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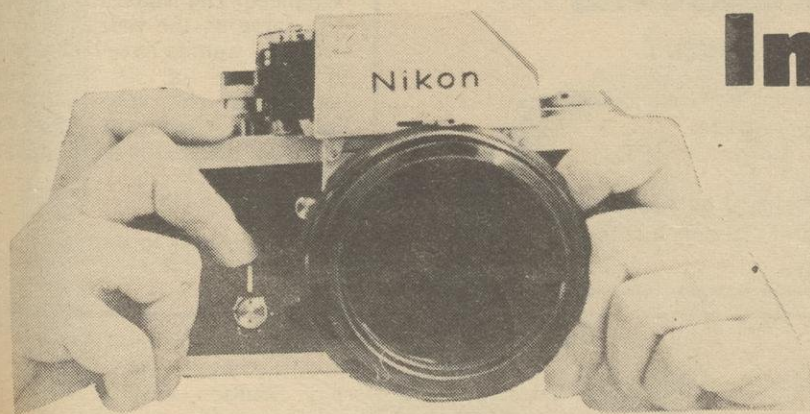
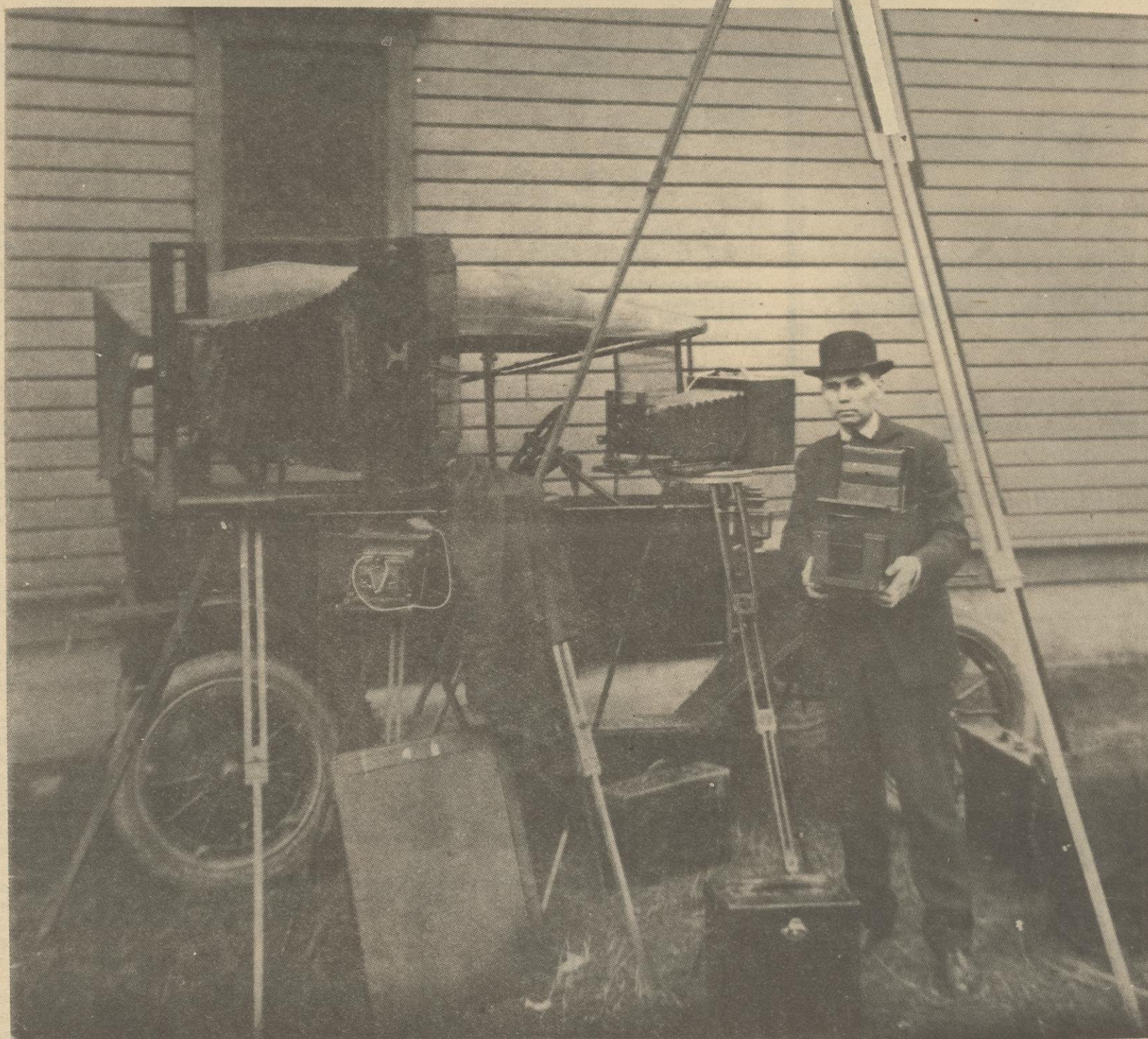
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Special photo issue



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"My favorite photo that I ever took," by members of the Daily Cardinal Photography staff-centerfold

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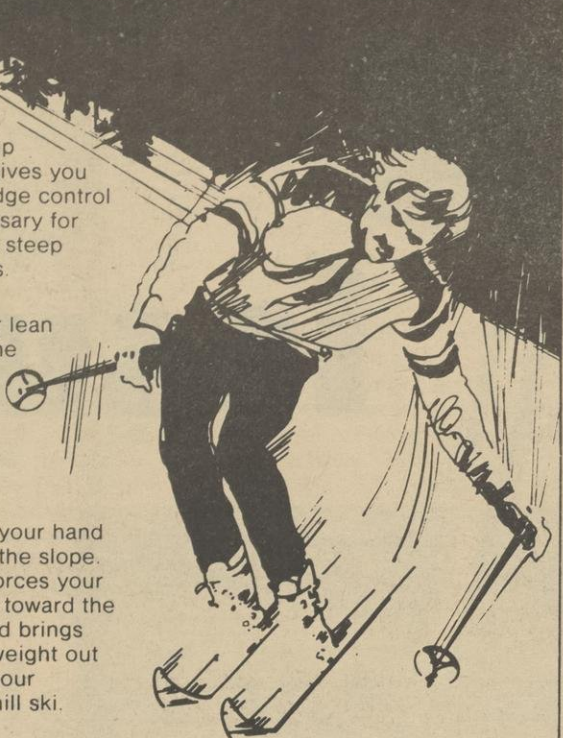
Rose Bored (the Badgers football season reviewed pictorially)-Pg. 16

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By ROLLIE FLEX
of the Cardinal Staff

Recently my friend Grogan called. He'd gotten a new job and had some extra money. "Listen, I think I wanna' buy a camera," he said, "can you give me some advice?"

