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Porter Looked Fine and Dolly Sang So Sweet

By RICHARD MARCH
of the Fine Arts Staff

Several times a year the cavernous Dane County Coliseum is the site of a traditional kind of gathering that may pass virtually unnoticed to a majority of the campus community—the country music show. On December 30 once again the nearly ceremonial act was performed—this time the Porter Wagoner Show with Dolly Parton.

Beginning early in December WMAD, the Madison country radio outlet, began the campaign. "WMAD presents...The Porter Wagoner Show...a Smokey Smith enterprises production..." The phone-in contests gave Porter and Dolly albums as prizes and their recent singles received just a little more air play than usual. Smokey Smith of Des Moines, Iowa, really looking the part of a show promoter in a red sports coat, a mantle of silvery hair and a huge cigar that seems more chewed than smoked put it, "They like to tie in with a show because they're playing that type of music—it's me pat your back, you pat mine." So to facilitate advertising, the show became a joint Smokey Smith-WMAD production.

THE SHOW HAD arrived in town early that morning—their custom-built, air-conditioned bus stood behind the Coliseum while they relaxed at a motel. There had been quite a blizzard in Duluth, the site of the previous night's show, and not wanting to risk getting stranded they drove south all night. Life on the road is anything but easy with an exhausting schedule of travel, performing, practicing, setting up and working out new material for that next album or TV tape. And on the road is where the Porter Wagoner Show is 120 days a year.

Porter, looking so fine in the ornate western clothes of his trade, seemed calm and composed in the dressing room but a few minutes before his scheduled appearance—the kind of calm that gives evidence of his 21 years in the business. The strains of Dolly's first set drifted into the

room. Listening to his idols Roy Acuff and Bill Monroe on the Grand Ole Opry, Porter played and sang from the days of his childhood in Missouri.

"I got started back home working for a store that sponsored an early morning radio show. I'd sing and play and announce their specials..." Popular locally, he



DOLLY PARTON

Cardinal photo by Bruce Dix

moved up to live shows on bigger radio stations until RCA became interested in him and signed him to record. It wasn't instant success however.

"IT TOOK ME more than four years to get my first hit in 1955, a song called 'Satisfied Mind'." But

even then it wasn't easy. The Rock & Roll explosion hit, burying country music under a mountain of Elvis Presley records. Porter resisted the pressure to record Rock himself. A sincere traditional performer, he said, "I had to be honest to myself. It just



PORTER WAGONER

wasn't in my soul." But honesty and persistence seem to have paid off for Porter who now enjoys steady record sales and the most widely distributed syndicated TV show in the country (shown in Madison on Channel 3 Saturdays).

Dolly Parton, the featured female vocalist brings to Country Music the outstanding assets of a crystal-clear yet highly complex vocal delivery and an inventive song-writing ability. After the days of Hank Williams, the singer-songwriter became less prominent in Nashville to become more associated with Folk and Rock performers like Dylan and The Beatles. Nevertheless, Dolly has been making up songs as long as she can remember. "I started writing when I was about five years old...My Mama used to write 'em down for me."

After graduating from high school in her home in East Tennessee's Smokey Mountains, she came to Nashville together with her Songwriter - guitarist uncle Bill Owens. She has been working with Porter for five years now, and contributing a great deal to the act.

"UP UNTIL THE last two years I wrote ninety per cent of everything I recorded and the biggest part of what Porter recorded." And perhaps most interesting is that though younger than him she has influenced Porter to begin writing songs. In the last two years he has composed a great many tunes including his current single, Katy Did. "I do a lot of his songs now," Dolly added.

The style of their songs is highly narrative. Dolly put it, "I love to

write story songs...and I like to follow it through to where it has a beginning and an end instead of letting you wonder." The language is almost conversational—so well is the verse fitted to the rhythm of everyday speech—and the songs cover a broad range of topics and exhibit a wide cross-section of moods. There is everything from more traditional country-girl-goes-wrong-in-the-big-city themes to some unexpectedly current topics like drug problems and even a "women's lib" song—"Just Because I'm a Woman". "I like to write about whatever I think. Y'know, whatever lays on my mind heavy."

Add to this her fine singing in which she exhibits extraordinary control with ornate riffs, and you have one of the most important country music talents to come along in a good many years.

A half hour before the show, the audience began to arrive—couples in sedans, whole families in station wagons, rural people in ski coats, town folks in suits and a sprinkling of college long-hairs looking outnumbered but comfortable. A mellow, homey atmosphere managed to pervade the vast expanses of the Coliseum, as the Wagonmasters warmed up the crowd. The band, consisting of fiddle, banjo, pedal steel and rhythm, featured the dazzling fiddle playing of Mac Magaha, who is no stranger to Bluegrass fans as a veteran of ten years in Reno & Smiley's Tennessee Cut-ups.

Current Theatre: Give My Regrets to Broadway

By DAN SCHWARTZ

When Richard Nixon accepted Joseph Papp's invitation to attend Broadway's highly lauded *Much Ado About Nothing* during Christmas, the New York Theatre community held its historic breath. The man who loves to throw the bomb also throws enough financial weight to guarantee a federally funded future for Papp's successful Public theatre. And that's cash worth musing over.

For this occasional visitor to the New York Theatre scene, Broadway seemed as bizarre as it has always appeared—the mad bomber's visit notwithstanding. Prices are still too high and audiences are still too cautious to support anything remotely experimental. Even obscenity has become a banality. Broadway, for all its bright lights and big names, is dull beyond description. Off-Broadway is interesting simply because it isn't Broadway. The avant-garde has taken to promoting six hour epics on mountains in what they call Persia, which the rest of us know as Iran.

On and off 42nd Street, Shakespeare is still doing well, at least the comedies, in anachronistic settings, with electric music or with black faces. Jesus Christ is still very much alive in *Godspell* and the ghost of *Superstar* will soon be resurrected in celluloid color. In the most dramatic and desperate times, Broadway has once again shown how one can spend thousands to present the most flaccid and banal of productions.

