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LAOS...

...history of an 'incursion'

This article was submitted to the Cardinal by the Alternate Media Staff of the Wisconsin Independent News Department (WIND).

The recent "incursion" into Laos is not an isolated incident: it belongs to a deliberate and long-standing policy of suppression of the revolutionary forces in Laos as in Vietnam and Cambodia. The U.S. has been involved in Laos since 1955 through its support of right-wing governments, by using Thai and South Vietnamese troops to fight the Laotian liberation forces, and by the most intensive bombing in history.

Shortly after World War I, the Free Laos Front formed to fight against Japanese occupation and the remnants of French colonialism. The French attempted to retain Laos as a protectorate and instituted a draft of Laotians to aid the French in their fight against the Viet Minh. Side by side with the Vietnamese and Cambodian resistance, the Free Laos Front fought until the 1954 Geneva Agreement ended the fighting and guaranteed the independence and neutrality of each of the three countries of Indochina. The facilitation of neutrality in Laos included the withdrawal of the Pathet Lao armed forces from their main base areas to the northern provinces of Sam Neua and Phong Saly.

Shortly after a visit by U.S. Secretary of State Dulles in 1955, the right-wing government in the capital city, Vientiane, violated the ceasefire agreements by attacking the Pathet Lao forces with U.S. planes and field advisors. This attack marked the beginning of attempts by successive U.S. backed right-wing governments to destroy the forces of Laotian liberation rather than establish a neutral country.

It was at this time that the political expression of the Pathet Lao armed forces began to coalesce into a unified political party, the Neo Lao Hak Sat (NLHS). A 1956 statement by the NLHS still represents the feelings and goals of today:

"The U.S. imperialists and pro-U.S. elements are considering signing a U.S.-Laos military pact . . . In order to drag our country into the aggressive SEATO bloc, and to transform our country into a military base and U.S. neocolony, they are preparing to rekindle the Indochina war and condemn us to slavery and poverty. It is clear that intentions are to sabotage peace and use 'Laotians to fight Laotians,' to achieve their bellicose plans. U.S. imperialism and pro U.S. forces are the most dangerous enemies of our nation at the present time. Under such circumstances, the immediate tasks for the entire nation are:

*To unite in a broad, national united front to strictly apply the Geneva Agreements; to promote peace, independence, democracy, and national reunification.

*To consolidate and expand our people's patriotic forces and make of them a solid source of support for our people's political struggle.

*To seek the sympathy and support of peace-loving people throughout the world."

In 1957, a coalition government, headed by Prince Souvanna Phouma, was instituted in Vientiane which included Pathet Lao representatives. Pathet Lao leaders, members of the Neo Lao Hak Sat, won 13 out of the 20 seats up for election in May, 1968.

The success of the left in the elections stimulated the U.S. to engineer a right-wing coup by Gen Phoumi Nosavan which was committed to eliminating the Pathet Lao. Shortly after this coup, the International Control Commission was ordered out, thus removing international supervision of the neutrality of Laos. As a result, Pathet Lao troops and cadres were murdered by the hundreds and Prince Souphanouvong and the other top leaders of the NLHS were arrested.

In August 1960, American plans for a solid right-wing regime were once again upset when an unknown paratroop captain, Kong Le, staged a takeover in Vientiane, returning Laos to a neutralist position. During the period of

neutrality, under the leadership of the escaped Souphanouvong, the patriotic forces rebuilt to the point where they could defeat the U.S. advised rightist forces of Nosavan in May, 1962.

Within a month of this significant defeat, the U.S. recognized the Kong Le neutralist coalition at the Geneva peace talks, but continued to give support to the pro-U.S. Nosavan forces which subverted Laotian neutrality in 1963 by carrying out a wave of terrorism against leading neutralists in Vientiane.

Beneath the apparent chaos of coups and power plays over the last 15 years, one consistent pattern of political life in Laos stands out: the subversion by the CIA of the government administration and its domination of the army.

CIA trained Meo mercenaries, over which the Vientiane government had no control, were used by the U.S. in these operations. Once toe-holds were secured, they were expanded, some of them into major bases used to guide

1965). The *New York Times* has reported (October 1, 1970) that the "rebel economy and social fabric" are now the main target of bombardment. Thus the U.S. attempt to destroy the Pathet Lao must first disorient traditional cultural patterns and life styles of the Lao people, proving that the liberation struggle is indigenous.

