quilt and considered her masterpiece. After the Civil War, mourning quilts commemorated the Civil War dead. Friendship quilts were given to welcome

continued on page 8

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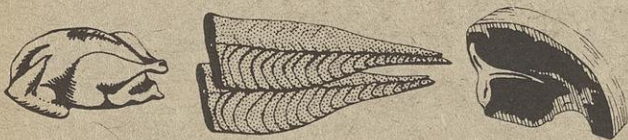


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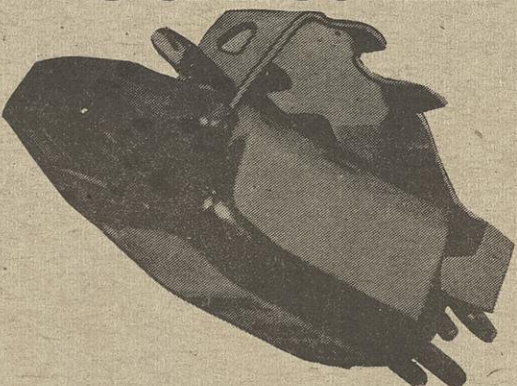
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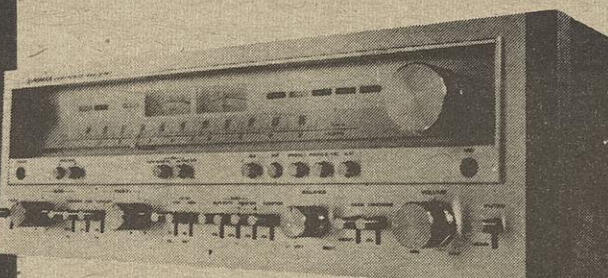


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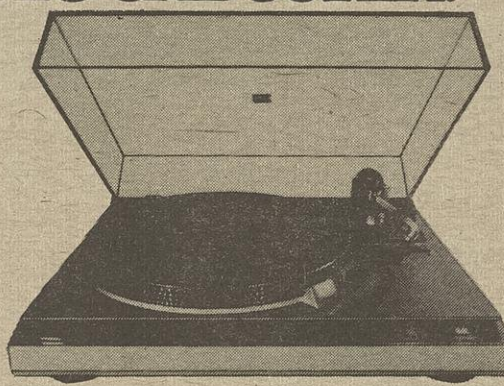
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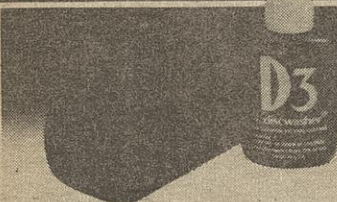
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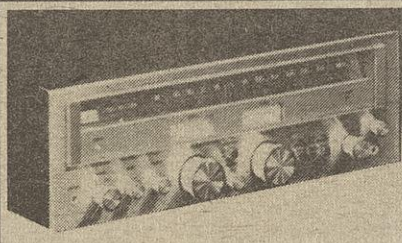
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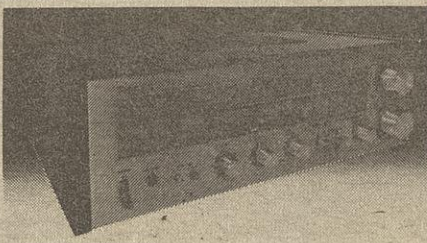
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SPECIAL:  
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**FRIDAY, 6PM-7PM**  
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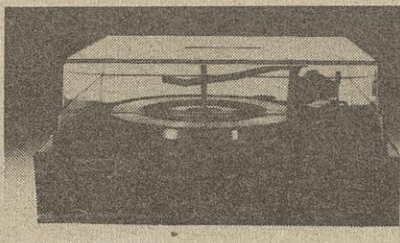
24-HOUR  
PRICE:  
\$129  
\$165  
\$199

