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TAA strike in October 1971.

TA's talk strategy as strike looms

By **SHELAGH KEALY**
of the Cardinal Staff

In the face of a possible Teaching Assistants strike the Teaching Assistants Association (TAA) has begun to define their strike strategy.

Today is the second day of a three-day strike vote being taken by the TAA. Of the 1,517 TA's employed by the University, 473 are voting members of the TAA this semester. A two-thirds majority of the membership is necessary to affirm a strike.

The votes will be compiled by 5:30 Thursday evening and the TAA membership will meet at that time to confirm their plans. If a strike is approved by the TAA it will begin Monday, October 13.

The role the undergraduate student is expected to play in a strike is just beginning to evolve. "Students are urged not to cross picket lines, anything else would be considered above and beyond the support the TAA is asking," said Mark Fuerst, vice-president of the TAA.

THE EXTENT of non-attendance in classes would then be based on the location of picket lines around the campus. But according to Fuerst, "As I interpret it this means a boycott in effect of all classes. The more people we have supporting us the more buildings will be picketed."

Any further active participation in the TAA strike by students, other than not crossing picket lines to classes, will be determined by an Undergraduate Support Committee. The Committee will be formed tonight, Wednesday at 8:00 p.m. at the TAA office in the Brooks Street YMCA. Students who would like to show further support of the TA's are asked to attend.

Overall student support of the TAA is difficult to judge. "Most students do not stand one way or the other," said Fuerst, "the students I have been in contact with are sympathetic to the TAA but we just don't know if we have their support."

BECAUSE THERE is such a diverse student body on the Madison campus there is no one group which could be said to represent the students. "A question that has to

be asked," Fuerst said, "Is what is education? Is it the books and classes, or also facing the issues on this campus?"

Fuerst agrees that students, having already paid their tuition and fees for the semester have a definite vested interest in the conduct of classes, but this is likely to raise a lot of question in the minds of many students.

"If you have an exam in a building which is being picketed," said Fuerst, "then I guess you don't go, but that is a choice the individual undergraduate will have to resolve for themselves. It would be understandably hard to boycott an exam."

ACCORDING TO FUERST the real force of the strike will not only come from student's classes, but also from the number of services that can be slowed down or stopped by the TAA picket lines.

To date the Teamsters have agreed not to cross any TAA picket lines. This means that campus bus drivers and the truckers who deliver food and supplies to the University will not deliver.

The Executive Board of The American Federation of State, County and Municipal Employees, (AFSCME), has also agreed to honor the picket line, but the membership still has to affirm this decision.

DURING THE 1970 TAA strike AFSCME drivers delivered the University supplies which had been left by Teamster drivers would not cross the picket lines.

The TAA has been given no support from the United Faculty on the Madison campus, even though they belong to the American Federation of Teachers (AFT) as does the TAA. According to Fuerst the United Faculty views the TAA as a threat to themselves, because the TAA is asking to have control over some issues like educational planning, which have been exclusively controlled by the faculty.

The question of legality of a TAA strike was raised by Chancellor Edwin Young last week. But the TAA's AFT lawyers contend that a strike by the TAA is not illegal until an injunction has been brought against them by the University to halt their activities. (continued on page 2)

Instant Karma John can stay; court ignores dope bust



NEW YORK AP - The U.S. Court of Appeals reversed a deportation order for former Beatle John Lennon and directed reconsideration of his effort to gain permanent residence in the United States.

The order itself had been shelved two weeks ago by the Immigration and Naturalization Service on humanitarian grounds because Lennon's wife was pregnant, but action on the order could have been resumed at any time.

Today's 2-1 decision held that Lennon's 1968 British conviction for possession of hashish, found in a binocular case, does not make the singer an excludable alien, as the Board of Immigration Appeals had ruled.

The court majority vacated the denial of Lennon's application for permanent residence and the deportation order. It sent the matter back to the board for "reconsideration in accordance with the views expressed in this opinion."

Last September 23, the Immigration Service had stayed the order on the basis of a medical affidavit which said Lennon's wife, Yoko Ono, would be in jeopardy if she were moved at this time or if her husband were forced to leave the country without her. She has permanent resident alien status here.

Strike talks

(continued from page 1)

THERE IS A STATE statute which forbids public employees from striking in this state, but the TA's are not considered public, i.e. civil service employees here. They are part-time workers, also students who have been hired by the University. They bargain directly with the University, not with the state. On this basis, their strike would not be illegal.

The TAA contract has been in dispute since August 22 when negotiation between the TAA and the University ended. On September 11 the membership of the TAA voted to reject the contract offered them by the University.

ALTHOUGH THE dispute has now come to a strike vote, no mediators have been called in to help settle this one year contract disagreement. "We do not need mediation," said Fuerst, "we have no problem discussing the issues, just a lot of problems agreeing."

The effectiveness of a TAA strike is not clear at present either. "In a public employees strike the employees are effective because they interfere with the money-making potential of that industry," said Fuerst. "But a University is not here to make money, so you just can't tell."

ACCORDING TO Edward Krinsky, a University representative in the bargaining, classes will continue as usual if a strike occurs, and striking TA's will be removed from the payroll. According to Fuerst the best the TA's will be able to do for money

Trouble at the Pad

By MITCHELL TORTON
of the Cardinal Staff

Three employees of the Pad — a submarine sandwich shop at 414 W. Gilman St. — abruptly quit their jobs Monday night, sighting abhorrent working conditions. The ex-employees of the Pad who simultaneously resigned are Lisa Lange, Mike Shinn and Walter Kamiat.

The Pad is a picturesque shop that is said to be somewhat of a traditional landmark in Madison. Mike Shinn, a UW graduate and former Cardinal staffer, said that the Pad used to be a hang-out for campus radicals back in the days of violent political activism. Lange portrayed the current clientele as "drunks late at night and the football crowds on the weekend."

According to the accounts of Lange and Shinn, interviewed today at the Cardinal office, the Pad has steadily deteriorated ever since owner-manager Joe Brandl took over direct management of the store in August. "Both the workers and the consumers are getting ripped off," Lange charges unequivocally.

Lange and Shinn claim that Monday night's blow-up over work schedules was only the culmination of a long brewing feud. They have alleged that Brandl constantly subject them to contradictory instructions and

would come in the form of loans from the AFT. "If a strike occurs, no one wants it to last long," said Fuerst. "Regardless of how the vote goes, bargaining will begin again almost immediately."

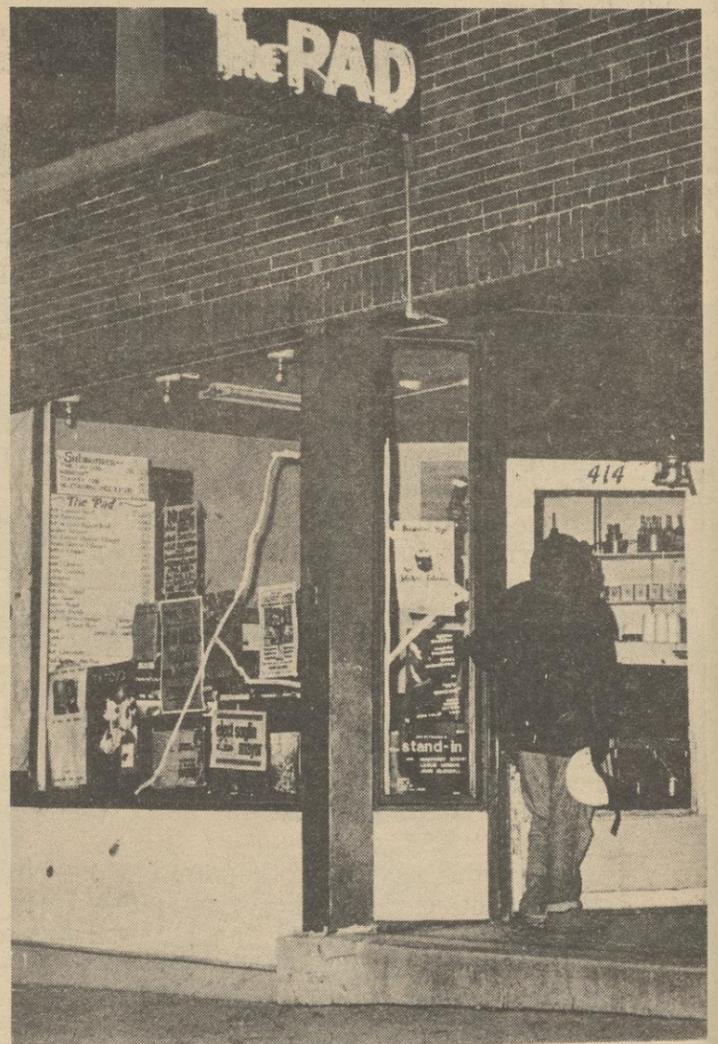
subtle harassment. The list of abuses ranges from bounced payroll checks to anti-union pressure. Pad employees are currently "inactive members of the Madison Independent Workers Union." Also, the former sandwich makers say they were falsely accused on numerous occasions of stealing money, giving away food and wasting left-overs.

