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"In" Group

a play by
d.a. levy

The following is a play that levy wrote in 1964 in his spontaneous manner. We were very fortunate in obtaining a rare copy of this play that was originally published by Hors Commerce Press in a limited edition and as far as we know this is only the second time it has been in print. It is called "In" Group. This was levy's first published play.

"In" Group
By d.a. levy

Characters: All dressed in Black.
W & X — pace the floor throughout the play.

Y & Z — sit in chairs throughout the play.

Shaman — sits in windowsill in full lotus

blossom position wearing a smiling mask.

W1, X1, & Z1, represent the thoughts of respective actors
and are heard off the stage - voices are opposite
each actor's real voice

W. Better dead than Chac Mool.
X. I am Caligula's son.
Y. Who?
W. Delayed Oedipus in a frying pan.
Y. Oh ya, charged like shank swinging. The black skirt pendulum swing upstairs. I caught one in Dallas.
Z. Nice skirts in the Square.
W. Moscovitch?
Z. Village pension, from daddio.
Y. Get your ashes hauled?
Z. Like Philly—I'm gone.
W. Slip the slip zacate.
X. Some of these bitches need a megaphone.
W. A cheerleader. Cheersoap. BATH.
Y1. WHAT THE HELL'S A MEGAPHONE SIGNIFICANT OF?
Y. Of course we read the Kama Sutra unamerican edition and never dribbled at the oral fixture.
Z. I was 12 the first time my old lady chased me around the kitchen with a broomstick. Some people will do anything to transfer their inadequacies on others.
X. We went to the Uber Nix yesterday.
W. It was today.
X. It was Grammar and they had lots of postage with alphabet soup pn them for sale.
Y1. THE U.N.—HAS TO BE.
Y. How was she?
W. Its that time of month.
X. Still standing by the Hudson automobiles are no longer made.
Z. Just think—all them toilets empty into the river. Greek shit, Jew shit, Negro shit. German shit, Russian shit....
X. My father used to be a plumber. His name was Jack Horner—he sat in the corner—along came a spider and sat down beside him and said—"Fix the toilet Lenin." So he started a revolution.
W. Hey Paul, pass the lemonade.
X. (Hands a cigarette to W.) There's no dust bowl in the Vatican.
W. Pious pot—I forgot, lingers in the sacraments.
Y. J.C. chewed laughing roots, dug it from really obscure obstacles. That's why he was British grassed and stuck up with elmer's glue, the Feds were flying about way back them.
Z1. ANTI-SEMITIC BASTARD!!!!
Z. He was a turn himself on kit.
X. Reminds me of Swift with his excremental flowers. But his Legion was negligible lovers of childhood and without the spices that de Sade used in his imaginary anality.
W. (to X.) Juliette, your C in turn tastes like it was left in the W.C. for a week. Douce your ear man—its the Vatican and Pete's rocks this season.
X1. IF SHE HAD LOVED ME AS I LOVED HER, I WOULD NOT BE HERE NOW WITH THESE MADMEN.
X. Isn't it all related?
Y. Quantum mechanics and anti-matter. The big E has been on the screenery and is no longer of literary value.
Z1. ITS SO OBVIOUS—WHY DON'T THESE IDIOTS USE THEIR CORTEX FOR SOME MORE SOCIALLY ACCEPTABLE OCCUPATION—GOODMAN BEATNIK FRINGE.
Z. I had to cremate an ode on the cinemaschophy of big E's sublimated equations because of it. It was a real Hindenberg tragedy. Frigid poodle manifesting itself in math and...
W. (to Z) Hang it Tom—think of the physicists.
X. Think of the Physicians!
Y. Think of the Photographers!
X. The Philatelists!
W. The Philanthropists!
Y. The Phenomenologists!!
Z1. THE LONELY
Z. The myopic.
Y. (to Z) Bob, your Freudian makeup is showing.
Z. Oh codmum red syphilitic sores on your big toe.
X1. (LAUGHTER)
X. Race Riot!! (to Z) You owe an immediate apology to the Iroquois. Macht Schnell!! Heil Hitler.
(salutes)
W. The Forest Rangers?
X. (to Z) Apologize!! Border Jumper!! Violator of the Mann Act!!
W. The Texas Rangers?
Y1. I HOPE I CAN DUMP THESE NUTS LATER.
X1. BE A FLIP—FORGET HER—FORGET
X. Coprophilic grizzly bearsodomizer—atomizer—loose moralized fascistic fanatic fungus faubus feet—BOSCO DISTILLER!!
Z. Go Home Caligula.
X. (runs to corner—stands—face to wall)
W. Ranger Joe?
Y. I think its time to...
W. Toss turnips?
Z. Why does the mad yak have to play mother goose?
Y. He likes to plink his thumb.

Poetry as theater

By MORRIS EDELSON
of the Fine Arts Staff

One aspect of the work of d.a. levy seldom mentioned in the recent growing literature about one of the leaders of the little magazine movement of the 1960's is his great interest in theater. Levy had a keen sense of the dramatic himself: recall the night he refused to read at a poetry session, calling instead on Bob Watt and others in the crowd, watching them, asking them why they did it after they read. levy was not heckling Watt, he really wanted to know how anyone could persist putting words down on paper. His refusal to read then, though, dramatized his feelings as no poem might possibly have.

Or the other time when levy came to my Freshman English class—I was a TA in the days when they still had Freshman English 101. We were supposed to be discussing, in that sleepy, hot room on the third floor of Bascom, modern poetry. levy would come in late, sit in the corner of the room, watch people, the Freshman Class of 1968, tell each other

what poets really ought to be doing. "If they are so unhappy," I recall one engineer saying, "why don't they just kill themselves?"

LEVY WOULD usually react to comments like this, trying to get the speaker actually to realize what had just been said: an act has only significance to its doer. Thus, no theater, no poetry, randomness in which suicide occurs, yes, but murder, theft, violence, just what we have—and what Cleveland did every day, according to levy's first hand observations there.

He didn't really feel comfortable around those who had spectator hearts, who looked at life through telescopes of criticism, hatred, and snobbery, so evident in Madison. I would say he was happiest during his month here when the San Francisco Mime Troupe came and did their show (he wrote a poem about it and about Ed Elson punching out some of the Mime Troupers who had called Elson a "hip capitalist"). Another time of highs and fellow feeling occurred when John Sinclair, leader of the Ann Arbor underground, showed

up in Madison during that same October with his rock band, the notorious MC-5.

Sinclair, though his music flattened people, was seeking resolution and love/peace vibrations: levy was a thin, nervous little man, tearing away all illusions, loving the satire of the Mime Troupe, as well as the discomfort of the freshman (real awareness even of another person brings discomfort, not peace, he said). The two shared moments here, but not a point of view. levy told Sinclair, "Go on! Go on further!" and I think he meant he knew Sinclair was trying to do more than get money and he wanted him to go as far as possible in whatever quest there was. Peace didn't exist for levy, though; he had been busted for possession, busted for reading poetry to minors, busted for looking un-American. A week after he left, two plainclothesmen turned up for Freshman English in my class, but they missed seeing him.

LEVY LIKED the activism implicit in theater, in music theater like Sinclair put out, or in street and migrant theater. He had seen El Teatro Campesino somewhere they are coming here May 15, and said, "Migrants talking, trying to talk to migrants. I didn't want to be a migrant, but Cleveland put lights in my head warning everyone I was." He finally gave up trying to belong, tried to belong to himself and to a group of telepaths he thought existed here and there.

WE GAVE LEVY NO SPECIFIC duties. He was "Free University Poet in Residence" and could wander around the campus or over to Milwaukee or anywhere he pleased. He went to Comparative Literature Department meetings, talked to leftists, inner-exploration freaks, would-be telepaths, saw the little magazines in the Rare Books morgue in the library, made posters for Sinclair and the San Francisco performance and the play we did in the attic of the English Department annex (complete with nudity, black-out curtains to shield us from night watchmen, and, finally, an informer — those were the days of "Peter Pan" and Herman "Kick in the Door Without a Warning" Thomas. levy took the world for his stage. He wasn't an observer, merely, but neither was he the only director: cops were chasing freaks, poets rode their egos into the darkness, people who looked like airline stewardesses asked us to support Gene McCarthy, some hippy named Soglin was trying to get on City Council . . . the times were as active as they are today.

levy took on the task of shaping all this reality, linking it, making a picture of Madison—this you can see in the recently re-issued Madison Poems in the envelope in the WSA bookstore. There are the collages and concrete poems, too, full of violence, humor, echoes of the last decade.

I talked to Denny Stevens last week; she was directing a workshop for the Wisconsin Theater Cooperative Convention held in Stevens Point over Easter. She is coming back to Madison with the San Francisco Mime Troupe next fall, and then Denny is going to stay in town and direct another play as she did *The Mother* last year. Denny said, "I'm going to try to construct a folk play out of materials in Mike Lesy's 'Wisconsin Death Trip.'" This is going to be hard to do, but Lesy's got something basic in that book. And when I master that," she smiled, "I am going to start work on the even harder play that is contained in d.a. levy's *Madison Poems*. Well, that will be in 1974—where will all be then? McGilligan will work for the *NY Times*, I guess, as will Rena Steinzor; Nick Loniello will be at the Wisconsin State Journal, etc. Denny will be with the Mime Troupe, I'll still be running my press in some basement or another, and levy will be always there, in his work.

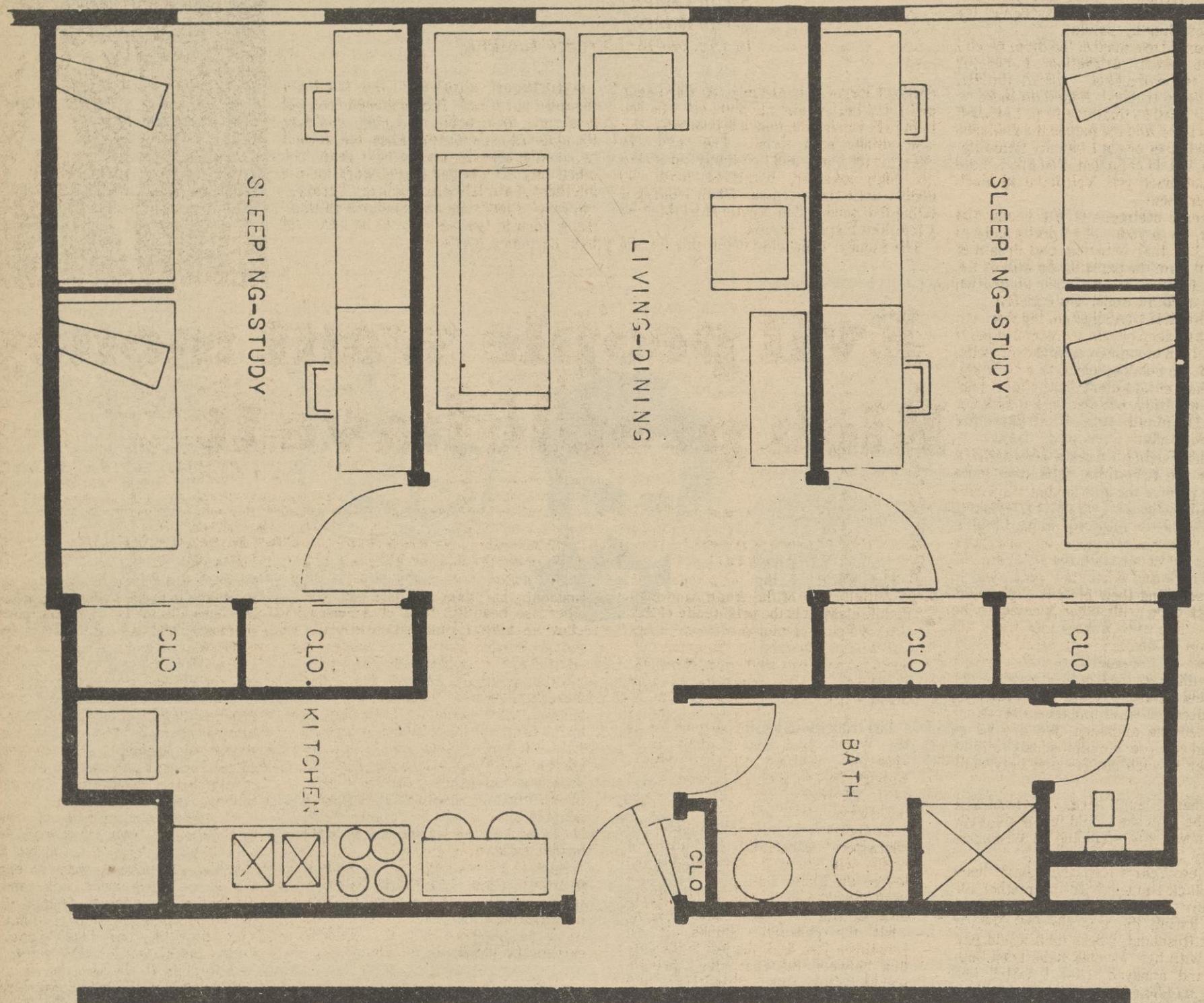


d.a. levy

(Continued on Page 18)

