



# **The daily cardinal. Vol. LXXXI, No. 108 March 29, 1971**

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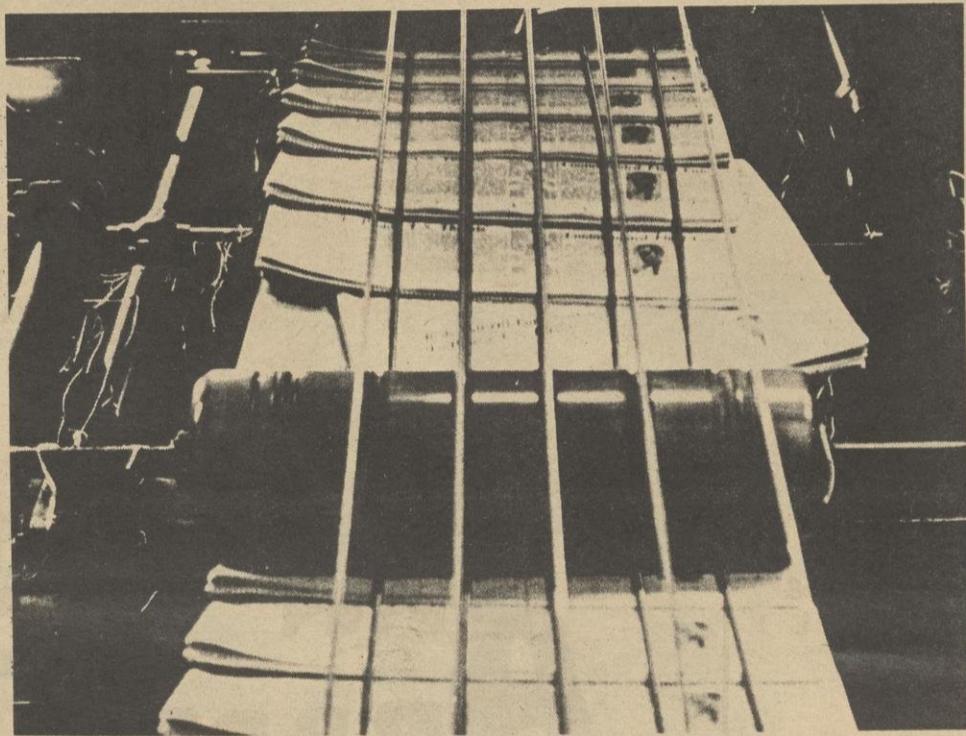
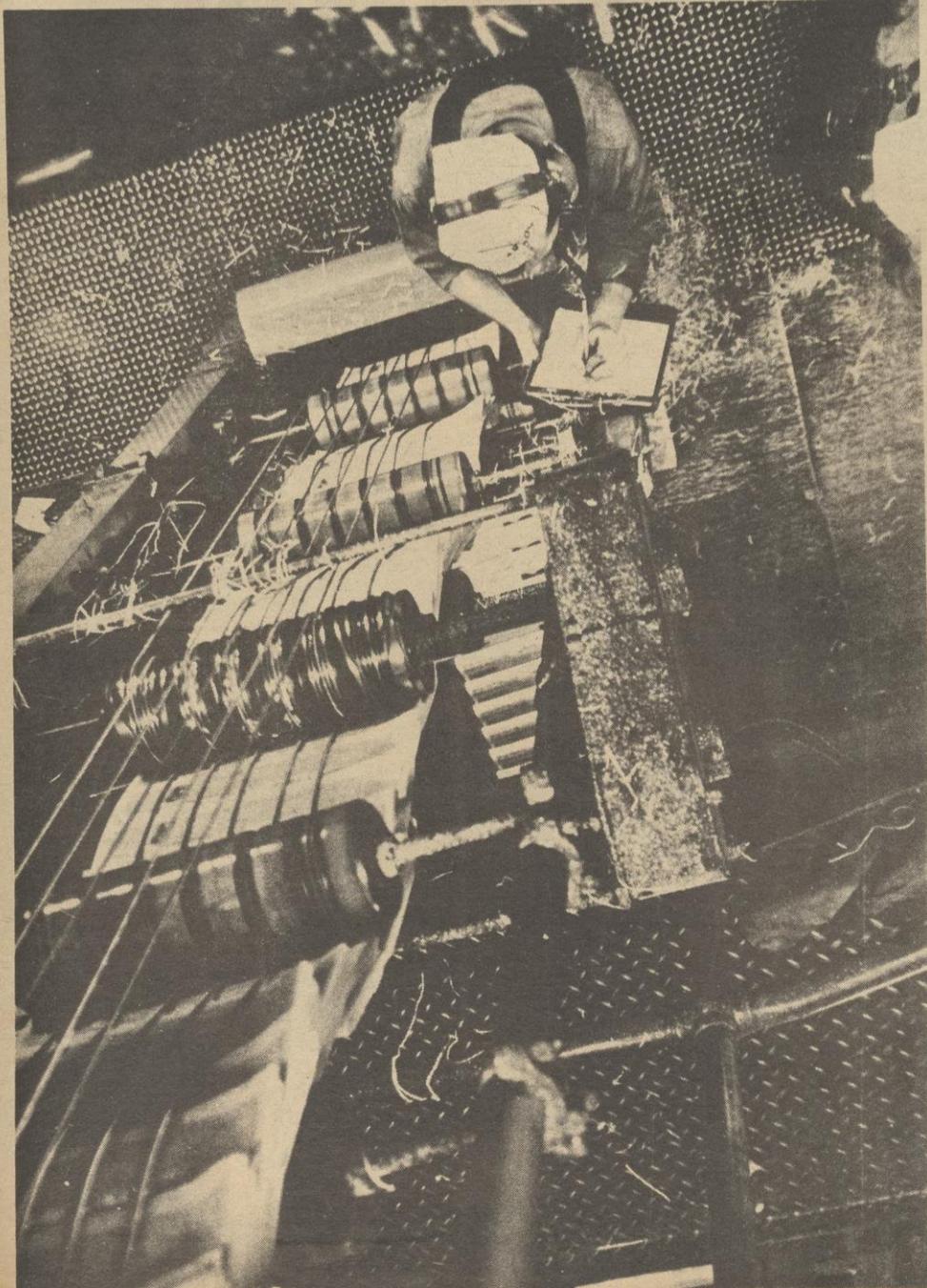
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# Two different worlds: Capital Times and State Journal

## Morning paper battles evening for headlines

text by  
Rena Steinzor

photographs by  
Jeff Jason



THE CAPITAL TIMES rolls off the big goss letterpress (above), which is so deafening printers wear soundproof earmuffs as they work about it (left).

By RENA STEINZOR

In an American city which is struggling desperately to change its conception of itself from small town to metropolis, the daily newspaper still holds its place as a major influence on local events.

Such a place is Madison, Wisconsin—famed for its student riots, pitiful football teams, and reactionary legislature. And such newspapers are the conservative, Republican Wisconsin State Journal and the liberal, Democratic Capital Times.

The two papers are in many ways an exception in a society where electronic media more and more controls the shaping of public opinion. As dependent on each other financially as they claim to be independent of each other editorially, their long and colorful history has in turn shaped in innumerable subtle ways the day to day lives of every Madisonian.

### FINANCES

Both the Capital Times and the State Journal are controlled by the same corporation—Madison Newspapers, Inc. This joint corporation is in turn controlled by Lee Enterprises through that firm's ownership of the State Journal, the financially dominant partner in the set up. Lee Enterprises, a mammoth conglomerate which dominates or owns outright newspapers in Iowa, Montana, Illinois, Missouri, Nebraska, and Wisconsin, exerts tremendous behind-the-scenes pressures on such

business decisions as the ration of advertising to editorial space in the two papers.

Under the recent Failing Newspapers Act, the papers share all profits 50-50. This means that any advertiser who refuses to place ads in either paper for political or economic reasons knows that half his money will go to the paper anyway. It also means that the Capital Times, with half the circulation and without a Sunday edition, draws equally on the papers' common resource pool.

The two papers made over 25 per cent profit in the past fiscal year and the Capital Times alone reportedly had two million dollars in the bank to cover itself in case the Failing Newspaper Act did not pass Congress. Thanks to the construction of two new shopping centers on the outskirts of the city and resultant advertising accounts, revenue has reportedly been raised by 4 per cent over recent months.

But in spite of what seems to be budding financial health, the management of Madison Newspapers just announced a hike in subscription rates. This will bring considerable additional revenue to the 48,000 circulation Capital Times and the 116,000 State Journal (figures are approximate).

Many critics of the Times-Journal set up claim that the monopoly Madison Newspapers holds over the printed media in town encourages financial exploitation of the highest order. The papers, wrapped in the cloak of financial symbiosis, could easily raise advertising and circulation rates five or even ten per cent, the critics argue, and Madison consumers and businessmen would have no choice but to fork over the increase.

"What is a business supposed to do in such a case," said one dubious observer, "take their advertising to Chicago?"

Supporters of the Newspaper Act counter this argument with the proposition that such an arrangement protects the more liberal newspaper in the partnership (in this case, the Capital Times) from censorship by its advertisers. According to this logic, the relatively conservative posture of the State Journal insures good business response and therefore the financial backbone necessary to support the theoretically more progressive stands of the partner paper.

But although their relationship with one another has been pronounced perfectly legal, the Capital Times seems to have run into rough waters with the government regarding its unique financial set up. When its founder, William Evjue died this fall, the paper was left in the hands of a foundation controlled by some members of Evjue's family. Under the recent Wright Patman bill, this arrangement appears to fall under the category of an illegal trust. Capital Times lawyers are in the process of attempting to straighten out the mess but it seems probable that the foundation will have to begin selling its controlling interest on the stock market soon to avoid a federal suit.