Here is a survey of several productions I had a chance to view:

The Championship Season (Broad-

way)—The hit of last year's Public Theatre season has taken the step to Broadway with the same grace of style and the same talented team of performers which shaped the original production. Although it is a good play, this tale of five aging men who re-unite with their coach from a championship high school season suffers from an inherent predictability. The dialogue maintains a wry sense of humor, but only achieves a level of excellence through the intricately woven dramatics of the cast.

Sadly, these are men we have seen too often on the Broadway stage, and their problems, their anger and their ultimate despair smacks of the same notions which playwrights like Arthur Miller and authors like John Updike have already whipped into the froth of artistic permissibility.

Much Ado About Nothing (Broadway)—This over-priced, over-praised production proves very little except that Shakespeare has a good reputation and that many American actors have yet to earn theirs. The Teddy Roosevelt era setting adds some interest to an otherwise dull production, as does an imaginative set. Unfortunately, the direction is very broad and falls back on a sloppy slapstick, which credits no one except President Nixon, who reportedly like the production very much. One more blow for mediocrity.

Are You Now Or Have You Ever Been (Yale Repetition Theatre-New Haven)—The best theatre in the New York area over Christmas was to be found in New Haven, Conn. Eric Bentley's adaptation of the Congressional subcommittee hearings into communist organizing in the Hollywood

unions veers slightly from the original, but captures the dramatic if not ludicrous truths of an America gone red in the face.

Some of the best names from Hollywood—Eliz Kazan, Abe Burroughs, Paul Robeson, Lillian Hellman, and Larry Parks, take the stand to turn in their friends, admit their "mistakes," or in the rare cases of committed communists like Robeson use their questioning as a forum for criticizing the government. The play, or a quick reading of the original transcripts, is a revealing lesson in why Jerry Rubin achieved with one costume what the old left always avoided in Congress: resistance.

This chapter in America's battle against subversion is so rich with paradox and reflection about the American political psyche that one is tempted to under-rate the production in order to encourage similar attempts. Nonetheless, Leonore Frey in the role of Lionell Standaert anchors a cast that more than adequately exposes the pomposity and pain of a nation that in the same week I viewed the performance sent aid to Nicaragua while it blew Vietnam off the map. (More power to stoned communist revolutionaries.)

The Bar That Never Closed (Off-Broadway)—Some encouraging reviews, a surprisingly good score, two Compass Theatre alumni, and an erotic script couldn't save this production. The Bar closed after a month's performance. Nonetheless, it remained an adroitly stylized adaptation of three dirty fables, linked intelligently by an assortment of unisexual characters and hectic direction. The play evolved from an original

production first shown at Sarah Laurence college under the direction of John Braswell, a former Obie winner. Sarah Laurence women and men filled most of the cast's ranks and drew a particularly venomous reaction from New York's low-brow critics. The two who made it from Madison: Nancy Schwartz, who received notices for her performance as an aging temptress, and Jeanne Andalman, who supplied the bulk of the singing with a more than competent professionalism.

The Mystery Play (Off-Broadway)—Jean Villion, whose satiric capabilities in *America Hurrah* brought hope of future greatness, fell flat on his theatrical face in this farce which barely ran through its first weekend. A good idea for grafting a political satire to a parody of a parlor mystery destroyed both motifs with an embarrassing single swoop of the pen. To paraphrase Joyce, satire, like history, is a nightmare most playwrights try to wake up from.

Cherry Orchard (Off-Broadway)—A preview of this all-black production of Chekov's masterpiece revealed with stunning accuracy some of the problems which resulted from James Earl Jones's departure from the scene. Little hope of salvation seemed destined for the production, in which the Chekovian paradoxes of Russia's class society might have assumed a bold and new proportion for America theatre. Like most American productions, however, the pauses are pregnant and the message aborted. Too bad.

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Numismatics Review

By MORRIS EDELSON
Cardinal Numismatics Editor

Lines Across My Sky by Lucinda Oakland Morken (Windy Row Press, Peterborough, NH \$4)

Robert Gard of the University Agriculture School and the Wisconsin Idea Theatre has long reigned supreme as the best-loved Wisconsin rural poet. His six books have won him a small niche in the Rural Poets Hall of Fame. His generous efforts established the Idea Theater and helped the Madison Area Writers Club get off the ground.

Now, however, several Wisconsin challengers take the field. One of the hottest of these is Lucinda Oakland Morken with her new book "Lines Across My Sky."

Mrs. Morken teaches English in the Blair, Wisconsin high school, and has published in Wisconsin Rural Electric News, Dairyman's Digest (Wisconsin agricultural 1st). Her book tells us that with faith and love there can be order in our lives. As the bookjacket so honestly says: "The author has harnessed the lumps in her own life and is sharing an enriched corner of it with us. Tremulous feelings shake the author, and the reader with her..." The apparent simplicity of the poetry may mislead us, the writer of the jacket warns, for "each of the poems has two sides; an outside, obvious one, and an inside, more meaningful one." Forewarned, let us dip within the pale blue covers into the cream-colored pages.

From the beginning Mrs. Morken takes a no-nonsense approach to poetry in "Beautiful As A Rose":

Nay, do not say, 'Beautiful as a rose,'
A rose, to me,
Alone can be
Beautiful as a rose.
She is capable, however of a neat metaphor herself:
The gambler and the farmer—
Can't you see—
Are like two different branches
On one tree—
One stunted, twisted, useless,
All but dead—
The other raises high
Its fruitful head.

She digs deep to the core of country life, getting at the real problems of how some people don't read the Bible anymore, even though they have it on their tables, dirty windows, and people forgetting to wipe their feet when they enter the house. She can take her own advice, thus we see, to "Tell It Like It Is."

Tell it like it is—
Not nitty-gritty.
Life is not always
Poverty and pity.

Tell it like it is—
Make a positive point;
Everything is never
Completely out of joint.

There is a promise:

Tell it like it is—
And don't be grim.
Some day even you may
May meet a cherubim.