The strategy of bombing the countryside and forcing refugees into cities, where they can be more easily controlled, is designed to isolate the Pathet Lao from their popular support. To date, 700,000 Laotian people, nearly one-third of the population, have been uprooted and are now refugees.

In addition to political manipulation and military domination, the U.S. also controls the entire cash economy of Laos. Since 1965, the total AID budget has been about \$300 million per year in Laos—about 60 million for "technical assistance," the rest classified military expenditures.

The economic effects of this American intervention have been devastating. As early as 1959, the Senate Congressional Commission Report on aid to Laos stated that, "The U.S. has supported the entire Lao Military budget . . . It is, in fact, virtually supporting the entire economy." Laos has had a consistent import-export deficit of as great as 20 to 1. (The U.S. pays for at least one-half of the imports.)

Although before 1953 Laos was a rice producer, by 1966, 60,000 tons of rice had to be imported from Thailand. (The rice bowls of northwestern Laos alone could feed most of the country, but these areas are under Pathet Lao control and American bombing makes large-scale production impossible.) The U.S. supported import program has been a lucrative business for the 200 to 300 families of Lao elite and rightist political leaders.

Recent developments in Laos include the invasion by thousands of South Vietnamese puppet troops, Thai mercenaries, and U.S. helicopter pilots, advisors, and ground troops. Figures from *The Guardian* (see note below) show:

*In mid-January 1971, 13 companies of Saigon puppet troops were infiltrated to the Bolovens plateau together with the 801st Thai commando battalion which reinforced the 601st and 602nd Thai battalions already in the area.

*At the beginning of February, 20,000 Saigon troops and 9,000 American troops were massed along the Laotian border and 5,000 Saigon parachutists were dropped into the general area.

*U.S. military personnel in Laos has increased from 5,000 to 12,000 in the last few months, including 2,000 Air Force "advisors," 1,000 Army "instructors," and 1,200 "Special Forces" and personnel. Thai mercenaries have been built up to about 12,000 and apart from the Saigon units already mentioned. Many small commando-type units have been infiltrated or air-lifted into the Bolovens plateau.

The stated goal of the invasion is to cut off the flow of supplies from North Vietnam which will provide a military victory for the U.S. by crippling the liberation forces of South Vietnam and Laos. Even if the passage of supplies is effectively slowed, a military measure such as this cannot defeat the Pathet Lao whose struggle is political by nature and has popular support.

This report was compiled by WIND from the following sources:

The Guardian, "Indochina: The Second Decade"—Special Supplement on the war, Feb. 13, 1971.
Noam Chomsky, "After Pinkville," *New York Review of Books*, Jan. 1, 1970.

Banning Garrett, "The Vietnamization of Laos," *Ramparts*, Jan. 1970.

WIND has ordered 500 reprints of the *Guardian* article. They are available through them, 117 W. Main or 251-5717, for 20¢.



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see your nearest Ampex Tape dealer.**3515 University Avenue****Gorgeous George
ain't so gorgeous****Professional wrestling takes a fall**

By REUBEN COHEN

Luscious Lars Anderson, one of professional wrestling's dime a dozen bleached-blond bombers, entered the ring of Chicago's International Amphitheatre intent upon giving Jose Bentincore the beating of his life. Bentincore, a favorite among the Chicago fans, was already in the ring and waiting for Anderson.

Jose was passing away those few idle moments by giving a dazzling display of his rippling biceps and triceps. Perhaps Bentincore was paying too much attention to his muscles and too little to his opponent. Anderson jumped into the squared circle, attacked the Mexican from behind, and the match was underway.

The big Swede proceeded to give the Mexican a series of kicks to the abdomen. He then threw his opponent into the ropes, and as Bentincore came flying off, he was met with a knee to the groin from Anderson. Jose, stunned, crumpled to the mat.

Oblivious to the boos and jeers, Anderson picked him up and gave him a flying Irish whiplash into the turnbuckle. Bentincore grimaced in pain as his back hit the corner posts of the ring. Lars then grabbed him and gave him another whiplash, this time to the opposite corner.

As the Swedish villain moved in for a third whiplash, the wily Mexican reversed the move and sent Anderson flying into the turnbuckle. Lars was now at the mercy of an enraged Mexican.

Anderson, his eyes bulging with fear, pleaded for mercy. Picking up his cue and playing the role of the Roman gladiator, Bentincore appealed to the crowd to decide his foe's fate. It was definitely a thumbs down decision. The Mexican then began to deliver a series of forearm smashes to his opponent.