1-HOUR  
SPECIAL:  
**\$119**  
**\$155**  
**\$189**



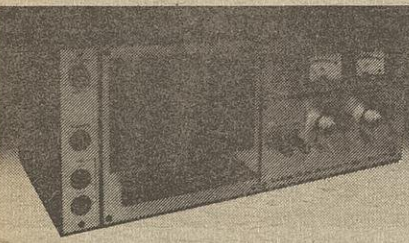
**FRIDAY, 7PM-8PM**  
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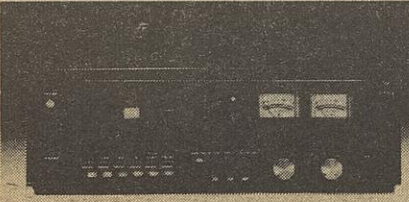
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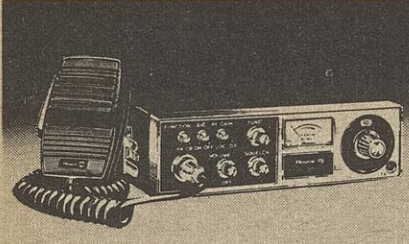
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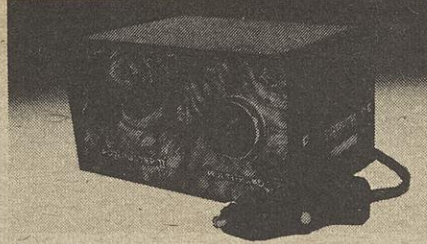
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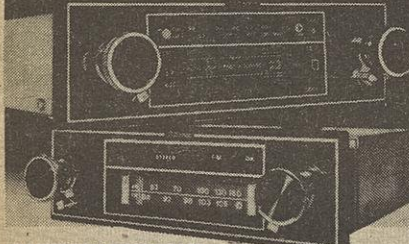
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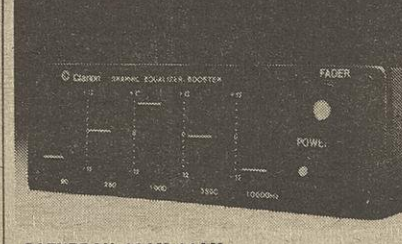
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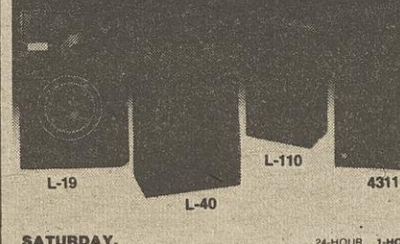
**SATURDAY, 10AM-11AM**  
Clarion 100-EOU 30-Watt Car Stereo Power Booster with built-in 5-Band Graphic Equalizer. Boosts any car stereo to 15 watts RMS/channel. Try out the equalizer in our store! 24-HOUR PRICE: \$65.88

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**SATURDAY, 11AM-NOON**  
Pioneer SX-1250 AM/FM Stereo POWERHOUSE. 160 Watts RMS/channel with 0.1% distortion cures harshness & break-up you've been blaming on your speakers. Actually easier on speakers than a smaller amp that's trying too hard! 24-HOUR PRICE: \$459.88

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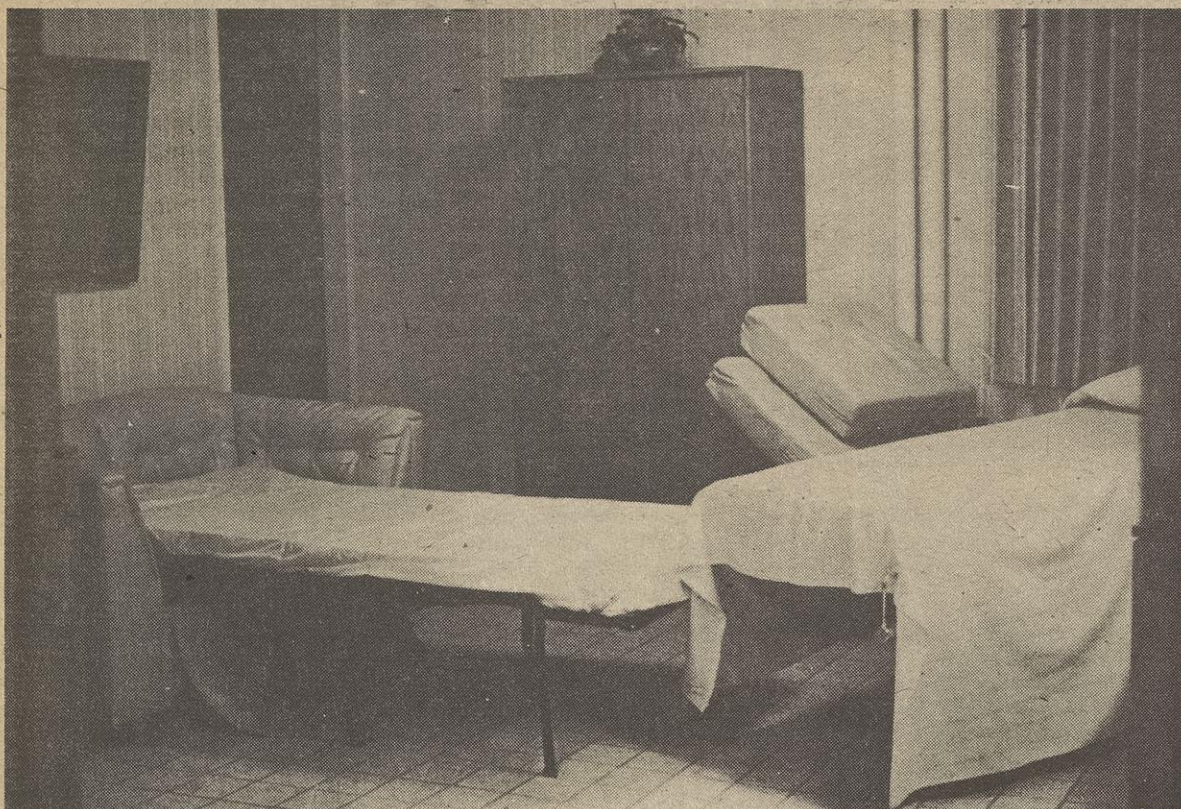