As far as technique goes, Mrs. Morken eschews the misspelling and earthy dialect of Emma Wheeler Wilcox ("The Sweet Singer of Michigan") but retains Wilcoxian repetition, both emphatic and lulling as in "Until It Evaporates:"

One cup of water from the ocean
Never would be missed indeed.
One cup of water from the ocean
Would not fill a single need.

One cup of water from the ocean
Would only kill my rambling rose.
One cup of water from the ocean
Could not wash my dirty clothes.

One cup of water from the ocean
Would make a very bitter tea.
But one cup of water from the ocean
Could undoubtedly belong to me.

There is genius in the rhythm of this poem. It seemingly limps, but actually obeys a pattern original with Mrs. Morken. One should read the poem several times aloud for best effect.

Mrs. Morken has poems for those who do not like her poetry. She says the feathered barb of irony "may someday strike their unsandalled feet,"

(continued on page 11)

Theatre

Two of the experimental plays to be presented by the University Theatre this semester are new scripts chosen from productions performed this summer at the National Playwright's Conference of the Eugene O' Neill Memorial Theater Center in Waterford, Conn.

The University of Wisconsin is one of three Universities chosen to participate in the "second step" operation which provides full-scale productions of selected new plays and gives universities the opportunity to work in explorative and developmental theatre. Since 1966 the Playwright's Conference has premiered 77 plays by 56 new playwrights and has helped to bring to light such talents as Ron Cowen (Summertime), John Guare (House of Blue Leavens) and Frank Gagliano (Prince of Pleasantmania).

The experimental theatre series includes a production directed by Del Lewis, a Master of Fine Arts degree candidate with professional acting experience. Del's production will be the second MFA presentation this year, following the fall semester production of A Midsummer Night's Dream.

JAPANESE KABUKI actor Onoe Kuroemon, visiting professor in Asian Theatre, will direct the final play in the series. Kuroemon toured the United States with the Grand Kabuki troupe when it visited major

American cities in 1960 and 1969. He will direct a full-scale Kabuki Asian Theatre program, directed by Professor A.C. Scott.

— Advertising Correction —

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Boob Tube

By ALLEN B. URY

There is an awkward transition which inevitably occurs when a theatrical or motion picture property is snatched up by the idea-hungry networks and is used as the format for a weekly television series. Often those elements which made the original piece a popular hit (sex, excessive violence, exotic locations, high budgets, or a particular star) can be transferred to the tube with only the greatest amount of difficulty and modification, if at all.

The key to success in this area has always been for writers and directors to allow such a show to "seek its own level." They must develop as best they can the materials at hand, realizing that they have neither the time nor tools to effectively duplicate the original work. Of the many series which have been taken from either plays or motion pictures during the past season, CBS's M*A*S*H (Sunday, 7 p.m.) has accomplished the Big Jump with a respectable degree of success.

CONSIDERING the difficulties which arise from a new set of actors, directors, writers and producers, plus the limitations on what can and cannot be shown over nation-wide television, the creators of M*A*S*H have been able to side-step the predictable stumbling blocks which could very easily have ruined the series and have come up with an above-

average, genuinely funny show.

They have accomplished this by replacing excessive blood and sex with substantial, rapid-fire dialogue and visual gags, while at the same time retaining enough references to the above to keep the original spirit of the piece intact.

Dialogue, primarily that between Hawkeye (Alan Alda) and Trapper John (Wayne Rogers), has been the show's strongest asset. The writers realized that it was futile to try and duplicate the characters created by Donald Sutherland and the Elliot Gould, so they took another track and developed a pattern more conducive to the delivery of the two men at hand.

The result is a dialogue pattern reminiscent of the Marx Brothers' finer moments, appropriate wisecracks, put-downs and gags flying between the two comedians. In one episode Alda and Rogers actually dressed up as Groucho and Harpo in order to bring some "life" into a documentary being shot at their base. The resulting operating-room gags could have come right out of A Day at the Races and proved to be one of the season's high points.

THE REST OF the series' regulars range from good to adequate. Only two characters have been moved intact from the film: Gary Burghoff as Radar and G. Wood as General Hammond. It is unfortunate that Roger Bowen, the original Colonel Blake, was not picked up for the series after Arnie went under early last year. MacLean Stevenson, who now plays the part, has turned the character from a comic, often oblivious base commander to a nebulous straight-man off which the rest of the cast may bounce wise-cracks. Larry Linville as Frank Burns and Loretta Swift as Hot Lips, although possessing physical resemblances to their film counterparts, can only be described as adequate. For all intents and purposes, the show belongs to Alda and Rogers.