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Dancing for joy and money

The conflict of a go-go dancer

By URSULA

*I will dance the dreams of the morning
Recreate the pleasures of devotion
Transcend the reality of plastic
Nourish desire of art.*

A long time ago and a bit unclear to me right now, but I vividly remember writing the poem the afternoon I was to dance at Diamond Don's. Strip/Dance Strip/Dance Strip/Dance Strip/Dance, is the poem I create tonight; intellectuality/sexuality is the dichotomy of it in my mind. All along I have tried to subdue the blatant sexual connotations with intellectual rationalizations, justifications, and explanations. Echoes of pain and pleasure. The doing is continually pleasureable, the thoughts continually painful.

I feel asexual too much of the time. When I experience sexual attraction, I become afraid of its expression. I touch timidly, interpret being touched. Naked up there on the stage it is all so unambiguous. I am laid physically bare, and the men in the audience want me whether or not I feel my sexuality. I am bare, but do not touch. You know those men cannot touch you. You have so much power over them.

Then, being desirous of my young and lithe body, go to your not so pretty lady at home, be less than satisfied, and dream of me. Oh no! I am the exploiter as well as the exploited. Politics, art, and their unification is always such an important concern.

DANCING WILDLY, then, in my worn out overalls and deep purple Moroccan cape. It is alright. I am being myself and expressing my vision. No condescension to a G-string. The audience enjoys me. I communicate not only with my body, but also with a sense of humor. Diamond Don mistrusts my divergence of style.

The other evening I wore a grey satin G-string for the first time. It is only more blatant. I receive the same sexual vibrations in the Rathskeller as I do at The Whiskey, only at the latter they are more blatant. Besides, before, dancing in my overalls, there was an element of my mocking the other dancers and what they portrayed to me, transcending their blatant expression. Always at odds with other women to be giving the men exactly what they want, but always am in conflict with other women. The wives in the audience are intensely jealous with their husbands' staring eyes. Sharon feels Mary is more beautiful than she and does not want to dance after Mary has thrilled the audience. We are all so lonely and so close, simultaneously fighting each other in such useless and ugly competitions.

My mother: I laugh hard, very hard as I think of the pain she would feel if she ever was to know I am stripping in Wisconsin bars. Very funny.

IT IS New Year's Eve and I have been drinking Jack Daniels with my mother for many hours. If she had told me two years ago that during the war she had been a dancer at Roseland, where men would pay to dance with her, I would have been both amused and annoyed. Now I watch her drunken middle-aged body move with grace. Although it makes me sad that we are at once so together and so distant, I feel an overpowering bond with her as I watch her dance.

Such a release, moving hard and fast, smooth and slow to the music. Feeling creative and imaginative and alive. Once in a while my body moves in a new way. I do something I have never done before. Invention and discovery.

One evening everyone in the bar was screaming, "Yeah art! Yeah art!" I had something real to do with their screams. When the men scream the moment my body is revealed, it is almost as if I have nothing to do with it. Anybody can take off their clothes. I try so hard to give more than a gift of my body to the audience. I beg respect for my performance as an artist. Meanwhile I find myself ruled by audience response on every level, concerned with their final judgement of both my body and mind. Pleased when they are pleased with me, disappointed when they are disappointed, the ego reigns above the rational.

I watch the other dancers' seductions. Some of them excite me in their nakedness. I am wet with their given beauty, but somehow my approach to their appearances is different. I appreciate the beauty rather

than exalting and worshipping it as being something both alien and unobtainable.

SUCH TEASING. I expect the men to sit calmly in their seats and drink their beers while I challenge their desires, play with their temperatures. Their callous remarks and eager hands scream of frustration. We are so unfair to each other. My only responses to them are either anger or sympathy. I abuse not only myself, but my audience as well.

Then sometimes the experience is almost religious. Carried away with drink and

*"Strip/Dance
Strip/Dance
Strip/Dance,
is the poem I create tonight."*

dance, I forget it is already the third song and I had better take my shirt off. The red lights are warm; the music is pounding; my skin shines with sweat. The men are cheering for more, and I willingly agree. We are high together, breathing hard. No doubts until the morning. When I dance I either feel good or bad. Then I start thinking I feel like I am in trouble.

The money. I am only doing this for the

money, and since all money is dirty money...But we exist on so many levels. It always seems I am compromising my values, while functioning in extremes. Besides it is the perception rather than my presentation which is dirty, and the money is for my work, and not the attitude of others toward it.

Dancing in my living room arm in arm with friends. Dancing at The Whiskey eye to eye with strange men. Reconciling thought and actions is hard enough, and then I feel the need to find a sense of unity between the different experiences I create for myself.



Evil people want money, Rich people have it

By ROSE SCHIPPER
WIGHTMAN

The world of the soap opera is essentially that of the White American middle class. It is the private life of this class which is depicted, with its doors and windows barred to the great outdoors, to a society seen in its historical concept, as reality placed in time and space.

The trademark for the soap opera *As the World Turns* is a globe in a bookstore. (During all the years I watched this soap opera I never saw a real customer in this strange bookstore.)

At appropriate intervals some of the characters, especially in times of crisis, will stand in deep meditation before the globe, then give it a slight push and one can actually see the world turning. But we never come to know what the character thinks. It all remains a jest, and this jest is the only link between the character's private world and the objective one represented by the globe. It is as though the script-maker says, "Here, we have a symbol. It's better than nothing."

WE ARE presented with half-hour situations in the lives of two families of high social prestige, lawyers and doctors. (Members of the working class are non-existent). They live somewhere in sheltered suburbs of some towns whose names or locations remain a mystery. To the viewer the situations are presented in stores, houses, or hospitals. He has to follow the characters from one room into the other.

The city with its streets, houses and traffic is never presented and the viewer is put in a kind of hypnotic state. He is led to believe that the two families, the Stuarts and the Hughes, represent America. Yet if anyone was to pose the simple question: "where do these people live?" he would receive no answer.

In the same way that we are not presented with a realistic view of the city, historical events which have influenced and left deep marks on the life of the Nation (such as the Second World War, Kennedy's assassination, the Civil

Right Movement, the Black Revolution and finally the war in Vietnam) are hidden away as though they were occasional, harmless pimples on the otherwise beautiful face of America. Thus an unreal situation, artificially sealed off from time and its changes, is created by the script maker who is paid by the company to sell the soap. Precisely because social forces are ignored, the clash of the individual in trying to corner them cannot be shown. Therefore problems and conflicts assume a private character and the actions of the people resemble stones, thrown into a stagnant water: there is a slight splash followed by a ripple or two but by and by the water returns to its former state of stagnation.

Some of the soap operas try to deal with the problem of race discrimination from their view point. The mystifications they offer are bound not only to preserve but to reinforce existing prejudices in the viewer.

"The soap opera has a product to sell. I must sell a certain set of values and illusions... I simply believe in Ivory.' She could just as well have said 'God.' "

THE FOLLOWING example may illustrate my point. In "Search for Tomorrow", a young, Black couple—she is a teacher and he a policeman—want to buy a house in an all-white neighborhood. The real estate man asks for so high a down payment that they can't afford it. Their neighbors, a young white couple, who are both lawyers, hear about this open case of discrimination and their righteous indignation has no limits. "Something has to be done about it," the white woman says.

"I am not the person to jump to quick conclusions," the Black woman answers. "Maybe we don't qualify for the mortgage—yet I don't understand it—I taught for seven years and have tenure, my husband worked in the police force for five years, and the real estate man tells me: 'I'm sorry, but you have no

reliable source of income."

The next day the white woman tests the real estate man by applying for a mortgage in order to buy a house. And only now the viewer gets his political education. The same difficulties are in store for the white couple as for the Black folks. She gets the same offer, a 50% mortgage which means a 50% down payment which is so high that she can't afford it. And to top it off, the real estate man says: "You have no reliable source of income." "But I work!" "That can only be counted as a temporary source of income. You are a woman and you might quit."

So, who was afraid of racial discrimination? There is no such thing. You have to have a chip on your shoulder to believe that it exists. Rather it is a clear cut case of discrimination against women much more fashionable and easier to handle. The shrouding and mystification of reality becomes self explanatory.

Characters in the soap opera world can eventually be broken down into 3 types. Among the given characters, the good people are great sufferers. Laura Horten, the young woman psychiatrist of "Days of our Lives," never has a break, but suffers one blow after another. First she loves Bill, the gifted surgeon. But then because of reasons far too complicated to be given, she marries his brother Micki. Later on she is raped by Bill while he is drunk, she gets pregnant, has Bill's child, but Micki thinks it's his (he is double happy because he thought he was impotent). Then this problem child gets fatally ill, is saved by Bill who again falls in love with Laura but as she is too good to leave Micki, the script will have to get rid of him by means of a heart attack or accident so that morals should not be violated if Bill in the future wants to make love to Laura.

ONE CAN SEE: Inflated emotions that come in bunches. Plentiful but cheap.

The good character often accepts punishment for a crime he never committed. He can afford to do so, because by some magic, truth always

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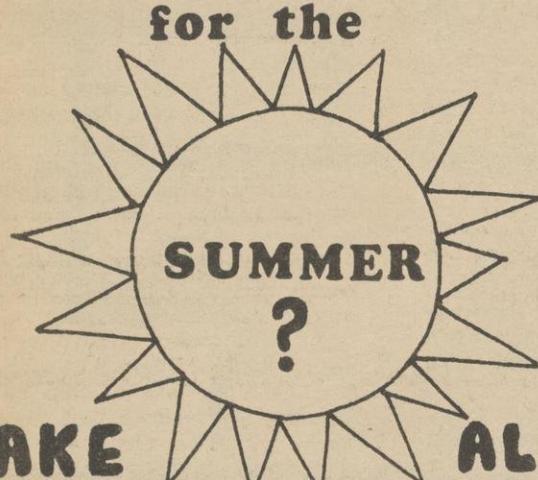
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Poetry Alliance Revolts

A STATEMENT FROM THE WISCONSIN POETRY ALLIANCE

The Wisconsin Poetry Alliance has tried for two or three years to get the support of the state university's English departments, which are after all the recipients of public tax money for poetry and culture.

We have picketed and presented demands to the English Departments at the University of Wisconsin-Madison and Milwaukee, to Chancellor Young's office, to art centers, to state arts councils, etc. So far they have been uncooperative. Bob Watt, our main man, says "The English Department has been conservative, stingy, foxy and blubbery."

How can I write this here in the Union where beautiful women flash at me more possibilities than the English Department ever dreamed of?

The English Department claims there are no possibilities. They hardly have enough money to keep the students down and the professors in stocks and bonds.