The most shocking charges brought against the Pad concern cleanliness. In Shinn's opinion, "He (Brandl) couldn't pass a fire inspection or a health inspection." Sighting "little black bugs crawling on the french bread," the presence of mice and a refrigerator that often operates at temperatures exceeding 55 degrees, Shinn predicts that sandwich merchant Brandl will have trouble on his hands pending a health inspection that the former employee has requested.

For Brandl's part, he has denied most of the charges outright and retorts "I'm glad they're gone." He sticks by his allegations of thievery and negligence, adding "All three of those people were involved in some pretty nasty things."

Infuriated by the charge of uncleanness, Brandl incredulously insists that a health inspector just recently told him that "the Pad has never been cleaner in 16 or 17 years."

Brandl complains that he is being squeezed by inflation and points out that the few incidents of workers receiving bad checks are indicative of the trouble he's having, making ends meet. Says Brandl, "There's no rip-off goin' on here. What a joke. Only guy gettin' ripped-off here is the owner."



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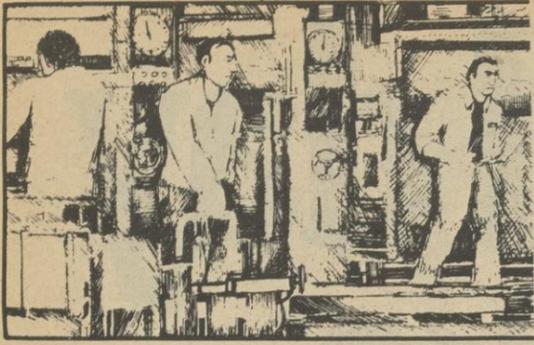
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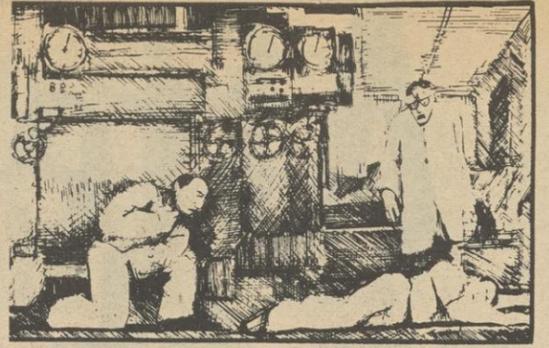
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STRIKE!



Union seeks recognition 'or else'

By PETER DORMAN
of the Cardinal Staff

"No one gives me one hour notice," said an angry Paul Lie (pronounced "lee"), owner of Oriena, as he watched the pickets parading back and forth in front of his restaurant at 1330 Regent St. last Saturday. That was the ultimatum presented by ten of his twelve employees: recognize Madison Independent Workers

union recognition and a number of pay and on-the-job improvements: formal job security, more staffing during peak hours, clearly defined job responsibilities, higher wages, and prompt payment.

The job security issue was given new urgency when two workers were fired ("did not pass probation" said Lie) last week, a waitress and a dishwasher. Lie

Linda Powell. Lie disputes this, and claims he gives all his employees as many hours as they want.

THE WAGE ISSUE is another point of contention. Basic pay (not including tips) is only \$1.25 an hour for waitresses, and the Oriena workers say they have trouble making ends meet. Lie, however, thinks his workers are well paid, "If they don't make enough tips to get \$2.00 an hour we make up for that. And we give them a free meal," he said. At this point, Paul's wife Ada, who helps him manage the restaurant, added, "Some of them sit reading. When you get \$2.00 an hour you should not sit reading."

In spite of the difference of opinion over the issues, the Lies both claim they would have given the MIWU demand more consideration if there had not been a one hour deadline attached. "We believe in peaceful negotiation instead of striking," argued Ada Lie, while her husband pointed out that he had previously worked in a unionized restaurant in Syracuse, N.Y.

But the workers look at the problem a different way. "We only gave him an hour because we didn't want to give him time to fire us and not be able to do anything about it," said Marilyn Kinsman. "We wanted him to respond when we were all here together."

For both sides said that the strike has become a test of will. Picketing continues in front of the

losing money for several months, and the Lies have been trying to sell out. The owners have also implied that the strike will hasten the sale.

So far, the boycott has been partially successful. A number of prospective patrons have been persuaded to turn away by MIWU supporters arguing their case on the street. But sometimes the

"In this business we don't recognize labor contracts."

Union (MIWU) as our bargaining agent or else.

According to Susan Sternberg, a MIWU organizer, Lie, confronted by the demand, said he didn't need an hour to decide, "In this business we don't recognize labor contracts."

"IN THIS BUSINESS the workers can refuse to work," replied Sternberg and the strike was on.

The Oriena workers are seeking

charges that the dishwasher wouldn't follow instructions, while the waitress "couldn't handle the job". The two workers involved disagree, and are supported by their former co-workers.

Employment at Oriena is currently a management prerogative and the union hopes to change that. "If he (lie) doesn't like someone he cuts their hours and makes them so miserable that they leave," says Oriena worker

"In this business the workers can refuse to work."

restaurant, and the Oriena workers are asking the public to boycott it. The Lies intend to keep their business open even in the face of the strike. "We have enough help," Ada Lie contended, "we have friends coming in."

IN THE LONG run, however, the ownership of Oriena is in doubt. The restaurant has been

pitch falls on deaf ears. Two middle-aged men stopped by the restaurant after last Saturday's football game. After listening to

the MIWU side of the story, one of the pair turned to his friend, saying, "I'm a union man, what the hell," and walked through the door.

Printers stick to strike: 27 weeks

By STEVE KERCH
of the Cardinal Staff

Frisbees, union strike benefits and a strong sense of solidarity have held the pickets at Tuttle Lithography Inc., 919 E. Broadway, firm against the union busting tactics of company president Norman Tuttle and his attorney Joseph Melli.

On March 24, six of Tuttle's eight production and maintenance staff went out on strike as part of their effort to obtain union representation.

The March 24 walkout was the second such action in four months by Graphics Arts International Union (GAJU) Local 507 against Tuttle. A similar strike occurred on Dec. 30, 1974, in response to what pickets termed discriminatory layoff practices by Tuttle.

WILL HAASCH, shop steward turned picket line captain, claimed that Vern Forman, one of the production staff, was laid off and replaced by one of Tuttle's "friends." The walkout ended, however, when Forman was reinstated on Jan. 7 and given back pay.

Both the December and March walkouts were related to a Dec. 13, 1974, vote in which the Tuttle employees voted 6-2 to have a union shop clause installed in their contract. Tuttle refused to grant the union representation clause and employees were left without a contract.

On March 24, Local 507 again went out on strike. Haasch said that more stringent work rules had been applied and, coupled with working without a contract and negotiating for union representation, the pressure had built to a point where they could not continue to work.

The strike was also in retaliation to what pickets called a "discriminatory effort by Tuttle to lay off union sympathizers." Tuttle claimed that the ballot for union representation had been secret and that he had no way of knowing its outcome. He cited a downturn in business as the reason that two employees were laid off.

The two employees who had voted against union representation remained on the job. Tuttle hired two scabs for the production department, leaving him with half of his previous work force. Tuttle said he was doing 80 per cent of his former business; pickets estimated that he was doing 30 per cent.

Negotiations did little to improve the striker's position. Pickets claimed Tuttle and Melli were stalling at the bargaining table. Tuttle stated that the attitude of the striking employees was not



Photo by Glenn Trudell

"Tuttle has a fear of unions. He doesn't want anyone telling him what to do."

conducive to bargaining.

Forman instigated a civil suit against Tuttle in regard to an April incident in which he was run down by a fork lift truck. Tuttle said his sign had been stolen, he has seen pickets throwing nails around his parking lot, causing him one flat tire already, and that his windows have been smashed.