I said "sure", and launched into a tirade about sticking to the name brands, listing what the good ones were (I think I mentioned Nikon, Pentax, Cannon, and Minolta), and trying to tell him the market values of each camera.

I STILL STICK by my advice, but after checking a little I realize that since the last time I bought in camera, in June of 1973, things have changed quite a bit.

Nikon used to be the unchallenged top Single lense reflex camera. But recently Cannon has crept up and is challenging the leader. On the other hand Pentax and Minolta have both slipped. But I'll still stick to my basic advice—stay with the name brands when you're buying your camera.

The big switch in the photo industry has been towards exposure automation. There are two main types; the more common system where you select the aperture and the camera selects the shutter speed, and the opposite system—you select the shutter speed and the camera selects the aperture. Tom Kelly, ex-Cardinal photographer who now shoots for the Cap-Times, says the new exposure systems are good, the Nikkormat EL is "fantastic."

Two names in photography that are getting big are Yashica and

Step right up--

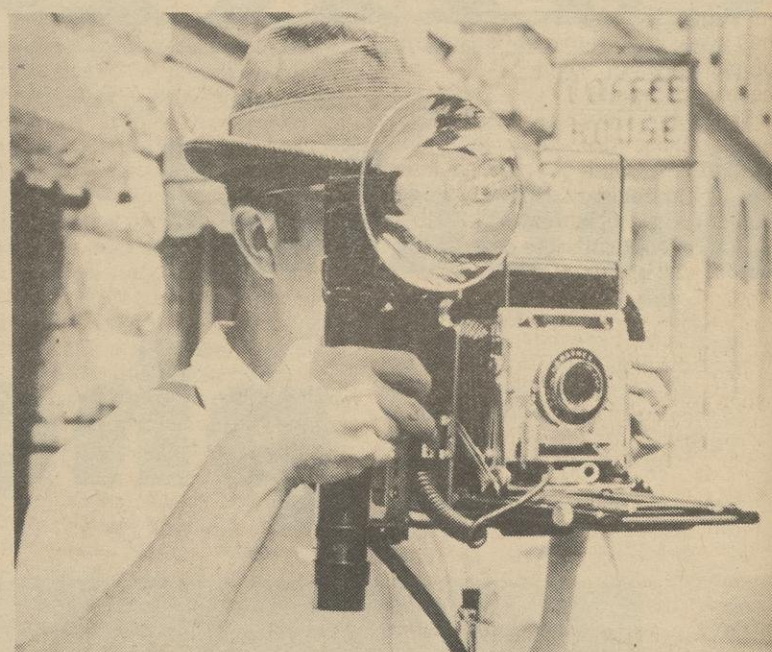


photo by Michael Kiënz

The old speed Graflex press camera now outmoded by single lens reflex cameras.

Olympus. Yashica has been one of the pioneers in the automated exposure setting system. Aside from coupling up with an old established firm in the photo field, Contax, they have come out with a new model of their own.

CONTAX IS THE German camera manufactured by Carl Zeiss. It's been around for ages and ranks with Leica for great quality optics. With it's flashy new exposure system it may be the camera of the future. Yashica at the same time has come out with a new model, the FX-1. It is similar to the Contax RTS but much cheaper.

Olympus is the other dark horse in the photo world. It's known for its light weight and its soaring sales. Olympus also has the distinction of being the Consumer Reports "camera of the year." But don't let that sway you too much. They've never been the best source for camera info. They've recommended some real lemons over the years including—the Mamiya-Sekor model that had a spot meter and an averaging meter combined in the same camera. Most of them broke down in a year or two.

Their reason for recommending the Olympus this time around is its amazingly light weight, one pound, eight ounces. Compare that with the Nikon F2-S, a hefty two pounds, ten ounces, or the Leicaflex which weighs the same. Pentax, always known as one of the lightweights, is showcasing a model this year that weighs in at two pounds, six ounces.

There's always been a battle though over weight in cameras. Consumer Reports maintains that light weight is an asset. I know photographers (usually Nikon owners) who go by the "inertia theory". As the theory goes, more weight means more stability. More stability means sharper photos.

I CAN'T RESOLVE the argument. The important consideration for me is not weight itself, but size and the "feel" of the thing. Even though it's a relatively heavy camera, I like the Leicaflex. It's engineered so well that it feels good and it is well balanced. The Nikon F2-S weighs the same as the Leicaflex but I wouldn't want to have to deal with it because of its bulk and unevenness. Not only is it top-heavy, but it seems to lean to one side. But maybe it's just the Leica

(continued on page 3)

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get your red-hot cameras!

(continued from page 2)

mystique working on me. Leica has always been the Rolls Royce of photography while Nikon has been the Cadillac.

Some day I hope to be driving one of those Rolls Royces. The Leicaflex is the supreme SLR as far as I'm concerned. Its viewing screen is the brightest of all the SLR's, it's optically the best. That means it'll give you the sharpest photos possible. One major drawback with the Leicaflex is its \$1,300 pricetag.

Price is a major consideration when you're buying a camera. By all means consider buying used equipment. My first SLR was a

Nikon F, without the photomic head, i.e. with no built in meter. It was a steal though at two hundred dollars; it was only one year old. One cold day when I had to come up with money for rent I sold that camera. Even though it was one year older I sold that Nikon F for the same price.

My next camera was a Pentax Spotmatic. I bought it because I considered it equal to Nikon optically, but it was cheaper. And I found that Pentax lenses were very reasonably priced. I should have paid attention to the photography magazines. While I was investing in Pentax lenses at rock bottom prices, Pentax was

announcing they were discontinuing their spotmatic line and coming out with a bayonet mount. All the equipment I had invested in was obsolete.

OBSOLESCENCE IS A major problem in photography. It's how the companies keep you buying equipment. Many cameras would last a lifetime if it weren't for the fact that the company will stop manufacturing parts for them.

The last consideration in buying is the business itself. The obsolescence factor isn't a plot on the part of the companies, but it does help their volume of business. The fact is that the camera business is a high-powered operation and it is

still in it's pioneering stages. So they really are coming up with a lot of new things. The new automated exposure system seems to be a step forward, just like through-the-lense metering and motor drives in years past. Photography has come a long way since the days of the old Speed Graphics. They were the standard cameras for years, there are no standards now, even the classic Nikon F has not stood up in the market with all the new changes.