In all the institutions for art and culture we have not yet found one unfixed cat. All their cats are fixed. Chancellor Young said find the people with money and get some of it," as he hid his money and called the police. Departmental Chairman Scott told us we couldn't use one of his 30 memo machines. Hugh Morgan of the Milwaukee art center said "don't talk to me about art, I don't know anything about art."

We have learned that the English Department smells slightly worse than the Watergate Affair - at least Nixon admits he's guilty.

MAKING EVERYTHING INTO BOXES

The English Language is a square box as we have used it. We are constantly being presented with either or propositions, are you a capitalist or communist, senulist or puritan. Always making boxes out of everything.

Our square buildings are like our language. How can we think with a box language, maybe we can't. Can our language experts stop laying opposites on us so we can think of things as they are instead of making every possibility into a box.

Do you know what I am talking about, if our unconscious makes our beautiful trees into boards, what are we doing with our language. Houses should be made in and out, the way trees grow. This would make them stronger, cheaper and beautiful the same with language.

BOB WATT

ETERNAL FLOATS OF SOLUTIONS

Walt Whitman is with me today, in the Madison Student Union Reading Room. Beautiful Walt's children...what are they studying?

High on Whitman...do people really look like this?

Floating eternal solutions coming past all the time. That's what I call the Flower Children, in this Union.

BOB WATT

TAKING FEAR OUT OF THE AIR

Years of farming Scotland, Wales, Ireland, Wisconsin. Exchanging and mixing emotions with horses, cows, and chickens in flying feathers of horse logic.

Flying feathers of road-way chickens and grandfather dreams.

Flying horse feather logic of green island. Fear of Commies, fear of Chinamen, fear of Freedom, fear of each other.

Animals take fear out of the atmosphere, that is their real function. If we don't scare them too much to begin with.

Horses, cows and rabbits will get us over our fear of Commies, fear of freedom, fear of each other.

Essentially the English Departments get all the money there is available for writing. No one questions their right to it, so everyone must think they are doing a good job. But they produce no writing. Wisconsin Poetry Alliance members have published about 50 books in the last three years. We think the taxpayers are being cheated. Tax money is being used to stop culture and the English Departments are hired for the job.

All of these institutions are part of the government. The government won't hire artists because they can't make slaves of us. We have been trying to reduce their fear of artist who won't be slaves. We have warned them to beware the shrinking biopathy.

JON REILLY



Bob Watt stabbing Wisconsin Poetry Alliance demands on English Department door



Wisconsin Poetry Alliance in Chancellor Young's office waiting for the police

JUST ONE VICTORY AWAY

We in America are just one victory away from change

This is why we are always trying to conquer some country or someone.

We are just one victory away from change.

This is Watt's Law of change.

We have never been quite able to get that last smooth envisioned victory.

We are still lusty after it, we would be good guys if we could win just one more.

We are close to change, it can happen any time, a victory would help but we may not even need it. That's how close we are to changing our love attitudes.

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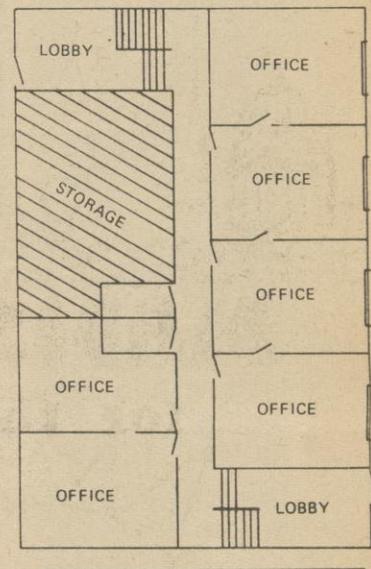
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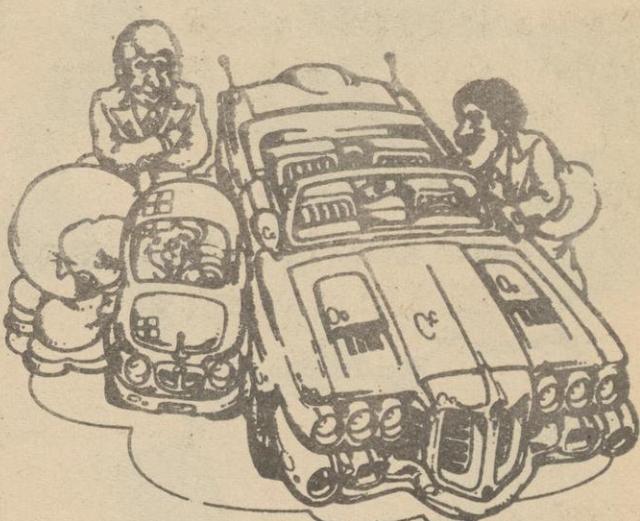
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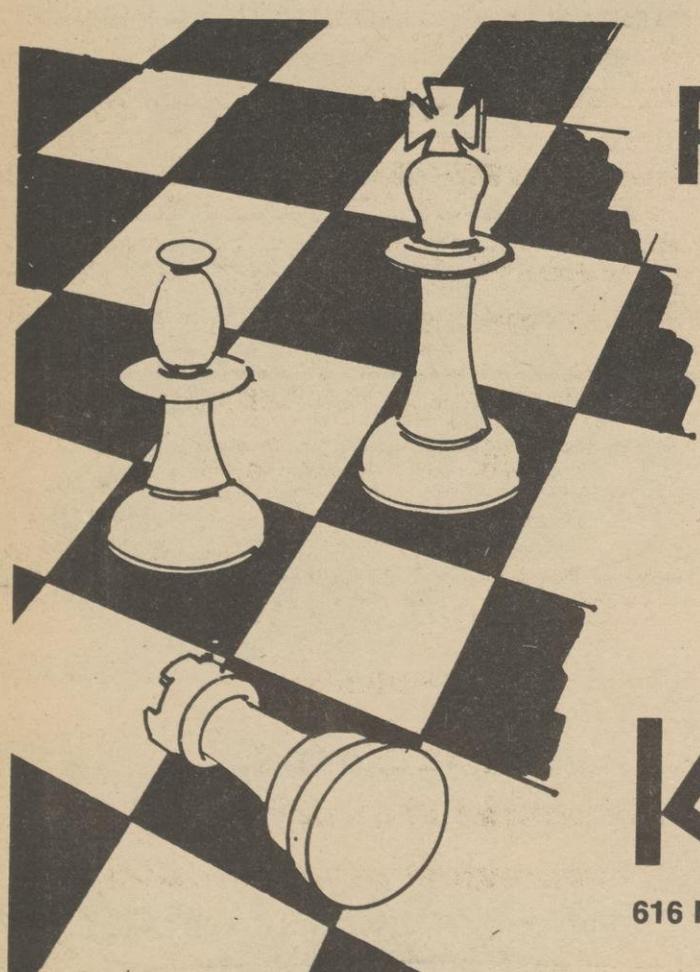
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Nicholas Ray: Reflections on film

By MIKE WILMINGTON
of the Fine Arts Staff

It was almost a decade ago that Nick Ray's last feature was released—and almost two since he directed *Rebel Without A Cause*, his favorite film and the one with which he is most closely linked. *Rebel* was a film which exactly caught the mood of its time. Watching it today, one is acutely conscious of the hypocrisies, the malaise, the tensions of that false layer of security which barely disguised an underlying dread and despair; of everything which strongly characterized the Eisenhower years.

The struggle of Jim (James Dean) to "belong" was a microcosm of the whole drift of the period. Values and traditions were collapsing even as they were superficially affirmed. Families fell apart. A yearning for chaos and destruction, hummed beneath a surface of almost paralyzing placidity. Finally, it exploded. More than any other film of the fifties (with the exception of another Ray film, *Bigger Than Life*), *Rebel* is the record of that process.

But beyond its qualities as social realism, *Rebel* was a film of dazzling formal control. With Elia

Kazan, Ray was the master director of that school of acting we associate with the young Brando: disaffected, emotional, probing. Ray had a superb eye for composition and movement. No director since Ray has used Cinemascope as expressively.

Ray uses triangular groupings to symbolize strength or discord, but always it represents the desire of people to escape their solitude, to reach out, to draw together, even in the face of disaster or uncertainty. "Loneliness," he has said many times, is one of the connective themes of his pictures. But though his characters are isolated and even abandoned, they retain a basic dignity. They respond to their predicament with anger, with humor, or with passion—but rarely with self-pity.

The following interview was taped during Ray's stay here over a month ago. The man who directed *Rebel Without A Cause*, *Bigger Than Life*, *The Savage Innocents*, *Johnny Guitar*, *In A Lonely Place*, and *Bitter Victory* is tall. His features are craggy; his hair is a wild but disciplined mass of gray curls. He dresses with a certain flamboyant casualness. His habitual expression is a little melancholy and detached, but occasionally he breaks into an infectious, toothy grin. He speaks slowly but lucidly, measuring each word. He was once an actor, and you can sense it. He was also once a proficient knife-fighter. In his late twenties, he was the national director for Community Theatre with thousands of underlings. At one time, he was the highest-paid director in Hollywood.

He is also an intimate friend of Abbie Hoffman, of Dave Dellinger. His work was an inspiration for a whole group of younger European directors, and even today, one can see all of Godard in a few scenes of *Rebel*, with their combination of stylistic rigor and improvisation, tenderness and violence, artifice and truth. In the last ten years, he has worked on a film of the Conspiracy Seven Trial, on the documentary *The Murder of Fred Hampton* (uncredited), and on a new film, for which his entire crew and cast is composed of crew and cast is composed of young college students. To work on refused offers to return to Hollywood. He is a man one hopes they will never be able to break, a man of both strength and sensitivity. Here is what he had to say about himself and his films.

(continued on page 7)

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Cardinal photo by Joseph Pavlat

Many people are attracted to your films because of the way you portray loneliness, or "aloneness": the sense of being detached from the crowd.

It's the way I feel. To know how to be alone in the world is a luxury. And to be able to do something on one's own... by oneself, is also an important part of growing up.

When you show characters like Plato in *Rebel Without a Cause*, who are trying to construct a surrogate family, you're showing someone who can't handle their loneliness?

Yes. But the other two come to a realization that they have to lend a hand. And out of helping him, they create the situation where the father can say, "I'll stand up with you." And they recognize that it is right to have a friend; and that you don't have to run from town to town... because places aren't important. People are.

Could you talk about the planetarium sequence in *Rebel*? (The sequence where James Dean is first challenged by the gang.)

Well, I thought of the sequence and I had a writer working with me at the time, Irving Shulman, who refused to write the sequence. So I fired him.

Why did he refuse?

Because he wanted to do it in a wild party sequence at Jamie's home where everything got roughed up, and broken chairs... And that was so cliched Brooklyn to me...

That scene gave me a chance to show Jim making an attempt to join the crowd, to follow his actions over one day in which he wasn't all confused, and to create a part of the relationship between Jim and Plato, because they were both alienated, prevented from belonging to the inner group. It doesn't matter, I guess, whether we had planetariums as kids, or whether we had, as we all did, telescopes to pick out distant places...

You keep using triangular motifs and groupings of three throughout *Rebel Without a Cause* and *They Live by Night*. What is

the significance of that?

In both of those films, there's the desire for a family. Also, it's technically a screenwriter's problem, it seems to me, to try and avoid as much as possible, following one "two" scene with another "two" scene. That particular motif was organic to the scene and the point of the film. One should try not to strain an audience's forebearance for monotony too long, you know; but in those films, it had largely to do with the family.

Did that affect Dean's acting: create some kind of transference between you as the director and Jim Backus as his father?

No, our relationship wasn't like that. That would have been more true of Farley Granger in *They Live by Night*.

I cast Jim Backus in the film because he had never had any children before he made it. My prejudice was very much in favor of the young people, although I was making the film for older people to see, to try and tell them where they were at. There was a connection between the diminishing lack of authority in the household and what was happening throughout the entire world: the lack of the figureheads we had been used to—the Churchills, the Roosevelts in our society, and the Hitlers and the Mussolinis in the other part of the world. Everywhere this was breaking down.