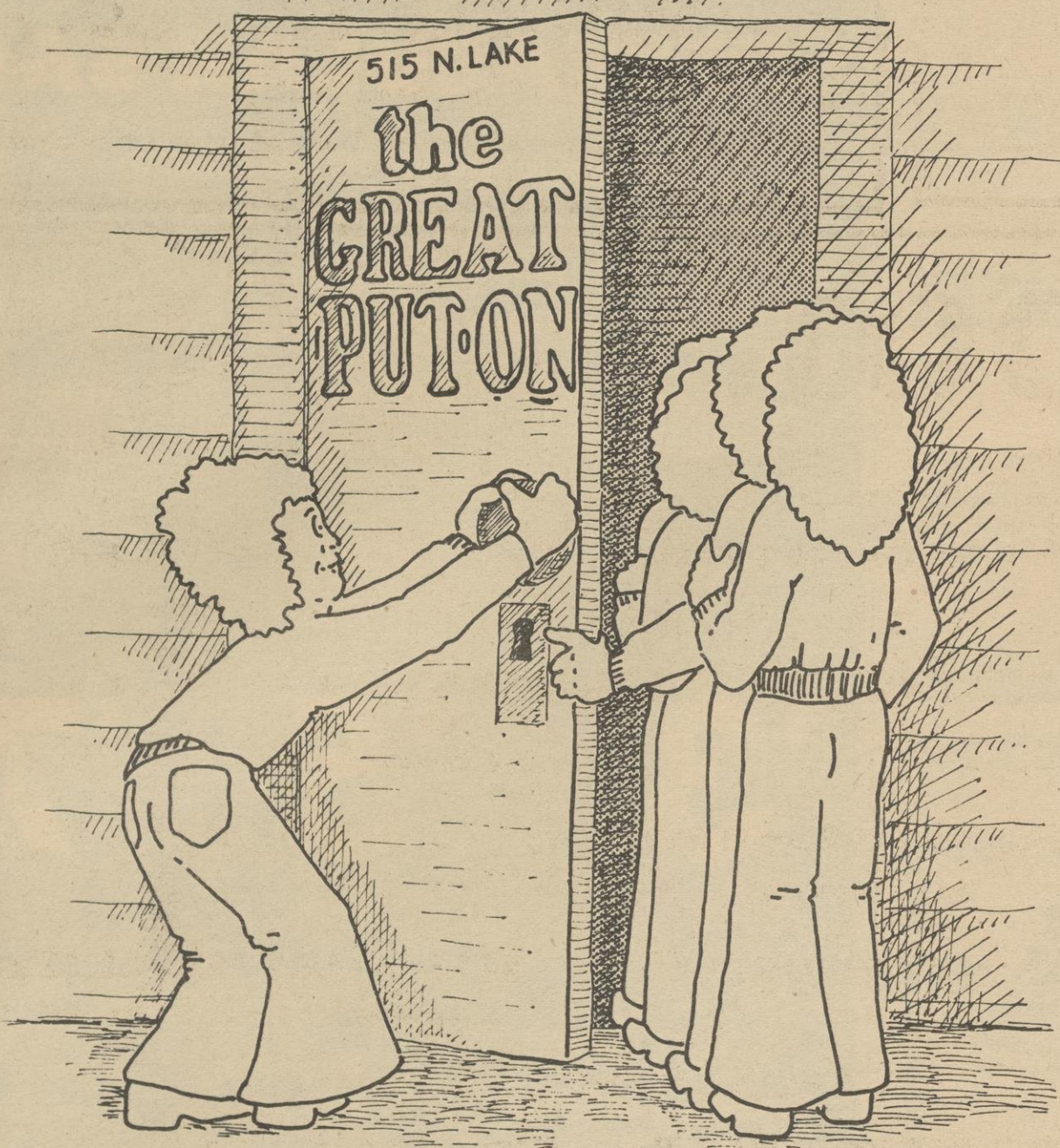
M*A*S*H can take credit for making a few dents in traditional taboos, even if they are only minor ones. Sex is discussed more freely and with a larger degree of lecherous glee than in the past, and this is the first show, medical dramas included, where the producers have admitted that a patient will actually bleed during surgery, if only on the plastic gloves of the surgeons.

The creators of M*A*S*H have been able to duplicate many other visual qualities of the original. The soldiers and surgeons are shown as unkempt and unshaven, although slightly cleaner than they seemed on the screen. The set designers have been able to construct an almost perfect duplicate of the base originally used in the motion picture, although budgetary problems seem to have taken their toll.

There now exists two distinctly different sets of shows, one shot outdoors on location, the other shot under studio lights. The increased money spent on the location segments seems to have also increased the quality of the scripts, for these episodes have been consistently better than those which were confined to a studio.

I DO NOT pretend that M*A*S*H is perfect, or even that it can compete with such shows as All in the Family or Sanford and Son for consistent laughs. Some episodes have, in fact, been almost embarrassingly bad. Still it has hit its mark more than it has missed, and it has made me laugh. If that is not a test for comedy, than God didn't make Indianapolis...or something like that.

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This album I heard once and then played it ten times through. It's by a guitar player named Norman Blake. It's one of those rare albums that will simply send a thrill up and down your whole body. Blake grew up listening to trains, and country music. On the album he plays guitars and mandolin. Most of the songs are original, and display some mighty fine flat pickin'. Better than I've heard in a real long time.

The songs are direct and convey a sense of meaning, a sense of reality. They bounce with a good feeling bound to bring you up from down. "The Down Home Summertime Blues" is about growing up in Sulpher Springs and sets the tone for the album. Tut Taylor accompanies Blake on Slide guitar on many of the sides.

You may have heard Blake play before on Nashville Skyline and in the past he's played with June Carter, Johnny Cash, John Hartford, and on Joan Baez's "The night they drove old Dixie Down." The album may be hard to find but it is well worth the search. If you can't find it in your record store write to Rounder Records, 727 Somerville Rd., Somerville, Massachusetts, 02143. You'll never regret it.

BRUCE PARSONS

Cat Stevens, Catch Bull at Dawn, - A & M Records.

Cat Stevens is back with another album. I didn't start to like this album until side two which begins with "18th Avenue (Kansas City Nightmare)" a dynamic song in Stevens' own tradition. Stevens has too much gravel in his voice on side one for my taste, but the fine songs like "Sweet Scarlet," and "Ruins" will find a place in your ears. The album rocks in its hard/soft way. Play it on a good stereo.

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Joanie Weston and the Women of the Roller Derby

**When is American Sportsman
Going to Have A Woman On?'**

By DEBRA WEINER
of the Cardinal Staff

Colorful red, white and blue uniforms separate the Midwest Pioneers from the green, yellow and red hues of the Renegades. Exhibition warm-ups and the starting line-up featuring name players Patty Moo-Moo Gavin, and Bale-Eagle Hein liven the audience. A hush and the leading skaters roll onto the course in a straight line formation; the buzzer, and all hell breaks loose. A double-fisted whammy, a back arm slam, a Three Stooges special squeezed nose and a surprise upswing, jams, kicks, the team physician runs to the aid of a fallen player, the fans scream "How about some blood," "Slug her in the head," Moo-Moo yells back at them "Idiots, Idiots," the last seconds tick away, and a final burst of energy as the Pioneers score on their over-the-top drop.