The fact remains, however, that no matter which way you look at it, the Times-Journal mutual aid society has enabled them to ride out with ease the present recession which is sweeping the country and in many cases decimating their fellow newspapers.

### HISTORY

But perhaps the most telling facts about the relationship of the two papers come straight out of the history books—especially William Evjue's (the founder of the Capital Times) long and windy autobiography *The Fighting Editor*.

Evjue himself began his journalistic career in Madison as managing editor of the State Journal under Richard Jones who in turn had bought the paper in 1911.

That same year, Jones editorialized in the State Journal:

"The soberest European journals clearly conclude that war between England and (continued on page 10)

THE DAILY CARDINAL

# MONDAY

Then hail to the Press! chosen guardian of freedom!  
Strong sword-arm of justice! bright sunbeam of truth!  
—Horace Greeley

## Q. What's the M in Richard M. Nixon stand for?

### A. Marionette

By GERALD KAREY

"Listen," Jarvis said, over our third drink, "why do you suppose you never hear any personal anecdotes about Dick Nixon? I mean after two years as President you'd think there'd be at least one or two folksy, heartwarming stories. Even Lyndon Johnson had that wonderful story about Lucy's little monks. And we knew more about the Kennedys than we really wanted to. But there's absolutely nothing about Dick Nixon. Now why, do you suppose?"

Jarvis is an undersecretary in the agriculture department, and something of a Washington insider, so I forced myself to respond, through an alcoholic haze.

"I don't know Jarvis, why?"

"Because," he announced triumphantly, "the real Dick Nixon is raising lettuce in Salinas, and the Presidential Dick Nixon is a battery-run doll, put together out of Silly Putty and bailing wire."

"Now wait a minute Jar . . . ."

"No, you wait," he interrupted. "Look I know it sounds far-fetched, so don't take my word on it. I'll give you the name of the man who builds and programs the dolls. You check with him."

The next day I was ushered into the White House basement office of J. Philip Havermeyer.

Havermeyer rose from his desk to greet me. His hair was closely cropped, and steel grey. He wore a blue bow-tie. A slide rule

hung at a rakish angle from his belt. His handshake was firm and businesslike.

"O.K., Havermeyer," I said, not mincing my words. "What's the story on the Nixon doll?"

"It's really very simple," he replied. "The real Dick Nixon got up early the morning after the elections, ritually wrote out a petulant concession statement, packed, and moved out to Salinas to grow lettuce."

"IT'S TRUE?" I gasped.

"Of course it's true." He offered me a glass of water which I gratefully gulped down. He continued his story.

"Well, when they came to tell him the good news, he was gone. They found the note and immediately called me, and asked me to make the doll."

"You've been in the business a long time," I asked.

"Yes, and my father before me. Why, I've done 115 congressmen, 23 senators and a number of mid-western mayors and governors. They knew they were coming to an old and reliable firm."

"Please go on," I said.

"The Nixon job promised to be my most important. After all, he is the President. And then, there was the family, too."

"You did the family, also? Pat? Julie? Tricia? David?"

"Yes. Well, all except David. He's real."

"Oh, David's real. But Julie's . . . ?"

"Put together out of Silly Putty and bailing wire, just like her dad."

"Well, I don't think David realizes it. At least, he doesn't seem to care. They get on very nicely."

"How about Spiro?"

"We haven't told Spiro yet. He hasn't asked and we haven't told him. Spiro loves the whole family."

"Just a minute, Havermeyer. You really don't expect me to believe this rot."

"Now don't get excited. Come, I'll show you where we keep them."

He rose from his chair and motioned for me to follow. We left his office, and walked down the hall, past a Marine guard and through a door marked "No Admittance—General Service Administration."

Sure enough. There were the Nixons. In fact, there were half a dozen Dick Nixon dolls, and a couple each of Pat, Julie and Tricia. "Hail to the Chief" was being piped into the room.

HAVERMEYER GREW animated as he talked about the family.

"They all have eight basic expressions. All except Pat. She just has her fixed grin. And, of course, the President has a five o'clock shadow."

"But how . . . ."

Havermeyer pushed on.

"The President is a lot more visible than the other members of the family, so we've built and programmed half a dozen dolls, with varying 2,000 word vocabularies. We try to keep the vocabularies current. Of course, 'silent majority' and 'forgotten Americans' get a big play."

"We tried to get 'radical-liberals' from Spiro, but he's taken a copyright on it. We did get the rights to 'nattering nabobs of negativism,' but our circuitry isn't sophisticated enough to handle it."

"Each of the dolls has a standard repertoire of gestures, including, for the Dick Nixon model, the V for victory gesture, the defiantly thrust-out jaw, and that winning Nixon smile," Havermeyer continued. He switched on one of the Dick Nixon dolls. It scowled menacingly at me, hunched its shoulders, thrust out its jaw and pointed an accusing finger.

"You won't have Nixon to kick around anymore," it said.

Havermeyer switched it off hurriedly.

"We're working on the 1972 model," he said sheepishly. "And we have to prepare for any eventuality."

"Oh," I said. "Are you running it in '72?"

"Sure am," he said happily. "That's the beauty of these babies. With proper maintenance and a little lubrication, they'll run forever."

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MONDAY

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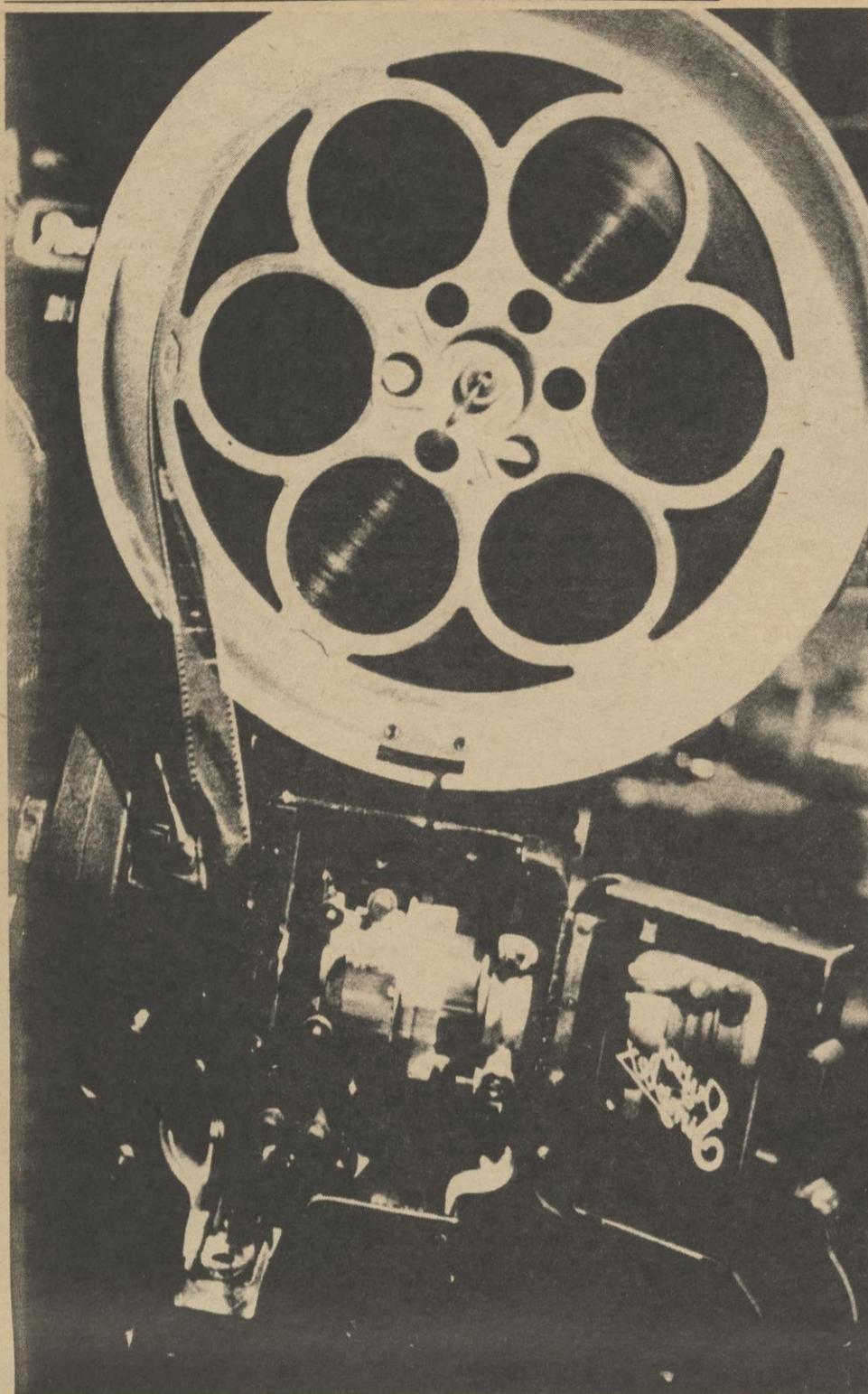
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# Forty years of movie time

By ELAINE COHEN  
of the Cardinal Staff

There is something seductive about colored light and sound projected in an otherwise dark, silent theater. Whatever it is, it is luring Madison people to show movies and to go to movies in staggering numbers this year—one estimate has it at 8,000 a week. One film distributor reportedly said recently that Madison is the third best city in which to see movies in the country, presumably after New York and Los Angeles (or Boston).