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# Birthing room—Having a child together



The birthing room: Mom and dad can sleep together.

photo by Marcia Chulew

By Priscilla J. Kucik  
of the Cardinal Staff

A doctor does not deliver a baby. A woman delivers a baby; the doctor merely receives it.

Yet in our society, many hospitals see childbirth as something to be done at the doctor's convenience and comfort. Having a child can be a lonely, impersonal and frustrating experience.

THE FEMINIST AIM OF a woman having control over her own body is especially important to those women who view their pregnancies as an important, meaningful time of their lives.

One Madison woman described her disappointment when she was rushed into the operating room for a Caesarian section.

"My husband and I had attended Lamaze (natural childbirth) classes," she said, "and had planned to be together when our child was born."

"The doctor had never even mentioned the possibility of a Caesarian, and we were not mentally prepared for what happened. My husband was sent to a waiting room, not only having

to miss his child's birth but also to let his imagination run wild as to the state of my health. The hospital personnel did not give any reason for the change in plans.

"MEANWHILE," SHE SAID, "I was tied down to the table and watched all these strangers peer between my legs. I felt like an interesting specimen under a microscope."

Childbirth for her was a sterile, clinical procedure. "In many ways, our grandmothers had it better," she said bitterly. "When they had their babies at home, they at least knew the people in the room."

If, after reading this, adoption is beginning to look very attractive, do not despair. Women are no longer taking childbirth lying down, and hospitals are gradually taking steps to make having a baby a natural and human experience, rather than an illness or a disease.

One such glimmer of hope is the "birthing room" at Methodist Hospital, which has been in existence for 14 months.

THE ROOM HAS "NORMAL" furniture and all medical equipment is hidden in a closet. The lights have dimming switches, and the couch folds out into a double bed, so that if a woman is sleepy, she and her husband can rest next to each other.

The birthing room is provided with what is called a "Swedish bed." The head of the bed can be raised, and the lower half has a shelf that can be dropped and later slides back out. As a result, a woman can stay on the same bed before, during, and after labor, if she wishes.

A woman is allowed to choose the most comfortable position, and some choose to deliver while lying on their side.

The important thing is the woman is allowed to make decisions as to what is natural for her. She is allowed to hold her child moments after delivery for as long as she wishes. Her husband stays with her the entire time, and should she need a Caesarian, he is allowed to remain with her in the operating room.

"WE BELIEVE IN MAKING deliveries as natural as possible," said Methodist nurse Judy Markle. "A major problem with the old way was the woman's isolation from her loved ones."

Many parents are opting for home births, but not every woman has an uncomplicated pregnancy and many women feel safer in a hospital. A birthing room, such as the one at Methodist Hospital, provides the best of both worlds.

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## Quilting

(continued from page 6)

new or outgoing members of the community.

QUILTING PROBABLY began in times of poverty. Necessity is the mother of invention, and at a time when not even the smallest scrap of cloth could be wasted, quilting gave women a chance to create something beautiful as well as useful.

Women should be careful to

avoid the sexist assumption that things historically done by women are inconsequential while things historically done by men are important.

It would be very appropriate and consistent with our feminist heritage that, when the Equal Rights Amendment is passed, women in Madison make a commemorative quilt and donate it to the State Historical Society.

### SHEE to meet

Members of Sexual Harassment in Education and

Employment (SHEE) will meet at 7 p.m. Monday, March 12, at Lysistrata, 325 W. Gorham St.



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# Women move from casting couch

By Joshua Leibner  
of the Cardinal Staff

Of all multi-billion dollar industries, perhaps the most visibly male-dominated one is the never-never land of Hollywood, Calif.