Photography has the highest profit margin of any business, according to the Wall Street Journal. Any business. That in-

cludes oil, computers, rockets, you name it. Photography is the biggest racket. So don't let the list price fool you. If a camera lists for \$600, chances are the manufacturer made it for less than \$100 and he sold it to a retailer for anywhere from two to three hundred dollars. That means he can give you a substantial discount off the list price, but only if you bring cash. And don't bother with trade ins. You're sure to get ripped off. They want to be able to make money on the equipment they're getting from you as a trade in. That means you won't be getting what your camera is worth. Keep shooting.

The Music People

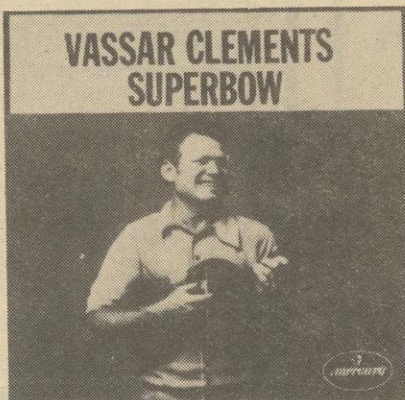
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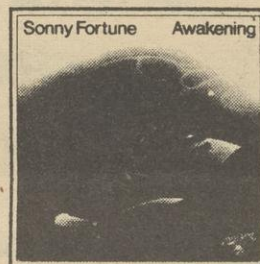
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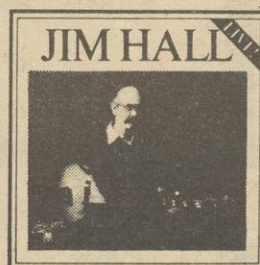
SONNY FORTUNE SP 704
AWAKENING

Former Miles Davis reedman Sonny Fortune has also played and recorded with Mongo Santamaria, McCoy Tyner, and Buddy Rich. His multi-textured Horizon debut includes: Chip Lyles and Billy Hart on drums, Wayne Dockery and Reggie Workman on bass, Kenny Barron on piano, and Charles Sullivan on trumpet.



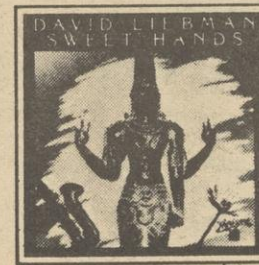
THAD JONES & MEL LEWIS
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Thad Jones and Mel Lewis have been leading one of the most exciting big bands in the world for the last ten years. Their Monday night gigs at New York's Village Vanguard are legendary. This album is Thad & Mel & Co. in a musical tribute to Louis Armstrong.



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DAVE LIEBMAN SP 702
SWEET HANDS

One of the rising stars of contemporary instrumental music, Dave is a former Miles Davis reed player who's also recorded with Mahavishnu John McLaughlin and Elvin Jones. He plays all saxes and flutes and is featured with his quintet, Lookout Farm: Richie Beirach on keyboards, Badal Roy on tabla, Jeff Williams on drums, and Frank Tusa on bass.

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What you see... ...isn't always what you get



Note the wasted space in foreground resulting in loss of impact. This photo is an example of poor framing.



This photo is much tighter. Notice there is less wasted space, a dominant element and eye flow through the frame.

By GLENN EHRLICH
of the Cardinal Staff

If a picture paints a thousands words, then why must so many photographers use a thousand words to describe their photos? How many times have you looked at friends pictures only to have them point out that the little dark speck under the tree is the most beautiful person that you have ever seen? Or how about picnics, have you ever noticed how the picnickers get lost in the background? Personally, I like to see more than just specks and backgrounds. Quite often these problems result from the photographer getting too involved in the event and forgetting that the camera will only record what it is pointed at. They forget to compose the photo.

Why are some photos fascinating and others dull? The answer lies in basic design, a series of fundamental talents by which we see, compose, and judge graphic images.

IN SOME BOOKS the principles that define composition are called "rules". I have never liked the word in this regard because it implies rigidity. Fixed rules are fine for sports or traffic control but when it comes to aesthetics they are meant to be interpreted in highly personal ways. Bending these rules is the key to individual style.

One of the biggest traps that the new photographers fall into is the "dead center syndrome." They pick up the camera and go out of their way to make sure that the subject is in the exact center of the frame. For the most part a composition that is divided into equal segments is boring. To avoid this imagine the frame of your camera divided into a tic-tac-toe board. At each of the points that the lines intersect you can lace an element of your picture for a more interesting arrangement. A little tip for shooting portraits is to put the subjects eyes in the top or bottom third of the frame.

When the "dead center syndrome" is finally overcome it's time to begin thinking about other elements of composition. Remember the largest, brightest or most favorably placed object

(continued on page 5)

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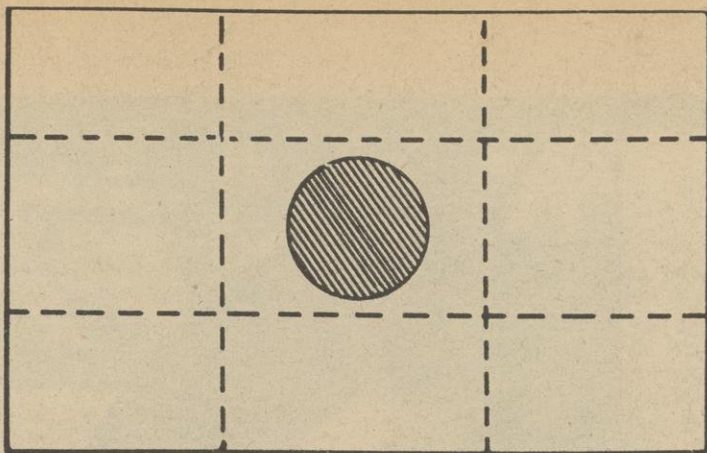
VALKS HAUS

(continued from page 4)

will attract the viewers attention first. This is the dominant element and can be located in any portion of the frame with the other elements subordinate in visual character.

Decide which elements should be dominant and emphasize them. As an example if you're taking a picture of a person sitting in a chair next a window you must decide if the chair the window or the person will dominate. By changing the emphasis the photo will connote a different meaning. Remember to say everything with the photo and all of its visual elements.

IN ARRANGING the elements, there is no specific direction the composition must flow to make it effective. We're not usually aware of eye flow as we take pictures, but it influences the success of the whole image. Look at a few photos and try to decide



Imagine your frame as a tic-tac-toe board. Place elements at the intersections to make your photos more interesting.

how your vision moves from one area to another. Is your eye stopped anywhere? Are there several possible paths for your eyes to take? Analyze how these are used.