Roller skating, that childhood delight, has changed patrons; the new owner, professional Roller Derby. A nationwide televised sport, the San Francisco Bay Bombers, the Midwest Pioneers or the Renegades blaze their way thru fire and fury to victory in the sport equal only to football, boxing or wrestling, in excitement, violence and audience enthusiasm. Roller derby is the only professional sport which recognizes women as a vital component of its excitement and popularity. And for good reason—the women are more imaginative, more daring, more skilled—they far surpass the men. On Sunday night, January 7, the Roller Derby wheeled into Madison, and on February 2—the Midwest Pioneers vs. the Hawks—the Roller Derby will return.

Nowadays, the once-popular Roller Derby has its ups and downs. "Tonight there are only about 1000 people watching the Renegades battle the Pioneers," said Dane County Coliseum Manager Herb Frank on January 7, "but the night before in Chicago, 7000 people were in the audience. You know, Roller Derby was real camp about three years ago—we filled the coliseum. Since then it's gone into a steady decline."

"WHY? I DON'T KNOW, I don't know," said Frank shaking his head. And then, with a queer little smile he added, "Let's make it camp again."

Every team has its stars, but genuine superstars are rare. The Pioneers offer such a rarity in the name of all-time great, Roller Derby star Joan Weston, more affectionately known as the "Blonde Bombshell," a name awarded her by public relations. Watching her in action, one imagines a crude, beer-drinking, tobacco-chewing blonde, who won't take "shit" from anyone. Nothing is further from the truth. Joan Weston, captain of the Pioneers' women's team, is an intelligent, charming, sensitive woman, with interests ranging from horticulture to softball, and a vocabulary which would leave the average University graduate baffled.

Joan began skating professionally 18 years ago while in attendance at Mount St. Mary's College in California. "I was playing in all the intramural sports, and saw Roller Derby on TV just like everyone else. They opened a training school; I trained for four days and got on the team." The Roller Derby is an art, Joan explains seriously. Endurance, reflex action, falling—the necessary skills.

"Endurance must be developed so that you are capable of skating for one hour at a heavy pace," says the Pioneers star. "Then you have reflex training so that movements become a part of you. An unexpected block or punch must precipitate an immediate reaction. There is no time for thinking about what you should do."

FINALLY, THERE are the mechanics of falling. "When you feel yourself falling, you have to relax, that's the only way to fall," Joan says. Intensive training and practice—nevertheless, injuries are frequent. "I've had knee cartilage surgery, a dislocated collar bone, concussions for days, and stitches all over the place," Joan says. "It's injuries that cause the large turnover of players."

But Joanie still denies Roller Derby the label of excessive violence. "I think people are crazy to call it violent. They can sit there and watch football and in the next second tell us we're too violent. They're insane." As for the spectators—"They come to see just how close you can come without being killed. I think they're just exactly like an auto race crowd. They'd be very upset if someone was actually killed."



"Let the boys go in one building and do their thing,
and we'll go in another and let's see who draws
the biggest crowd."



Cardinal Photos

by James Korger



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VOID APR JAN



The Roller Derby game consists of eight quarters with the men and women's teams alternating every other quarter. Equal work and equal time—yet the men skaters receive higher pay.

"Of course, the girls yell and scream and holler. They men managers say 'yea, yea, yea, okay' but they do nothing about it." Even Joanie, the top box-office attraction, the only skater to be rushed by an onslaught of autograph hunters, receives less pay than the men. A man is married, the managers reason, and has kids to support, according to Joan. "They say, well, you're going to get married some day and be supported, so it doesn't matter if you are paid less."

JOANIE admits there is a bare bit of animosity between the man and women players—a double standard exists. "Only the men on the team are married," she said, "They have wives and kids who will meet them for a month or so while we are on tour and then return home. If a woman skater decides to marry she will usually quit. I don't think a man would stand for his wife to be on the team and away for six months of the year."

The Roller Derby first originated as a boy/girl endurance contest and has since developed into separate cooperative teams, making Roller Derby the only sport with a professional women's team. There have been movements made at certain times to get rid of the women, but fortunately these movements have failed. Judging from the audience reaction, it is the women who most attract and enthrall the crowds.

"I think that's what has helped make roller derby—the women. Let the boys go in one building and do their thing," Joanie laughs, "and we'll go in another and let's see who draws the biggest crowd."

"When women's lib first started we sort of laughed at it—we already were doing everything they said," Joanie smiled, "But women's lib still hasn't come to sports in general. Women athletes and women's athletics are overdue for recognition."

"MOST PEOPLE, if you walk up to them and ask them to name their ten favorite men sport stars, they'll do it. Ask them to name ten women and they're dead. You can turn TV on Saturday and Sunday afternoon and see men do everything—box, golf, play football, baseball, bowl. But when is American Sportsman going to have a woman on?"

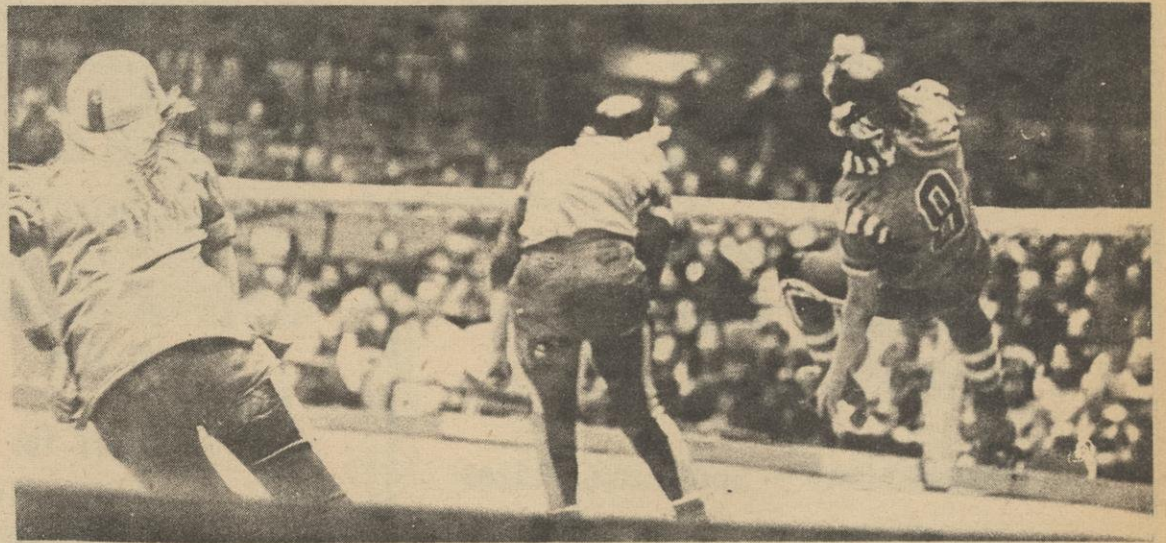
In California, according to Joanie, bobbysox softball—girls Little League teams—have already begun. But alone, this long-deserved innovation is insufficient. After the age of 15 or 16, there is nowhere for young women to advance, no major leagues, no professional career.