To the fans in the \$2 general admission seats, it appeared as if saliva was shooting out of Anderson's mouth as a result of the forceful blows delivered to his chest. To the fan who paid his \$5 for a ringside seat, well, he was seeing Anderson spit in the air before the blows actually landed. A bit of poor theatrical timing on Lars's part.

This is professional wrestling today. It's hard to believe, but pro-wrestling used to be a clean, honest, and undramatic sport. But that was over thirty years ago. Long before the infamous days of Gorgeous George, men were fighting each other for such values as pride and dignity instead of TV time or the right to sell a breakfast nutrient.

MADISON CAN CONSIDER itself lucky to

have as one of its most famous citizens a former pro-wrestler—a man who wrestled when wrestling was really wrestling.

From the odds and ends that I had heard about Jimmy Demetral, one of Madison's famous sports figures, he sounded like a very interesting person to meet. So on a cold and windy Saturday afternoon, I made my way to the main branch of the YMCA to see him.

Everyone at the Y knows Jimmy, and I was quickly informed that he was upstairs watching the semi-final matches of the annual city handball tournaments. I made my way through the main gymnasium, sidestepping a friendly mob of grade school kids playing something that remotely resembled basketball, and climbed the stairs to the gallery of the handball courts.

Sitting on a bleacher and intently watching the game was an elderly gentleman. He was wearing an old grey suit with matching fedora. His hands were braced palms down on the bleacher seat as he leaned his short stocky frame forward to follow the action of the game. When one of the players failed to return a corner shot, Jimmy chewed on his cigar butt and sort of rolled it around in his mouth acknowledging the well played ball.

TAKING ADVANTAGE OF THE LULL in the action, I introduced myself. To my delight, Jimmy was quite eager to talk to me about his career in professional wrestling. The handball game resumed and his eyes turned from me to the court as he followed every move of the game. His unlit cigar twitched back and forth between his teeth.

"I used to play a good game of handball in my day. Played a lot of paddleball too," he told me.

I knew it would be rather difficult to get his full attention here, so we met a few days later in the lobby of the Y. There we discussed his life and his career.

Jimmy was born in Greece in 1893. At the age of eight he was stricken with rheumatism and confined to crutches. The idea that he would become a world's champion wrestler would have then seemed preposterous to his doctors. However, after two years of being on crutches, Jimmy recovered.

Seeking opportunity in the promised land, he came to America when he was 21.

"I came to this country in 1914. I worked as a dishwasher in New York, because when I came to this country I only had a dollar and a quarter in my pocket," Jimmy said.

After working in a factory during the war years, Jimmy began to wrestle in 1918. He

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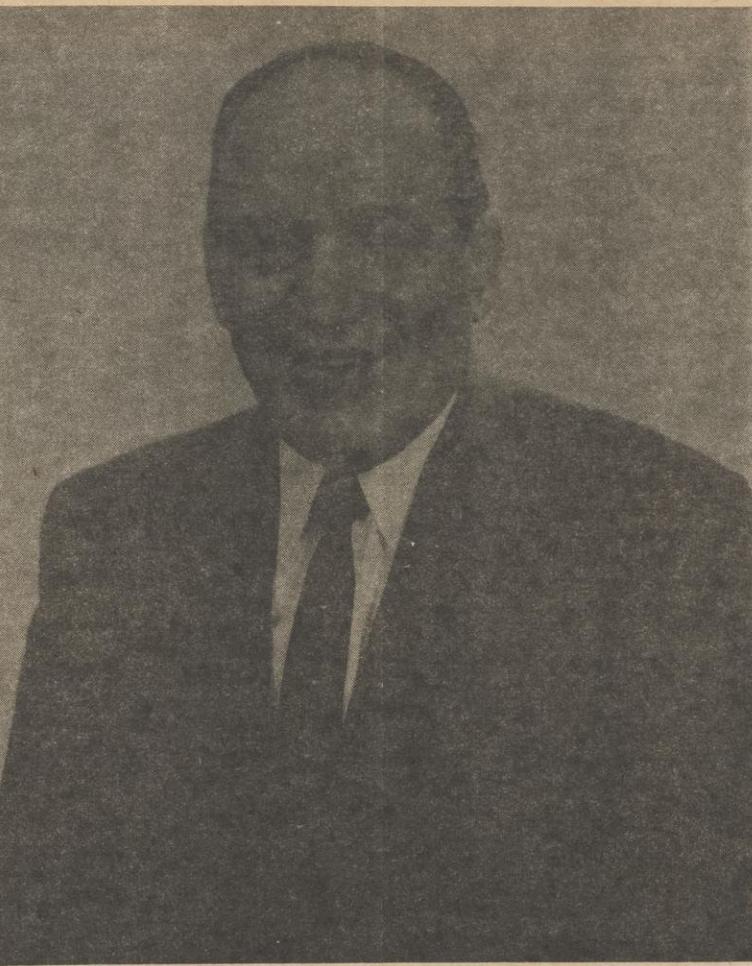
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JIMMY DEMETRAL