Actresses are going through a sort of renaissance period after about ten years of taking a back seat to men who only allow a woman to enter camera range if they were preparing to strip. Yet the picture for women behind the scenes is dismal.

Whether one takes the Academy Awards seriously or not, no one can deny that the actress nominees for the past two years have been the strongest in ages. Actresses are getting stronger and better parts and by all indications, this trend shows no sign of decreasing.

"WOMEN PICTURES," THE genre that has almost been lost over the macho decade, may finally be coming out of bondage with the success of Hal Ashby's *An Unmarried Woman* which features titanic acting from Jill Clayburgh. Modest films like *Girlfriends* and *One Sings, the Other Doesn't* also are helping to bring about the resurgence.

But behind the scenes oftentimes the only woman not in the movie is the script woman. Lina Wertmuller is probably the only woman film director with name recognition. She is included as a "major" film director because the majority of her films are brilliant, not because of her great financial success. Seven Beauties will be on many critics'

lists of the top films of the last decade.

Other than Wertmuller, women directors are scarce and unknown. A few years back Liliana Cavani set out to make the woman's answer to Bertolucci's *Last Tango in Paris* with *The Night Porter*. The studio that distributed the film listed it as a "sado-masochistic thriller," so it was easy to see why the film was tossed aside by critics and audiences alike as another exploitation flick. It is doubtful that the film would have been dismissed so quickly and easily if a man had directed it.

*Hester Street*, a beautiful film of the experiences of an immigrant family in the crowded New York Eastside, was the loving child of Joan Micklin Silver. Her second film, *Between the Lines*, was a painfully funny and ironic tale of



Lina Wertmuller

the last independent days of a crusading underground Boston weekly. Silver directed the largely

unknown ensemble of actors who bring the poignancy of individual human emotions to life. Needless to say, this film didn't have people lining up around the block waiting to get tickets, even though the film was basically a critical success.

IN 1975, FRENCH film director Chantal Akerman made an interesting film about a woman who lives a very organized, ho-hum bourgeois life. *Jean Dielman*, 23 Quai du Commerce-1080 Bruxelles deals with this pretty widow over a period of three days, and what happens when the order of her life is upset. The woman sleeps with men for money and thinks nothing of it since, after all, it is a once-a-day occurrence. One day, nothing goes as planned, and her whole organizational pattern is screwed up. It culminates in the murder of the fellow she sleeps with that

afternoon.

There are a few other semi-prominent women film directors: Jeanne Moreau, Gunvor Nelson, and Elaine May. But overall, women get the backseat (or even the trunk) when it comes to getting director assignments, and usually have to rely on grants from independent agencies like the American Film Institute to fund their projects.

Women are getting better treatment from writers and directors, but producers are making a sad mistake by passing over the many talented women who can capably work behind the camera as well as in front of it. Sadly though, it seems that the main priority of the big-wigs out there is repairing the self-glorifying HOLLYWOOD sign rather than placing command of a camera in the hands of a woman.

## The Women's Room

(continued from page 9)

pleasure and pain. You see yourself more clearly—mirrored in these remarkable characters. You see your friends and enemies.

Lily has several nervous breakdowns and ends up in a mental institution. Theresa, a Catholic with a college degree and five kids, has another child on the way and a husband who has been out of work for over a year.

The most horrible loss, though, is Val, one of Mira's friends in Cambridge who wants only to change the world. What happens to Val is too involved to explain here, and besides, it would spoil the ending. Suffice it to say that the image of Val's death is grotesque, yet it is fitting for one so filled with energy and conscience—even in her death she keeps fighting back.

But the rest of the women make it through. Kyla attends law school at Stanford. Clarissa is a successful TV producer. Iso is

living in England and writing. Mira teaches at a community college near the coast of Maine and walks the beach every day.

ALTHOUGH MIRA paints happy pictures at the end, there is a haunting feeling that the women are perhaps not so happy, that they are, in fact, very alone. They seem happy to Mira because she now sees their lives only through the letters they write. Mira herself is philosophical about it: "You see, the story has no ending. They go on, and who knows what they will make of their world in ten years, or twenty."

The book has its flaws. The first few chapters are bad. There are too many long, stuffy, Harvard grad school conversations. It is at times mushy and nostalgic. Some people claim the book is anti-male, though I don't agree, but it most assuredly is anti-marriage. Nonetheless, I believe it speaks the truth. It is a book that should be read.