When shooting use lines, forms,

textures, space and colors to guide the viewers eyes. Don't be too anxious... wait for the shot that says it all. If you begin thinking in terms of the camera frame while shooting, photography will remain a visual and not a verbal art.

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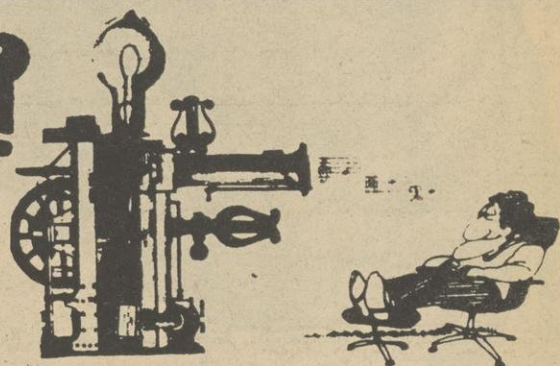
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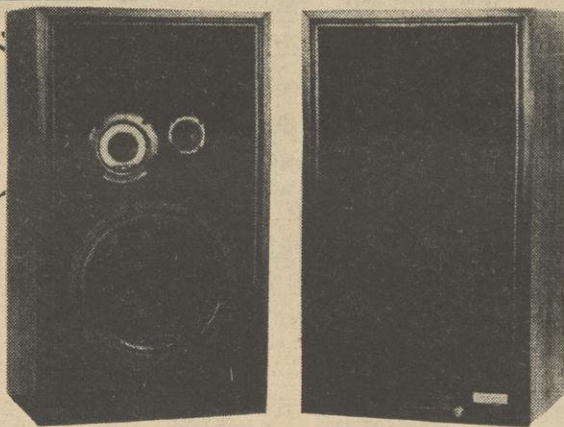


EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

Audioanalyst

A-100X



• **Laboratory Measurements.** The smooth frequency response claimed for the A-100X was confirmed by our live-room frequency-response measurements, which roughly correspond to the total-energy-output characteristic of the speaker. When we joined our woofer response curve (close miked) to the reverberant-field curve, the composite frequency response was impressively flat—within ± 3 dB from 40 to 15,000 Hz. Equally important, there were no "bumps" or "holes" in the curve greater than about 3 dB in amplitude, which is within the normal range of variation of our test method. ...

As the specifications imply, the efficiency of the A-100X proved to be somewhat higher than that of most acoustic-suspension systems of comparable size. An input of about 0.5 watt in the octave centered at 1,000 Hz was sufficient to produce a 90-dB acoustic sound-pressure level (SPL).

In our simulated live-vs.-recorded test, the Audioanalyst A-100X proved to be "superb" (the actual term recorded in our notes for the test). The highs were exceptionally accurate (many speakers fall short in that respect), and were as well dispersed as we have heard from any single-tweeter system. ...

• **Comment.** Before we made any measurements on the A-100X, we spent considerable time listening to it. The smoothness of the sound was unmistakable. ...

... A-100X is indisputably a high-fidelity speaker. At higher prices (usually much higher), one can find speakers with greater efficiency, higher power-handling capability, better dispersion, or somewhat deeper bass response. At its price, however, the A-100X is a solid value, and a peer of the best speakers we have heard in the under-\$200 price range.

Stereo Review

AS SEEN IN

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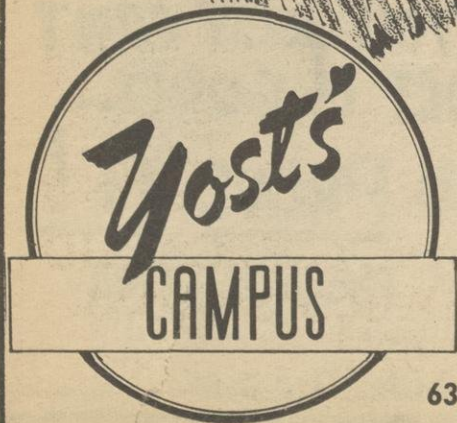
Winter's cold winds are on their way... and it's time to snuggle down into the soft knit warmers. Hats, scarves and mittens in beautiful new patterns colors and styles.

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Director Frank Capra sorts thru footage from the film "you can't take it with You". From the book "Life Goes to the Movies".

(LIFE GOES TO THE MOVIES, Time Life Publications \$15.95)

Life Goes to the Movies is the history of Life Magazines "love affair with the movies". The book has a format similar to that of the now defunct Life Magazine; hundreds of color and black and white photos with very little copy save for the essential explanatory information.

The quality of the photos is in general the quality which Life Magazine was so well

known for. Everything which appears in the book has been previously published at some time or another in Life Magazine. The book focuses on stars such as Marilyn Monroe, and other females objectified by the silver screen. The photos selected are those which are considered "technically" the best with secondary considerations given to content.

Often the intensity with which a Life

photographer views a certain situation to be photographed is

proportional to the intensity of the photograph. Often the intensity of that single frame taken by the photographer and reproduced in Life

Magazine was of sufficient magnitude to warrant a director of a particular movie to utilize the the effect which the photographer had created with just one frame.

(MOMENTS WITHOUT PROPER NAMES, by Gordon Parks, Viking Press, \$24.95)

Moments Without Proper Names by Gordon Parks is a many faceted work. Perhaps as faceted as its author. Gordon Parks — novelist, poet, journalist, film director, and composer — is probably best known for his photography. In looking back upon his life he comments "Time has taught me that it is not enough to look, condemn, or praise, to be just an observer. I must attempt to transcend the limits of my own experience by sharing, as deeply as possible, the problems of those I photograph. In helping one another, we can ultimately save ourselves. We must give up silent watching and put our commitments into practice."



Photo by Gordon Parks from the book Moments Without Proper Names.

Words blur lovely view

By PAM BAUMGARD
of the Fine Arts Staff

Never listen to what artists say about their work. It's always bullshit.

Witness the tidy, hand-lettered sign at the start of Joe Gantz's photo show at Focal Point. It reads: "These pictures were taken casually, with little or no intention or forethought. They are purely visual images trying to accomplish nothing more and achieving nothing more. I am not so sure I ever should have taken these photographs nor am I convinced they should be shown. I have hung them merely as an afterthought."

NOW I DON'T mean this talk about a crummy sign to transcend the photos. Some are beautiful, funny, fascinating; but the fact is that the sign does overshadow the photos, misleading and detracting rather than illuminating.