For some reason (possibly financial), the film making community here has shrunk over the past several years, but the film going group—whether they go as a pleasant, not-too-regular lark or because they are upwards of eight movies a week film freaks—has swollen to such proportions that some people believe it is in danger of bloat.

Movies are all over the place. It is possible, almost, to see a different film every night of the semester without stepping off Bascom Hill; the same is true of the Langdon-State-University area. In a city where seeing an attractive movie at a local theater was not a simple matter a few years ago, film societies are not vying for the lucrative weekend crowds with such a barrage of films that it would probably be blinding to see them all.

ACCORDING TO Fred Buerki, who has been involved with movies in Madison since 1915, the campus's current film fever stems at least partially from the comfortable and reliable presence of almost 40 years of Movie Time, the program which is now housed in the Union Play Circle.

Movie Time dates back to the early 1930's, before the present Union facility on Langdon St. even existed. At that time, the only movies available in Madison were the big American studio jobs at the downtown theaters, so a group of people began to show foreign films, often without subtitle, in 272 Bascom under the auspices of the Wisconsin Players. The Russian film *Chapayev* (with subtitles) was the first film shown, and students were charged 15 cents in the daytime, 25 cents at night.

The operation in 272 Bascom continued on an irregular basis with films programmed whenever the then heavily used room was free. The Union's involvement with Movie Time didn't begin until about 1937, when the Players and the Union jointly sponsored a film program from the Museum of Modern Art.

With the move to the Play Circle in 1939, Wisconsin Players turned all the film equipment over to Movie Time, and the Union group began to show movies once a weekend. After the U.S. film distributors relented on their policy of refusing to rent movies to non-commercial organizations, Movie Time began to present American films, too. Gradually, the Union started to show films more often.

AS MOVIE TIME grew over the years, a committee to choose its films eventually developed. Buerki, who used to have considerable control over the choice of films for Movie Time, is cheerfully skeptical about the merits of the present organization. "I used to say that Film Committee is a democracy under a dictator," he laughed. "Now it's so democratic that sometimes it doesn't function."

The present student chairman of Film Committee, senior Henry Blinder, insisted Movie Time "is one of the few honest programs on campus." Films are chosen by vote after each of the 30 committee members has submitted a list of ten or so nominations (for Movie Time alone). The same procedure is followed for the Stiftskellar series and for special programs sponsored by the committee (Point of Order in January, Jean-Luc Godard's talk last spring.)

With Movie Time now expanded to two films a week, the voting process is awesome, educational and funny. The committee recently finished a series of back-to-back meetings in which 10 films for Summer Movie Time and 15 each for fall Movie Times I and II were selected. First the aggregate 550-odd films, spread over three lists, were debated one by one. Then each list was whittled down to about 30 and the debating, over directorial merit, shock value—and sometimes box office potential—began again. Finally, three complete lists were produced.

The system is inevitably vulnerable to the committee's powers of oratory. Sometimes, therefore, the Union film programs may reflect the effectiveness of a speech given in defense of or in opposition to a particular film. *The Wild Bunch*, which was shown last semester to some adoring audiences, had been defeated in the past when someone eloquently flattened the movie and the committee voted it down overwhelmingly.

FILM COMMITTEE adviser Ralph (continued on page 6)

photographs by Pensinger

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PHILLIPS

A black and white photograph of a vintage-style bicycle, viewed from the side and slightly from behind. The bicycle is positioned on a light-colored surface, possibly a beach or sand. The background is a bright, overexposed sky with a few wispy clouds. The bicycle features a prominent front basket and a large, ornate headlight mounted on the handlebar. The word 'VISTA' is printed in large, bold, serif capital letters on the front fender. Below the fender, the words 'BICYCLE OF EXCELLENCE' are printed in a smaller, sans-serif font. The overall aesthetic is classic and nostalgic.

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# Forty years of movie time

(continued from page 4)

Sandler, newly appointed this year, claims films are selected on the double basis of "aesthetic viability and campus appeal." The former has always been an issue for everything from high-minded debated to fistcuffs everywhere, not just on Film Committee, and the latter is this campus' own version of Madison area wish fulfillment.

"Well, you guess, basically," shrugged Ellen Whitman, last year's committee chairman. "You learn from rapping with people outside the box office."

Sandler added that there are certain directors who always do well in Madison, like Welles, Bunuel, and Bergman, and whose films pop up fairly regularly on Movie Time schedules. Sandler observed that there are an "incredible number" of Bergman followers here; Tony Chase, another committee member, jokingly suggested the reason might be the similarity between cold and lonely looking Bergman vistas and the walk across the lake from the Union to Ag. Hall in winter.

Chase, lately a somewhat lapsed film freak who in 1969 saw 317 movies, is dubious about the campus appeal theory. "You show anything and there'll be an audience for it," he argued. "Generally in the past what has determined what film we're showing is what the people who have made the decision were into. They knew there would be some kind of audience for it, so they weren't too concerned whether there would be 2,000 people or 1,800 people or 1,100 people."

AS FOR THE aesthetic validity standard, the committee sometimes strays from that virtuous path, too. *Night of the Living Dead*, a horror movie about people eating people, was voted in amidst thunderous approval one semester after one committee member read an article condemning the film in *Reader's Digest*. Roger Ebert, the author, had seen the movie at a Saturday afternoon kiddie matinee. "The article basically said that the celluloid should be burned because the movie made little children cry," laughed Whitman. "So everyone said 'Yeah, we gotta show that movie.' Of course, afterwards, we found out that Jonas Mekas (an underground New York filmmaker) called it the best film he's ever seen."

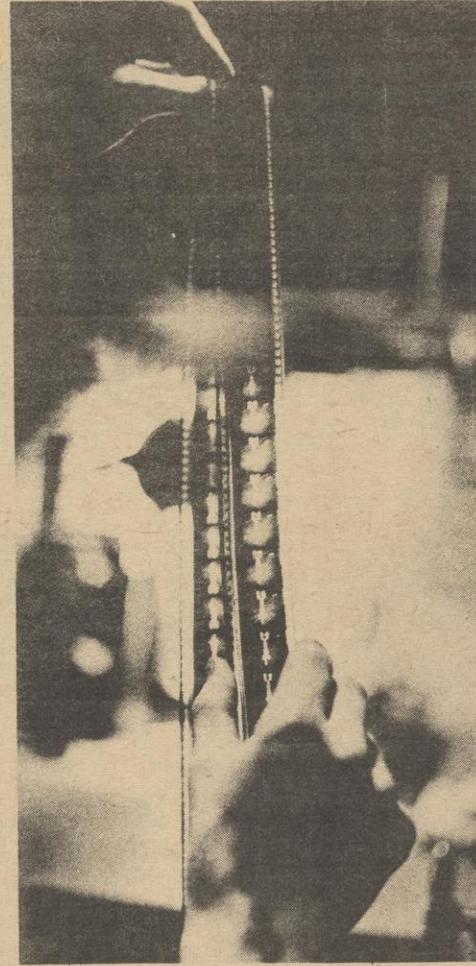
Movie Time programs manage to constitute a filmic education that Film Committee hopes will broaden the tastes of its audience. Students as a group, for instance, have a tendency to scoff at John Wayne movies. Yet, as directed by John Ford or Howard Hawks, those films are considered to be lucid, shining examples of film art. This spring two of those films made the program. The list also reflects a sense of responsibility (which some detractors claim is a bit labored) to men acknowledged to be great directors. Early and infrequently viewed films of a Kubrick, say, or Bergman are often programmed.

Film Committee's responsibilities have generally been relegated to choosing films, but this year they became involved in an exasperated tangle over finances. Due to the tight money situation and a mortgage it must pay off to finance Union South, the Union is monetarily withering away.

It was suggested last semester (not formally, but the hints were deafening) that Film Committee, one of the only groups to show a profit, tailor their programs to increase that profit. Blinder himself, who admitted "the union counts on the money from Movie Time to survive," asked that his group "use a little more discretion in their choice of movies, that we have a conscience about the Union." He added several of the newer film societies showing a slew of new, popular films ("They use this formula," he explained, "that if the film is in color, Cinemascope and made within the last five years, it will do well") might encroach on Movie Time profits.

OTHERS WERE more bitter about the situation. "The other arts—music, drama, whatever—often don't earn their own keep. Films do," observed Alden McClellan, a committee member who also serves as adviser to the Wisconsin Film Society. "So they expect film not only to pay its own way, but to pay for these other artistic endeavors that go into deficit."

"I don't think there has ever been a collective decision on Film Committee saying that the committee should make surplus profits for the Union," Chase added. "Now maybe that's the theory the Union works on, maybe that's the theory the Film Committee's directorship works on, but it's



not the theory that most kids join the committee for, because they don't know anything about it. I didn't know anything about this profits deal till this year."

After considerable internal hassle on the committee last fall, a compromise was finally reached: Movie Time has been expanded by eight showings and one entirely new program a week. Wednesday and Thursday are devoted to films that committee members want to show but whose money-making potential is in doubt (it is this list, in fact, that the committee finds most endearing); weekends are for the financial "blockbusters." So Movie Time will be able to present more films like the

Sergio Leone western at the Play Circle two weekends back and will still be able to program movies like *Zero de Conduit*, a haunting, lyrical French film that nevertheless did miserably a year ago.

And despite the autumn rumblings about being sucked into the Union's money problems, the Film Committee is now generally pleased with the new schedule; they have, after all, twice as many movies to see.

#### Film Societies

By the time Film Committee is through with its marathon meetings and warring caucuses—Ford vs. Tony Richardson, Roger Corman vs. Renoir—their program is marked by a decided catholicity of tastes. For those who chafe under such accommodation, or just want to see more movies, there are the ever-increasing legions of film societies—upwards of 15 are registered with the Union programming office alone.