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# We must go further still

*Going Too Far,  
The Personal Chronicle  
Of a Feminist  
by Robin Morgan  
Vintage Books  
\$4.95*

By Margaret Preuss  
of the Cardinal Staff

In her latest contribution to the burgeoning field of women's literature, *Going Too Far*, Robin Morgan combines the driving force of her classic *Sisterhood is Powerful* with a revealing personal perspective on the growth of the women's movement. "We are the women men have warned us about," is the jubilant rallying cry of Morgan and her colleagues; but the book describes far too harrowing a struggle to rest on a complacent note.

*Going Too Far* is a collection of Morgan's prose writing on feminism dating back to the early 1960s, a vivid graph of slow growth, pain, tearing new consciousness and gradual affirmation. Its title refers to the most frequent and basic

accusation hurled at women fighting for social change and personal freedom: "This time you're going too far." Morgan was there when protesting the Miss America pageant in Atlantic City, N.J. was going too far. Morgan held her ground when a policy of talking to women journalists only was going too far. Morgan watched in sickened disbelief when demanding the knowledge and right to one's own body was, this time, going too far.

BUT THIS ROLLER-COASTER chronicle, essentially a compilation of Women's "Herstory" (Morgan coined the word), would not be nearly as valuable without the hindsight provided by the author and the remarkable and detailed self and collective criticism. Morgan relays, with no small portion of pain, the early, often gross, errors made by members of the women's movement. In an attempt to spread the knowledge, in the often frustrating goal of reaching the

untold millions who would listen if only there were a way to broadcast the message, the early organizers used nothing less than the typical PR ploys, with less than auspicious results.

For example, in February of 1969, members of the radical feminist group WITCH (Women's International Conspiracy from Hell) staged a bridal fair protest. Calling the protest a "Bridle Un-fair" was just one facet of their ability to coin catchy slogans. Members of the coven wore black veils and zapped perspective rosy-cheeked brides with chants of "Here come the slaves/off to their graves." This tactic, though clever, did not do much to espouse the fledgling movement to the healthy numbers of young women still opting for the traditional marriage lifestyle. Add to this the realization that the value of marriage, and its place in the steadily evolving feminist perspective, was, and is, hotly debated by feminists themselves.

Yet one is struck by the current of profound emotion that accompanies both Morgan's growth and the outreach of the women's movement. "Barbarous rituals" is an often-quoted statement of womanhood that is, unfortunately, as poignant today as when it was written in the late '60s. Being a young woman, Morgan writes, is "Being labeled a tomboy when all you wanted to do was climb that tree to look out and see a distance. Woman Is—swinging down the street feeling good and smiling at people and being hassled like a piece of meat in return."

Perhaps what is most fascinating about the book is the personal imprint the author leaves in describing the herstory events. Morgan makes no pretensions of dispassionate subjectivity. The happenings of our times and of the recent past are fraught with questions that have no answers and barriers can't be bulldozed by volition alone; a sensitive writer cannot escape unscathed. For the sacrifice of objectivity, we are granted insight into the unfolding of a unique and spirited personality. Morgan never stops questioning the role of her husband and child in the ever-printing press that is her life; perhaps it is this constant self-inquiry that nourishes these relationships. And she questions them still...

*Going Too Far* is a mile-marker mirror of the women's movement at its present attainment level, not a happy tale but one infused with a still-plugging sense of optimism. Certainly, it is flawed by a "they're out to get us" philosophy without a clear definition of just who "they" is or an understanding of the threat that this strong, forceful, vibrant "us" must constitute. But, how we got to be strong and forceful, as a collective group, and as individuals, is a passionate tale worth telling. The freedom to use "passionate" as an adjective totally devoid of connotations associated with the opposite sex tells us just how far we've come. But, the knowledge that there are those who will think *Going Too Far* went too far, this time, leaves us a clear picture of just how far we have to go.

Book review: The Women's Room

## The truth about women's lives

*The Women's Room  
by Marilyn French  
Jove HBJ  
\$2.50*

"Ordinary women come out with the damndest truths. You ignore them at your own risk"

*The Women's Room  
By Sarah Dick  
of the Cardinal Staff*

*The Women's Room* is about truth—the truth of women's lives. It is a rare book that becomes an extension of yourself, of everything you've ever thought or wanted or feared. It is a book that you fall asleep with at night and take to the bathroom with you in the morning.

The story is held together by Mira, a woman who grew up in the '50s—married, had two children, lived in the suburbs and "broke no rules, none at all." That is, until she was divorced. Then she moved to Cambridge, went to Harvard, and her life changed drastically.