"The wrestlers today are not in good shape."

started training with one of his Greek friends, had hopes of making some big money and having a successful career.

THE FIRST FEW YEARS were hard for Jimmy, for he found he couldn't make any money.

"It was tough to make a buck in the beginning, but then I went to Farmer Burns' school in Omaha for six months. There I learned to wrestle pretty good," he remembered.

Pro-wrestling was very different fifty years ago. There were no strangle holds by gaudily dressed masked men, no bleached blonds surrounded by beautiful young girls, nor did wrestlers feel that they had to join the Actor's Equity Guild. Wrestling was rugged, clean, and honest.

It was tough for Jimmy when he first began his career. "I had to wrestle five days a week and would get only 12 or 15 dollars a match." If a wrestler suffered an injury, it could mean that he wouldn't eat for quite awhile.

"The first time I ever wrestled Johnny Meyers, we wrestled for the world's mid-

dleweight championship. He held the title. During the match he broke my ankle. I was laid up for four months."

Jimmy had over 3,000 matches during his career, and as a result he has suffered from sprained limbs, eye injuries, and a broken nose.

The format of the matches was a lot different in those days. Up until the early thirties, the wrestlers used a ten minute round system and each match had a designated number of rounds. This system is still used today in Australia.

A WRESTLER had to be in superb physical condition during Jimmy's time. There were no ex-football players, bar room bouncers, or tough truck drivers wrestling like there are today.

"The wrestlers today are not in good shape. Most of them are too big and too slow, and they don't know how to wrestle. Back in the 20's or 30's, if you weren't in good condition they'd tear you apart," Jimmy said.

The average wrestler of today could not cut the mustard if he wrestled 30 or 40 years ago, according to Demetral. A wrestling

match was not won by a reverse Indian death lock or a figure four grape vine (both holds capable of maiming an opponent).

"The rules called for no punishing holds. You had to pin your man with a double wrist lock, a head scissors, or use a toehold."

A WRESTLER WOULD HAVE TO put-wrestle his opponent, much like amateur wrestling today. Sometimes when two wrestlers of equal ability met, the match could go on for a very long time.

"My longest match lasted over four and one half hours. I wrestled a man out on the west coast and we both got too tired out. The match ended in a draw," Demetral said.

You would never see a mismatch in the old days, Jimmy recalled. No 600 pound Haystacks Calhoun would be put up against a 190 pound Hank Meadows. Then wrestlers were divided into weight classes ranging from 135 pounds to heavy weight. However, after the depression the lower weight classes were abolished. Today, only the light heavy weight and heavyweight classes remain.

The first title that Jimmy won was the middleweight title at 175 pounds. He won it in 1927 and held it until 1929. He then moved up into a heavier weight class and in 1930 he won the light heavyweight title. He held this title until 1932.

PERHAPS JIMMY'S GREATEST CLAIM to fame is his admission into Ripley's Believe It or Not column. He made the column on August 1, 1937. Over the past 19 years of training and wrestling he had lost and gained 36,500 pounds.

His other great achievements include wrestling a 500 pound bear on the stage of Madison's Orpheum theater.

"They came out on stage with a bear, and the owners said that they would give \$150 to anyone who could stay fifteen minutes with the bear. I took a chance of being hurt, but I gained the money."

After 22 minutes of getting scratched and clawed, Jimmy eventually pinned the bear. The last known professional wrestler to take on a bear was Dick the Bruiser. He wrestled a grizzly as an advertising stunt for a car agency. The bear broke the Bruiser's arm.

IN ONE OF HIS OTHER great exploits, Jimmy took on an entire baseball team at Breese Stevens Field in Madison.

"I was hollering for the local team at a baseball game, and I was sitting near the opposite bench. They were getting mad at me, and one word led to another, so pretty soon I challenged the whole team. The next night 3,000 people came out to see me wrestle them."