The oldest of these is the Wisconsin Film Society, on campus for about 20 years and now some 700 members strong. Boasting a prestigious record of films shown and articles published (plus two of its own books of film criticism), Film Society has installed itself as a Tuesday night campus institution. The group programs 15 films a semester (not counting free films) for a series membership of \$3.00, making it just about the least expensive film series around. Lately the series has relied heavily on American films from the 30's and 40's—"the highest of film art," according to film society president Mark Bergman.

When Bergman was a three-year-old in Waupaca, Wisc., his mother took him to his first movie and had to carry him out crying when Mark was frightened by a lion on screen. But the child is not necessarily father to the man, and Bergman, a speech TA, is presently among Madison's most gleeful champions of horror movies. In the last batch of film committee meetings, he led a spirited battle to install *I Drink Your Blood* as a Film for Finals. (He lost.)

FILM SOCIETY movies inevitably bear the stamp of Bergman's tastes. Recent series have begun with popular recent foreign movies with ready-made (continued on page 7)

## CRAFT WORK SHOPS

Why not learn macrame, knitting, origami, sketching, photography & matting, candle making, lamp shade making & sewing?

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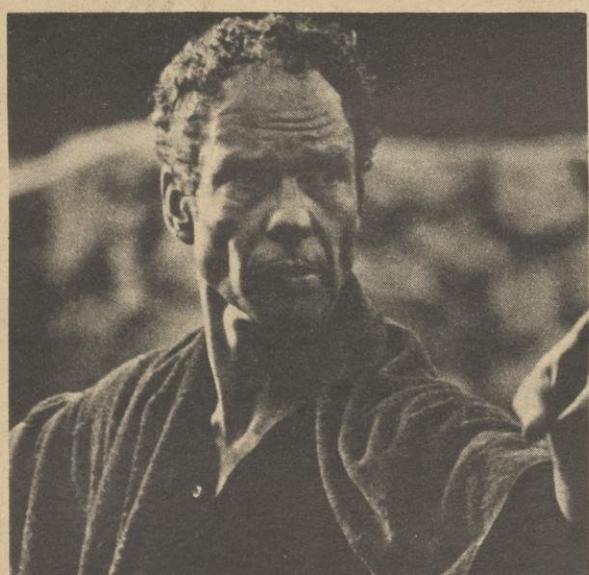
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# Movies

(continued from page 6)

reputations like Truffaut's *Jules and Jim* and Godard's *Pierrot le Fou*; as the semester progressed, the emphasis shifted to 30's and 40's musicals and comedies, horror and science fiction films and other things film society has decided to recall from the archival land of the unappreciated.

Another highly respected society is Fertile Valley, which actually started two years ago as a private club in somebody's apartment. "Everyone was going to chip in 50 cents, but that soon grew impractical," explained the group's co-founder, Tom Flinn. "There weren't enough people, and we didn't like collecting money from our friends."

"We'd been disgusted with the entire film scene in Madison," he continued. "The film society was all right, but at that time it wasn't showing movies regularly; sometimes you'd go and there just wouldn't be a film. And the television in Madison is awful. They buy up the cheapest film packages."

From that first, private showing of Mervyn LeRoy's *Anthony Adverse*—"a real lemon," Flinn recalled—Fertile Valley has created its own audience for older, serious films, slowly but impressively. Retrospectives of the work of Fritz Lang, Ernst Lubitsch and Joseph von Sternberg have been offered; this semester, the society is presenting a stunning collection of silent films. "We try to show good films," Flinn explained simply.

GREEN LANTERN, which screens its films in the University Ave. eating co-op of the same name, has also managed to give its audience a collection of old, rarely viewed films cheaply and very often.

And there are platoons of other groups, some formed around a particular theme or director, like last semester's Bergman series of *Seventh Seal* Film Society; around specific living areas, like the well-established and popular FOCUS group in LHA; the one-shot groups, such as one fall creation called Romantic Film Society which disappeared after one successful showing of *The Fountainhead*. And there are groups like Kane, showing movies because they like to, and admittedly because they want to make some money.

"Eventually we will kill each other," said

one film society president of the multitude of films here, "but I personally think it's great." Inevitably, there has been some dissension among film societies and even the Union committee; no one can or even wants to spend all his time seeing movies, some choice must be made. So there is much talk about what constitutes a serious film society (as opposed to a profiteering venture) and the value to anyone of showing *Cool Hand Luke* eight times in one month.

Rod Clarke's Nouveau Film Society, generally showing recent, box-office success for about \$1 a film, has been the target of considerable wrath from various quarters this year. After it advertised a series of films under the heading, "Film as Dramatic Medium," the Wisconsin Film Society countered with a series of free movies grouped under the title, "Film as a Cinematic medium." And the Union Film Committee rushed out its *Bonnie and Clyde* posters a week early in order to advise people to see the film in its higher quality facilities and not with Nouveau. (Movie Time shows its films in 35 mm.—that is, under professional, theatrical conditions—in what amounts to a regular movie house while Nouveau, like all film societies in Madison, shows their prints in 16 mm. in classrooms).

"THIS IS THE best campus to see films on any place in the country," explained Clarke quietly. "If I were at Oshkosh or Stevens Point, I would bring a different kind of program. Then it would be a negative thing to bring in a Hollywood movie. Here I just help to balance . . . I'm not running the same kind of club as they are and I'm not interested in pushing my ideas of what film is on other people."

Last semester Clarke ran a "Great Directors" series ("great in the carnivalistic sense," he said.) which featured George Roy Hill's *Butch Cassidy and the Sundance Kid* and Mike Nichols' *The Graduate* and "a more literate sophisticated series" including *Lion in Winter* and *A Man for All Seasons*. His series have been uniformly successful. Nouveau, particularly sensitive to charges of "not putting one cent back into the community," has donated a portion of its profits this semester to such groups as the Madison Tenants Union.

Now all the film societies, feuding or amicable, have a mutual problem: The University, newly tuned in to the money-making possibilities of showing movies, has rejuvenated an old rule which requires any



revenue-producing group using its facilities to turn over 25 per cent of its gross (money taken in before expenses). Prior to this ruling, such groups had paid a flat rate of \$20-\$35 per room.

Though the regulation is an apparent attempt to cash in on some of the operations that film society people themselves refer to as "the rip-off film societies," it will inevitably maim some of the others, too. Mark Bergman has said Wisconsin Film Society may have to curtail free film showings and publishing activity. Fertile Valley, with a shaky financial base to begin with, has considered cancelling entire series.

BUT MADISON continues, through strikes and late-March snowstorms and reels and reels of film. Most people are generally pleased, but bewildered, by the city's mania for movies—why it should exist at all, and why it should exist here in particular.

For Film Committee adviser Sandler, Madison's concern with film going was predictable. Sandler, who has said film is

the art of this generation, the record of its life, attributes the interest to the Wisconsin campus' vanguard status politically and culturally.

Fertile Valley's Flinn said "Madison is a great place to show movies. The audience makes it. There's probably less to do here, fewer cultural opportunities. And there's no television—in New York, you can become a film scholar just by staying up all night."

"Well, it's partially due to sheer self-indulgence," according to Mark Bergman. "Everybody goes to films and everybody can say something reasonably intelligent about it: 'I love the photography.' And it's not the more literate films that do well; it's the popular ones, like W.C. Fields, the Marx Brothers, *Cool Hand Luke*. That's not art."

Chase is equally cynical. "Movies fit in with everything else," he remarked. "Columbia records and boutiques."

And Blinder, with a certain degree of resigned affection, doesn't think it is a fascination with film so much as a routine. "I mean, is there anything else to do here?" he asked. "It's a reflex, like breathing. People just say, 'Well, what's the movie.' "

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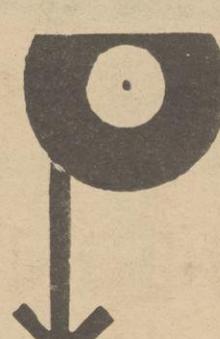
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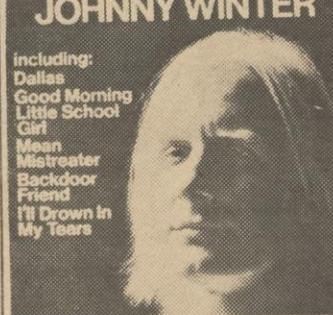
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By SUZY HEWITT

The three prongs of Williamson St., Jenifer St. and Spaight St. reach deep into the East side of Madison. These three streets encompass the Wil-Mar Neighborhood, bounded by Williamson St., Marquette School and Lake Monona.

Stopping in at Dolly's Cafe or Tiny's Bar would seem to suggest a first name basis for the residents. While this is true for the older residents who have remained, it is becoming an increasingly difficult tradition to maintain.

"You used to know your neighbors," one older lady commented, "but now that the families have gone and the students just come and go for a short time, you don't get a chance."

But even some of the newer residents of only a few years are aware of the old community feeling and want to preserve it. According to one young woman "his neighborhood is the step child of the city unless the residents fight for its integrity." "But this is a grass roots neighborhood and most people are willing to help to try to save it," she continued.

"This area is certainly a mixed ghetto, but people don't know their living in one," a bachelor resident noted. Whether the Wil-Mar neighborhood should be classified as a ghetto is a moot point. The fact is that it is rapidly deteriorating in terms of housing and those aspects which make a community pleasant to live in.

Glimpses of what was once a lushly foliaged area around Jenifer St.