THE STRUCTURE OF the book is noteworthy, as the narrator moves smoothly back and forth through different times and places. At times she makes comments, offers insights and ex-

plains how she wrote the book and what it meant to her. She obviously has woven herself into this tapestry.

There are four scenarios—Mira's youth, life in the suburbs, life in Cambridge in the '60s, and finally the narrator's summer in Maine when she wrote the book.

The first scenario provides a vague, dull background, intended to prove that Mira was, indeed, as normal as any woman of her generation. The voice of the narrator serves as a framework, offering calmness and stability amid the confusion and intensity that ruptures the rest of the book. The narrator is the voice of wisdom, gained through age and hindsight, that lends a perspective, a common denominator to the diversity that flows endlessly between covers.

But the author's depictions of the suburban world and campus life provide the heart and soul—the life of the book. Both worlds, the anonymous suburban and student life toy with each other, interrupt each other and explain one another. They are brilliant, intense and cry with painful wisdom.

THIS IS AN intensely personal book. The female characters are drawn with skill. Their colors are rich and vibrant against a canvas of respect and dignity: You get to know these women intimately—Mira, Martha, Val, Iso and the others. You feel their

(continued on page 10)

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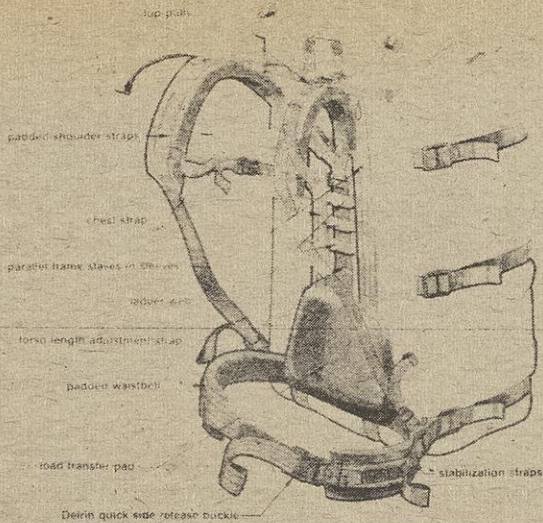
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# Adam, Eve and Lilith

By Priscilla J. Kucik  
of the Cardinal Staff

In the beginning, God created Adam and Lilith.

According to ancient Hebrew legends, Lilith was Adam's first wife—a much too liberated lady for him to handle. When she left him rather than submit to his wishes, God accommodated Adam with a more submissive, more acceptable woman, Eve. The legend continues that every man settles for an Eve, but deep down inside he really wants a Lilith.

The legends of Adam's two wives are based on the fact that there are two creation accounts in the Bible, one which tells of equality between the sexes and another which preaches male dominance.

The first creation account occurs in Genesis 1:1-2:4. In this account, the sexes are equal—"Male and female he created them" (1:28). God

created them in His own image, as opposed to the second account where man was created from dust and woman from man's rib.

The second account, beginning with Genesis 2:4, is probably the one with which you are more familiar. God created things in this version by forming them with His hands from materials of the earth. Man (Adam) was created before the flora and fauna and after God made the animals, Adam was still lonely. God then created Eve from his rib.

Legends translated the woman in the first account as Lilith and second one as Eve.

One of the early accounts of the Lilith legend appears in a 15th century Jewish work, Alphabet

Ben Sira. Unlike the Bible, it is explicit on the sexual relations between Adam and the liberated Lilith.

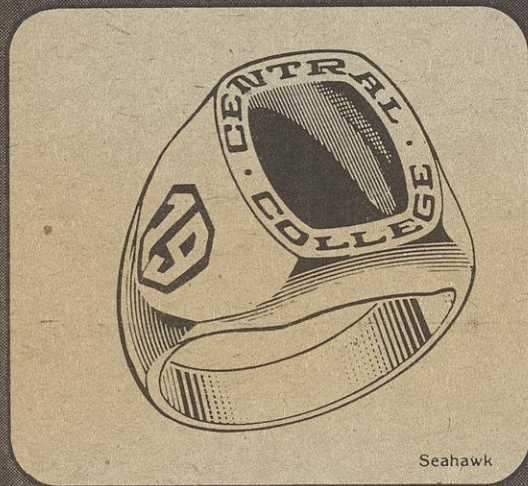
The Lilith legend gained great popularity in the Middle Ages, when she was transformed from a great beauty into an ugly hag and held up as the antithesis of the Virgin Mary. She was still a seducer of sleeping men and the cause of nocturnal emissions. She was blamed for every evil, including such misogynist "evils" in women as sensuality, passion and independence.