It was very easy to transfer smoothly anything that might come to Jim as an actor, from me as a substitution of the father, because he knew my plan, pretty much, for "Jim" all the way through.

But, in *Rebel*, you show a father-figure progressing from impotence and absurdity to a king of moral strength...

Right. Through the son. And that scene is also terribly significant because the portrait that he kicks, at the end, is of his grandmother. She's the real heavy in the play.

At this point, you prefer working with students to working with professionals.

I think I do.

What excites you about working with the kids?

The mutual giving. And the sense of growth and experience.

Do you always try to create that kind of give-and-take on the set?

Sure. The idea of the monkey in *Rebel Without a Cause* came from the property man. (Note: the first shot of Rebel is a closeup of Jimmy Dean, pulling a newspaper, over the mangled body of a toy monkey.) The idea of the helicopter shots in *They Live by Night* (shots of the fleeing bank-robbers which recur throughout the film) came from an assistant cameraman. He heard me talking about the "infinite boom," explaining why I wasn't doing any conventional chase shots of the car. And he saw me looking for the highest crane... and you cannot build a crane that's higher. I said: "I want a sense of doom. But for that I need what is almost an 'infinite boom.'" So we got a helicopter. And that was the first time a helicopter was ever used for a film. No; I've always had very good crews. With two exceptions.

You mentioned to me that you thought a boys' gang was as important as the Senate. What did you mean by that?

I'm terribly disturbed about society and its problems. I'm terribly concerned about a government and a Law Enforcement agency which has to exist by spying, by having people inform on one another. I lived in the aftermath of a society of Nazis. The human relations between those people are absolutely disastrous. At one time or another, neighbors informed on somebody else, and they would end up dead or in a concentration camp, enduring years of separation. I think we ought to be able to live without shame and fear and guilt...

And when kids are together, they're very frank with each other, and you have a give-and-take, and a self-criticism, an outpouring of emotion, and a whole social behavior pattern. I think the most important political movement of this century was the Provos in Denmark.

Why did the doctors in *Bigger Than Life* look like gangsters?

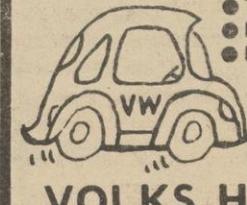
We cast them that way deliberately. One of the doctors had played a gangster for me in *Beggar's Holiday*, a musical comedy on Broadway. The studio was edgy about this, so we brought in the American Medical Association after the film was finished to decide whether they looked like gangsters. They said: "They're the first real-looking doctors we've seen on the screen."

(The following was Ray's reply to a lengthy criticism of Barbara Rush's portrayal of the wife in *Bigger Than Life*, as loving and

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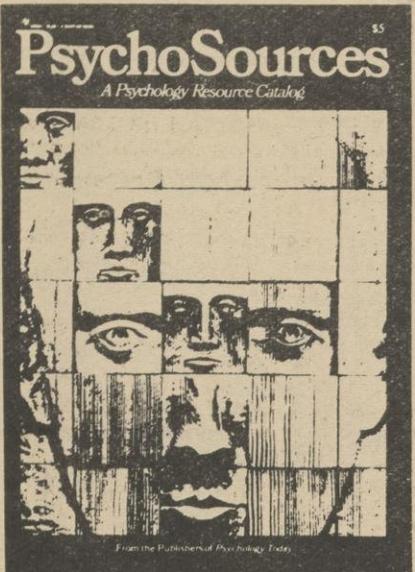
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therapist or by their own training in mental health.

The group makes its organizational decisions collectively and encourages women to come and talk with at least two members of the group as often as they wish (unless they would prefer to be seen on an individual basis). The two members of the group discuss the woman's problem with her and help her decide how her needs can best be solved (i.e. solutions which may include no more therapy, continue

coming to Women's Place or a referral). This service is free of charge.

Women's Place encourages any woman to call or come and share her feelings, problems or crisis situation with members of the group. This service is presently open from 7p.m.-11p.m. Monday through Thursday. We are now located: St. Francis House, 1001 University Ave., 256-0446.

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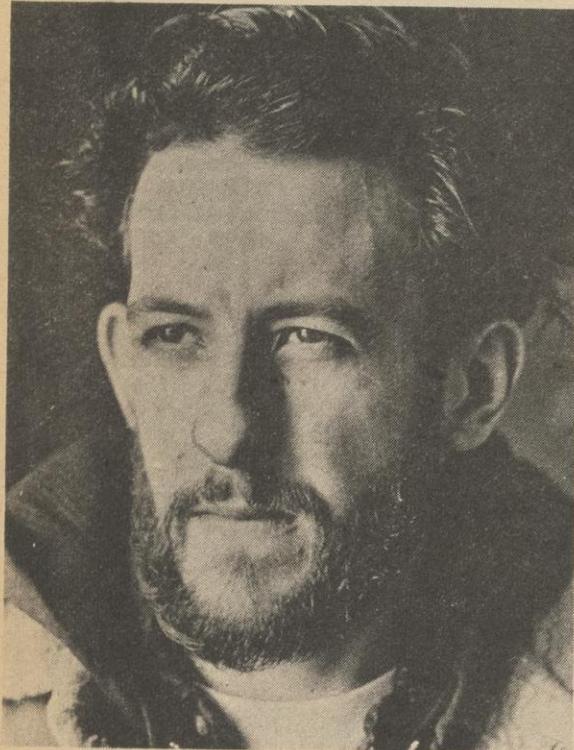
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The d.a. levy memorial poetry issue



d. a. levy 1942-1968



This is a photograph of a poor, tired hungry poet named d.a. levy reading some of his obscene poetry at the Gate



The Evolution Of Comparative Literature - (save water-think clean)

You take a peanut butter & jelly poem & a cheese canto, i guess you learn something & get a letter from the alphabet which means you passed & can survive in the world & Now you can stop the war in vietnam - but you wont-

after all, that has to do with comparative television which is a censored form of comparative reality - even if it wasnt censored you still wouldnt understand the subtle & unique forms of thinking involved in a class on comparative thought processes (thinking is putting thoughts in patterns light snowflakes , some people think like dogshit)

we all know something except some people stop us from knowing what we know because if everyone knew what they knew then the war in Vietnam wouldnt be on television and classes on comparative literature might change into classes on comparative thought processes as defined by literary style - in the university, everyone thinks like a student - later if you grow out of it you discover words are people that died and you uncover the patterns they left behind with some respect for insanity - the struggle to pass thing on in little word coffins & sometimes you find some asshole who tried to live in words rather than in living

& you try on the words - do they fit better than last weeks words Christ! hundreds of comp lit students trying on words & thought processes instead of living old dreams in suburban universities. They are bringing the thoughts out to see if they'll stop the war inside the giant brain of the universe city -

"i tried on a regents brain last week, didnt fit his words at all!

"you cant buy knowing"

"Hell it was a lot safer when we had limited thought processes to work with," the comp lit student sez..his old lady 17th dream mistress rolls over on her belly & whispers, "its much more fun now tho,"

"but will we graduate?"

"who cares, we'll just accept a graduates thought process if we dont, slip me a little more henry miller, thats always good for a few sensual laughs & later in the shower we can wash off the mysticism & think like the essenes."

"its much more fun than ROTC training- those new freshmen still think like students and they worship words alone, easy prey for the war dream image salesmen, its a bitch, luring kids into war games? is it crap in pants? anal fixation repressed? stroke the gun? dynamite imprisoned life forces---"

"ahhhh" she sighs, "those 20th century americans didnt have much style but they sure could talk about it"

"yah, its funny, in the old days, people believed you could know things without becoming them."

"thats the scientific approach wasnt it" she laughed turning her mind into a flash of light as she ran toward the shower.

"& i guess it was dangerous becoming things then? because people probably thought you were permanently whatever you had temporarily become, " he considered that for a moment & added, "it took longer to go thru changes then, im glad complit finally evolved" He wiped his mind clear with a field of snow & joined his essene mind partner inside the cool shower-

"we have funny pictures in our mind"

"thats why i love you" he responded.

*d. a. levy
1968 - sept.
madison wisconsin*

LETTER TO THOSE WHO HAVEN'T HEARD

D/A LEVY IS DEAD

morgan came over at 12:30 last night & told clarissa to wake me up. when i came downstairs he told me rjs had just called from cleveland

i have bad news/ d.a.'s committed suicide/ levy's dead/ blew his brains out with a shotgun/ d.a.'s dead/ died/ blew himself apart/ dead/ he's dead.

i don't understand what it all means. i go back to d.a.'s letters & try to find him/ bring him back somehow..he wrote me the day before he died - it was a three-page thing - the longest he's ever written to me.

"if you don't hear from me for a while it's ok since time is non-existent (that's what my angels tell me when i get impatient)

till dec. 1
only - maybe

i keep trying to figure out what it all means/ what i'm supposed to do. & like maybe it wasn't the police chief briers & richard nixons that killed d.a.----- maybe it was you & i. who pushed him in to dying. maybe if we had all just left him alone/ stopped pushing him & writing him/ telling him its all worth it/ all the shit is really worth it in the end/ maybe if we had just gotten off his fucking back for once & given him room to live!

HE DIED BECAUSE HE WAS TIRED

because i don't understand all this because this morning i received books from d.a. that had been mailed the nite before he died. because i didn't cry anymore over a package from a dead man. because i loved him even before he died. because he's dead & i don't understand what it means... there have only been 2 people i've cried for in my life: my grandfather & levy. i don't think i'll ever cry again i'm too tired to even try. stay well, motherfucker, law & order is back in cleveland. & d.a. levy is dead.

Jim Sorcic
Gunrunner Press
Milwaukee



levy and allen ginsberg outside courtroom at obscenity trial

THE FRANK LLOYD WRONG AWARD



TO DANIEL NEVIASER:
For the Miffland Howard Johnson Motor Lodge. One picture is worth...

MOST LIKELY TO SUCCEED AWARD

TO BILL BANNING:
For his outstanding entrepreneurial talent in managing the Magic Lantern Film Society. Magic Lantern is known for bringing sure money-makers to this campus, and is to be especially remembered this year for its brilliant handling of Reefer Madness. It is reported that Benning discovered this now infamous film and showed it here for weeks to over-flowing crowds. On the basis of this and many other successes we see many bigger and better things in Bill's future.

I WISH I WERE BILL BANNING AWARD

TO GERRY PEARY:
Former Fine Arts Editor of the Daily Cardinal, Gerry Peary now runs the only occasionally successful Tar and Feathers Film Society. In spite of all his efforts to make a fortune from the film society, it just never seems to work out. During the weeks Reefer Madness was being shown on campus, unfortunately not by him, Gerry walked around muttering to himself. Next time, Gerry.

WHEREVER WE GO, WE'LL ALWAYS GO THROUGH IT TOGETHER

To all the old Madison lefties and fellow travelers in the Movement who have shifted their activities from the streets to the basketball courts. Now better known as the Boy's Club, this group of former political activists gathers daily in the Red Gym to pound the courts. We know you're really planning strategy, boys and haven't given up on the revolution. Until it comes, though, we're glad you've found something to give meaning to your life.