A JUNE 26 hearing before the Milwaukee regional NLRB was canceled and instead the NLRB and Tuttle's attorney reached a consent agreement. The consent agreement, reached without the input of union officials, stated that Tuttle had to reinstate the pickets.

TUTTLE DID REINSTATE the pickets, but at the same time he laid two of them off, prompting more charges from Local 507 of discrimination and unfair labor practices. The pickets refused to return to work unless all were given their jobs back.

"Tuttle has a fear of unions," Forman said. "He doesn't want anyone telling him what to do."

"But now we're going to keep the strike up as much to improve the printing trade as to get ourselves union representation," Haasch added. "We won't let one union busting boss and his attorneys hurt the trade."

Because only three of the strikers were offered their jobs back, Haasch said that Local 507 was petitioning the NLRB (National Labor Relations Board) to reopen the case against Tuttle on the claim that he violated the consent agreement. If such a petition does not produce any results the union may still appeal any decision to the Washington General Labor Council of the NLRB.

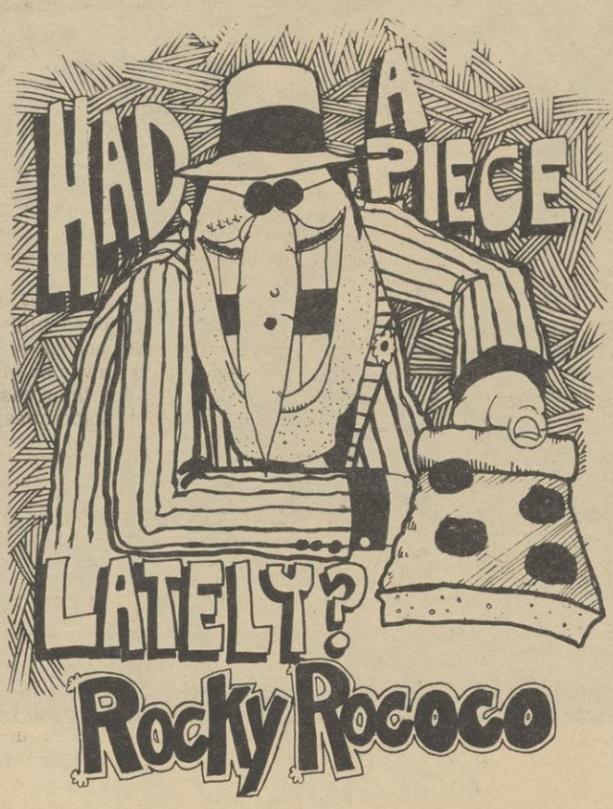
"WE EXPECT TO reach a settlement before having to appeal to Washington," Haasch said. "The appeal process is long and difficult — it could take up to two years. Besides, it's going to start getting cold out here any day."

The Tuttle strikers have had intermittent picketing help from other local labor groups, but as one supporter pointed out, "It's (Tuttle Lithography) stuck so far out of the central city that supporters can't get out there as easily as they can get to University Square Theaters."

After 27 weeks on the picket line, even frisbees may no longer relieve the boredom and tension associated with being off the job. But with or without their Frisbees, the striking production and maintenance workers at Tuttle Lithography have decided to hold out until they have the union shop clause in the contract they voted 6-2 in favor of nearly 10 months ago.

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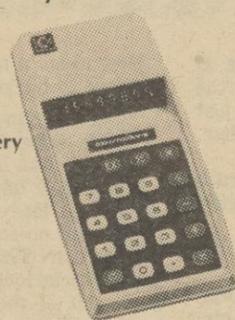
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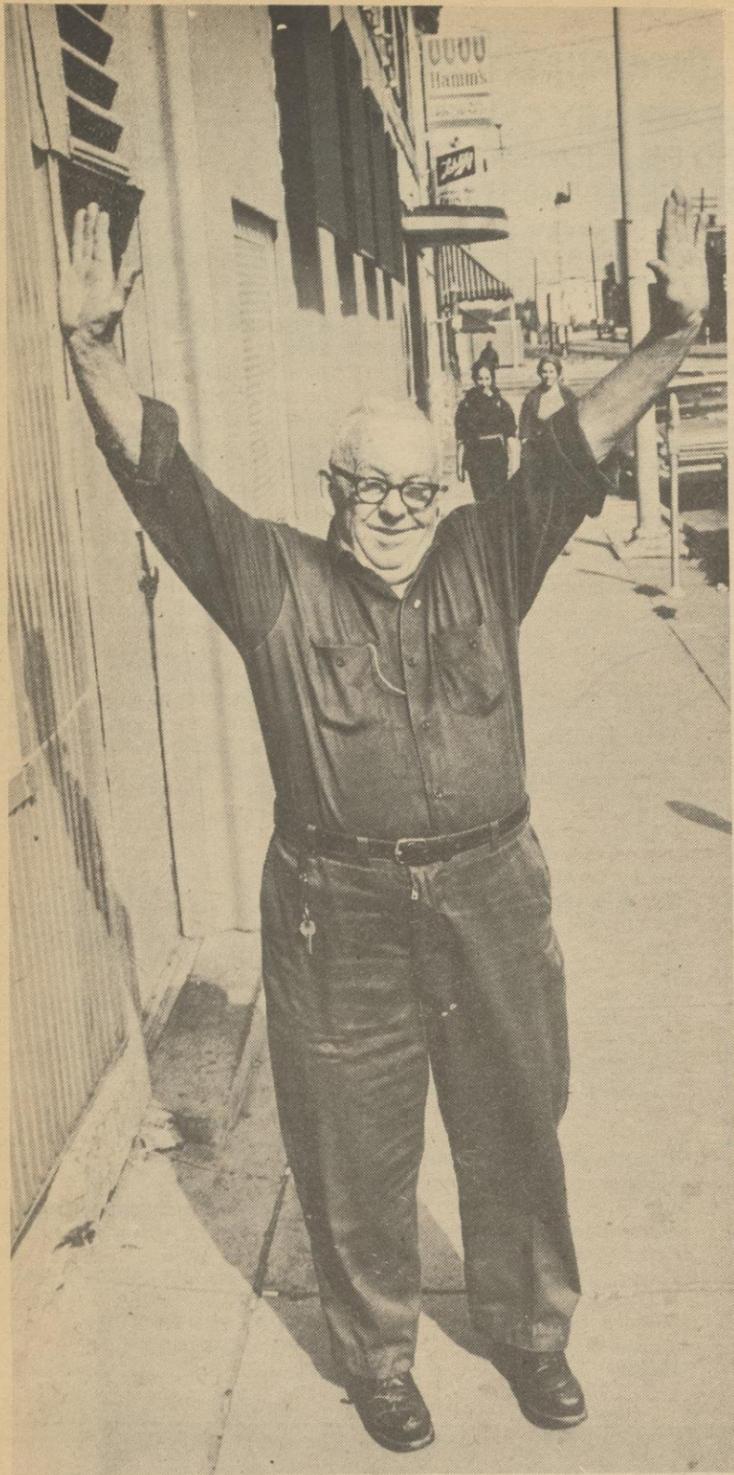