Roller Derby, a rough and tough sport, has erroneously placed a "rough and tough" stereotype on the women skaters. "Just because you skate in roller derby," Joanie said, "doesn't mean you don't like the things girls like. It's nice to have someone open a door for you every once in a while." But the common stereotype does afford a bright spot, for it allows these women to escape the "easy lay" attitude experienced by many women in the limelight.

"In the Ice Follies," Joanie said, "girls have reputations such that guys think 'no sweat,' the snap of the finger. I don't think in Roller Derby the thought ever occurs."

AFTER 18 YEARS, Joanie Weston is still the celebrated "Blonde Bombshell," the crowd's favorite, but the thought of retiring has entered her mind. For all its excitement and fame, the life of a Roller Derby star has its drawbacks.

"My family life stinks," Joanie says, "I was home in the Bay Area only six months last year. When I return, my roses and trees will have died and my rhododendrons will have shriveled." But even after retirement, the Roller Derby and Joanie Weston will still be one. "I want to train the kids coming in; we're wasting a lot of talent. There has got to be a lot of talent somewhere."



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Campus Briefs

Madison area groups and individuals concerned with protesting Nixon's war policies met during Registration week to make plans for mass demonstrations on January 20, Inauguration Day.

The groups formed an autonomous coalition within Madison Area Peace Action Council (MAPAC). Plans were made both for a local demonstration in Madison and to send people to the national demonstration in Washington, D.C.

Buses will leave from Madison Thursday night and early Friday

morning for the 20 hour bus ride to Washington. They will return both Saturday night and Sunday night. The price is estimated at \$20-\$30. People who wish to go should both sign up and pay at the WSA office, fifth floor, Memorial Union.

For those who plan to stay in Madison, there will be a meeting Monday, Jan. 15, at 4 p.m. for people interested in working within the University community to build up support for the protest here. People are needed to raise money, canvass, speak at co-ops and write leaflets. Anyone interested is encouraged to attend.

PEOPLE'S OFFICE BENEFIT

There will be a benefit for People's Office at the Stone Hearth tonight from 7-11 p.m., featuring the Bizarro Brothers, to raise funds for the next semester. A donation of 50¢ is asked.

ELVEHJEM SHOWINGS

Exhibits currently on display at the Elvehjem Art Center include "Selected Prints and Drawings from the Permanent Collection," through Jan. 25, and "William King Sculpture," through February 18. Free Mini-lectures on various objects d'art in January are "William King Sculpture," Jan. 17, at 12:15; "August Light," by Hans Hoffman, Jan. 21, 2 p.m.; "Portraying Children in Art," Jan. 24, 12:15; "The Sewing Lesson," Jan. 28, 2 p.m.; and "Sacred and Profane Love," Jan. 31, at 12:15.

TESTING SYMPOSIUM

The National Testing Symposium will be holding an information booth in the Memorial Union today from 11 a.m. to 5 p.m. Donations will be accepted for the National Testing Symposium to be held in March.

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Neil Young

Cardinal photo by Dick Satran

On just 12 days notice, Neil Young drew a crowd of seventy-five hundred for his Coliseum concert on January 4. The two hour show featured Young with his backup band from the Harvest album, the Stray Gators. The first half of the acoustic show was featured Young solo. The second set was electric and included the Gators.

His songs ranged from old numbers like "On the Way Home," a song Young wrote while a member of the Buffalo Springfield, to one song he wrote this week at the Edgewater Hotel. Both were truly inspired pieces.

Young's style on stage is like his music, highly personalized and homey. He jaws between songs as if he was talking to old friends. The "country gnome in patched

jeans" image Young tries to project might be contrived, but when he says "I wanna thank you all for coming down here tonight," he means it.

Young's worst numbers were the old standbys, "Cowgirl in the Sand" and "Everybody Knows This is Nowhere." Maybe he's just tired of doing them.

Madison was the first stop for Young on a 30-city tour. It was also the first concert at the Coliseum this year. The Grateful Dead will make an appearance there on Feb. 15. Other groups scheduled to appear at the Coliseum are The Allman Brothers, Jan. 30, Santana, Feb. 8, and Pink Floyd, March 4. A number of other concerts are still in the planning stages.

WSA

Announcement

The W.S.A. Elections Commission

will hold an INTERIM

Election to fill the

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(History and Political Science)

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Tuesday, Jan. 16, 1973

10:30 - 4:30 in Bascom Hall

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The Daily Cardinal Action Ads

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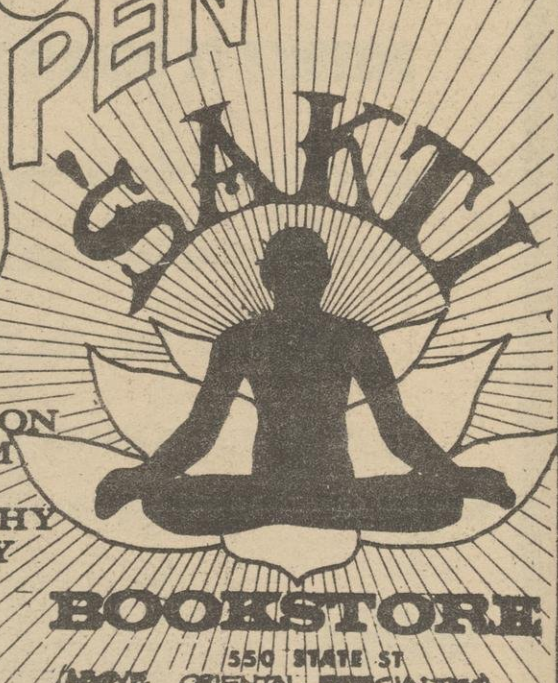
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Another Record Best List [for the Soul]

By STATE STREET
GOURMET

There's a certain fragile level of maturity some people are able to work themselves up to which manifests itself at the end of a year in stupid sneers at the ones who make lists of the best movies, books or (in this case) rock albums.