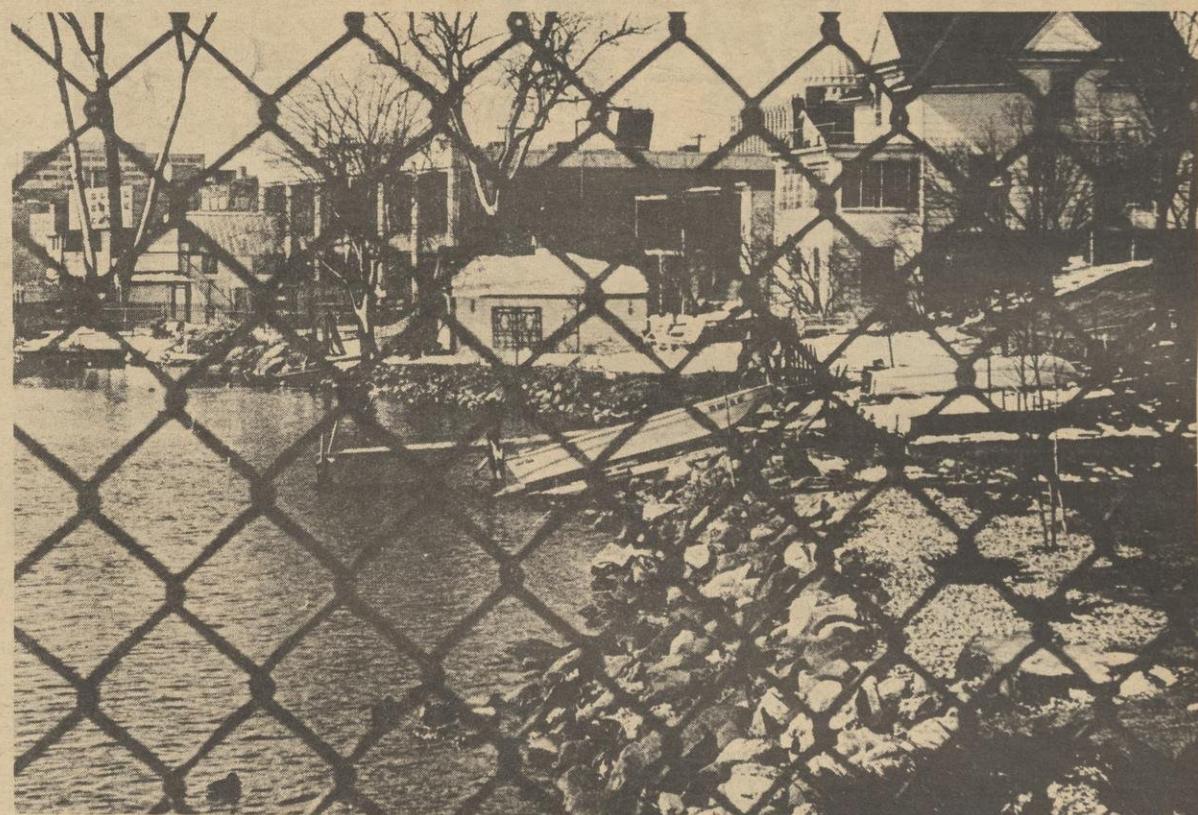
and the Monona lakefront are still to be found in such places as B.B. Clark Beach and Park.

An older resident pointed out that the lakefront is now only a pale of what it once was.

"The real change for the lake front homeowners came when the Madison Gas and Electric Co. started depositing hot water cooling their turbines into Lake Monona nineteen years ago. People protested the putting up of fences around the properties by cutting them in the night. The real issue is that the company does not have to pay for the lakewater and they're ruining the whole lake system for everyone, not just the residents. There are no more winter sports because the lake does not freeze and because of this, the algae has a longer growing season and flowers and trees no longer flourish along the lakefront."

Beyond the ecological and the environmental issue, what makes this neighborhood especially worth saving is that it represents a low income residency. "Some people fear that upgrading the neighborhood could mean unhousing more lower income people," a resident said.

The Wil-Mar neighborhood would seem to have the spunk and fight to take on its problems; its first and most crucial problem will be one of mass organization. It has already made a start, but, as one passer-by observed, "There is a large migrant population, Spanish speaking people, Indians and some Blacks and such diversity based on age, socio-economic class and race among the residents makes unification difficult."



# WIL-MAR

Photographs by Benjamin Ellis

and Suzy Hewitt

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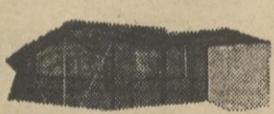
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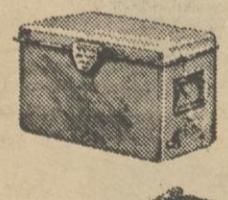
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# What should a

(continued from page 1)  
Germany with other great nations involved is inevitable during the next few years, if the issue be left to statesmen. The reason is Big Business and its insistent demand for more fields to exploit. There is but one hope of peace. This is that working men will refuse to fight their brothers of other nations."

Jones and Evjue as well both stolidly supported the hometown hero of the Progressive Party—Bob La Follette—in those early days.

The split came in 1917. By that time, with war clouds sitting heavily over the United States, Jones' State Journal had changed its tune: "It's about time that we began to fly the American flag, talk about the United States flag of our national honor, our national welfare, and not like a lot of cowed creatures who plead so piteously for peace."

Shortly afterwards Jones turned on La Follette himself who had consistently spoken out against the war. That was it for William Evjue. The Capital Times began publishing on December 13.

Evjue died this past year. Today, those who remain to tell the story of the past century remember different highlights of the Great Newspaper war that started so conspicuously on that December day in 1917.

L.H. Fitzpatrick, Executive Editor and Chairman of the State Journal editorial board, when asked what event in the controversial history stood out in his mind, commented, "The most exciting time was when the Capital Times was founded. There was terrific competition between the two. Madison, in fact, has been the most exciting newspaper city in the United States because of the competition for news between the two newspapers. And I think it is only truthful to say that it was sharper in the days when we were both afternoon papers and we were fighting for exclusive stories."

Predictably, Miles McMillin, editor of the Capital Times, remembered a totally different aspect of the history—the trying days of the Capital Times' campaign against Joseph McCarthy.

"We started looking into McCarthy because of information I received about his affairs before he was a candidate against Bob La Follette in 1946. That was probably one of the great fights that the Cap Times carried on in this state. I think it was a fight that would have developed even if McCarthy had not gone on to become the symbol of what he later became because it was obvious to me that there was a head on clash impending between McCarthy and Evjue who represented just the opposite forces in this state—McCarthy on the side of special privilege and political opportunism and Evjue standing for the La Follettes and the progressive movement."

But perhaps the most important historical decision affecting the two papers over the long run was Evjue's fatal and, in retrospect, foolish choice in 1947 to take the afternoon slot for the Capital Times and to give up the Sunday edition. Since that time, the morning State Journal and its Sunday paper have given it a clearly superior position in the city and the state with twice the circulation of the Times and a monopoly on all the features of a Sunday paper.

### DIFFERENT WORLDS

Today, a trip to the offices of the two papers is like walking into two different worlds. The fixtures are the same—the desks, neon lights, and vague, pungent smell of printer's ink. But the actors on the set assume diametrically contrasting roles.

The Capital Times' office is, in many ways, reflective of the character of the newspaper itself—noisy, ebullient, disorderly, with a faint undertone of animated hysteria. Reporters in their shirt sleeves dash frantically around, whispered conferences are held between editors and visitors from the outside. And in an insidious and subtle way, the currents of power seem to flow from the first floor office of editor Miles McMillin to the third floor newsroom where his edicts are acted out.

The State Journal, on the other hand, looks as if the teacher had suddenly entered the disorderly classroom of the Capital Times. Desks are stacked in neat precise rows. The air hums with the affable and restrained clatter of lowered voices. People walk with slow purpose from place to place. And from his office to the side of the newsroom itself, Fitzpatrick surveys and directs the scene.

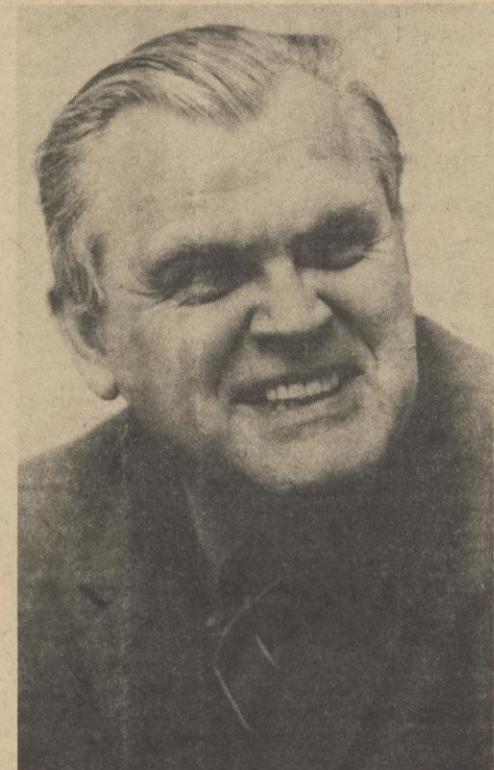
The State Journal reporters interviewed for this article explained, to a large extent, the calm that pervades their office by citing the almost total lack of friction between reporters and editors. In part, this situation arises from the fact that State Journal reporters are not really unionized. Rather, they are banded together in an organization entitled the Wisconsin State Journal Editorial Association. The association includes both middle management and

reportorial personnel. It is, to quote one reporter active in its workings, "a farce."

"The association has no muscle, we are not unified, we could never get a strike vote, and consequently negotiations are a farce," the reporter said.