photo by Michael Wirtz

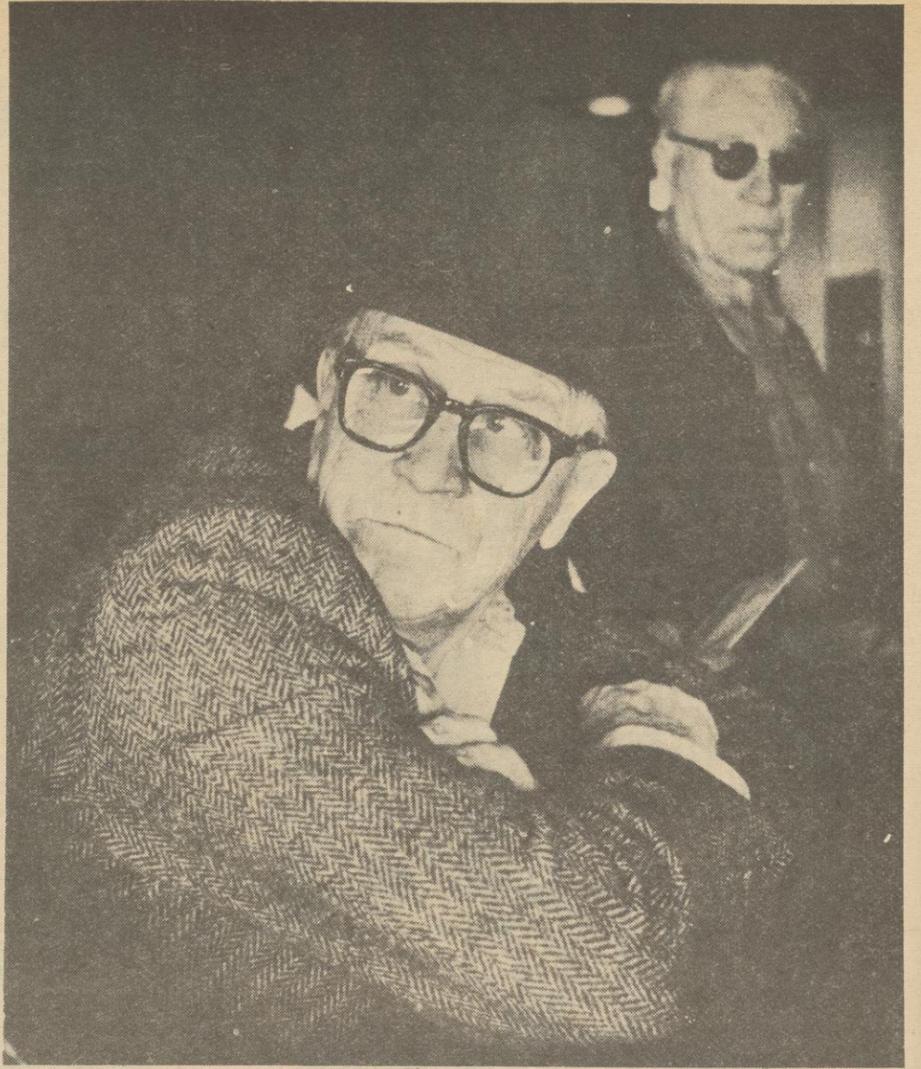


photo by Michael Wirtz

Home of hucksters, hustlers and just plain down - and - outers

By CHARLES RAPPLEYE
of the Cardinal Staff

When I first came to this town, I remember feeling a suspicious uneasiness about it. Something just wasn't right about the place. And before long it occurred to me; everyone was the same age. Excepting perhaps a landlord and a professor or two, you could go for months without seeing anyone over thirty or under 20.

The mayor, State Street's gaudy facades, cops cruising around on bicycles: all reflections of this unique situation. People don't grow old, they just move away. The relevant world seems to shrink to the stretch between the Capitol and Bascom Hill. Contact with the "Outside" dwindles to an occasional trip to Kohl's, and the next episode of Star Trek takes on a new importance.

WHILE THIS IS all very nice, it can also seem a little unreal. You might find yourself wondering if Trekking can really be that heavy.

If this has ever happened to you, if you've caught yourself yearning for a different perspective, you don't have far to look. Only a few blocks across town, just on the other side of the Capitol, lies the other side of the coin. Madison's own skid row. The 400 Bar, The Grin and Bear It, Jim's Flame Room.

With a major proportion of their revenue coming from the government in the form of Social Security, Welfare and unemployment checks, these dingy dens are the second homes for as unique a collection of hustlers, hucksters, and just plain down-and-outers as you could ever hope to find. If it is something different you seek, this is the place to go. Slam! Thud.

THE BIG, GRISSLY man of about 35 looks around, picks himself up off the cigarette machine that he has just collapsed into, and lurches over to the bar.

"Hey Jim. Gimme a Schlitz." The five men leaning against the rail, disturbed from their stupors by the unruly entrance, turn back to their drinks.

"Damn door hit me right inna ass. Nearly knocked me down."

Hearing no response to his explanation, he turned to the guy on the stool next to his.

"Got a cigarette?"

"Sure," I answered, pulling one out for him.

"Damn door kicked me inna ass."

"You gotta watch that."

"Damn right."

In the meantime, my friend who had joined me in this excursion had gotten into a card game in the back of the bar.

"Come over here and check this out," he called.

I walked over. There was about \$50 lying on the table. They were playing 5 card stud, 4 up and 1 down. My accomplice was showing a pair of aces, and his opponent, a skinny blonde guy of about 25, a pair of 3s.

"You gonna see that bet?"

"Yep, an' I call you."

"You aint gonna raise me?"

"Nope."

The guy was pushing it, but my friend just sat there looking pretty confident.

"Well let's see what you got."

The blonde guy reached out, slowly flipping his down card to reveal a 3.

"Looks like you out o' business, friend," he said, carefully picking up his winnings. After he left, the bartender broke the silence.

"How much'd he take you for?"

"About 25 bucks."

"Sheeit. I shudda warned ya."

"Well, he beat me clean."

The old man only laughed.

That hand had cleaned us out so we decided to leave and come back another night. And no more poker.

LYING IN THE shadow of MG&E, their smokestacks looming above, the bars show every bit of their age, looking none too inviting to someone passing by. And old stories of fights and shootings that have happened down there in the past don't do much to alter that impression.

Once inside it's not much different than one might expect. A pool table sits in every bar, generally unused. Maybe a card game under way in the back.

The bars are dimly lit, of course, and complete with two or three regulars who are as much a part of the place as the furniture.

The 400 Club, a hotel bar, is probably the most handsome. Wooden booths, a fine old mahogany bar, and a mirror along the back wall. It is also probably the most depressing.

OF THE 45 PEOPLE living in the hotel, only 13 are employed. Most are old well beyond their years, and very much alone. Some just sit at the bar, staring into space, or into their beer. Others watch the comings and goings, not getting involved, as Hank Williams croons in the background.

One particular old woman, between intermittent guffaws and obscenities, told of how three of her four sons were out of work, and how much she hated them.

Another woman, talking on the phone, broke out sobbing, pleading desperately with a man on the other end. She hung up, still in tears, and sat at the bar. The man next to me starts in on his story; where he's from, what he believes.

That's one thing about the bars down there. Everybody's got a story to tell, if you're willing to hear them out. It's hard to spend much time down there without meeting a few people.

A LITTLE UP the block from the 400 Club is the Grin and Bear It. The liveliest of the bars, its patrons are younger and less destitute than in the 400. These are the punks, the small-time hoods. Most of them have done some time for one thing or another.

All of them knew each other, and people entering were greeted by much laughter and back-slapping. Jostling, hustling, arguing, the game never ending.

While none of the bars really fill up, even on a Friday, Jim's Flame Room is a little extreme. Only rarely will you find over four or five people in there. Jim is the classic example of a bartender. All the people in the place know him. He knows when they feel like talking, and when they're best left alone.

Jim sells hard-boiled eggs for a dime each, or 70¢ a dozen. It's the only place left in town where you'll find that, he boasts.

AND THERE IT IS. Vets from almost any war you care to name, some bitter, most disillusioned; janitors, unskilled workers, ex-cons. The bottom end of the economic graphs.

Sometimes comic, often tragic, their stories lead you through wars and depressions, from job to jail to drifting and back, ending with Madison's skid row.

By ANDREA SCHWARTZ
of the Fine Arts Staff

Children of Paradise (1945). Intriguing, well-made film focuses on theatre within theatre, drama within the realms of formalized art. A disjointed romantic situation highlights the action with a young woman in love with a mime (Jean-Louis Barrault) who loves a petty thief (Arletty) who in turn is involved with her husband and a lover who is a criminal. Wednesday at 8:30 in B-130 Van Vleck and Saturday at 8:30 in B-102 Van Vleck.

The Horse Soldiers (1959). Typical John Wayne actioner about the Yankées' drive through the South to help speed Civil War victory. Wednesday at 9 in B-102

Van Vleck.

Intolerance (1916). Coldly received by its original audiences, *Intolerance* is presently heralded as a triumph both visually and directorally. D.W. Griffith's second colossal juxtaposes the slums of the early 20th century with Reformation France, Belshazzar's Babylon and the Crucifixion. Excellent cast with Lillian Gish, Mae Marsh and Robert Harron. In color. Wednesday at 7 and 9:30 in the Playcircle. Tickets FREE at the Union Box Office.

Cisco Pike (1972). Drama of a crooked cop who gets involved in drug dealing. With Karen Black, Gene Hackman and Viva. Wednesday and Thursday at 8:30 and 10:15 in 5206 Social Science.

"THE FOUR PAINTERS"

The Wisconsin Union Arts Area is sponsoring an exhibition entitled "The Four Painters" on view in the Memorial Union Main Gallery until Wednesday Oct. 22.

"The Four Painters", named for its inclusion of work from four artists, currently members of the University Art department faculty: Larry Junkins, Victor Kord, Richard Lazzaro and Kenneth Ray.