And whatever happened to Lilith after she left Adam? She is living very happily in the Gulf of Aqaba by the Red Sea, making love with satyrs and minotaurs.



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Marion Vieux

# Adorning nature's landscape

By Leslie Ringold  
of the Cardinal Staff

Emphasizing conceptual and experimental aspects of art, Madison artist Marion Vieux creates her unique sculptures in response to the landscapes around her.

For Vieux, the landscape, what is left of it, is a sacred element to be adorned by relating to the natural form and then connecting it with the world as it exists around us.

"IT IS THE ACT of reacting positively to something that is already there," she explained, "to be in touch with the structure, the color, the texture and visually coordinate that with the feel, smell, the energy of the movement around it. The sculpture that I then create becomes a symbol of whole body communication."

As the title of Vieux's latest show, *Earth Travels*, suggests, her work has spanned many miles. Following graduation from the University of Kansas with degrees in Design and Sculpture and in Metalsmithing, 28-year-old Vieux began her artful journey through Texas, Mexico, Oregon, Washington, Wyoming and Wisconsin. In each area she would react to "the challenge of a beautiful, natural landscape" and then "control her own energy to create a sculpture."

There is energy in all of nature's forces, she explained. The color produced from the sun, the life of forest growth, the wind and the pull of the water are all available. Ecologically minded, Vieux says that everything she takes from a sculpture site she returns, enabling the materials to be reused by others.

When she worked inside a studio Vieux says that without any conscious effort her sculptures often became sea creatures. "I began to realize," she said, "that nights and days inside studios were a waste, that I needed something else. I wanted to experience the earth and take my work with me."

HER FIRST EXPERIENCE of this kind, a three-month period in Mexico in 1976, had great influence on her work. There, the people absorbed the jungle landscape and the vivid intensity of color which became an integral part of their culture, she said. This laid the foundation for her belief that art "should mingle with, be a direct part of society, a daily experience."

But because these sculptures are invariably set up in private or in preserved wilderness spaces, they are subject to change or dismantling. To maintain a record of her work, Vieux said, she photographs each completed sculpture to produce "a show of time, a collection of concepts for dealing with the environment."

These photographs, then, are what she exhibits, not the

actual sculptures. She explained that she needs some semblance of privacy in her work, that her sculptures are ceremonial experiences to be shared with close friends. The photographs are a step removed from the experience though simultaneously they also retain it.

"Everyone, at some point, if they want to live through their art, has to make some concessions, some compromises," she said. "Photographs can be purchased by people at a reasonable price."

HOWEVER, VIEUX SAID that she is concerned with the impact that society has on art. "There needs to be an alternative to galleries, museums and university systems for presenting art to the public."

Artists need to stop labeling their work as 'art,' and just be themselves, relate to the world, to society, in a humane manner," Labeling, she said, causes a lot of conflict as to what art should be. Vieux said that she believes that art should never fit into the "should be" but should go much beyond that.

Likewise, Vieux objects to the label "feminist art," though she is strongly behind the women's movement. "My work tends to go around any kind of established norm," she explained. "A lot of artists do that. That's their job, to look for alternatives."

However, she said that quite often there are noticeable distinctions between the art produced by men and that by women.

"Women often have a different form and visual relationships to their work than male artists do," she explained. "My work in form, color and imagery deals with growth, reproduction, color seduction." In addition to these possible different physiological senses of form and content, Vieux also suggests that male art work may differ from that of women because of their differing environments.

"MEN IN TODAY'S SOCIETY have been, in most cases, raised differently than women, with different opportunities in the social and economic world," she said. "Quite naturally this could cause them to have different perceptions than women have."

However, Vieux said that these distinctions will never be able to be disproved or validated until women are allowed to show their work equally with men and are hired for positions that allow them to fully develop their talents.

Part of the problem, Vieux said is that society, which is dominated by men, readily accepts men as being more serious about their art than women are. "Men more often get grants, loans, and get into galleries than women do."

"Living rights are stacked against women right now and they have to do something about it," she continued.

"They are in a prime position, because of what they are faced with, to be in a movement for change. But they must look for other humane values and not act destructively. Art needs to become part of society again which now is virtually void of it."