YOU HAVE A PLACE IN OUH



IF WE CLOSE OUR EYES MAYBE THEY WILL GO AWAY AWARD

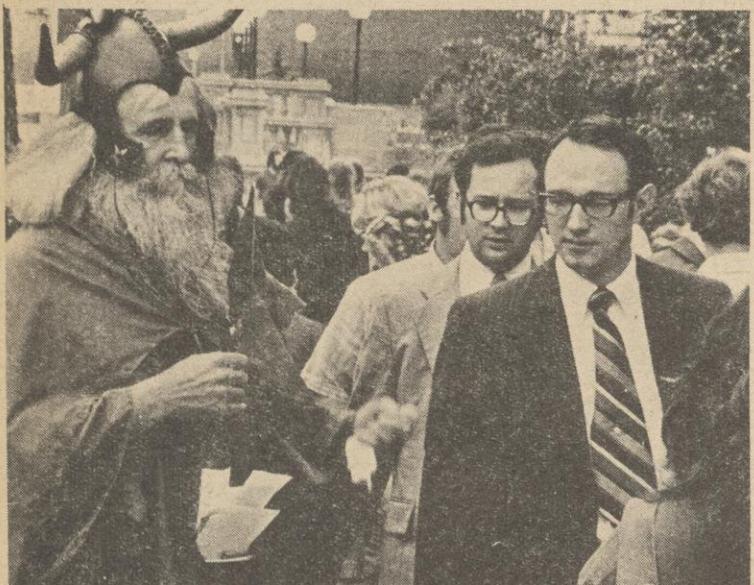
TO THE UNIVERSITY OF WISCONSIN
ATHLETIC DEPT:

The paucity of athletic facilities for women on this campus has created a situation in which women, in brilliant coups, have several times taken over the red gym. But to little avail, the only change being new signs which emphasize a male's exclusive right to these facilities. The Athletic Dept. is valiantly trying to preserve the bastion of male privilege by persistently evicting the women who try and use the gym. But we assure them, we shall return.

HOT
POTAT
AWAR

TO MAYOR PAUL SOGLIN:
He won it and now the people in Madison are around and wondering what's going to do with it. Good luck you Mayor Soglin. In your office, you'll need it.

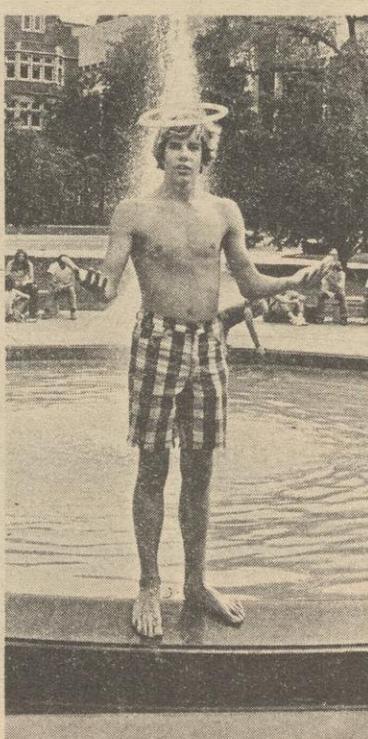
'MOMMY TOLD US NOT TO' AWARD



Madison holds many enticements to wander from the straight and narrow path. For this reason we are giving the "Mommy told us not to..." Cocoanuts award to the two most luring no-no's of the past year.

The "Mommy told us not to stare" award to—Moondog, the poet Viking who mysteriously appeared in the Library Mall one day in fall and continuously managed to attract crowds eager for his words of wisdom.

The "Mommy told us not to talk to strangers" award—to the Jesus freaks and Hare Krishna for finally showing us that mothers do know best.



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OCOANUTS AWARDS

SECOND ANNUAL
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NUT YOU PRIZES

OUHEARTS AWARD

CHIEF OF PROTECTION AND SECURITY PH HANSEN:

Ralph is a longtime member of the Madison scene, his presence especially felt at every campus demonstration. Wearing his red W hat and shouting through a megaphone, Ralph always politely invites himself to a crowd before making any demands, he believes in killing with kindness, plus a tear gas when necessary. Ralph is most recently seen surrounded by a crowd of people and unmoved his presence catalyzes the formation of crowds. However, more recently he can be seen somewhat less obstreporous but no less crowded, in cafeteria.



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PREDERRY YOU'RE
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LE GAD TO SEE YOU

TO KARMSTRONG:
Our one back to Karl is
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Madison ago, he is still unable
to join ends at the Red Gym.
To ourade in struggle the
Cardinals a warm though
necessistant hello. But we
hope'll be out to witness his
trial. city forever.

GRAND COCOANUTS AWARD



TO UNIVERSITY OF WISCONSIN PRESIDENT JOHN WEAVER:

We feel compelled to once again give this award to John "Cocoanuts" Weaver, for whom these prizes were named. (His favorite film is the Marx Brothers' Cocoanuts) Weaver has been immortalized in this photograph taken at a Board of Regents meeting, showing us the only way to behave in the presence of the Regents.

DANIEL ELLSBERG MEMORIAL AWARD

To former Mayor William Dyke and former Inspector Herman Thomas:
For their reversal of the principle, as exemplified by Daniel Ellsberg, that citizens should reveal improperly classified documents to other citizens. They decided that public officials should hide improperly classified documents from other public officials. In passing, the Cardinal must also point out that we're not one bit sorry we won't have Bill Dyke to kick around anymore. Bon Voyage, Bill.

PICK THE ONE

THAT DOESN'T Fit

AWARD

AMRC, MRC, RCA, RPM
MULO, MIWU, MPED, MAPAC, MPD, K Mart
Arboretum, Natatorium, Nielson
3650, B-10, 125 Ag Hall, 165 Bascom
Schlepping, grepsing, kvetching, fasching
Babcock, peacock
Plaza burger, grittyburger, Egg McMuffin
GRE, SAT, LSAT, Psssssst
Ingmar Bergman, Mark Bergman, Shelly Berman, Burgerville

COLOR MY WORLD AWARD



TO THE MADISON POLICE DEPT:

We have to applaud the Madison police Department's efforts at making Madison a more beautiful city. Undoubtedly under the influence of our dashing new police chief David Couper who specializes in creating an atmosphere of radical chic, the police force has added bevy of many different colored police cars. The excitement of seeing the greens, golds, maroons, browns, and blues of the squad cars may fade with time. But we thank you, MPD, for your efforts to make Madison God's Little Acre.

THE READER'S DIGEST DECENCY AWARD

To EX-MAYOR WILLIAM DYKE:
who was swept out of office
in a wave of indecency.

Soap operas

(continued from page 3)

wins. All a true citizen has to do is to obey the law, which in return will reward him with justice in all walks of life.

In presenting such views, the Soap Opera reinforces a passive and conservative attitude towards life and society.

The weak character belongs also to the inside circle of the family. He might commit adultery, hire killers or even kill. He is an emotionally upset character who can't be held responsible. In the end he will usually wind up in a hospital, recuperating from a nervous breakdown or even worse: a brain tumor. Afterwards he might reenter the soap opera as a brand new 'good' character.

THERE REMAINS only the evil character who always intrudes from the outside into the settled world of secure doctors and lawyers, whose lips never brought it upon themselves to pronounce the word money, while the motivation for the crimes of the evil

character is always money—and he wants it because he is evil. Evil people want money, good people have it.

The above types operate in a setting which is as I said earlier, removed from the outside world. Consequently, the individual's clash with society in his pursuit of his dreams, wishes, plans and goals cannot be shown, because the confrontation simply does not occur. Instead we see the interaction between members of families and friends. As social forces are not introduced, the result is an extremely subjective treatment of character.

If for instance someone can't find work, the reason is not unemployment but psychology: he doesn't want to work. If marriages go wrong, it is forever the unique fault of the individual partners, the institution as such is never questioned.

A false security is given to the viewer: unemployment, racial troubles, violence, wars and corruption exist only in newspapers and never is a newspaper read or talked about in any soap opera.

NEITHER do they read them. Nobless oblige. They don't need to read, they are. That is enough! And so the

Soap Opera, watched not only by housewives but also by all kinds of students, becomes a powerful device in the manipulation of the minds of the people.

Shallow emotions are easier to stir than intellect; all one needs is to show a few traditional symbols: the diamond ring, the church wedding, the bridal gown, rice and the throwing of the bouquet and above all the kiss and embrace without words—and a nostalgic feeling fills the heart of the unsophisticated viewer.

But also comfort is granted. Puppets several from real life act out the myths and illusions which for the viewer soften the harshness of the actual world. Marriages of good people should and do last forever. The middle aged woman is pursued by suitors and one can identify with the suffering of "good people". If beautiful Laura Hortin, MD, renounces her happiness for the sake of her child, so can the viewer.

The soap opera then, has a product to sell. It must sell a certain set of values and illusions. But how?

How does a company succeed in selling its product?

IN AN IVORY soap commercial a

young, healthy, and pretty looking girl tells the world that she went back to the basics—nature. About the product itself she states, "It's white, it's pure, simple. Mother and Grandmother used it before me..." She ends with the final outcry, "I simply believe in Ivory." She could just as well have said: God.

Now the value of Ivory soap is (one should think) of a trivial matter, besides of a different nature than human values. Yet the soap applies the Ivory values of purity, whiteness, simplicity and tradition to the characters representing the white American middle class. In order to attribute to soap and people the same values, that is, static, lifeless values excluded from conflict, contradiction and change, the situation series representing the plot has to be rendered unhistorical, ignoring major problems and changes within the society and thus becoming utterly private and unreal.

Moreover, if the customer can be conditioned to trust and believe, he will, as doubt and criticism are omitted, accept and be satisfied with the status quo of the offered product. And in the process a real world is exchanged for a false one.



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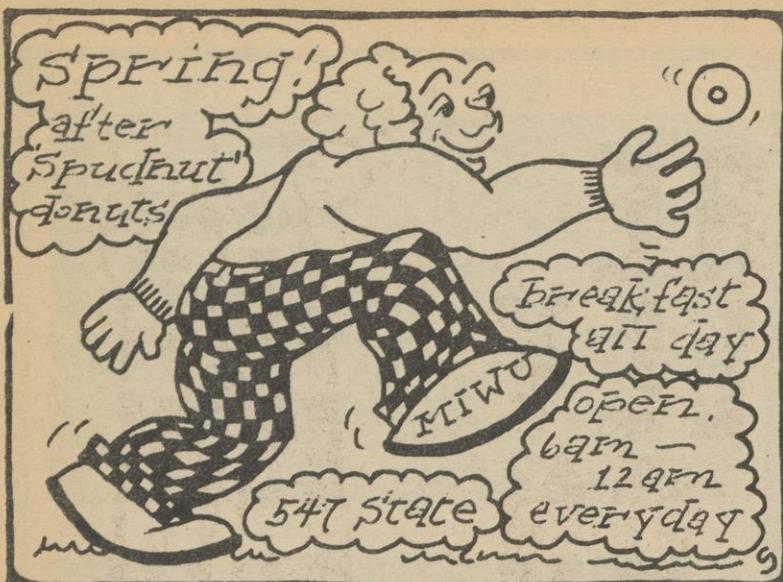
A cup of coffee is the least we can do at a time like this, so anybody who's studying themselves silly is hereby invited to their participating McDonald's restaurant for a richly deserved, no strings attached free coffee break.

Offer good May 7 through May 18, after 7 P.M.



441 N. Lake
1405 University

Nicholas Ray



(continued from page 7)

submissive, by a woman.)

You're absolutely right, and it's embarrassing how much of that still goes on. You're wrong in supposing, though, that I didn't find much of that relationship bad myself. The "bridge-playing" quality of this society, or of La Crosse Wisconsin, or New Rochelle, still bothers me.

The woman in the film reminded me a lot of the home in which I grew up, and would occasionally revisit, and the Bridge Club that's still going on, and the concerns about frosting cakes,

and the Red Cross.

The mid-fifties were the period of women arriving at perhaps their lowest state in history. Women had won freedom of choice. Along about 1891, 1892, Ibsen wrote a play about it called *The Lady From the Sea*, about woman's freedom of choice and right to decision. And never since that time, however, has man found it possible within himself to give to women, to permit to women, the accoutrements to enforce their choice or their decision. This is the way women were generally treated in the

lower-middle-class families. It was part of the whole complex of "Keeping up with the Joneses."

The speech which Mason delivers to the PTA (an attack on modern education): what was your own reaction to it?

I'm very proud of it. I wrote a much longer speech for that scene, but it was too rough for the studio to take. A few moments ago, Mike and I were talking about Fritz Lang having done the same thing in *Dr. Mabuse*, putting Hitler's slogans in the mouth of an insane criminal; from Biblical times, the insane man has been an untouchable.