He pinned all nine in less than 26 minutes.

With the introduction of television as a form of mass entertainment, professional wrestling was brought into millions of homes across the country. One man decided to take advantage of this great opportunity,

and as a result he is given credit for revolutionizing (or maybe destroying is a better word) the sport. He was known to all America as Gorgeous George.

GORGEOUS GEORGE did not always have his hair bleached or continually search for the new gimmick. Jimmy Demetral knew Gorgeous George when he was still George Werner.

"Gorgeous George was a pretty good wrestler. I wrestled him in San Francisco and it took me 42 minutes to beat him, and I was trying every second of the match. Later on he changed his name, dyed his hair, and changed his wrestling style."

Jimmy Demetral moved to Madison over 48 years ago. It has been a long time since he wrestled, but his promotional activities have kept him classified as only semi-retired. He has raised over \$70,000 for the Madison Kiddie Kamp through his promotional activities. Every summer the Kiddie Kamp provides an opportunity for hundreds of the city's underprivileged children to enjoy an escape into the country.

Up until 1967, Jimmy handled the television matches and promoted a few cards in Madison. "I used to hold a live card every two weeks, but the people here in Madison didn't seem to go for wrestling too much," he said.

HOWEVER, IT HAS MAINLY BEEN the way in which wrestling has changed which have really affected things. The big promoter in search of more money has forgotten about the fans. Jimmy Demetral, not wanting to pay Verne Gagne (presently billed as the heavyweight champ of the Midwest area) a monopolistic price for wrestling tapes had to give up TV promotion.

Jimmy has been able to continue getting funds for the Kiddie Kamp by having his wrestling friends come in and do a show for him once a year. But promoting a card with the tact, style, and finesse which is typical of the Jimmy Demetral style can be very hard and tiring. For a 77-year-old man, the worry of breaking even and making sure that the camp gets its needed money may be too much of a strain. This year Madison may not have a benefit card. If this comes to pass, it will end a phenomenal 42 year record.

Reflecting back on his life, Jimmy is quite happy that he devoted it to professional wrestling, although there was a time when he was almost convinced to change his profession.

"I was wrestling down in San Antonio, Texas, and I would go into Mexico and watch the bull fights. A few people thought that I could become a pretty good matador, but I decided to stick to wrestling."

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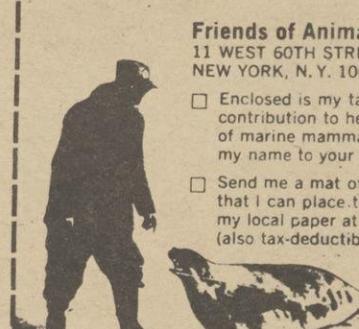
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Broom Street Acting Company Formed

By BONNIE LEE SHARPE
Joel Gersman, Director of the Broom Street Theater recently announced the existence of the Broom Street Theater Acting Company.

The company comprised of twelve members will work together as a group for at least a year, acting in all the plays Joel directs. There are several reasons why a company with constant membership was formed, rather than casting new people for each production as has been the



traditional practice.

A major reason is to give continuity to BST's work. As members work together their performances should grow in group unity. This is important in the plays BST usually produces as the viewer is very much aware of the group rather than individual actors.

It will also permit the company to build up a repertory of plays and allow revivals of some. Having a company will also enable BST to go on tour in the future.

The *Difficult Hour* was the first company production. The next one planned is *Peer Gynt*, scheduled for March. Future plans include *Wozzeck* and a revival of *The*

Dream Plan which was performed last summer.

The BST is totally self-supporting with receipts from their productions. Any contributions of time or money would be welcome. The office is located in the basement of the Brooks St. YM/YWCA.

The Daily Cardinal

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- 3 What percentage of your management . . . are products of a training program? come from a specific area or school? hold graduate degrees?
- 4 What percentage of your management openings are filled from within?
- 5 If I join your firm and decide to change fields, can it be done within your firm?
- 6 What's the cost of living and the housing situation where I'd be employed?
- 7 Does your company have any additional benefits such as cost of living adjustments, employee group life and medical insurance, company-paid retirement plan?
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- 10 How does your employee turnover rate compare with other companies?
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MONDAY, APRIL 5



Women's Lib
Muriel Fox

2 P.M., a leading folk singer-ecologist in concert; 3 P.M., Mr. Richard Leitsch, spokesman for the Mattachine Society, discusses current social acceptance of the homosexual seeks; 4 P.M., Muriel Fox, National Organization for Women (NOW) speaks on—"Militancy, Marriage, Moneymaking, Motherhood. Can we have them all?"