Through her work Vieux hopes to keep in touch with her life and her experimental process and to transfer some of the energy she receives through her work to others who are without it and reinforce it in those who once have moved with it.



photo by Leslie Ringold

Vieux next one of her sculptures from the Mexico trip.



photo by Bob Conover

Theater has long been used to express grievances in society by playwrights from Aristophanes to Osborn. And in this tradition Ida McAllister, has created *Who Did What When*, A play Of Evolution to articulate feminist grievances. This play, which is based on anthropological theories questions how current society evolved into a patriarchy. Although society was originally based on a matriarchy, McAllister aims in *Who Did What When* to demonstrate society should be based on equality of the sexes. The power of this play is in McAllister's methods of production. For example, the portrayal of evolution is nonverbal. It is demonstrated through a variety of sounds and choreography. Although this is a play based on feminism, McAllister said that the play is not just for women. "It will give men a more complete awareness of women's contributions and will increase the awareness that we are still evolving and can control our course," she said.

*WHO DID WHAT WHEN* opens at the Broom Street Theater March 16.

## 'What fools these mortals be'

By Priscilla J. Kucik  
of the Cardinal Staff

Throughout history, poets have placed women on a pedestal. Petrarch had his Laura, Dante his Beatrice, and Sidney his Stella. Of course, they were all mistresses. The wives got the second best beds.

When Shakespeare bequeathed "the second best bed" to his wife Anne in his will, it was only one of many things which caused rampant speculations on the bard's attitude toward women.

PEOPLE ARE FOND of pointing out Hamlet's line, "Frailty, thy name is woman," forgetting that everyone considered him crazy when he said it.

The truth is, the women in Shakespeare's plays are as varied, and as good or bad as, those in real life. Shakespeare understood life and people, and it comes through in his plays with a psychological realism.

Some of his women characters, however, are certainly of special interest to feminists.

For example, Shakespeare shows two women with extremely high consciousness levels in the characters of Lady Macbeth and Emilia, Desdemona's serving woman in *Othello*.

LADY MACBETH IS ambitious, but she knows that she can be queen of Scotland only if Macbeth is king. The only way this frustrated feminist can achieve her goals is by working through her husband, whom she views as gutless. So she invokes evil spirits to "unsex" her, so she can be as ruthless as a man. Even Macbeth notes, "Bring forth men-children only, for thy undaunted mettle should compose nothing but males." Today, Lady Macbeth would be classed a transsexual, and with the aid of a competent doctor, would undergo a sex-change operation, and lead the revolution herself.

In *Othello*, Desdemona tearfully asks Emilia if any woman could be unfaithful to her husband, even for "the whole world." Emilia clearly realizes that a woman's adultery is wrong because it is a man's world, but "having the world for your labor, 'tis a wrong in your own world, and you might quickly make it right." She then follows with a beautiful speech on the sexual needs of women, which is lost on the passive doormat personality of Desdemona. Desdemona reaches the same end as all battered wives, and even the gutsy Emilia, who also married a loser, dies, but not until she clears up the mystery of the handkerchief. Desdemona was not the first

wife to be undone by laundry problems.

In Shakespeare's romantic comedies, we see the workings of a true female chauvinist. In these plays, men and women act differently when they fall in love. Men are fickle, women, faithful even when scorned. Men are extravagant and silly, women, intelligent and sensible, able to lose their hearts without losing their heads.

"We are wise girls to mock our lovers so," says Rosalind in *As You Like It*, Viola does the same to Orsino in *Twelfth Night*, and the four women in *Loves Labour Lost* show their men that love is learned, not from books, but from women's eyes. Freud threw his hands up into the air and cried, "What do they want? What do women want?" He should have read his Shakespeare. It is not hard to imagine every woman in the 16th century wanting to have an affair with Shakespeare.

SHAKESPEARE'S TRULY "good" women are so passive that the world cannot help but destroy them. Witness Desdemona and Ophelia.

But these clever, capable women are any man's equal, and they often must resort to disguising themselves as men to be effective. Portia and Nerissa use their ingenuity to save Antonio's life in *The Merchant of Venice*. Viola, in her male disguise, becomes Orsino's friend before she becomes his lover in *Twelfth Night*. Imogene survives her husband's banishment and his subsequent murder attempt in *Cymbeline*, and realizes that unless she takes steps to deal with her life, all will be lost.

Custom never stales the infinite variety of his fascinating Cleopatra, hardly a conventional woman. Even Kate, in *Taming of the Shrew*, who gives the rousing speech at the end of female submission, has so much life that one imagines that she has simply learned to play the game rather than have her spirit broken. I can imagine her whispering a Dorothy Parker couplet at the end of her speech:

"And if that makes you happy, kid, You'll be the first it ever did."

Within a span of 37 plays, Shakespeare portrayed every aspect of human life. Anyone who accuses Shakespeare of being sexist should reread the plays and note what he says about men. Shakespeare, when he studies people, merely smiled and said in his egalitarian way, "Lord, what fools these mortals be!"