But I think that both Lang and I must have learned something from George Bernard Shaw, who went up to the Dublin Riots in 1911, and wrote the play called *Androcles and the Lion* in 11 days. He came back and worked for three months on the preface to it. In the preface, he described how he put the words of Christ into the mouth of a Roman centurion, in order for them to be believed. You can imagine that as the foundation which I used and the technique of writing that speech.

Because "paranoia," or the way you use the word "paranoia," to me, is as old-fashioned as the way Barbara Rush talks about "faith." Paranoia is always involved with "highs" as well as with "lows." But you use "paranoia" as a cliche that's unbelievable.

Despite your attitudes toward the society and the doctors in *Bigger Than Life*, you had a happy ending. Why?

Because I feel it's the obligation of the theatre worker to give the audience a heightened sense of being, a sense of hope. I see no other way. I've tried to find other ways in which I would have ended the film. I can't find another way.

I didn't want the people to think that an addiction to a drug or to a hope for a miracle happens only among freaks or beatniks, but that it also happens in middle-class families who are subjected to strain. I don't think any of us are immune at any time to crossing over the thin red line. Sometimes I think the film is almost Fascistic. I don't really believe it, but sometimes I think so, for a moment. And I think perhaps I was reading my own paranoia into it.

(Continued on Page 17)

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(continued from page 16)

At the time we made it, James Mason had in his office, and I had in mine, posters reading "Ezra Pound for President." It was also the age of the "miracle drug," and the film was really intended to say, "Don't accept miracles from any place."

Are there any current directors you think are making good films?

I think Coppola is. He seems a little old-fashioned, but so is his story. He's right in the period, but I think he shows a respect for film. I think that one black fellow, what the Hell is his name, Van Peebles, is pretty good. I think Bertolucci is... I like Bertolucci very much. I think Truffaut is still trying.

Do you like Godard's movies as much as he liked yours?

I like some of them more. But I wish he'd stop making essays, and go all the way out with what he really wants to do. We remain very good friends. I do think that his shyness, his fear of being criticized by his peers, is stopping him from becoming the finest filmmaker of this whole period of our century. I think he has the potential of becoming the finest filmmaker we've had.

Polanski, I think, has just gone down the Playboy route, but he may pull out of it. Satyajit Ray I find to be superb—with a wonderful feeling and warmth. There's a young German-French director named Schloendorffer, who made a film called *Young*

Torless

and recently made a T.V. film of Brecht's *Baal*, who is interesting. There are a couple of Swedes who are much more interesting to me than Bergman: the one who made *Personal History*, I think it was called. It started out in a lumber camp; an amazingly beautiful film. (Ray is probably referring either to a Jorn Donner film or to Jan Troell's *Here's Your Life*.)

I like Kershner, Altman, at times. Although I think *M.A.S.H.* is a romanticization of the war—unconsciously; I don't think he intended it to be. But it is, nevertheless. But I like the turbulence of his frames. I like the impoliteness of his frames. I don't know if you ever saw a film called *Loving*, by Kershner: a very underrated, very good film. It is, perhaps, to the sixties, the same as *Bigger Than Life* was to the fifties. We may feel the same way about it ten years from now. I think it's less corny.

I like the works of a lot of people, but most of them don't get a chance to work very much. Kazan, who is certainly a great filmmaker, has been trying to raise money to do a film about the Puerto Ricans for four years now.

Could you talk a little about *In a Lonely Place*?

That's one of my favorite films. It's a very personal film: the place in which it was filmed was the first place I lived in

(continued on page 15)

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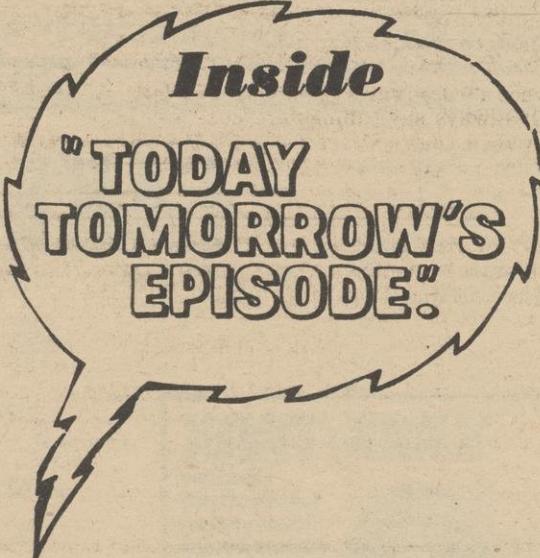
PHONE 257-4584

"In" Group

(Continued from page 22)

X. Just love chocolate candy (eating candy bar—crumples paper, throws it at Shaman sitting in the window)
W. Pellagra? I've got some quinine—vitamin b & c. Give you a fix.
Y. Try insulin.
W. Diabetic?
Y. Try electrodes.
W. Paranoia.
Y. Paremonic.
X. Just love chocolate candy.
X1. SHOULD I JUMP OUT THE WINDOW?
W. Panegyric?
Y. He might get spastic. The ego goes into convulsions.
Z. What's going on? I detect a conspiracy—Aaron Burrhead, Cosgrove—Oswald—FAIR PLAY FOR CUBA.
Y. FAIR PLAY FOR AMERICA!
W. Pantheism? Pattycake? Party? Communist!
Y1. IF I CAN DITCH THESE DUPES I THINK I'LL GO BOWLING.
Y. I've got to split.
Z. Also (Y & Z get up)
X. Just love chocolate candy.
Z. See you next week. (Y & Z exit right)
W. (to Shaman) What the hell were those two talking about?
SHAMAN: Nothing.
W. I thought they were trying to put us on. All that phoney hip talk. (takes X by arm and leads him to exit left. X tosses another candy bar wrapper at the Shaman.)
X. Just love chocolate candy.
Y & Z. (return)
Y. (to Shaman) What the hell were they talking about?
SHAMAN: Nothing.
X. I knew they were trying to put us on. (Y & Z exit again—right.)
SHAMAN: (Removes his smiling mask. He is wearing a frowning one underneath. He leaves the windowsill; goes to a closet door, opens it and pulls out a six foot bottle on rollerskates. The word: MILTOWN is written across the bottle. He gets a small footstool—peers into the bottle—takes a handful of pills and swallows them. He returns the bottle to the closet and resumes his position in windowsill. He puts the smiling mask back on.)

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MAGNETIC HANDS

A woman's fantasies might be the secret to easy living, for lazy men

What if all secret desires were fantasies in a woman's eye?

My hands are magnetically drawn to secret fantasies

I give all blame for my magnetic hands to ambitious eyes of secret fantasy

I am too lazy to change my hands' women can stand the blame for this, easily.

Jim Zwadlo

21ST CENTURY CHINESE CHECKERS

Don't need no gooroo
To take my money & give me a new name
Don't need to shave my head
And look like a refugee from a pool game.

Don't need a white robe
Or a turban on my head
Don't have to lock myself up
Or keep women from my bed

Don't jump on no bandwagons
Or follow any perfect masters
Don't claim to have been enlightened
Or been thru any other disasters

Never made it big on the acid scene
Or saw god on a trip
Never impressed any college profs
Or quoted a quotable quip

Don't keep a frozen smile planted on my face
Or always say "things are cool"
I laugh when you're sweet
And cry when you're cruel

Im just another human bean
In case you didn't know
And they ain't no better
Than a lima, pinto or garbanzo.

Michael Martens

ROGER

Roger wears his father's taxi yello paint spattered combat boots and says they're the best shooz he's ever had and that he can't remember much more, except Sky King on Saturday mornings, at 9:30, usually, unless pre-empted by that coal black Fury and the boy who will always love her. The dirty olive green satchel rests on the doorstep hinting Daddy's penultimate ByeByes; the continuous flights from Mama's faded, worn gardendress, hemless, beltless and those cracked balsa wings of U.S. Army-Air Force planes untimely ripped from their nickel cent packages. Roger ties tightly the frayed ends of straggling shoe strings as the snow water falls in droplets making black rings beneath the taxi yello paint spattered combat boots.

Morrie Star

"If it is not love it is because it is shit." — d. a. levy

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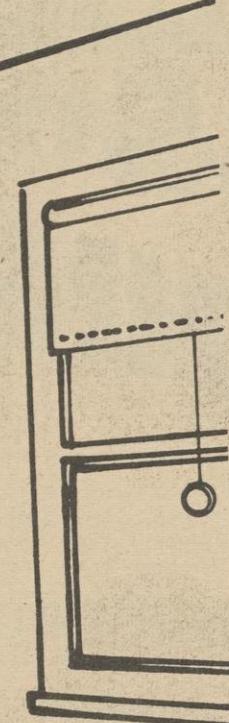
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BOB WATT

NEW MUSIC

Mr. Brown's music can best be described as a high energy fusion of jazz, blues and rock, with great emphasis on the sax playing of Bob Corbit. Corbit has mastered the saxophone, from soprano to bass, with the greatest proficiency. As well as playing on Ben Sidran's latest album *I Lead a Life*, Corbit has done numerous other recording sessions.

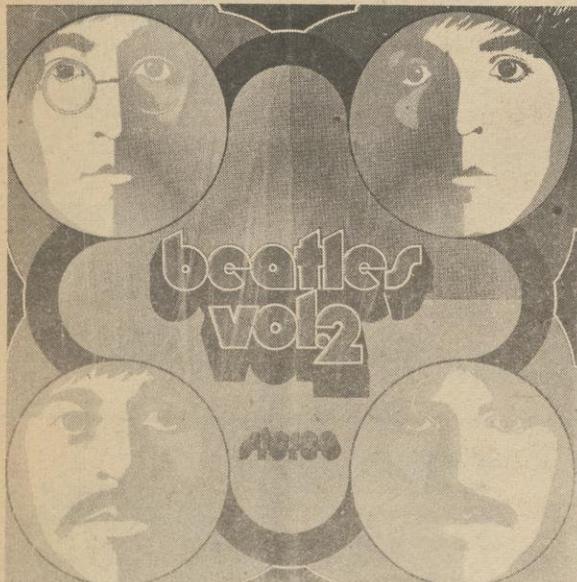
Jim Mudgett, Mr. Brown's self-taught lead guitarist, has developed in several jazz directions, while also remaining extremely proficient in both rock and blues. His background has been a great influence in the group's direction in jazz, and along with John Kochman, keyboards, is responsible for the group's arrangements. Kochman's detailed background in classical music is also evident in his numerous compositions.

Besides being their lyricist, Todd Hoffmeister plays both flute and bass, and is the most blues-oriented member of the band. Hoffmeister has recently been getting into more of a classical music trip, and has recorded a flute track for Gates of Samos. Dan Shirk, percussionist, has been influenced by such greats as Gene Krupa and Buddy Rich, and has developed his own style of playing since the band's formation three years ago.

Mr. Brown, who makes frequent appearances at Madison's Nitty Gritty, most always put on a very tight, energetic performance. Their blend of jazz, blues and rock gives them a unique sound which far surpasses most of the commercial rock so prevalent today. Mr. Brown provides a relief to this mediocrity, and is a definite asset to the music scene in Madison.