Larry Junkins formerly taught at Alfred University in New York. Exhibited widely across the Midwest, he has recently participated in the "All Wisconsin Art Exhibition" in Whitewater. Victor Kord previously taught

Briefs

at the University of Illinois, Champaign. His work has been exhibited at the Whitney Museum of American Art, at the Cleveland Museum of Art and at the Chicago Art Institute. Mr. Kord also has a Guggenheim Fellowship to his credit.

Richard Lazzaro has been teaching at the University for the past 12 years. Represented in the United States circulating exhibition entitled "Art Across America", he has also par-

participated in the International Exhibition of Exploratory Painting in Nanazu City, Japan. Kenneth Ray's work includes the creation of murals for several buildings in the Indianapolis, Ind. area, including the Levi Straus Building. While teaching at the University of Illinois, he served as chairman of the Two-Dimensional Design Area.

WOMAN'S HEALTH CLINIC

A group of Madison Women have gotten together to form a health clinic to serve area women. An organizational meeting will be held Wednesday Oct. 8 at 7:30 p.m. at 842 Jenifer St. Call 255-0527 for more information.

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“Torso”: the thrill is gone

By JAMES CORTESE
of the Fine Arts Staff

Torso, the Italian-made thriller now playing at the Majestic Theatre, has to be the king gobler of a town already full of film turkeys. It is not so much that it is offensive (which it is), but so extraordinarily boring into the bargain.

The story takes place in an Italian university town and centers around a group of large-bosomed, long-legged female students who are steadily reduced in number, as well as bodily parts, by a mysterious masked and leather-gloved psychopath finally revealed as—surprise!—the girls' art professor, Franz. Franz is articulate and handsome, but also insane, a condition that is presumably explained by flashbacks to a Freudian childhood incident involving a doll. Suffice it to say that Franz hates pretty young women to the point of strangling them and cutting up their bodies with a saw. Eight fully depicted murders occur in the film (three of which are of males who happen to get in the way). The heroine and lone survivor, played by Suzy Kendall, spends the last reel being terrorized in an empty palazzo and is finally saved by a good-looking doctor who manages to throw the villain off a cliff. So much for plot.

IN TERMS of technique, the

film is just as predictable. The color photography is competent, but commonplace. There are red herrings galore, but all of them contrived and obvious: every strange face is made to look suspicious, hands appear suddenly on people's shoulders, birds screech when doors are opened, etc. Worst of all, the killer's identity is preserved by the simple-minded expedient of never focusing on his face. Camera work consists for the most part of quirky angle shots. The film is not really gory, but suggestive in its goriness in such a heavy-handed way (the camera pulls back as the saw blade begins to do its work) as to deepen the sense of contrivance and to violate one of the basic laws of the thriller genre: that there must be a payoff, a scene of unimaginable horror that takes an audience completely by surprise. Night of the Living Dead, a classic of the form, delivers a number of these shocks, as does Jaws (for example, when the marine biologist pulls from a box the remains of the shark's first victim). Torso reneges every time.

Moreover, the film violates the principles of human psychology and social behavior. Characters recklessly and stupidly put themselves in danger, and in one incredibly obtuse scene, we see what can only be an unintended parody of a student pot party—complete with humping couples and a semi-nude go-go dancer.

Sex, of course, is Topic One. Men are regularly seen ogling women (along with the camera), gulping hard at exposed legs, whistling, murmuring obscene



comments. Breasts are bared at frequent intervals. There is a copulation in a car (simulated), a lesbian scene that has nothing to do with the plot, and, inexplicably, a group-sex free-for-all in the process of being filmed (Is this how the girls make their spending money?) All this would be pretty harmless were it not for one underlying implication: that the best treats are torture, murder and mutilation. In fact, the whole thriller machinery seems simply a guise for the portrayal of erotic violence, the ultimate expression of which is found in a number of

recently discovered “snuff” films in which a woman is actually murdered and dismembered on screen. Torso, not even as explicit as most films in the tradition of the Grand Guignol, nevertheless panders to the kind of mentality that could conceive of and enjoy the real thing.

Now all this is seen by most people as a perversion. Only in war, where it isn't supposed to be fun, is violence not only encouraged but rewarded. But in art the treatment of the subject is ubiquitous, and the problem arises of separating the valuable

from the trashy. Is it only because Torso is a product of pedestrian and unimaginative minds that makes it less worthy than, say, Macbeth, or than even The Exorcist and Jaws?

THE WHOLE rationale of the thriller is to scare, just as that of pornography is to excite sexual impulses, or that of something like The Song of Bernadette to inspire piety. These are all machines for generating vicarious emotion and are more or less permissible, but where we tend to draw the line is at those works whose whole purpose is to incite sadistic instincts, to make despicable acts seem exciting, satisfying, and even justifiable. It offends our deepest humanistic sensibilities, not merely to imagine getting a kick out of such cruelty, but to be presented with a chance, via the medium of film, to violate man's strongest taboo without suffering the consequences of committing a crime. We can, however, defend the great violent works of literature and theatre by saying that they are only about violence, that Jaws only wants to frighten us, or at worst, fascinate and amuse us with a horror story. But films like Torso, because they are meant purely to titillate destructive impulses, we say ought to be condemned, perhaps even censored out of existence.

Of course the argument can be made that “artistic” merely means how well our conscience has been salved after being permitted its moments of vicarious depravity. By this standard, Torso fails because it allows us to continue to feel guilty after it's over. Macbeth, on the other hand, is the more pernicious work, since it justifies its presentation of evil and violence

(continued on page 10)

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film

"A Brief Vacation": a glance to the left

By PAM BAUMGARD
Of the Fine Arts Staff

A Brief Vacation — Clara's vacation; a respite, a diversion. Not a real step forward or backward or even a meaningful turn of the head, just a glance to the left, with the inevitable and natural return of the eyes to plodding face front.

Clara - mother of all, grateful tuberculosis victim, level-headed lover, and, more than anything, symbol of working class women in every capitalist society, oppressed by men, family, work, and government.

CLARA GETS A vacation from oppression. She gets TB and is sent (by benevolent National Health) away from brutish husband, blood-sucking family, and health-robbing job to a sanatorium in the mountains; a palace, as her mother-in-law calls it.

Director Vittorio DeSica has made a film more about a trap than vacation. Because Clara only gets to touch her back to the soft bed, lick the rich ice cream lightly, rest her tongue in her new lover's mouth for an instant, when she has to head back to Milan and family, job, etc. More than a sense of escape, DeSica never lets you forget that Clara was rooted in her existence the day she was born, that she can no more than glance at any other life.

Those glances - Clara's brush with "the good life" - are more

painful for us to watch than for her, however. She is happy for this dalliance, aware that it's all that is possible, the very best she can hope for. She tells her adoring, gentle (albeit sappy) lover that there is no way she can stay with him, that she will recover from TB and return to her husband's paws in Milan. "Let's just enjoy the moment," she tells him, as she leads him onto the dance floor.

Now, Clara is not a martyr, or stupid, or wise. She is beyond "human," the term the rich TB victims use when they try to describe why they like her. She is a saint; loving, forgiving, accepting, even getting angry and weeping occasionally. She is a saint because she does the best she can in the life the Lord gave her - but she is no working class savior, as DeSica might have us believe.

DeSica threads the film with worker revolution messages. One of Clara's sanatorium mates is a Marxist, Clara sees a Communist leader speak on TV, some of the patients organize a hunger strike to get salaries while in the sanatorium, and, in the last, stunning shot, Clara sees "Mao" written twice on a wall from her Milan-bound train window.

This one word - Mao - splashed in white paint across the grimy wall, is haunting, unforgettable, and somehow seems to be the key to Clara's life. We see it through Clara's tired eyes - Mao - a mantra for her. But why this mantra for a character who has barely brushed shoulders with communism or socialism; a character whose strongest, and only, political statement is "I believe there are inequalities in factory life"? I cannot believe that she will lead any revolutions in Milan, either in the streets or in her factory or in her own home.

Or maybe DeSica is not trying to tell us that she will become a saviour, but that she will be saved, that Mao is her saviour. That Maoism is the only thing that can save Clara's life, and the life of her whole society. Because the poor aren't the only victims - DeSica also shows the rich as warped, ruined by a commodity-crazed capitalism that makes all people, including themselves, into commodities. Money can't heal TB and furs can't hide the hurt of women too old to be saleable.

FLORINDA BOLKAN is beautiful as Clara (maybe too beautiful at the end). She is always understated, but forceful and moving.