A fellow reporter also familiar with Association workings stated that although the Association never has taken a strike vote, it is a possibility.

"We do take a vote to accept the contract management offers us," the reporter explained, "and even though last time the margin was two to one, that isn't exactly what you would call a completely unanimous decision so I suppose there is always the possibility we may strike."



**CAPITAL TIMES' McMILLIN:**  
"Madison's power structure is real estate with the banks in the background holding mortgages."

In fact, what the Association ends up depending upon for any benefits it receives from the State Journal is the Capital Times Newspaper Guild, a true union of reporters. Every few years, the Association carries the contract the Guild has eeked out of its management to the management of the State Journal and demands parity in pay. The State Journal, in an effort to save face and act pragmatically, usually grants the Association its salary requests.

"But," said one State Journal reporter, "we don't feel we have to be tied to their contract. The last bargaining session we even asked for more money than the Guild got. Management turned us down."

Another reason for the calm of the State Journal office is the apparently unique attitude among many of the reporters (especially the younger ones) toward the paper's editorial stand.

"The editorial page doesn't bother young reporters—they consider it a joke," one member of the staff commented. "You don't get upset about a stupid editorial because you expect it to be that way."

A fellow reporter echoed this point of view, "We know we can't control the editorials. There's no tension because we accept the edit page as a condition of employment."

The union and editorial situation on the Capital Times is almost completely the opposite from that on the State Journal which in turn may explain to a large degree the atmosphere of tension in its office. For one thing, there is the Newspaper Guild which is rumored to be seriously considering a strike in August if negotiations in this crucial contract year don't go well.

As a matter of fact, Times and Journal reporters originally started out together in one umbrella union. Then the State Journal management, apparently acting with an adroit understanding of union busting techniques, singled three of the Journal reporters out for a special deal along salary lines at the expense of less well-known staffers. Among the special cases was none other than Madison's well-known sportswriter Roundy. The Capital Times reporters told the State Journal staff to issue a show of strength to management over this key and obviously inequitable arrangement. The State Journal staff balked and the Capital Times, militant to the bone, tossed them out of the guild. Or so, at least, the story goes.

At any rate, the Guild and the Capital

# newspaper be?

Times management have already started squaring off. As one reporter describes it:

"The relationship between union and management at this point is one of bluff and bravado. We are in the middle of our triannual dance. There have been more grievances filed in the last two months than in the last two years."

These moves by the union are countered by pot shots directed at them by management through Miles McMillin's famous daily column, *Hello Wisconsin*.

But perhaps as important as the strain between union and management in the production of interoffice tension at the Capital Times is the issue of the paper's editorials.

For, unlike the State Journal staff, the Capital Times staff—the majority of whom are liberal themselves—have a tremendous

about the attitude of the State Journal toward its news coverage was made by Fitzpatrick himself.

"I feel very strongly about objective journalism. Every day I have talks with the reporter. In my weekly critiques of the staff I urge them to be as objective as humanly possible. There seems," he added with a note of bitterness, "to be a tendency in some journalism schools that this is an impossible dream—objectivity in news. And I don't agree with that. We don't want opinions in the news columns."

The Capital Times staff attitudes toward its news are in dramatic contrast with those of the State Journal.

"I have never paid a great deal of attention to objectivity," stated McMillin. "What happens is that some people pretend to objectivity more than others. No one is objective. I just believe that you should try to get information out and a lot of times the best way to do that is by speculating about it, especially when you are faced with the proposition that all politicians are devoting their talents and time to controlling the information that the public gets."

"What you have in this country," he continued, "is a terrible imbalance. Virtually everything is in the hands of the establishment—the press and the TV and the churches. And they put out their viewpoint all in the name of objectivity."

"Information about slavery had to be interpreted in order to get rid of slavery," he concluded with a flourish.

McMillin's views appear to be substantiated by his reporters.

As one reporter put it, "Under the guise of objectivity, the State Journal ignores nuances which are the essence of politics. The Capital Times is more responsible to the totality of the event. We explore nuances."

Another said, "I take pride in some of the work I have done and I get involved, pissed off. At the State Journal there is not sense of that. Reporters don't care—they have no say and no perspective. It's all under the guise of objectivity."

#### WHAT A NEWSPAPER SHOULD BE

But above and beyond the issues of objectivity, the question of what a newspaper should be is constantly on the minds of the men and women who put out the Capital Times and the State Journal.

"Politics are a big concern," commented Elliot Maraniss, now executive editor and formerly city editor for the Capital Times. "Our news stories reflect our editorial policy when we seek out certain stories. And our edit policy is to fight for an open society against secrecy in government."

"We are not bashful," he added, "about deciding the public interest. And we are trying to cultivate a new breed of journalists—concerned younger people."

"Most of our readership is one the east side—among working men and women and small homeowners."

His State Journal counterpart, William Brissee, disagreed. "I don't like the dangers of attempting to become a political instrument. There is too much power there that could be misused."

"But," Brissee continued, "I have no idea of the political impact that we have. I get no feedback but telephone calls from mad, furious, hysterical people screaming 'Kill them all' everytime we run a story on university demonstrators."

*A reporter commented, "Under the guise of objectivity, the State Journal ignores nuances which are the essence of politics. The Capital Times is more responsible to the totality of the event. We explore nuances."*

"I just don't have any facts or data to prove the paper has an impact."

The reporters interviewed all were asked what they would do to change both papers if given a little money (which the papers obviously have) and a free rein over all aspects of production.

In all instances, their suggestions rose to a large extent out of the frustrations they encounter now. Over and over again the issue of lack of time came up. At the Capital Times, overtime has been cut in order to rationalize production and save money. Reporters don't have a chance, in many instances to follow up on stories they have started.

At the State Journal, a different aspect of the problem emerged. One reporter cited as a major frustration the many stories left in overset which are discarded as they become outdated. "We don't have time to do long range features and in many cases the stories

(continued on page 13)

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# The bottom just fell out of the topless business

By REUVEN COHEN

"The Stop and Lite," "The Cardinal Cafe and Bar," "Millard's," "Jim's Flame Room," "Alice's Lobby," and "The 400 Bar," make up a string of bars stretching across the even sides of three city blocks on Madison's East Wilson Street. They are all small, cheaply built, poorly lit, and half-empty. Alice's Lobby is the only exception to these six bars in the 300-500 block area.

If you go down to the "Lobby" on the week-ends, you'll find the place packed to the rafters. Their week night business is surprisingly good also. What's their secret? Well, just like the "Dangle Lounge," the "Lobby" has gone topless, bottomless, and boozeless.

The "Lobby" lost its liquor license last June after frequent fights, a few knifings and one shoot out. The owners pleaded no contest. In an attempt to survive, the "Lobby" has become Madison's second soda lounge featuring nude dancing.

WHEN YOU FIRST approach the "Lobby" it appears no different than any of the other bars on East Wilson, with the exception of the words "You must be 18 to enter," scrawled in red paint on the large wooden door. A lopsided peace symbol beneath the writing, also painted in red, seems to be a last moment inspiration by the artist rather than a political expression of the management.

Stepping inside, your eyes are immediately blinded by the light from a flashlight being handled by Alice, the owner. As she politely asks you for a \$2 cover charge, this blond-haired, heavy set, middle-aged businesswoman, who just happens to have quite a semi-hip personality, gives your face a scrutinizing glance in an attempt to determine if you pass the minimum age requirement. Once gaining her approval, and a thank-you for your money, you move further into the lounge.

It passes the American tavern requirement of having a depressing atmosphere, and to watch the floor show you have two alternatives. You can sit at the bar and drink your coke or coffee, or you can try to sit in one of the folding club chairs in front of the dancing areas. The chairs are crowded up against small cylindrical topped

tables, and getting your legs into a comfortable position is almost an impossibility.

There are two main dancing areas in the lounge. The first is an old 4x6 wooden monstrosity called a stage, with a nude painting hanging over head. The other is a large round table in the center of the lounge which gives the customers a chance to really get that ring side seat.

The dancers perform their various acts and routines to the familiar juke box tunes, but perhaps there is a little more soul and country songs than you would normally find elsewhere. There are regular go-go dancers and usually one professional stripper going through the old bump and grind routine. But then comes the surprise.

The "Lobby" is the only night club in town to feature male nude dancers. And if you hit the "Lobby" on a good night, (depending upon how you feel about male go-go dancers) you'll catch Tony going into his routine.

TONY SEEKS oblivious to everything and everybody as he goes into his act. The steps of this small, muscular black youth are very accurate and concise. His concentration is phenomenal. As he goes into his finishing flourish of acrobatics, swirls and twirls, one wrong step could send him flying off the stage and leave him lying on the floor with a bashed in skull.

Tony, who comes from Baltimore, has been dancing all his life. "I always wanted to be a baseball player, but I was just too small. Dancing was the only thing I found that I could really compete with everybody in."

After growing up in Baltimore's black ghetto, Tony was drafted into the Armed Forces after graduating from high school. He served his time in Viet Nam, and although the war had a deep emotional effect on his life, it was the death of a relative that helped him to determine his goal in life.

"About four years ago my aunt died of rheumatic fever. And I could not see why nobody could not have done anything for her. To me it became a very inspirational experience, and ever since then I felt I had to become a doctor."

IT WAS HIS ATTEMPT to get into a pre-medical program that brought Tony to



Arthur Pollock

Madison and the University of Wisconsin. However, he applied too late to register for the spring semester. Tony then attempted to take an examination for a civil service position, but that became all entangled with red tape and bureaucracy. As a result, Tony found himself in a precarious position. The first thing he attempted to do was to look for other means of work.