TUESDAY, APRIL 6



The honorable
James Farmer

2 P.M., a team from Fortune Society, women former prison inmates; 3 P.M., a Nationalist Chinese spokesman encounters possibly two Chinas in the UN; 4 P.M., founder of the Congress of Racial Equality and former Ass't. Secretary of Health, Education and Welfare, the honorable James Farmer.

WEDNESDAY, APRIL 7



Dr. Judianne
Densen-Gerber

2 P.M., an underground film star from the Andy Warhol cinema; 3 P.M., Arab-Israeli spokesmen, an explosive human encounter in the Mideast; 4 P.M., lawyer-psychiatrist Dr. Judianne Densen-Gerber, founder of New York's Odyssey House for 18-25 year old addicts, now one of the city's largest private hospitals.

THURSDAY, APRIL 8



Mr. William
Kunstler

2 P.M., a stage-struck English professor turned actor; 3 P.M., a workshop on overpopulation, birth control and sterilization; 4 P.M., Mr. William Kunstler, America's foremost human rights attorney, defender of the Chicago Seven, Rap Brown, the Berrigan brothers, and all without fee, looks at the human encounter of people and the law.

FRIDAY, APRIL 9



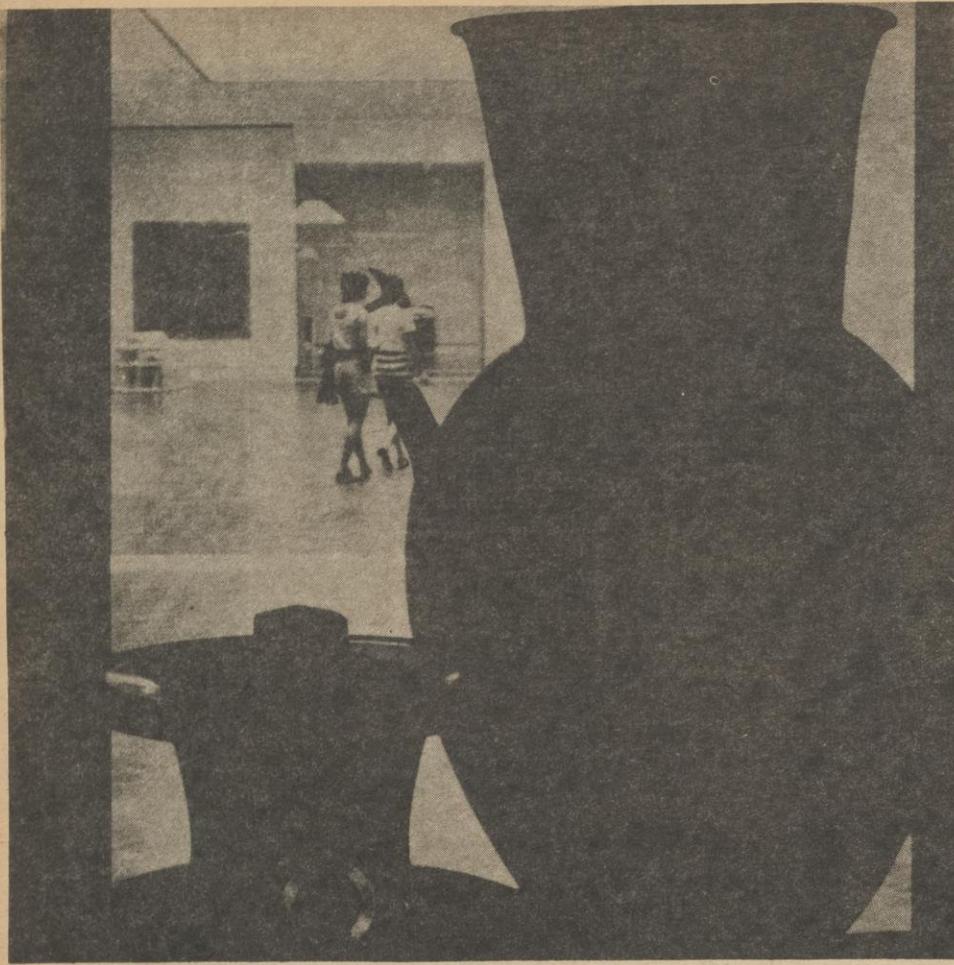
The honorable
Charles E. Goodell
2 P.M., a spokesman from the Peace Corps or VISTA, its domestic branch, looks at human encounter; 3 P.M., a black nationalist from an emerging black nation examines the political prospects for his country; 4 P.M., former United States Senator from New York, Charles E. Goodell, reviews his encounter with the White House.