These mature numbers are likely to agree with anyone or more of the following: the year is an artificial and meaningless unit and so any list based on it is useless; you're not still listening to that shit are you?; lists are undefended condifications of taste that represent a minimal response by the lister; lists are evidence of mindless anality and are sure evidence that the lister hasn't transcended the traumas of childhood and broken through into the pure lucidity of adulthood like me.

THE WAGES of being a mature number, of course, are pomposity, grayness, withered imaginations, and hemorrhoids, as well as boundless conceit. The great thing about lists is that they keep you on your toes. They make you think about a large number of related things in some sort of sequence that are outside of you.

For most mature numbers any series of thoughts about something outside of themselves is impossible unless those thoughts are going to demonstrate to the world the mature number's mastery of that something. The other great thing about lists is their very mindlessness. Lists are basically rituals, litanies whose end above all others is the affirmation of the significance of the thing listed. My list is simply a celebration that makes me feel a part of the art form I love.

In a word, I think lists are good for the soul and that's why I suggest that all you who read this and care about rock music take the opportunity to make out your list of the ten or five or three best albums of 1972 and send to Rock and Roll, c/o the Daily Cardinal, 821 University Ave., Madison, Wis. 53706. I will then take your list which by now has become part of a poll along with all the other lists I've received and through subtle arithmetic computations discover the 20 or 25 favorite albums of those who respond.

Further, I will try to get the editors to publish each of the lists received with the name of the lister. If you can't be a listee, then do the next best thing and become

a lister. I supply some sample lists from the Cardinal music staff to get you going.

1. Lou Reed—Transformer
2. The Band—Rock of Ages
3. Rolling Stones—Exile of Main Street
4. Joni Mitchell—For the Roses
5. Lou Reed—Lou Reed
6. David Bowie—Ziggy Stardust
7. Them—THEM
8. Little Feat—Sailin' Shoes
9. Mott the Hoople—All the Young Dudes
10. Blue Ridge Rangers and John Fogarty

Martha Zydowsky

1. Cream—Live Cream Vol. II
2. The Band—Rock of Ages
3. Mountain—The Road Goes Ever On
4. West, Bruce and Laing
5. The Rolling Stones—Exile on Main Street
6. Allman Brothers—Eat a Peach
7. Procul Harum—Live with the Edmonton Symphony Orchestra
8. Traffic—The Low Spark of High Heeled Boys
9. Jethro Tull—Thick as a Brick
10. Jimi Hendrix—Rainbow Bridge

Lou Reed—Lou Reed
Park Street Glutton

1. The Kinks—Everybody's in Showbiz
2. Lou Reed—Transformer
3. Lou Reed—Lou Reed
4. Burrito Brothers—Last of the Red Hot Burritos
5. Rolling Stones—Exile on Main Street
6. Procul Harum—Live with the Edmonton Symphony Orchestra
7. Bob Weir—Ace
8. The Band—Rock of Ages
9. Box Scaggs—My Time
10. Mahavishnu Orchestra—Inner Mounting Flame

George Jones & Tammy Wynette—We Like to Sing about Jesus

Larry (American Grandstand)

Sloman

1. Lou Reed—Transformer
2. Lou Reed—Lou Reed
3. The Kinks—Everybody's in Showbiz
4. The Rolling Stones—Exile on Main Street
5. Little Feat—Sailin' Shoes
6. Jake with the Family Jewels—The Big Moose Calls His Baby Sweet Lorraine
7. The Band—Rock of Ages
8. Alice Cooper—Killer
9. Mott the Hoople—All the Young Dudes
10. J. Geils—Full House

The Velvet Underground—Live at Max's Kansas City
State Street Gourmet



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Numismatics Review

(continued from page 3)

and says that those who don't communicate with her are in retreat:

Nothing filters through
Inutile doors that swinging
Ever inward bring no air
But leave you parched
In your empty room

Poetry still grows on the farm, we see. It may be a different kind of poetry than all those smart-aleck English teachers are pushing down the gullible throats of dewey-eyed Freshmen. A poet like Mrs. Morken makes one wonder what Wordsworth's words are worth after all—shouldn't Wisconsin students, even those who only share our hospitality temporarily, have more poems with beef and milk in them to dine on intellectually? Cerebral malnutrition might be even a problem with some of our esteemed teachers, too long sipping the 100 proof lyrics of New York.

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—JUDITH CRIST, New York Magazine