"I saw an add in the paper for a female dancer, but then I saw the little statement on the top of the page. And if there is at any time any job segregation because of sex, somebody is likely to sue. So I figured I'd either get a job or I'd sue somebody. So Alice (owner of the "Lobby") asked me if I could take my clothes off. Well, I didn't think I could, but I was hungry that night

and I was also a little drunk, so that helped."

Since he began dancing, Tony has lost all of his inhibitions. He is only dancing for the money, and he makes enough to cover his room and board. He is presently taking a few courses at Madison Technical College, and he plans to enter the University next term.

"After that first time up on the stage, I have never been scared. However, one time I played all the wrong records by mistake, and trying to dance nude to all those slow songs shook me up a bit."

TONY'S DANCING CAREER started back in Baltimore. His entire family dances, and his mother started teaching him when he was very young. His friends also had a lot of influence on him.

"I had a lot of friends who used dance in contests, and they got me started on it. Pretty soon I would hitch fifty miles to a dance contest, and just win enough money to get back home." While in the service, Tony won dance contests in Japan, Australia, Okinawa, and Bangkok.

SURPRISINGLY ENOUGH, Tony's friends gave a favorable reaction when they found out that he could be found dancing bottomless over at "Alice's Lobby."

Presently, Tony only considers dancing as a means to an end. For the twenty-one year old Viet Nam veteran, medicine has to be his life's work. His present goal of becoming a general practitioner would make his life's dream complete, but if he should fail, he would not want to fall back on dancing as a profession.

"IF THERE WOULD BE any obstacle at all that would prevent me from getting a medical degree or from becoming a doctor, I would still want to work in some area connected with medicine. Even a dental technician can help people, and that's all I want to do."

Part of Tony's philosophy comes as a result of his war experiences. In Viet Nam he saw how the Vietnamese tried to pit black Americans and white Americans against each other. However, Tony rejected this, and for him their efforts were wasted.

"I just got this idea in my head of don't hate...just help."

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Monday at 8:

MADISON VOTE-IN '71

Tuesday at 8:

"Should the Proposed Defense Budget be Approved?"  
on The Advocates

Wednesday at 8:

MADISON VOTE-IN '71

Thursday at 7:30

SO WHERE ARE YOU, GOD?

Thursday at 8:

MADISON VOTE-IN '71

Leo Cooper and William Dyke appear on this program



... watching 21 does make a difference

University Extension Television Center / The University of Wisconsin

# ‘What are they waiting for?’

(continued from page 11)

we do are cut," the reporter commented. Both State Journal and Capital Times reporters, therefore, would set reporters loose to work on their own on long range features out of the normal line of hard news.

"We should cover meaty things," said one State Journal reporter who spoke—in many ways—for them all, "rather than concentrating on little bits of news."

## McMILLIN VS. FITZPATRICK: THE MEN AT THE TOP

In 1971, newspapers are run and organized much as they were in the old days—from the top down. The Capital Times and the State Journal are no exception. The heads of both organizations—McMillin at the Times and Fitzpatrick at the Journal—leave the imprint of their personalities and opinions firmly imprinted on each day's papers.

"McMillin makes one decision a month, the city editor makes a thousand, and I make two thousand," said one reporter for the Capital Times. "But you can bet Mac's one decision is going to have at least as much impact as all of the thousands of others."

"When Fitzpatrick goes," a State Journal reporter commented, "things are bound to be much different. He is responsible for the constantly changing emphasis at the paper—at least I think it is him." The reporter was apparently referring to the Journal's frequently inconsistent shift of focus—one month it features hard news, another friendly features.

What do these men think about their newspapers, their responsibility to the community, and world events?

McMillin makes many of his attitudes clear in his daily column. Fitzpatrick rarely speaks except through the relatively circuitous route of the editorial page. Both men, when given the opportunity to expound through a third newspaper did so at great length.

They were first asked what they thought the differences were between their two papers.

"Well, the State Journal is more and more a non controversial newspaper," McMillin asserted. "It is not as orthodox Republican as it used to be but it is becoming a paper that does not believe in controversy, and believes that most people do not like it either. I think that is probably true—most people would rather have news that is easy to take. But the Capital Times is a newspaper that seeks out controversy believing that it is the best thing for a newspaper itself."

Fitzpatrick countered, "We try to get new news and we try to get a new fresh scenic picture. We believe in playing pictures big. We are very much concerned about sports coverage and quite a bit of our budget goes to the sports department because most sporting events happen on the morning paper cycle."

"On the news side," he continued, "we try to cover as many meetings as we have people to cover them..

They were asked how they analyzed the politics of the city and what role each paper played in local events.

"Madison is suffering from what every city is suffering from and that is the flight to the suburbs and trying to find the money to keep going. Madison's power structure is real estate with the banks in the background holding mortgages. These people have over the years kept control over city hall," McMillin stated.

"But," he concluded, "Madison is not a progressive community—Dane county votes progressive on a state and national level but conservative locally."

Fitzpatrick took a different view. "In my experience as a newspaper man, I thought up to a few years ago that nothing new really happened, that things were happening and it was the same things year after year. And then came along the student revolt and there certainly has been a great change in Madison and the University since the Dow troubles back in 1968."

"What the answer to it is, I don't know. The State Journal's role is to tell people what's happening, to try to tell them if possible why it's happening. Anytime you are the bearer of bad news, you become the object of some bitter calls and letters. People don't like to ready about riots."

They were asked their views on the subject of student revolt.

The State Journal's chief stated, "I don't believe that all the students would approve of a violent revolt. But I think generally all the young people are deeply concerned about politics and government and all the things they should be concerned about. But students would be outnumbered just like the Black Panthers would be outnumbered by the whites if it comes to an armed revolt."

McMillin had a different perspective. "The greatest mistake being made today is the Nixon-Agnew line that this just represents the feelings of a small handful of people."

"What we have here," he continued, "is a whole new generation—a generation that came up in the atomic era—who just can't understand how we can go on with old forms, habits and values in a time when a misstep can mean the end of the world. It seems to me that we should begin to wonder about the extent and scope of a movement."

## THE CORRUPTION OF CONNECTION

Both the Capital Times and the State Journal take tremendous pride in pointing out their differences and using this argument to prove that democracy will stay strong in Madison because all points of view are represented in the press. A more careful examination of the behind the scenes story, suggests quite a different conclusion.

"They have their hands in each other's pockets," said a reporter for the Capital Times recently in an effort to describe the often confusing and peculiarly intimate relationship between the two. "Or rather," quipped a fellow reporter, "it is a case of the right hand washing the left."

Looking at the papers from a superficial point of view, these comments seem totally inexplicable. The Capital Times is liberal democrat—at times approaching radical in editorial stands. The State Journal is conservative Republican.

*"They have their hands in each other's pockets," said a reporter for the Capital Times recently in an effort to describe the often confusing and peculiarly intimate relationship between the two. "Or rather," quipped a fellow reporter, "it is a case of the right hand washing the left."*

an underground that could make it possible for four young men who are not hardened criminals and who don't know ways of dodging the police to just disappear." He was referring to the four suspects wanted by the FBI in connection with the bombing of the AMRC.

On the Vietnam war, their comments were more succinct.

"I think it has been a tragedy in many ways and it has certainly split the country," Fitzpatrick asserted. "But now I think most people agree that the president is trying to get out of the difficulty as fast as he can."

McMillin commented, "The war is more than just our foreign policy. It marks a refusal to accept reality of what the world is all about now. That is the old story of nationalistic states. DeGaulle dies and everyone rushes to his funeral. He is a figure of what we don't need and don't want today. Imperialism is just one of the bad words that grows out of the failure of the mediocrities that we have leading the world today—including the Soviet Union."

On the racial crisis, the two once again found themselves in sharp disagreement.

Said Fitzpatrick, "The whole black question is sort of like the war in Vietnam—we should never have the trouble in the first place. But it was, I suppose, a result of hundreds of years of injustice to the black person. I think generally that things have improved for the black man and that they will continue to improve. In the not too distant future, that will disappear as a political question in this country."

McMillin took a more critical view. "I think that the Nixon administration is a terrible set back in the case of racial conflict. Even Johnson, with all his faults, recognized and deeply felt that the most important principle in the world today is the oneness of humanity. This is the terrible thing about the Carswell appointment—not the incompetency but the failure of the president to recognize the principle of human oneness."

But perhaps the most clearcut difference of approach to the country's problems was revealed in their comments on the nation's economy.

Fitzpatrick stated simply, "I believe that we are riding toward an economic disaster with inflation. I think the Nixon administration is trying to cool the economy."

McMillin placed the problem in a broader context.

"We don't have a very sound economy. It flourishes best under the most dangerous conditions possible in a nuclear age and that is war."

"You can't," he concluded, "organize a society around anything as sterile and narrow as the profit motive."

The Times has a penchant for banner headlines exposing the power hungry exploiters of the people; the Journal views itself soberly as the precise newspaper of official record in the city.

The Capital Times is blatantly anti-war and stacks its news columns accordingly. The State Journal, which claims that Richard Nixon is getting us out of the war as fast as possible, attempts to apply a modified version of "all the news that is fit to print" to its news pages.

And perhaps most importantly, the Capital Times, as McMillin himself said, thrives on political commentary (along party lines) while the State Journal believes that people like stories about the weather, high school basketball tournaments and flower shows.

But both newspapers agree on one fundamental premise and it is from this fact that the observations on their connection spring: in order to bring about change, one must work through the system. Both oppose student demonstrators, support the police, condemn the bombing of the AMRC and the strike of the firefighters. Both claim to be working for the orderly and peaceful change of society and both are irrevocably opposed to any hint of revolution—whether it comes from working people, or young people.