Briefs

BIKE TREKS

Sundays this month the Bombay Bicycle Club will sponsor tours to Cross Plains, Marshall, Stoughton, and New Glarus. Riders meet and receive maps at 9 a.m. at the Vilas Park shelter house.

On Thanksgiving Day cyclists wishing to participate in the "Turkey Thirty" ride will meet at 9 a.m. at Westgate Mall. A patch from the League of American Wheelmen will be offered to those tackling the 30 or 70 mile route over moderately hilly terrain.

For more information contact the Bombay Bicycle Club at 255-7106 or 221-2750.

HOLIDAY CONCERTS

The 1975 Tudor Holiday Dinner Concerts will be held Dec. 3-8 starting at 6:45 p.m. in Great Hall of the Memorial Union.

The Madison Philharmonic Chorus under the direction of Samuel M. Jones will again be featured in the festive concerts which are sponsored annually by the Wisconsin Union.

Mail orders for the dinner concerts will be accepted at the Union Theater box office from students and other Wisconsin Union members starting Monday, Nov. 17. Any remaining tickets will go on sale at the box office on Monday, Nov. 24. Because of the popularity of the program, those ordering tickets are urged to give an alternate date.

FREEDOM FROM INFORMATION ACT?

(LNS)—Does the Freedom of Information Act mean that the Government will release more information to the Public? Some government agencies don't see it that way. The U.S. Public Health Service, for instance, defines a "Freedom of Information Officer" as "an officer who has been delegated authority under the provisions of the Department of Health, Education and Welfare Freedom of Information regulation to deny access to Department records."

PATRONIZE
CARDINAL ADVERTISERS

First of all, even if I didn't know better, it's obvious that Gantz's photos are not "taken casually, with little or no intention or forethought."

Case in point: a woman eating a sandwich next to a cadaver. One does not accidentally encounter people next to cadavers, and even if a camera-in-hand photographer did bump into such a couple, the live being would not be lunching. More, just as apparent, contradictions to the statement: a nude woman sitting in a room in Bascom Hall empty except for a toaster, phone, and teddy bear. A woman with paint rolled over her body and a stocking on her head.

A few of the photos do run true to Gantz's sign, and these are some of my favorites in the exhibit: A woman close to the camera hoisting up her shirt, with a Christmas card church in the background. A leotarded woman slumping against black wainscoting, camera flash reflecting on her chest so that she looks like a shooting star.

MY FAVORITE PHOTOS of all are the two self-portraits of Gantz. These say more about him, how he feels about his work, and what his work is all about than the hand-lettered sign or any of the other pictures. One, the first photograph in the exhibit, is a blurred image of Gantz looking warily into a mirror, camera poised as if before a shot. The other is Gantz standing hunched on the edge of a bathtub, yanking down his jockey shorts in front to reveal his penis.

The artist finally exposes himself. He is his own ideal model; deadpan, eyes peering suspiciously into the camera, unselfconsciously nude and the one insouciant unveiling.

The pictures I liked the least were the ones in which the contrivance of the situation was the only noteworthy thing—in particular, all the photos shot in the woods. The natural background is in no way stimulating, and the models are not eye-catching, so the artificial situation—a woman tied to a tree, for one—takes on an overbearing importance.

Now for the second part of the statement. I can't believe that any photographs are really "purely visual images trying to accomplish nothing more" and I, as a viewer, resent being told that they are "achieving nothing more." I do believe a photographer may want his/her pictures to be purely visual images, but he/she makes certain choices (lighting, composition, models, and, in Gantz's case particularly, situations) that have some meaning, that when translated into an image say something about what that photographer likes aesthetically, about what he/she thinks is meaningful to say, about what fantasies he/she has that are important enough to make into photographs.

AND EVEN IF Joe Gantz thinks that this "critic's statement" is bullshit, I (and other viewers) can't help but put some meaning into a photo. If the photographs are making us think, they are achieving something more than "a pure visual image" (whatever the hell that is, after all.) And these photos do make you think, and most of them beg questions (why nudity? Why the cadaver?) and those questions prompt answers, and thus interpretation. And the statement that they are "pure visual images" if anything makes them less so. Gantz's pictures are good, great, and much much better with no statement at all.

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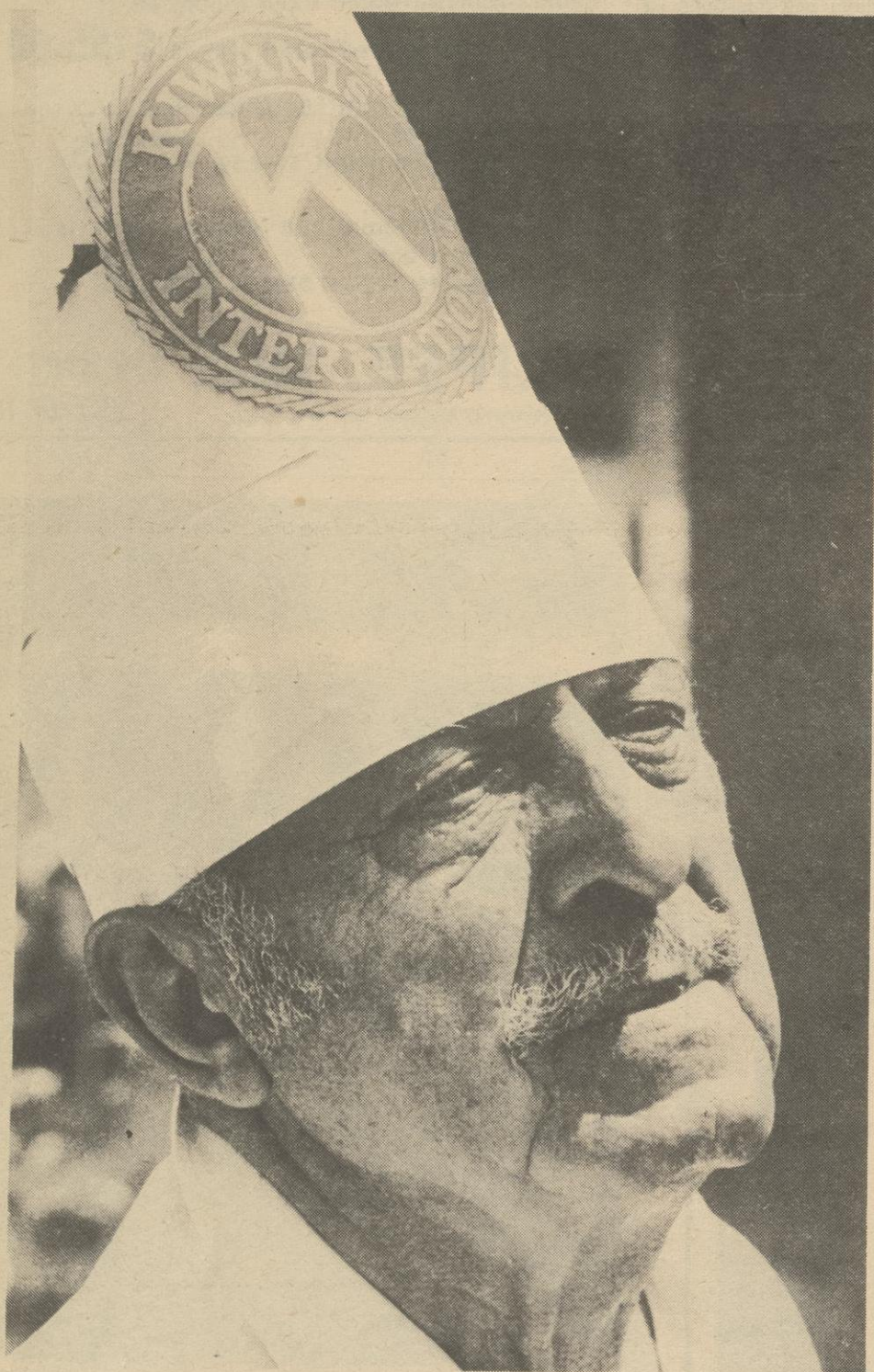