Clara's romance with Luigi, the section of the film played up in ads and coming attractions, is flat and disappointing. Luigi serves no real purpose, he is a diversion and as such detracts from the rest of the film. He is not interesting enough to either stand on his own as a character or pull Clara away from Milan. (Thank God for that, I would have lost all faith in Clara had she run away with Luigi). I prefer to forget all her romps in the snow with Luigi and think instead of her in the train, going home, seeing for one instant - no two, it's written twice - the word, Mao.

News Brief

WOMEN'S CONFERENCE

A panel discussion on "Women, Children and Early Education" will be held at 2 p.m. Wednesday in the Great Hall of the Memorial Union. At 7:30 p.m. a program will be presented on "Women as Victims: Women as Offenders." also at Great Hall. They are free and open to the public.

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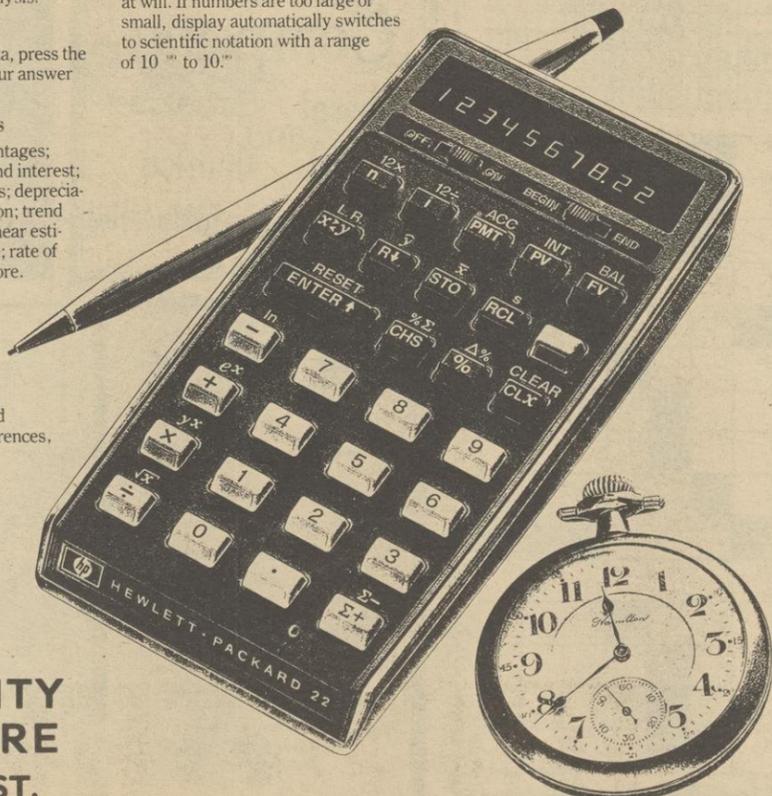
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Brief

CLASSICAL INDIAN MUSIC CONCERT

Music lovers of Madison will once again have a feast of classical Indian music. M. S. Gopalakrishnan, a top-ranking and highly acclaimed violinist

Torso

(continued from page 8)

through spurious intellectual rationalizations. Aren't the defeats of Macbeth and Franz just sops for conventional morality and our queasy, civilized consciences? And, furthermore, should the uneducated person, the person of limited intelligence, be denied the opportunity of getting his rocks off just because he can't make heads or tails out of Elizabethan English?

The issue of free expression versus the claims of society lies, of course, behind all of this. Do we make art—good and bad—propaganda for social progress, or do we permit the expression, even the advocacy, of barbaric notions in the interest of reminding us that we are not angels, but a species of animal? In another film (recently shown at the Play Circle), John Boorman's *Zardoz*, there's an extraordinary scene in which humans who have reached the pinnacle of civilized progress and

from India, is scheduled to give a concert on Friday at 8 p.m. at the University Catholic Center, 723 State St. He will be accompanied on the mridangam (drum) by T. S. Sankaran, a very talented young artist. In order to expose the Madison community to this rare experience, this event is sponsored by the Indian community and several local organizations

made themselves immortal (as well as bored) are slaughtered by mortal "barbarians." They die willingly and ecstatically as the film captures the moment and fuses eroticism and violence, sexuality and death, to make the point that both are part of the same process, that no morality can supersede nature, even when nature chooses to be perverse or cruel. In another context, Susan Sontag has argued that the humanistic standards by which we would ordinarily judge perverted acts cannot be applied to the medium that reproduces them for us. We always have the prerogative to condemn the former, but the artifact should at least be above attacks on its very right to exist. It's easy to apply Sontag's argument to Boorman's film, but *Torso* too?

I don't really know. I can only say that you're better off staying home than seeing this film, which does nothing well: it's not scary, because it's predictable and psychologically off base; it's not convincingly depraved, because it's too squeamish itself; and it's not aesthetically interesting, because it botches up what's been done dozens of times before. A sorry business all around.

and the concert is open to public free of charge.

Mr. M. S. Gopalakrishnan started his musical career at the age of six, as is the general tradition in the Indian music world, and got his training and guidance from his father (late) Parur Sundaram Iyer, himself a great exponent of violin. His talent, drive, dedication and discipline have earned him a unique place in the musical world. His effortless bowing produces musical effects that are bound to thrill even an audience uninitiated to the intricacies of classical Indian music. Violin maestros like Yehudi Menuhin have been captivated by his style. Gopalakrishnan is now an acknowledged master of violin, excelling in Carnatic (South Indian) and Hindusthani (North Indian) styles. He has played to appreciative audiences all over India and overseas. In recognition of his talents and his contributions to classical Indian music, he was honored with the title of Padma Sri by the nation.

Like Gopalakrishnan, Sankaran also comes from a family of rich musical heritage. He was influenced and shaped by the great percussionist (late) Palani Subramnia Pillai. Sankaran matured into a very accomplished artist at a very young age and is considered one of the leading drummers from South India. He performed in Madison with Sankara Shastri in November 1973 to a thrilled audience. He is currently on the faculty of the Music department of York University, Toronto, training talented North American artists in the technique and theory of drumming.

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PERSONAL

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- Intertwine
- Moisten while cooking
- Checker pieces
- Superior, for one
- Offspring
- Vulnerable

- Hid away
- Kind of artist
- Head part
- Vertical structures
- U.S.A.
- 15-nation pact: Abbr.
- Become aware of
- Donate
- Parallel
- Go into
- WW II resistance group
- Had life

DOWN

- Linden trees
- Representative
- Election day VIP
- Part of "to be"
- Storekeeper
- Buckets
- Unbleached
- Pronoun
- Awkward position
- Open spaces
- Ships' top spars
- Confederate VIP: Robert ----
- Common contraction
- Object of worship
- Double
- Where the Vatican is
- Share
- Fleshy fruit
- Release
- Dilatory
- Fissure

33 Anent: 2 words

- Drowsy
- Abuse: Informal
- Inclines
- Point of view
- Wild hog
- Smaller in size
- Reserves for future use
- Woman's handbag

48 Man's name

- Swell
- Cafe patron
- Sluggard
- dixit:
- Dictum
- First mortgage, e.g.
- Fit of anger
- Surrounded by
- Deal

MARE RATES TSAR
ALUM OCHRE OPTO
RESUBMERGE URAL
SETSUP EON CITE
BERET PAN
SARA DER BENGAL
TRASH MISER TRI
INTHEVINTERIME
LIE LEFTGO VEMEN
LESSON CAS MEDS
EAT LITHE
ORTS BAR INVEST
TOTS ACCORDANCE
ISEE STUNT STOA
CARD HOSTS TOWS

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UNITED Feature Syndicate

Mime: a clown makes good

By MARY PAPENFUSS
of the Fine Arts Staff

"THIS is possibly the best thing I've ever eaten," says Roland of his cheese cake with apple topping.

"Mmumpf," I answer, trying to gobble my equally superb chocolate mousse before the performance begins. I am thinking of Marcel Marceau. That white shadow. The mystery mime. Who is that masked man? Where does he buy his clothes? Does he like chocolate mousse?

I AM THINKING of Marcel Marceau to prepare myself for that certain Mood of the Mime. The concentration. The isolation. The aloof dignity of one who can create an environment, a situation, with the muscles of his body.

And then. The lights dim and in walks this clown. This CLOWN. He sits in the back of the restaurant and claps as if there's something really enthralling on stage—only there isn't. The stage

is empty. Eventually he goofballs his way into the midst of the audience and hams it up on a low, loose tightrope.