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Cross-town art

By ELIZABETH FINDLEY

So much attention has been given to the unveiling of the University's palatial art museum, the Elvehjem Art Center, that the significance of the Madison Art Center has been eclipsed. Moreover, many people think that with all the money poured into Elvehjem, and with works of art donated by such people as Oscar Rennebohm, Elvehjem must have all that is true and valuable in art. However, it is not how much money is used to build a museum that determines its worth, but whether its works of art produce a worthwhile experience for its viewers. For instance, the Madison Art Center has to run on very little money—it may run on even less if the mayor goes through with his demand of \$28,000 "rent" from it yearly. Still, it provides visual excitement in areas that Elvehjem never even attempts to cover.

The Madison Art Center has been able to run on little money because it does not have a large permanent exhibition like Elvehjem. This may seem like a great handicap, but it forces the Madison Art Center personnel to get out and put together entirely new exhibitions regularly. Thus, the Madison Art Center has completely new visual experiences to offer every couple of weeks or months. A person could never walk into the Madison Art Center several times and (except for new exhibitions in a small room or two) have seen all the museum has to offer.

Moreover, Elvehjem really only emphasizes pre-twentieth century works of art. Modern art from the 1940's on comprises little more than one wall of the top floor of the museum. Of these art works, only two or

three represent much beyond the abstract expressionist movement. Although the works of art brought to the Madison Art Center may not often reach the level of the pictures by the Abstract Expressionists Paul Jenkins, Jack Tworkov, and Hans Hofmann in the Elvehjem Art Center, they provide more of an idea of the tremendous variety of things going on right now in modern art—things too recent even to be written up in any art book.

FOR INSTANCE, last year the Madison Art Center had an exhibition of walk-on-sculpture by Jerome Johnson. A person would experience this sculpture through his feet. This year they are having an exhibition of Washington artists—including Sam Gilliam. Gilliam has been widely written about in art magazines because of his unstretched canvases that drape from walls or ceilings. In some cases, such as the work, *Carousel*, they have become environments of draped color explosions. Artists like Sam Gilliam are not only well known in art circles, but also are very recent. While the works of art in Elvehjem show artistic trends in the Ancient Renaissance, Baroque, Early American, etc. periods, the Madison Art Center provides some idea of the various things that are going on in modern art. Elvehjem deals mostly with what is past; the Madison Art Center, with what is present.

Most of the great works of art of the periods the Elvehjem Art Center covers except for prints have already been claimed by the museums in Europe and the larger museums in America. The great masters have been known a long enough time for

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their works to have been grabbed up by generations of art collectors and museums. Mostly what Elvehjem has left are some fine prints and works by lesser masters following the trends of the great masters. Therefore, the works of art in Elvehjem are geared more for the art historian who is interested in the evolution of styles than for the person interested in art for itself and who is thrilled by the feeling or construction of a great work of art.

The Madison Art Center can still show works by well known or promising modern artists, because their work has not been in such great demand. Gene Davis, Thomas Downing, Howard Mehring, and Paul Reed, whose works are now being shown in the Madison Art Center, are prominent enough to have exhibited at the Washington Gallery of Modern Art in 1965. Moreover, the pictures at the Madison Art Center are often chosen more for their own inner feeling than for their historical interest. Therefore the Madison Art Center is geared more for the artistically inclined person than for the art historian.

FINALLY, THE pictures in Elvehjem seem to the untutored eye to be lacking in visual variety; many of them seem to have the same brownish coloring. At the Madison Art Center, however, one is bombarded by a

great variety of colors and styles even in the same room. In the current exhibition, one can go from the soft foam on a spit by Ed Zerne that reminds one horribly of animal innards, to the all-over textural painting, *All Green*, by Howard Mehring, to the canvas by Thomas Downing that first appears all yellow, then appears to have rows of circles in varying shades of yellow coming out of the yellow ground, to Sam Gilliam's draped canvases.