ANDY STONE

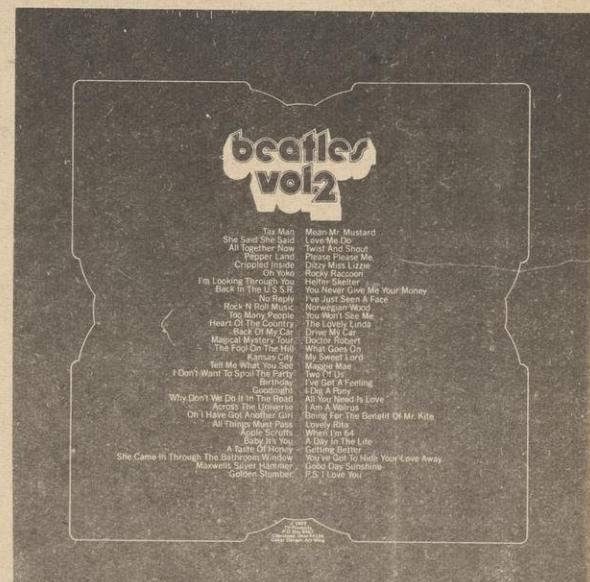
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Wisconsin Poetry

KING OF THE BEES

we are going
to the city
of the stark black windows
to view the reflections
of the rabid rainbows

the huts of the village
are silent
like a muffled scream
a dying dream.
a generation is teaching
the new silence
of refined violence.

shiny sounds of riveted leprosy
chase us farther
into the town.
we are the bees
the chaotic disease.

on the ceiling
above the city
we begin our song of designs.
we have learned to sing
between the subtle colors
of darkness.
this is the way we end all stories.
this is the way we stop all pain.

my sisters
are glowing with electric colors
as we move into
our first design.

soon the music is
moving so fast
that sparks are coming out of our heads.
we scream beautiful screams
we feel beautiful pain
then we melt to insect butter
& flow down the walls
& across the floor
until the city drowns
in our chaotic energy.

& it is ecstasy.

d d desnoyers



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never change.

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FLOATING HORSES

Trouble is looking for me, but I feel
like I will find it first
One girl who always puts me off is
suddenly smiling and friendly

She was experimenting with lots of men,
now she expects nothing from men
except lightness

I admit my secret love dealings to my
girlfriend,

She becomes relaxed, then accuses me of
trying to control her by not confessing
earlier

Everytime the women try to slow down,
the men try to speed up

How can women expect men to slow them
down?

One woman is enuf to float a horse,
men are instantly enlightened by the
slightest contact or trouble with
women

JIM ZWADLO

*The Winner of
the Trip to Las Vegas
in the Rimrock Hills
Trivia Contest is?*

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271-7312

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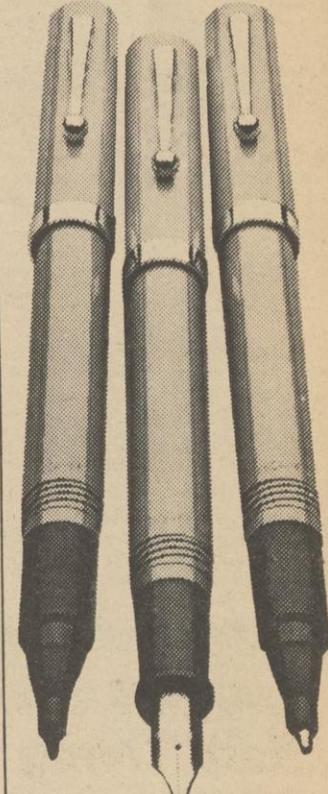
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Reserve your 2nd semester room
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257-2534

xxx

KENT HALL 616 N. Carroll—now accepting applications for summer and fall. Furnished rooms with great location on the lake. Office hrs. 1 p.m. 8:00 p.m. Monday through Friday; 1:00-5:00 p.m. Saturday & Sunday. 255-6344; if no answer call 257-5174.—xxx

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233-4351 (til 8 p.m.) 251-1175
1.5—xxx

GREENBUSH APARTMENTS
Open daily 1 to 5 for showing
1 or 2 bedrooms
Furnished apts., air-cond., pool,
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5 blks. to Chemistry Bldg.
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256-5010 for aptt.

1.5—xxx

411 HAWTHORNE CT. Furnished 2 bdrm unit for 4 people. Close to library, Union & beach. Grad day to grad day: \$55 per mo. each includes all utilities.
Ken Disch (days) 274-1280 or eves. 845-6356.—xxx

CAMPUS NEAR UNION SOUTH

Large 3 bdrm apts. for 5.
2 bdrms. apts. for 4

HARBOR STUDENT RENTALS
233-2588
—xxx

MADISON ST. 1631—Campus West. Quiet neighborhood, 1/2 large double room for males. Kitchen privileges incl. parking in rear. All util. incl. \$45/mo. 255-9467 days; 233-4817 eves. wkns.—xxx

GASLITE SQUARE—Spacious 1 and 3 bdrm. 1 1/2 baths, dishwasher, 10 min. to Campus. 251-1334, 257-3511.—xxx

LOW-COST UNFURNISHED housing, northeast side. Near to shopping center, branch library, and two bus lines. Families only; sorry no singles. Application required. 1 bdrm: \$86.97; 2 bdrms: \$101-\$115. (no utilities incl.) 1 yr. lease, no pets. 1925 Northport Dr. #5B. 249-9281.—xxx

CHALET GARDEN Apts. Picturesque studio, 1 & 2 bdrms. \$120 and up 271-8601, 257-3511.—xxx

NOW RENTING for summer & fall. Brand new efficiencies & 1 bdrm. apts. Choice campus locations. Westside & Monona. Fully carpeted, air-cond., new deluxe furniture, security locked, summer rents at reduced rates. Hillmark Realty 238-8314, 255-9526, 251-6139, 238-9301.—xxx

THE CARROLLON, 620 N. Carroll. 1 bdrm. furnished apts. on the lake. Now accepting applications for summer and fall. Stop in and check us out. Office hours 1-8 p.m. Monday thru Friday, 1:00 p.m. to 5 p.m. Sat. & Sun. 257-3736, if no answer call 257-5174.—xxx

SUMMER RENTALS & reservations for fall term. Inquire now. Singles with share kitchen. Two blocks from University. Parking available. 271-7422 or 222-0317.—M7

RICHLAND APTS. 1 block from Union South, single rooms with private baths, efficiency units for grad students only. 1 bdrm units. All units are air cond. furnished, off street parking also available, laundry facilities. 233-2588.—xxx

HAASE TOWERS, 116 E. Gilman. Exceptionally nice 1 bdrm. furnished apts. in quiet bldg. on lake. Now accepting applications for summer & fall. Office hrs. 6-8 p.m. Monday thru Fri. 1:30 p.m. Saturday & Sunday. 255-1144. If no answer call 257-5174.—xxx

PADADS

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UNIVERSITY COURTS: 2302 University Ave. Spacious and luxuriously furnished efficiency, 1 & 2 bdrm. apts. near Picnic Point, Nielsen Tennis Stadium, WARF Bldg. Now accepting applications for summer and fall. Models open 1-8 p.m. Monday thru Friday. 10 a.m. - 5 p.m. Sat. 1:5 p.m. Sunday. 238-8966, if no answer call 257-5174. —xxx

CAMPUS SUBLET: Furnished studio for female and furnished 1 bdrm. for couple or singles. A/C and refrig. Call Mrs. Starr 251-6139, 238-9301.—xxx

CAMPUS—SPACIOUS singles (men 21 & over) 238-2434, 274-0114.—xxx

MONROE ST. 2 bdrm: living room, dining room, parking, shopping, bus, city park, patio overlooking Arboretum and Lake Wingra. Available now or August 15. 238-7957, 238-0379.—xxx

602 LANGDON Cochrone House. Small rooming house for women with large double rooms. Kitchen privileges, dining room, lounge, study, laundry. 255-0363.—M7

MALE HOUSING—furnished rooms for summer. Kitchen privileges. Immediate occupancy available. 251-9083.—xxx

ROOMS FOR MEN: Summer and Fall. Low rates include spacious doubles, utilities, kitchen privileges. Close to campus. 621 N. Lake. 255-1102.—xxx

E. GORHAM (1000 block): 4 bdrm 2 story house for June 1 on 12 month lease. \$280/mo. with heat. 257-0744 after 2 p.m.—xxx

CAPITOL—CAMPUS: Immediate, June or August occupancy. Studios & bdrm-studio units near James Madison Park & Lake Mendota. Featuring private courtyard with bar-b-q grills, carpeted laundry, fully furnished units, security. Courtyard Apartments, 102 N. Franklin. (Corner of E. Mifflin & N. Franklin) 257-0744, after 2:00, 257-9110 after 6 p.m. —xxx

STUDENT APARTMENTS, for rent. Summer & fall. Two, 3, 4, bdrms. Days 251-1666; Eves & wknds. 256-4662.—9X7

1212/14 SPRING ST. Efficiencies for 1 or 2. Summer rates. 233-1996.—9X7

LIVE CO-OPERATIVELY this summer & fall. For information about all Madison's coops, call M.C.C.—251-2667 or visit—downstairs 1001 University Avenue.—9X7

SUMMER SUBLET large room, house w/piano; nice people 257-2612 or 262-5877 Geoff.—8X7

SUMMER SUBLET townhouse—campus. Furnished, screen porch, 4 bdrms. 1327 Spring St. 262-8618.—xxx

SOUTH—MILE TO campus; spacious 1 & 2 bdrm apts; off street parking; bus; summer session or fall; families in summer only; yards; rates for summer 271-5916.—8X7

SUMMER SUBLET: Modern 1 bdrm. living room, kitchen. One blk. to Union, lake; air-cond. utilities incl. laundry. 251-4658.—3X30

EAST VERY NICE 1 bdrm. June 1. Utilities pd. private \$145. 262-9518 221-0381.—6X4

OWN BDRM in apt. W. Gilman near campus \$75/mo. 256-6381.—7X7

SUMMER SUBLET: 3 bdrm. Camp Randall area apt. Rent negotiable. 238-6929.—5X4

LAKE FRONT summer sublet: Huge furnished 2 bdrm. apt. for 4. Rent negotiable. 502 W. Shore Dr. 256-8471.—6X7

WOMAN OR WOMAN & MAN: Efficiency summer sublet: Pets ok. Lake view. 256-9446 #24 eves.—6X7

MIFFLIN/WEST 500 blk. Large 3 1/2 bdrm flat for 4. Low summer rent. Also roommate wanted. 255-6595.—6X7

SUMMER SUBLET—1 person flat. Air-cond. 305 N. Frances. Call 256-8820 after 4pm.—5X7

ROOMS FOR RENT—singles and doubles. Summer and/or fall, furnished, 4-5 blks. from library, nice people. 255-3918 or 257-7277.—6X8

FEMALE SUMMER sublet. \$62. Own room. Call Leslie 257-5555 days.—5X7

PADADS

SUMMER SUBLET—single efficiency, air-cond. Rent negotiable. Call 257-7627.—5X7

MODERN AIR/COND. spacious cheap 3 bdrm. apt. for summer w/fall option. Call 255-5981.—5X7

SUBLET APT. female to share. Utilities incl. Rent reasonable. Call 255-9272.—5X7

SUMMER SUBLET. Own room, large apt. Jenifer St. Best offer (cheap) Lynne. 251-7026.—5X7

SUMMER SUBLET: 3 females needed for summer. 1323 W. Dayton. Neat large apt. near stadium. Parking space. Rent negotiable. Call 255-4157.—5X7

SUMMER SUBLET—fall option. 2 bdrms. 303 Princeton #U. 239-4909.—5X7

ROOMS FOR MEN: Kitchen privileges \$9 to \$11 per week. parking 231-2929.—xxx

FALL 4 & 5 bdrm. flats. 35 N. Mills St. 222-2724.—5X7

2201 FISH HATCHERY Rd. large 2 bdrm. Stove, refr. Unfurnished. Close to shopping, bus. Available now. \$155. Eves. Collect 608-4262.—4X7

SUMMER SUBLET: Chandler St., 2 bdrm. backyard, large kitchen, cheap. 262-2070.—4X7

COED HOUSE: Kitchen laundry, lounge. Convenient reasonable. 255-8216, 222-2724.—xxx

CAMPUS APTS. summer or fall. Efficiencies, 1, 2 or 3 bdrms. 256-7172.—xxx

SUMMER SUBLET: Three bdrms. W. Emerald St. Furnished utilities incl. Price reasonable. 262-4134.—4X7

SUMMER SUBLET 4 bdrm. apt. W. Doty. Front porch utilities incl. price negotiable. Fall option. 256-3433.—4X7