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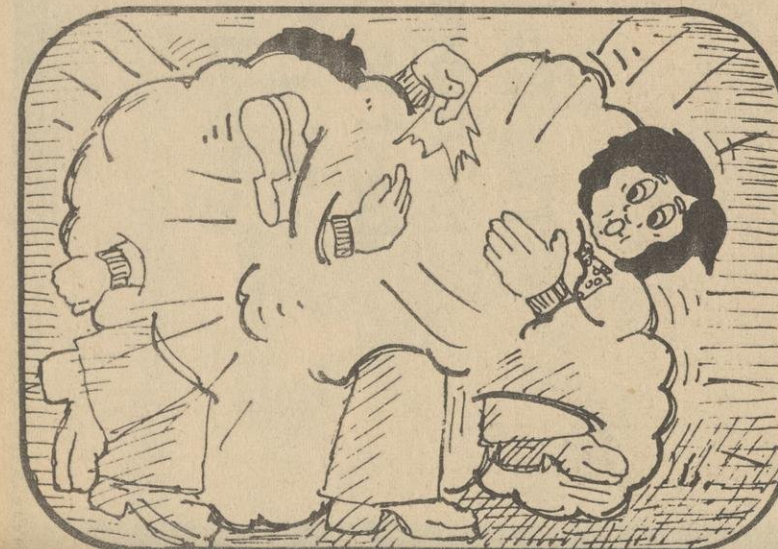
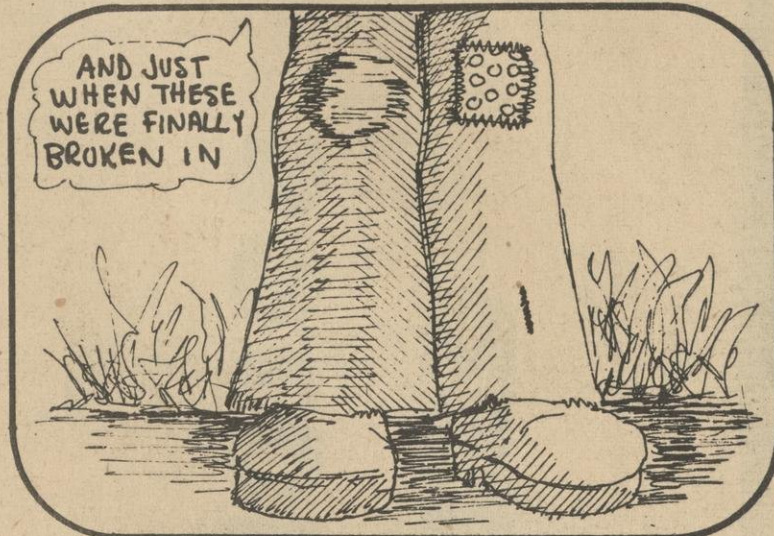
WE STILL NEED YOUR PHOTOS

The Daily Cardinal photo issue still needs a lot more student pictures. Please bring your best to our office. All photos will be credited and returned. The deadline has been extended to Wednesday, January 17.

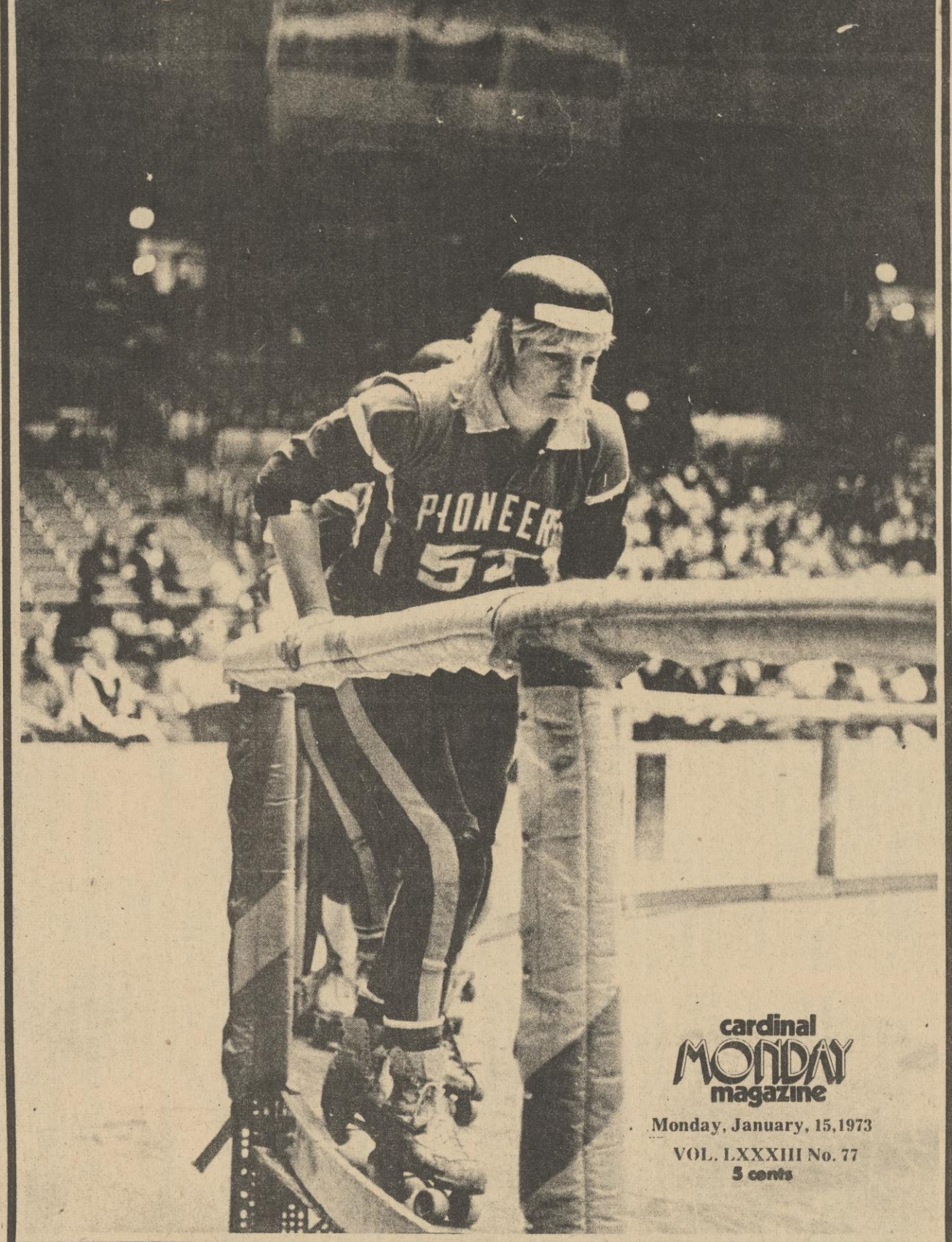
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PRESENTS: CALVIN QUICKCHANGE



The Roller Derby's Joan Weston
See Page Six



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