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to submit one photo which
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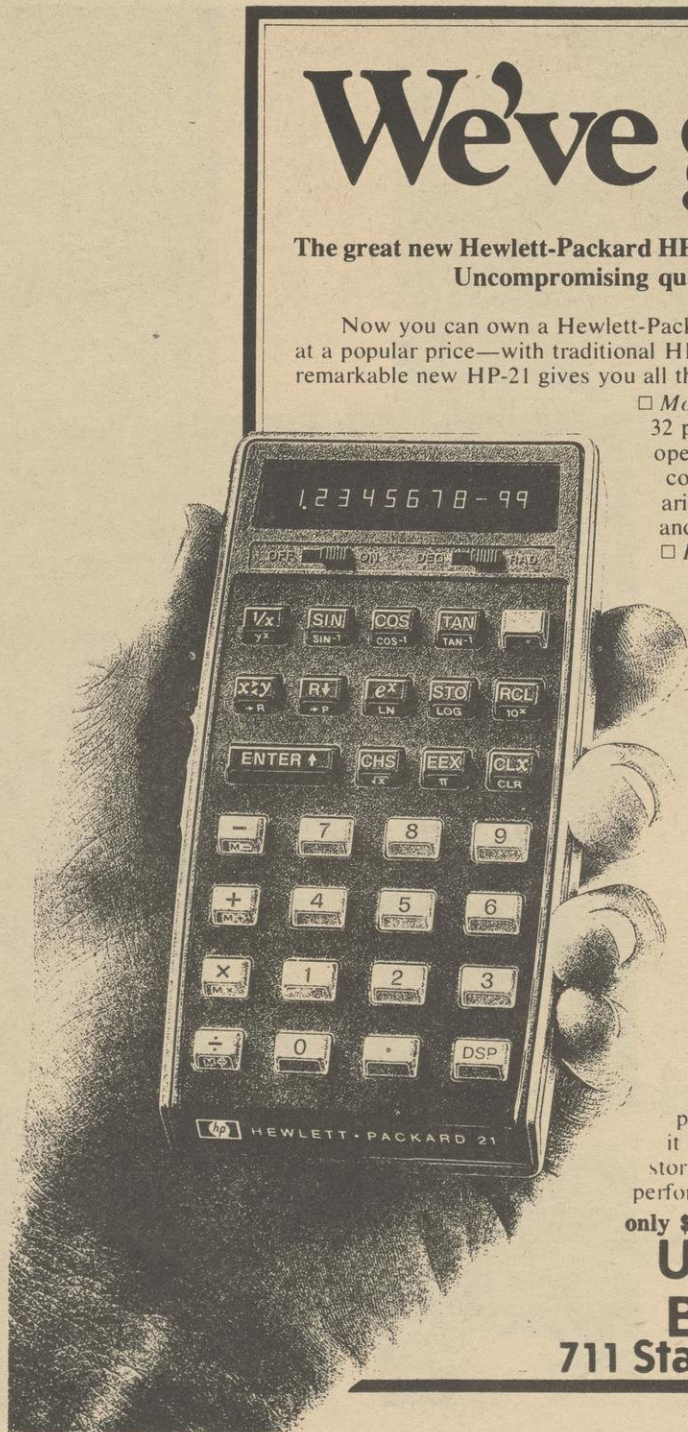




Photo by Les Krims from the book Art History of Photography by Volker Kahmen.

(ART HISTORY OF PHOTOGRAPHY, By Volker Kahmen, Viking Press \$15.95)


Art History of Photography by Volker Kahmen attempts to sift through the relationship between photographic artists and their work. Kahmen, who regards himself as a Marxist, believes "in the hands of the influential, the illustrated news medium becomes one of the most powerful weapons against knowledge". It is Kahmen's contention that the photographer, much like the writer and artist, to make a living must sacrifice personal ideals and desires. Armed with a Marxist perspective and a fundamental assumption that much of what the artists do is not for themselves, he leads the reader through a series of theories and beliefs about photography as art and art as photography. He quotes heavily from a variety of writers, photographers and

artists, including Picasso, Man Ray, and Brecht.

The plates included in the book span the nineteenth and twentieth centuries. The selections vary from rather trite portraits to bizarre sequential shots. Among the plates included are several by Diane Arbus, Man Ray, and Edward Steichen. Kahmen seems to give the reader no central thesis but rather an anthology drawn together by Marxist assumptions.

Kahmen is rather keen to the plight of the photographer.

"Photographers strive to lift their work above the humdrum and mundane in this self-same manufacturing process, they face a treacherous path of critical awareness with power on the one side and powerlessness on the other." The book fails to shed any new light on the subject of photography; save for perhaps drawing from new sources for their thoughts about photography.



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Briefs

SAN FRANCISCO—The New World Liberation Front, which has taken responsibility for numerous terrorist bombings in recent months, claims a new target—the city's parking meters.

Police said Tuesday they were investigating the group's claim that it poured liquid steel into the locks of several hundred parking meters in retaliation for a recent ticket writing spree by officers.