Avner Eisenberg is not Marcel Marceau. He's a mixture of the hound down the block, your eight-year-old cousin and Emmett Kelly. And he's a great entertainer. Eisenberg's performance at La Creperie was often funny, sometimes exciting and always warm.

Eisenberg calls his style "Eccentric Mime." "I dunno," he explained to me, "it's just a name I picked. I guess it really means clowning around." Eisenberg's clowning around includes mime, juggling, jokes (yes, he speaks), magic tricks, acrobatics and fire eating.

THE MIME is excellent. The final act of the performance is "The Operation" in which Eisenberg the doctor climbs into his patient's incision. He convincingly creeps, weaves, squeezes and feels his way through the inner passages of the human body.

The eccentric mime's magic tricks are baffling, his fire eating (and breathing) exciting, and his juggling both amusing and scary. At one point Eisenberg manages to eat an apple while juggling it. Later, looking for

"toys," he grabs two gourds and a very large bottle of wine and tosses them into the air. To my surprise (and possibly to Eisenberg's) it's a successful juggle and the price of a bottle of wine is not deducted from the evening's wages.

"I am trying," Eisenberg told me, "to create a stage character—a guy who is close to failure all the time. When he's looking for approval the hardest, he falls on his face."

Eisenberg is the character he believes he's trying to create. He and his performance are always vulnerable and even at times failures. Weak jokes and overdone routines often destroy the continuity of the show. In a sense, though, the weak spots, the failures, enhance the entertainment. Eisenberg does not succeed as a splendid performer or a stage idol but this isn't his goal. He only want us to laugh. To do this he breaks the barrier between audience and performer. He walks among us, jokes with us and ad libs as he discovers what we want. The instant he detects disappointment he loudly claims, "Really, I've just been goofing around up until now." He shrugs his shoulders in apology and begs us with his eyes for another chance to entertain.

There is a group of Jewish individuals who want to talk together but are unsure of one another's existence. We feel they are a very important group and would like to help them meet. This group includes people past the turmoil of the undergraduate years who feel drawn to Judaism but are unsure of the manner in which to express it. They sense value in the Jewish tradition but have been separated or alienated from it for some time. This separation may have been caused by uninspiring or minimal early education and/or a rejection in search of other goals and lifestyles. Now they feel there may be value in some of the literature, ritual, or events in Judaism and would like to explore it. Also there is a value felt in community and these people would like to investigate new ways of coming together as Jews.

Those who experience this feeling of tension or lack of certainty about where they stand, may be searching for a comfortable opportunity which will allow them free expression. We would like to facilitate this by meeting with people on Wednesday Oct. 8 at 7 p.m. at Hillel, since it is a convenient place.

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Photography

There was nothing new at Virginia Rose's collection of hand-colored photographs. Rather, as the artist herself put it, it was a "regression" into musky boudoirs of romantic days gone by. I was drawn into the browntone secret worlds of the dreamy-eyed beautiful women by Rose's satin hearts, antique valentines, filigreed mirrors, carved cigarette boxes, and crocheted, brocaded relics the artist had apparently gathered from her own apartment and scattered about.

The photographs, which were hand-colored in shades of blue-gray, watered rose, peach, plum, faded satin-yellow and old blonde-green, had names like "Rendez-vous," "Perfume," and "Lady-in-waiting." Erotic women were draped on lacy cushions, peeling Victorian negligees or peering from the shadow of a wide-brimmed hat in a Hollywood rattan chair. Red lips pouted deco in "Quisling Corner," and sipped champagne at a cafe-table in "On the Riviera," (which was none other than La Creperie on State St.) Although Rose looked to the past for her nostalgic milieu, it is encouraging to note that romance could be found in present-day Madison.

IN FACT, ROMANCE was embodied in the artist herself, who arrived fashionably late to her own opening in a Lauren Bacall grey suit with padded shoulders, and a rose in her curling hair. "I expected you to show up with a cigarette holder a foot long," I said, remembering the posters for the show.

"I would have," she said, "but I lost it among the clutter at home."

Virginia Rose's photography will be at the Wisconsin Center on Langdon St. through Oct. 14.

—JUDY KANIN

"It represents some of the finest work Fellini has ever done—which also means that it stands with the best that anyone in films has ever achieved."

—Time Magazine

B-10
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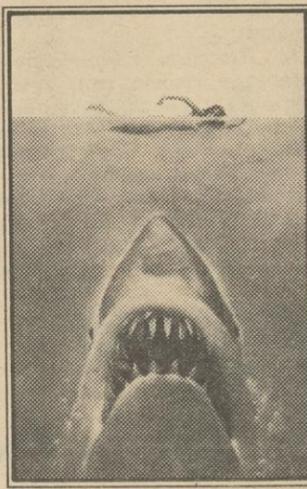
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Badgers to see plenty of hitting

By JEFF CESARIO
of the Sports Staff

The Wisconsin Badger football squad has forsaken the less strenuous practice program of earlier weeks in favor of a program that includes tough scrimmaging and some very hard hitting, according to offensive backfield coach Bob Spoo.

"The only way to hit on Saturday is to hit during the week," said a serious Spoo at Tuesday's meeting of the Madison Pen and Mike Club. "Practice will be more intensified. We tried one practice program, and it didn't get the job done. So we're going to a new program."

SPOO ADMITTED that the Badgers may have underestimated the strength of the Kansas Jayhawks, but the coach placed the blame on himself and his and his fellow assistant coaches. "It's our job to get 'em ready," Spoo said firmly. When it was suggested that Kansas may just have been that much better, Spoo paused, smiled and finally said, "We were pretty bad."

The Badger defense could again have problems as it faces the option of the Purdue Boilermakers. Though they've gone winless in four games this year, coach Alex Agase's boys could prove deceptively tough.

"Yesterday was for learning," said an earnest Agase by phone to the Pen and Mikers. "What is important is today and tomorrow." Pride and respect are again integral parts of the Boilermaker team, and both characteristics should be running sky high for their homecoming

tangle with the Badgers. "Our last three games we've played with total intensity," said Agase, "and our defense is working well as a unit."

Agase, who has his own case of the quarterback blues, has decided on junior signal caller Mark Vitali for this Saturday's clash. Vitali began the year at the helm for the Riveters, but suffered through a poor start and was replaced by senior Craig Nagel. Nagel has not fared much better, and Agase has gone back to the more experienced Vitali.

YESTERDAY'S Badger workout lived up to Spoo's predictions, as the first team offense and defense scrimmaged dummy squads representing the Purdue attack. The defense enjoyed the return of tackle Tom Czechowicz and nose guard Andy Michuda, both of whom are running full strength after nursing injuries for some time. Offensive guard Steve Lick also returned to action after an injury layoff.

Badger coach John Jardine was pleased with yesterday's hard-hitting practice. "We had fine intensity out there," said Jardine after the session. "We were flying around, hitting people, doing what we should do."

Playing with crunching intensity, the Badger defensive line improved its coverage of the option play. "If you play that option right," Jardine noted, "their quarterback will know he's in a game."

Jardine also had praise for the demonstration teams. "They were hitting out there," he smiled. "They did a real good job."

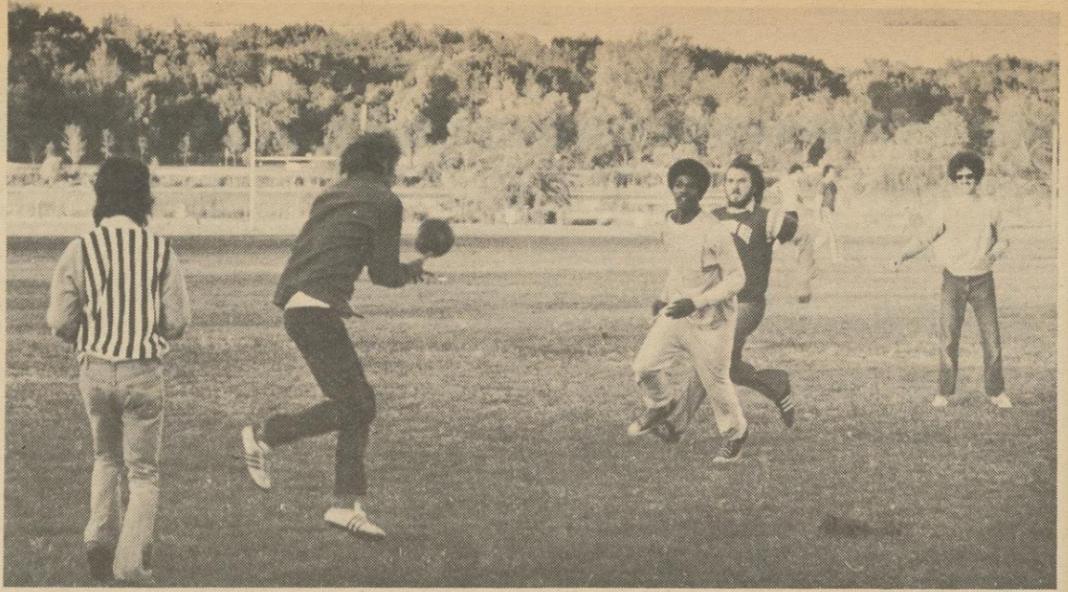


photo by Larry Arbeiter

'FABULOUS' CATCH—Jack Levy, (far right, sunglasses) quarterback of the Fabulous Furry Freak Brothers' intramural football team, completes a pass to an unidentified teammate during a recent game against Hot Fire-No Smoke. Freak Brother Stan Polichnowski (second from right) and defender Felix Mantilla pursue the play while an IM referee watches. The Freaks prevailed 28-12.