Both are, when you get right down to it, establishment newspapers. Their approach to the news events of the day comes, granted, from opposite sides of the political arena. But rarely if ever do they step outside that arena for alternatives.

Yet this alone does not explain the implications of dangerous complacency inherent to their relationship which has so often been expressed by frustrated readers of both papers.

"The Capital Times," as one of its reporters said recently, "is a contented newspaper. And that's a drag."

"What," he added thoughtfully, "are they waiting for?"

With the money from their parasitical financial partnership rolling in, with their virtual monopoly on all printed advertising in the city of Madison virtually assured, and with a country in desperate need of change in all quarters—the relationship between the two papers does one fateful thing: it makes them both, especially the naturally more progressive Capital Times, very very lazy.

The premium seems to be on rocking the boat only when it is safe to do so. Recoiling from the outraged phone calls of their readers, the State Journal sticks doggedly to two page features. Shocked by recent outpourings of student frustration, the Capital Times defends law and order instead of looking to the sources of the problem—from the landlords to the police.

And the two papers, holding within their grasp amazing potential to create a new society out of the old, tread water with too many of the rest of us.

## Fine Arts

**Jacques Brel materializes here**

By GARY DREZKA

Jacques Brel is surely alive and well, unfortunately he is neither living nor appearing in this country. Brel, France's top entertainer-composer since the 60's, has refused to appear in the United States due to strong feelings he has about this country's involvement in Vietnam. His absence is another tragic casualty.

"Jacques Brel is Alive and Well and Living in Paris presented by Phi Beta has been enjoying a three year run in New York and was performed here for the first time this past weekend by a non-professional group. Being fairly well ignorant of Brel and his works I found the performance both surprising in presentation and in the type of songs I was to hear. To my uneducated ear the Brel sound was reminiscent of not only Aznavour and Piaf but also of many of the fine contemporary American protest writers and singers the spectrum of which could encompass anyone from Dylan to Leonard Cohen.

The songs of Jacques Brel have a very real and earthy feeling about them and unlike most of contemporary popular music it is obviously very much alive. The music and lyrics both flow with the emotions they portray while they also are very ironic in the sense they force the enthralled listener to think the lyrics are talking about someone else... then all of a sudden it hits... Saigon, the middle class, desperate characters, that's me!

Jacques Brel is basically a review, a series of Brel songs and dialogue put to stage and acted out by two men and two women here. Showing both reverence and respectful sarcasm to Brel at different times Jerry Nelson, Jo Fischer, John

Robinson and Annette Stebbins flowed through the 25 songs adding human feeling and both physical and emotional meaning to them. Each of these people, while their presentation may have been hindered by the usual first night projection problems and only an adequate band, effectively moved from near vaudeville to tableau to solo with only a blackout in between.

Director Steve Woolf obviously spent quite a bit of time in getting the movements of the actors on and off stage flowing and together, everything is very precise in a very natural way. The use of lighting, always a very

important part of any stage presentation, was also excellent and enhanced both the meaning and presentation of the songs.

As the songs moved from one easily relatable theme to the next, the audience, a strange mixture of very elderly & middle aged suburban types and bib-overalled freaks bordered on both sides by limp flags characteristic of Rotary club meetings, moved also. The loud response after every song was very strange as the lyrics said little in favor of the middle class atmosphere that haunted the Auditorium, maybe the audience was so hypnotized by

the presentation that they ignored the philosophies expressed. At a much smaller scale very similar to the audiences and reactions I felt at the Madison presentation of Hair. Typical I guess, but weird nonetheless.

Jacques Brel is the kind of musical where one feels compelled to say at intermission, "I rather like it," and the day after goes looking around for a friend that has the sound track album to study his first impressions a bit further. I don't think mine were a fluke, it's really too bad that the play ran only one weekend.

**Scott Joplin Rags, very important nostalgia**

Scott Joplin, PIANO RAGS  
Nonesuch Records H-71248, \$2.98

Reviewed by Donald Smith

Nonesuch Records has recently come out with another groundbreaking and winning album that will appeal to a wide variety of musical tastes. Their new disc of piano rags by the turn-of-the-century Black composer Scott Joplin not only brings to light some important bits of our musical past but also offers musical enjoyment that does not decrease with repeated listening.

The piano rag (more widely known as "ragtime") was the first early jazz form that the white population of the South and Midwest could embrace, since the earlier blues style was so essentially and deeply a part of the Negro life that white America had some difficulty and perhaps little desire identifying with. Ragtime piano mixed elements of marching bands, salon sentimentality, polkas, quadrilles, and the great rhythmic sensitivity and drive of Black Americans into a highly organized jazz form that blazed brightly and briefly before World War I. Tom Turpin of St. Louis created the first piano rag, the *Harlem Rag* of 1896; a white bandmaster, William Krell, quickly followed with *Mississippi Rag* in 1897.

Yet inevitably it took the Black masters of the early jazz idioms to bring the piano rag to full fruition, and Scott Joplin (1868-1917) was one of the geniuses of the form. His first rag named for the Maple Leaf Club in Sedalia, Missouri (1899) started the wild craze for this style. The cross section of Joplin's output presented on Nonesuch's fine new album well reveals the subtle development of a unique and classic ragtime style through a fifteen year period,

with the *Maple Leaf Rag* and the *Magnetic Rag*, the last piece Joplin completed (1914), serving as chronological bookends. Joplin, searching further than other ragtime composers, went so far as to create *Ragtime Dance*, a folk ballet (1902), *A Guest of Honor*, a ragtime opera (1906), and *Treemonisha* (1911), his last attempt at creating a popular opera—many years before Gershwin's *Porgy and Bess* of 1935.

SOME LISTENERS MAY question the somewhat antiseptic approach of Mr. Rifkin toward Joplin's wonderfully idiosyncratic melodies and bouncing rhythms; the honky-tonk, smoke-filled room ambient will not be heard here. Rather, several listenings will reveal the great beauty and subtlety of both the music and the interpretations; one comes to realize not only the limits of Joplin's imagination but also, and more importantly, the special grace and intuitive tunefulness of his art. Rifkin allows us to compare the simplicity of the *Maple Leaf Rag* with the great harmonic daring and invention of the *Euphonic Sounds* (1909), where there is a reach out beyond the bounds of traditional rag in terms of harmony and form.

Joplin's music is of great feeling and innocence and we can turn to it today just as we can to the 1909 Sears Catalog as a reminder of what those last few years of glorious isolationism were before America thrust itself upon the world in the "Great War." But whereas the Sears Catalog provides only nostalgia, Joplin's piano rags offer musical experiences that are still pleasurable in a very vital way.

**The Daily Cardinal Action Ads****PAD ADS**

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# Campus News Briefs

**URBAN LIVING SEMINAR**  
Interviews are now being held at the University YWCA for the Milwaukee Urban Living Seminar, a series of three weekends spent in Milwaukee studying problems of cities and implications of racism. The seminar will be held the weekends of April 23-25, May 7-9, May 20-23. Cost is \$25 plus food and incidental expenses. Transportation and lodging are provided. For more information and an interview, call Laurie Mueller at 262-7433 or Cathy Lair at the University YWCA, 257-2534.

**BLACK ARTS EXHIBIT**  
The Afro-American Center is sponsoring an art exhibit entitled "Black Roots—Black Art," Mar. 27-Apr. 3 at Chadbourne Hall. Works by Henry Hawkins Sr., Josiah Tlou (visiting artist), Orlando Bell,

Freida High, and all Black Art Students at the University will be exhibited.

\*\*\*

**MOVIE**  
Eisentein's "A Time in the Sun"—about the conquest of Mexico, and "Richmond Oil Strike" will be shown at the Green Lantern, March 29 and 30 at 7 and 9 p.m.

\*\*\*

**WOMEN**  
Articles and art work wanted for a women's newspaper. Call Pru 256-7113.

\*\*\*

**CELLO RECITAL**  
A student cello recital will be given by Tom Austin, Mar. 29, at 8 p.m. in Morphy Recital Hall.

\*\*\*

**AUDITIONS**  
Auditions for "The Roar of the Greasepaint—The Smell of the Crowd," the second show in the Madison Civic Repertory's Third Season, will be held Mon. and Tues., Mar. 29 & 30, at 7:30 p.m. See Today in the Union for the room. Before coming to the auditions call 257-0174 for try-out information.



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Monday, March 29, 1971

THE DAILY CARDINAL—15



**CRAFTSMEN NEEDED FOR ARTS & CRAFTS SALE ON THURSDAY APRIL 1**  
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# G.G.O.C.\*

\* **GREYHOUND GAL ON CAMPUS**



You're planning a Weekend Getaway - but can't find time to get away to the Greyhound station for a ticket. Relax! Debbie Hunt, your new Campus Greyhound representative, can hook you up with any of the low-cost, high-savings services Greyhound has to offer - and you never have to turn a toe towards the Square.

Take tickets. Debbie can write your tickets for you. Just tell her which bus you want (she's got free Greyhound schedules for you too); and, she'll make sure there's a seat for you, and write the ticket on the spot.

On charters. Debbie can get you your own Greyhound for ski trips, football trips, frat parties - anytime you want to go anywhere as a group.

So, next time you're planning a Getaway - for yourself or your friends - see Debbie Hunt. She'll be in the Memorial Student Union Check Room, across from the Rathskeller on the main floor, Wednesdays, Thursdays and Fridays from 12:30 Noon to 6:00 p.m., during normal school weeks. Also, she'll be there to serve you extra days during Holiday and semester break periods.

Debbie Hunt — Memorial Student Union

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