THE TICKET BLITZ was prompted by police anger at voters' for passing several anti-police propositions in the Nov. 4 election.

"They got 40 to 500 meters, including a bunch in front of police headquarters," said officer Bob Lenzis. "You can't prove who did it, but it does appear to be retaliation for all the tickets."

"Luckily the substance used wasn't too good, and we hope to have the meters back in operation in a few days," Lenzis said.

The Liberation Front, which is under investigation by the FBI for more than 20 bombings in the San Francisco Bay area in recent months, made their claim in a communique delivered to news media Monday. The communique was signed by the "Training Unit, Peoples Forces, New World Liberation Front." It read in part:

"IF THE SAN FRANCISCO police who are acting like pigs and harassing the people for voting 'no confidence' do not cease their activities immediately, we will attempt to sabotage every parking meter in San Francisco, with the assistance of the hundreds or thousands of sisters and brothers who are tired enough with being pushed around by the pigs to start fighting back."

Police started writing double and triple the average daily number of traffic tickets immediately after returns showed voters had approved propositions placed on the ballot in the aftermath of last August's bitter police-fire strike. One ballot issue made firing mandatory for any striking policeman or fireman. Another lowered the standard on which their pay is based.


During one day of the blitz, police wrote 1,434 parking tickets, more than triple their daily average.

WTA ROUTE CHANGE
Women's Transit Authority, a rape prevention service is changing their west campus shuttle stop from Steenbock Library to the rear entrance of Holt Commons on the hour from 7 to 12:00 a.m., effective Monday November 17.



El Tejón


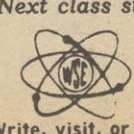
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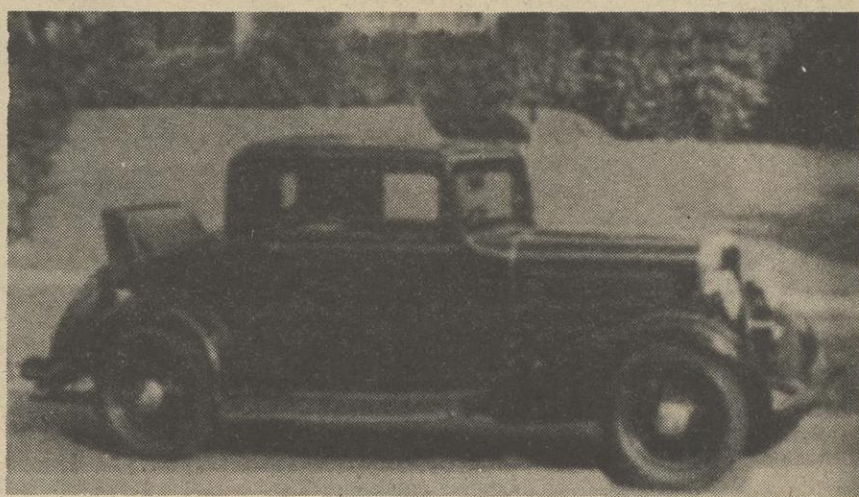
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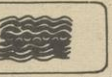
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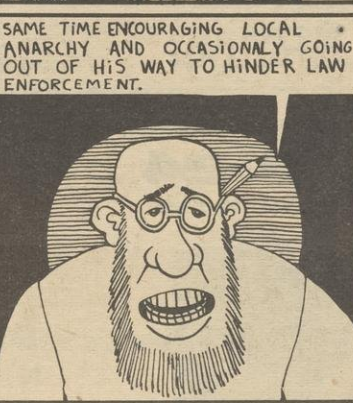
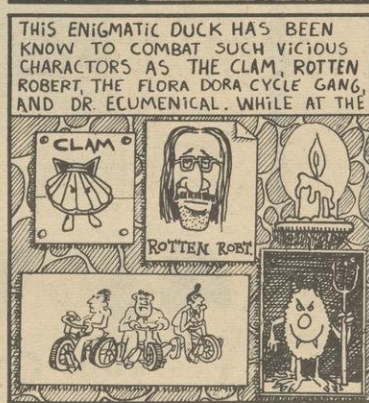
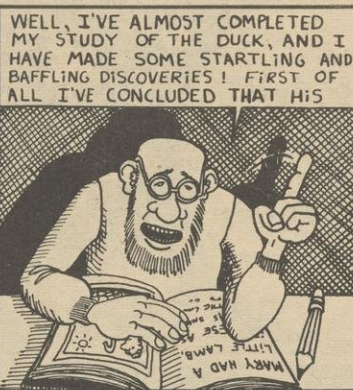
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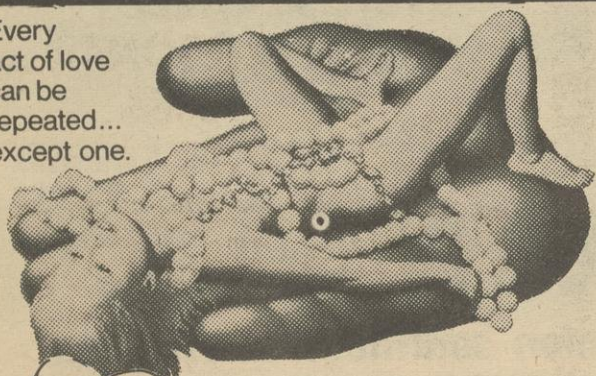