BEAUTIFUL HOUSE by zoo. Sun-porch, washer, dryers free; needs no women. \$60/mo. Carol 256-2469; Smitty 257-1806.—4X7

SUMMER SUBLET 2 bdrms. \$200/mo. Furnished, utilities. \$50/person. 2 blks. campus. 262-8055.—4X7

FANTASTIC SUBLET corner of State, Frances, Room with alcove. \$50/mo. for May 15 thru August 15. 251-4108.—4X7

VERY NICE 1 bdrm. Small Breeze Terr. area. Very reasonable. Fall option. 233-0185 eves. pets ok.—4X7

NEAR CAMPUS SUMMER sublet. 2 bdrms. Three people. Cheap 251-1939.—4X7

BEAUTIFUL SUBLET: two bdrms. parking, close to campus. Rent negotiable. Call 251-8073 or 256-7974.—4X7

LANGDON SUMMER SUBLET—\$150. From May 16-Aug. 14. Call 262-8200 or 262-8187.—6X7

110 SUMMER SUBLET: Furnished, carpeted, kitchen, living, dining, 2 bdrms. Share with 3 roommates. 233-3114.—4X7

SUBLET! BEAUTIFUL 3 bdrm. flat for 4. \$50 ea. 137 W. Gilman. 255-3968.—4X7

EFFICIENCY SUBLET summer, furnished. One blk. from library mall. 415 Fitch Ct. 255-8748 \$115/mo. Negotiable.—4X7

NEED WOMAN for fall. Own bdrm. 2 bdrm. furnished apt. in house. Paterson near lake. \$100/mo. incl. utilities. Must like cats. 257-7852 after 5pm.—4X7

SUMMER SUBLET: 3 bdrms. spacious living room, dining, kitchen and bath. Occupancy May 19th. 2004 University Ave. please call. 262-7455, 262-7456.—4X7

SUBLET 3 BDRM. apt. 305 E. Johnson. Available now. Rent negotiable. 251-8834.—4X7

SPACIOUS APT. Available June. Magnificent balcony. 432 W. Dayton. 256-6484.—3X6

SUMMER SUBLET: Need 1-2 girls to share with 2 others. Fall option. East side. Beautiful house. 251-7542.—4X7

2 BDRM. apt. to sublet. Call after 5pm. 255-2612.—4X7

ONE 1 BDRM. & One 2 bdrm. no pets. 12 mo. lease. Call Scott 257-7041; Mark 251-9035; Location 1224 Spring St. 5 blks. from Bascom.—4X7

ROOMS FOR RENT—singles and doubles. Summer and/or fall, furnished, 4-5 blks. from library, nice people. 255-3918 or 257-7277.—6X8

FEMALE SUMMER sublet. \$62. Own room. Call Leslie 257-5555 days.—5X7

PADADS

FALL RENTAL & summer sublet. 2125-2127 University Ave. 2 bdrm. apts. furnished \$210 mo. for 3. Call 233-9273.—4X7

JUST RENT \$100 mo. Sept. 1 pool, laundry, kitchen, bath, modern. 213-133, 12-10, 12-45 or 257-5611 ext. 221. 501 N. Henry #305.—4X7

OWN ROOM for woman in large 3 bdrm apt. Furnished, only \$36/mo. 314 N. Ingersoll. 255-4235, 255-6356.—3X7

SUMMER SUBLET: 2 women or couple; furnished utilities, rent \$100 negotiable. 260 Langdon. 255-5023.—3X7

HAPPY HOMES summer sublet. Own room, 4 bdrm. apt. friendly people. Good location. 251-8682. Dean, Sue.—3X7

WANTED: REASONABLY</b

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SUBLET COMPLETE WITH full kitchen, livingroom, bathroom (with library), porch, dog, television, stereo and fall option. Own bdrm, all for only \$60/mo. 309 N. Livingston, 2nd floor apt. 255-4233. —2x7

2 BDRM furnished apt. in Ridgewood Trace. Available for sub-lease. June 30 to Sept 1. Beautiful location, pool, the Loft. Family or students. Beautiful cat to take care of. 274-3305. —1x7

SUMMER SUBLET, 2 bdrm. 4 people, furnished, utilities incl. Good location, air/cond. 128 N. Orchard. \$50/mo. 4 rms. 262-5093. —1x7

SUMMER SUBLET May 21-Aug. 21. 3 bdrm utilities paid. \$200/mo. 454 W. Washington. 251-2259. 1st floor Hi. —1x7

SUMMER SUBLET—if you've been looking for the ideal house, here's your chance! 3 bdrms, 2 story, furnished. Spacious living room, dining room, yard, garage. 10 min. walk to anywhere on campus. Utilities paid. Reasonable. 256-7543. —1x7

SUMMER SUBLET. Large 2 bdrm. 2.5 Make reasonable offer around \$150. 238-1132 furnished free parking stall. —1x7

SUBLET JUNE 1st-Aug 15th. Efficiency for 1 or 2. Furnished, modern, air, utilities, incl. 501 N. Henry. #805. Rent very negotiable. 251-6904 eves. —1x7

BICYCLE TO class through Arboretum; person to sublet May 15 to Sept 1. Fall option. Beautiful large apt. Own room. \$70. 274-3316. —2x8

ROOMS FOR SUMMER and fall. Pets allowed. Kitchen privileges. Own refrigerator. N. Orchard. 241-2268 or 233-7628. —1x7

TWO BDRMS. in house in Vilas park area. Close to park & campus. Rent negotiable. Graduate Students preferred. Karen 251-4469. Katie 251-2086. —1x7

EFFICIENCIES, 1 & 2 bdrms. summer or year lease. 222-3717 for relaxed living. Some pets allowed. —1x7

SUMMER SUBLET spacious quiet 2 bdrms. large living room, large kitchen, three blks from James Madison Park. Near campus. Call eves. 5-11. 255-1157. —1x7

SUMMER SUBLET: Need 1-4 people. Close. Nice 4 bdrm. \$50/mo./person. 255-3778. —1x7

SUMMER RENTALS! Near Union South Single rooms, efficiencies, 1,2,3 bdrm apts. 233-2588. —2x8

ROOMMATE WANTED. Own room with study, porch, in large house. Waterbed, stadium. \$60. Call 238-1335. —1x7

SUMMER SUBLET, female, two single rooms available May thru August. Cheap. Utilities incl. 256-8523.

VILAS PARK. Sublet single room, furnished, in large house with 3 others. 255-5059. —1x7

SUMMER SUBLET. Lovely, large 3 bdrm. apt. A Gem. 23 N. Hancock. 256-1749. —1x7

SIMPATICO PEOPLE needed. Share house (Vilas) with grad couple. Summer and fall. Beautiful and close. 257-6332. —1x7

BIG 4 BDRM. furnished for 4 or 5. Near square & campus. June to June or summer with 5. \$64 plus electricity. 251-3778 after 5pm. —1x7

CAMPUS GILMAN ST. area. Large 3 bdrm. with den. 5 bdrm. for 6. Call Apartment of Madison 257-4535. —1x7

SUMMER SUBLET for 1-4 girls. 2 bdrms furnished apt. near stadium. Rent negotiable! 238-6183. —1x7

SINGLE ROOM summer only. Henry Gilman area. Rent negotiable. —1x7

SUMMER HOUSE big—Near East side. 2 bdrms., porches, parking \$105/mo. Call late. 255-7358. —1x7

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'65 CLASSIC RAMBLER needs new home. Good body, engine. \$150 or best offer. 251-8954. —5x7

'70 MUSTANG V8 \$1750. 255-8974. —5x7

1966 CHEVROLET IMPALA 4 dr. V8. Full power, very low mileage, automatic, nice interior, top condition. 238-2113 eves. \$650. —XXX

1963 BEL AIR CHEV. Good condition. Front-rear speakers. 233-6067 after 5. —4x7

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SCHWINN 3 SPEED, girls' in prime condition, reasonable price. 251-8178. —3x7

HONDA 160 '67 \$200. 257-0193. —3x7

CHEVROLET, STATION WAGON. 1966 engine. 1962 body. 283hp. Automatic \$225. 251-2270. —3x7

1962 PLYMOUTH—four new tires, snows, new oil. Runs fine all weather. \$150 or nearest offer. Call Tom 251-4416. —3x7

'69 LEMANS Rally pack. Low mileage. Beautiful. Call 255-1127. —2x7

MUSTANG, CONVERTIBLE, Burgundy, chrome, reverse wheels, excellent condition. \$400. 257-7089. —2x7

'72 SUZUKI 380cc Must sell will bargain. Call now. 262-6071. —2x7

MGB—1969, \$1550, very good condition. 271-4799. —2x7

'67 MUSTANG, mechanically sound. Econ. 6 cyl. 3 speed trans. \$300. 255-8259. —2x7

RED VOLVO, 1960 good engine, good tires, great fun car. \$150. call late. 255-7358. —xx

1968 CHEVELLE Malibu 2 dr. hard top. 43,700 actual miles, automatic, radio, power steering. Excellent condition. Al 263-2116; after 6 pm 837-5482. —2x7

WANTED

WANTED—SOFTBALL pitcher, fast pitch. 2 nights a week in Verona. 845-6505, 845-6121. —5x7

TO THE COUPLE in the Black VW the gray long haired cat which you picked up by mistake at 1154 Sherman Ave. is not Walter. Please return. Reward. 256-3876. 262-1373. —5x1

PRIMAL THE ORY People, Place for Primals, Steve 438 Frances St. #2 after 7pm. —5x7

SUBLET WANTED: need furnished apt. now until Jan. neat. Responsible. Doug. 262-6919. —2x7

HELPWANTED

"CAMPUS PROPRIETORS Wanted" EARN EXTRA CASH! For information. Call 312-922-0300 or write Office #790, 407 S. Dearborn, Chicago, Illinois. 60605. —XXX

OVERSEAS—AUSTRALIA: Southeast Asia, Africa, Europe & S. America. For information on employment write Int'l Overseas Service, P.O. Box 6534 Burbank, Calif. 91505. —6x7

WANTED MARRIED grad students with no children to manage campus apt. bldgs. Opening starting in July & August. Apartment plus salary. Send resume to Hillmark Realty, 310 Price Place. Attn: David S. Peterson. Please no phone calls. —XXX

MARRIED GRAD student. No children, to clean & help manage campus apartment bldg. in exchange for free 1 bdrm. furnished apt. Call Mrs. Starr at 251-6139. 212 Marion St./#302. —XXX

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BABYSITTER 9-4. 2 days/wk. on bus route. Gentle responsible. 231-3155. —127

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

DRIVING instruction. 244-5455. —136xMay 7th

RUSH PASSPORTS Photos. Taken by noon ready by 3 p.m. \$2 @ \$4.00. 1517 Monroe St. Near Fieldhouse, free parking. 238-1381. —XXX

WOMEN'S COUNSELING Services, 255-9149. 10am-10pm. —M7

ABORTION, CONTRACEPTION. Sterilization, VD treatment referral. ZPG 233-4562, 798-2328, 238-3338, 233-4562. —XXX

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TYPING: Theses, term papers. 798-2645. —10xJ15

TYPING—ENGLISH, French, German. Susan 251-0404. —2x7

GENERAL MOVING. Large or small. Anything considered. 238-8781 after 4pm. —1x7

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"ALASKA INFO—Homesteading, employment, recreation and other information on Alaska. \$55. pamphlet \$2. Lots of Goodies, Alaska Services, Box 89171, Anchorage, Alaska 99508." M7

BICYCLES—don't get ripped off. Wholesale prices. 251-6550 after 5:30 p.m. —8x7

CAMERA—KONICA C-35, brand new, unopened. Newsweek contest winner. \$75.00 or best offer. 257-8751. —XXX

SUMMER STORAGE. Special student rates. Save money by bringing bikes, foot lockers, trunks, etc. to our truck in campus area. Call 274-1660 to make arrangements. WHALEN TRANSFER & STORAGE 69 W. Beltline. —8x4

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