Therefore, those who think that the Elvehjem Art Center has replaced the Madison Art Center should realize that the Elvehjem Art Center and the Madison Art Center have never impinged upon each other's territories. Elvehjem takes care of the periods of art that have occurred before very recent times and the Madison Art Center takes care of the movements that are going on now. Elvehjem presents the historical trends of art—trends which are not lost through art works appearing and disappearing as in the constantly changing exhibitions of the Madison Art Center. The Madison Art Center provides new and startling visual experiences not to be found at the Elvehjem. In order to get the most complete experience of art, one needs to go to both the Elvehjem and the Madison Art Center.



Arthur Pollock

The Madison Art Center



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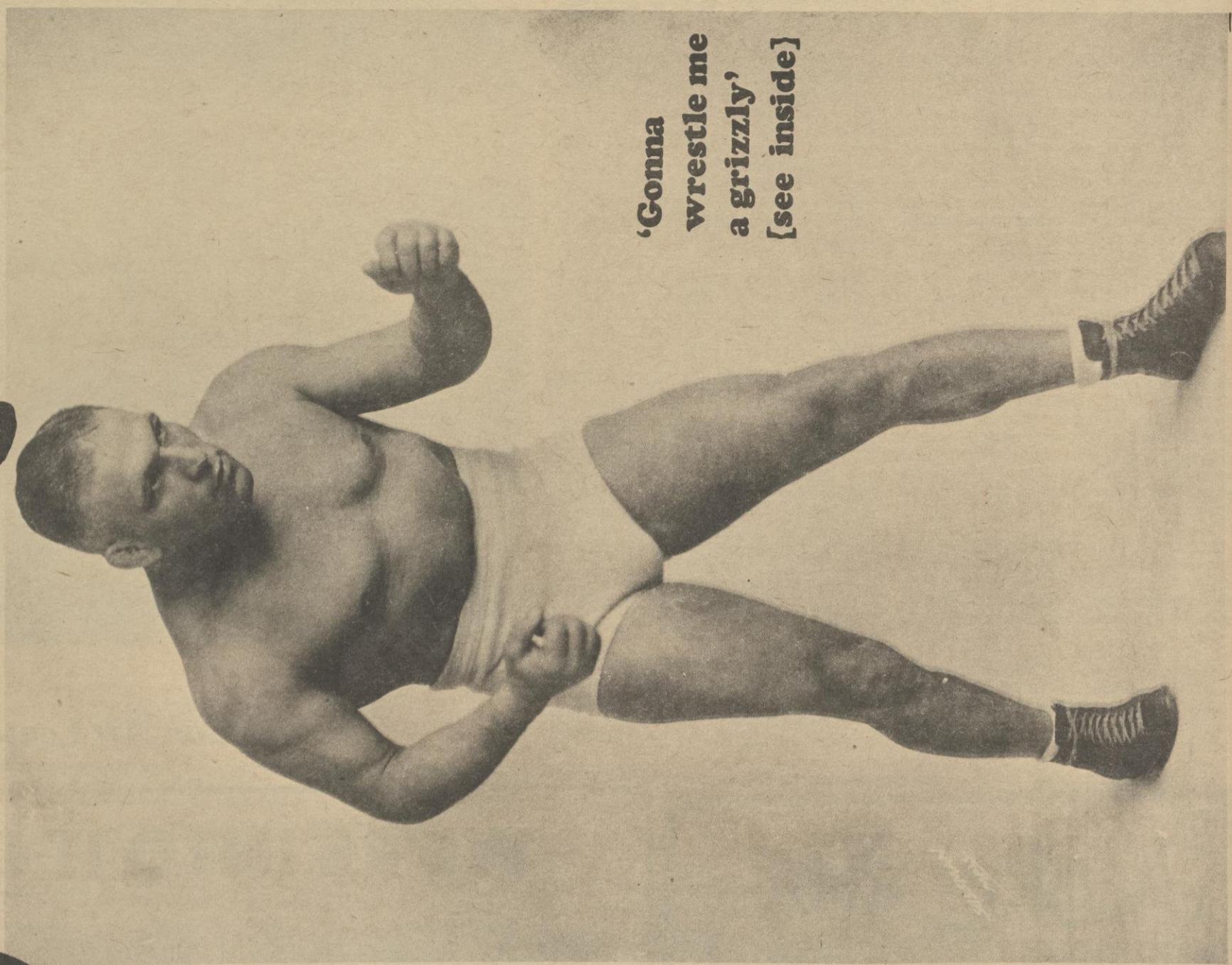
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[see inside]

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