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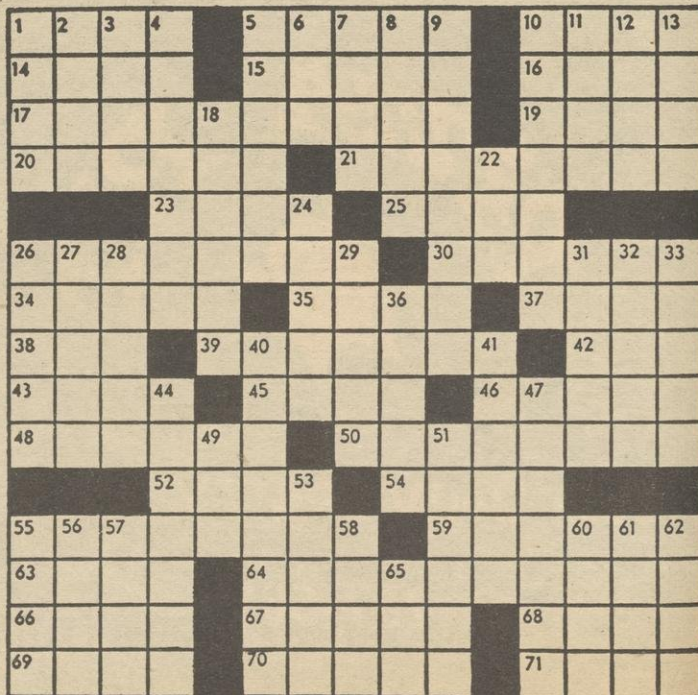
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 - 30 Goals
 - 34 Excite to action
 - 35 Breathe convulsively
 - 37 Vegetable dish
 - 38 Make a mistake
 - 39 Artistic likenesses
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 - 43 Big time: Slang: 2 words
 - 45 "I slept like —"
 - 46 Nova Scotia cape
 - 48 Kind of surgeon
 - 50 The Little Corporal
 - 52 Cantata solo
 - 54 Force out
 - 55 Repugnance
 - 59 Zeno followers
 - 63 Part of Alaska
 - 64 Ontarian's neighbor
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 - 68 Nautilus chief
- DOWN
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 - 70 Salamanders
 - 71 Over again
 - 1 Minor prophet
 - 2 Expect with desire
 - 3 Imitated
 - 4 Rebukes harshly
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 - 6 The Lion
 - 7 Food: Slang
 - 8 Letters
 - 9 Organ part: 2 words
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 - 11 Roman emperor
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 - 18 Makes amends
 - 22 Radical: Abbr.
 - 24 Actor George —
 - 26 Mountain nymph
 - 27 Counterfeit
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 - 29 "The audience — — — their hands"
 - 31 Ally with a group: Var.
 - 32 Lariat
 - 33 Fainting spell
 - 36 ——— Loaf
 - 40 Magic charm
 - 41 Reconnoiters
 - 44 Caliber
 - 47 Pennsylvania city
 - 49 Palm cockatoo
 - 51 Baffling questions
 - 53 Once upon —

- 55 Punctuation mark
- 56 Willow genus
- 57 Self-luminous body
- 58 Sufficient: Archaic
- 60 Bolivian Indian
- 61 Arrived
- 62 Form of precip.
- 65 Kind of fruit

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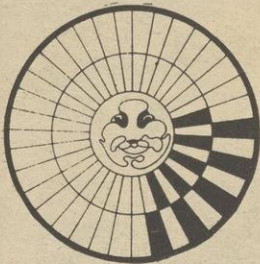


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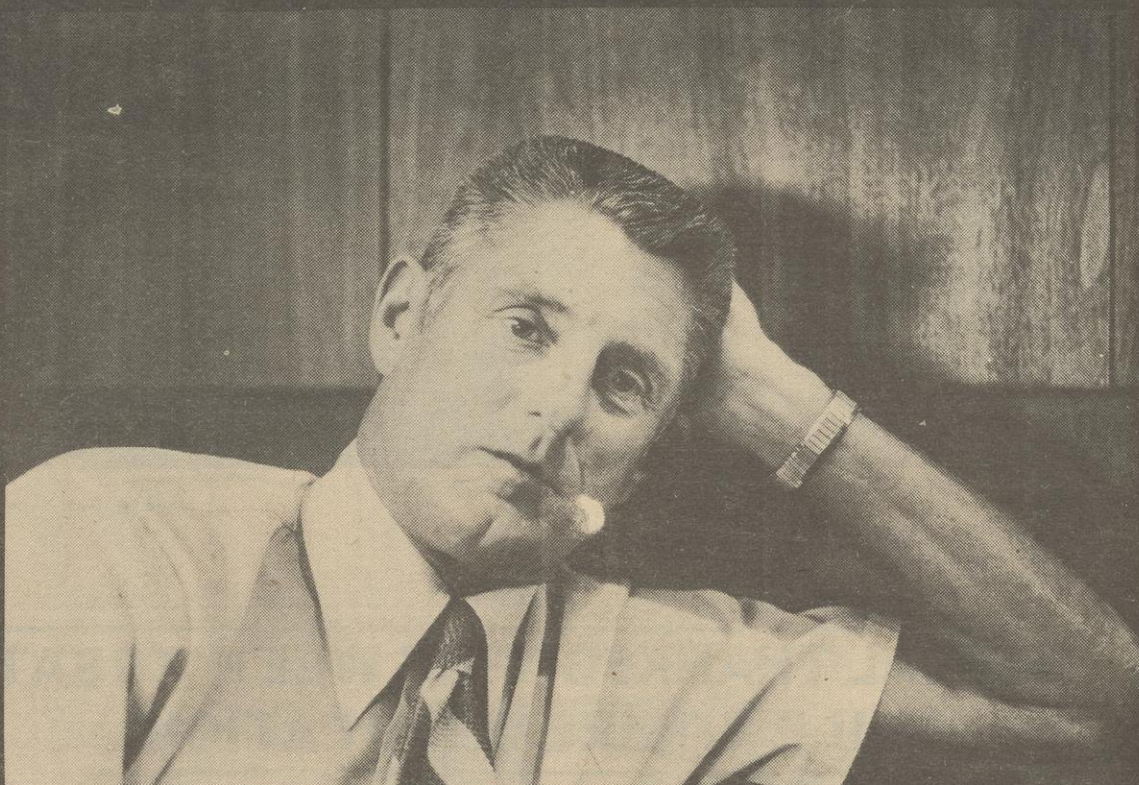
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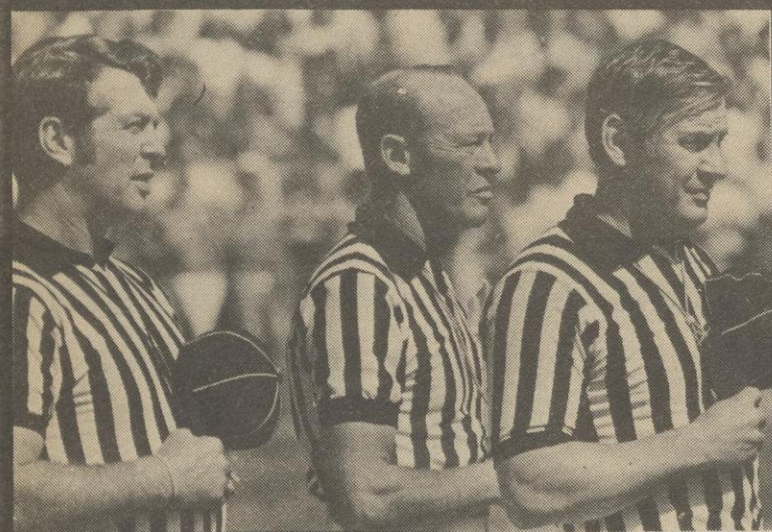
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