'Freaks' seek third title

By JACK EICH
of the Sports Staff

Not satisfied with two graduate division titles, The Fabulous Furry Freak Brothers are eyeing the independent division title this year. The Freak Brothers are well known among the inner circles of intramural football at Wisconsin after winning two graduate titles in the last three years, including a 28-6 victory last year.

The Freak Brothers, an assorted collection of graduate students from the chemistry department, moved to the independent division in hopes of finding, "better competition." It appears they are still searching after the first two games this

season.

THE THE FIRST game they rolled to a 60-6 win over the Bay Area Bongors. Last Thursday they "bombed" their way to a 28-12 win against Hot Fire-No Smoke.

The Brothers are led by the scrambling and pinpoint passing of quarterback Jack Levy. At times Levy looks like "a scared rabbit," darting his way among blockers and defensemen. But then he suddenly moves forward with confidence and authority to fire precision passes any college coach would be proud of.

Levy's passing, coupled with capable receivers led to four touchdown strikes last week. Three of the four TD's were long range scores, while the fourth covered 25 yards. Bob Watters caught that pass, putting the game away for the Freaks in the last quarter.

On their first offensive play of the game Bob Shepherd caught a Levy pass for a 60 yard score. The second touchdown pass was also intended for Shepherd, but finding him covered, Levy hit Bill Hosler for a 50-yard score.

HOSLER SCORED his second touchdown on a 45-yard pass and Watters had the last TD.

The passing success of the Freak Brothers is undoubtedly enhanced by the timeliness and the effectiveness of the running game. They ran the ball once in this game, only because all the receivers were covered. Levy said, "We usually end up running about once a game, but it's hardly ever a set play. The only time is when I can't see anyone to throw to."

The majority of the players have been together for a couple of years now. Levy said, "The receivers know what the others are doing, so they vary their patterns to keep from bunching up."

They say they play because they like playing football, but their desire and competitiveness seems to show they like winning as well. On one play, Stan Polichnowski came over and knocked down two blitzing defensemen in an effort to give the quarterback more time to pass.

SIDELINE TALK concerned strategy most of the time. Players were worried about why a screen pass failed, or whether the

quarterback was getting enough time to throw. Even the huddles show the organization of an efficient operation.

"First I call the formation we'll use, then I assign the particular pattern for the receivers," says Levy.

Defensively, they use one of two zone defenses. The defense used depends on the other team. If they are a good passing team the Freaks use two people rushing and five for pass coverage. If the opponents have a threatening running game, a 3-4 defense is used.

Last year the Freak Brothers played in two leagues, the grad

EICH'S IM POLL Top Ten Teams

1. Delta Upsilon, 3-0
 2. FFF Brothers, 2-0
 3. Beta Theta Pi, 3-0
 4. Pankers, 2-0
 5. Mellow Maniacs, 3-0
 6. Spring St. Cycle Gang, 3-0
 7. Cool House, 1-1
 8. Frankenburger, 2-0
 9. Margie's Boys, 2-0
 10. Down & Out, 3-0
- Honorable Mention**
Z.E. Tweezers, 2-0
Sigma Chi, 3-0
Jones House, 2-0
Duff Mivers, 3-0

league and a special league which met on Saturday mornings. Somedays it was below 30 degrees, but the chance to try play against other top teams was too good to refuse.

The Freak Brothers are again ready to go after an intramural football title and with two impressive victories already appear on the right track. As one Freak Brother commented after the easy game, "These guys are kind of fun, they don't block hard."

Other team members are Bill Herdle, Lee Latimer, Dave Taylor, John Trend, Gery Essenmacher, Tim Lohman, Hans Mueh and Karl Wood.

Scoreboard

- SOCCER**
Sigma Alpha Epsilon 6, Alpha Delta Phi 0
Theta Sigma 2, Phi Gamma Delta 0
Fish 2, Adkin 1 OT
Chem Engrn. 3, Musketeers 2
Re Few 4, Loons 0
Individuals 2, Conover 0

'Small' UW led by Solie

By AGNES RING
of the Sports Staff

There may not have been many UW-Madison swimmers at the Wisconsin Women's Intercollegiate Invitational at the natatorium last Saturday, but that didn't prevent the eight-member team from claiming a resounding victory over six other state schools in the meet.

One of the outstanding members of the team is freshman Sue Solie from Rockford, Ill., who swims the 50-yard, 100-yard and 200-yard freestyle. Solie said she enjoys being on a small team—especially after recent years of practicing with 80 others on the AAU team, where she had to fight for a fraction of a lane.

"I LIKE the individual attention we get as a small team and it's nice to get to know the other swimmers well—but it puts more pressure on each individual to make a good showing," she said.

Though Solie is only a freshman, she is not new to tough practices and "badgering" coaches. For the past four summers she worked with the Badger Dolphins (a summer AAU team) under the coaching of Jack Pettinger, the UW men's swim team coach.

Solie began competitive swimming when she was in the fifth grade. She went twice a week and kept it up through her senior year. Her high school didn't have a girl's swim team until she was a senior so she had to make her own way into the sport.

Her first three years in high school, Solie tried to go out for the boy's team, but her request was denied. "even though I could swim faster than many of the boys," she said, shaking her head. "But the coach did let me work out in the pool during my free hours, so that helped. Last year for about a month I worked out with the men's team here at the university. My mother would drive me up almost every day, but it just got too hectic."

IN THE ILLINOIS high school championships last year Solie took first place in the 50-yard freestyle and second place in the 100-yard freestyle.

Michigan State, and Illinois were among the schools trying to recruit her. "I chose Wisconsin because I liked the coaching staff, the facilities were good and I wanted to go to a big school. My parents had both graduated from here and since I already swam here so much it just seemed natural to go here," she said.

Solie, an art major who would like to design clothing, said she was happy with the decision. "I like it here. Swimming keeps me pretty busy. It's such a pretty campus, too."

Five to seven days a week the team practices several hours at a time. The work-outs include weight lifting, isometric exercises and swimming.

"**THE WEIGHT LIFTING** and exercises make us feel so slow—even though they're designed to increase strength and endurance. It's very frustrating," she said.

The Wisconsin Intercollegiate Conference season runs from September through November and the Big Ten meets begin in January and run through April. For the Badger swimmers, the meets with other state schools are considered practice sessions, as shown by last Saturday's in-

vitational where the UW swimmers wore their warm up attire—two swim suits—and didn't shave their legs or make use of other fine points to cut their times down.

"We're looking to the Big Ten," said Solie.

Last Friday, Solie suffered a broken finger during practice, necessitating a small splint which bends her three main fingers. It was an unwelcome encumbrance, but she didn't let it bother her much. "You have to have the valleys to make the peaks," she said.

SOLIE SAID she enjoys all sports and believes that her competitive drive spills over to other activities besides swimming. "After a hard practice I feel so good—like I've accomplished something. I'm sure that this winning attitude can't help but carry over into other sports or to a job—or life in general."

Solie is turned off by people who think athletes are past their prime by their early teens. "I'm certainly not up to my peak yet. It's all a matter of how you look at it mentally," she said. "As long as you enjoy what you are doing and keep trying, you will keep improving."

Asked about her personal aspirations, Solie said her goal is to do well in the nationals. "But my more immediate goal is to do better than I am doing now."

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