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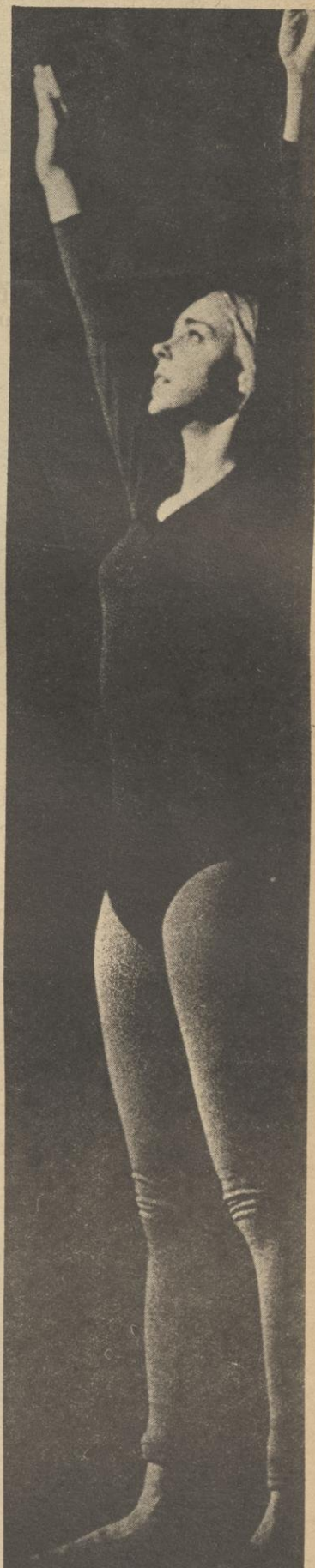
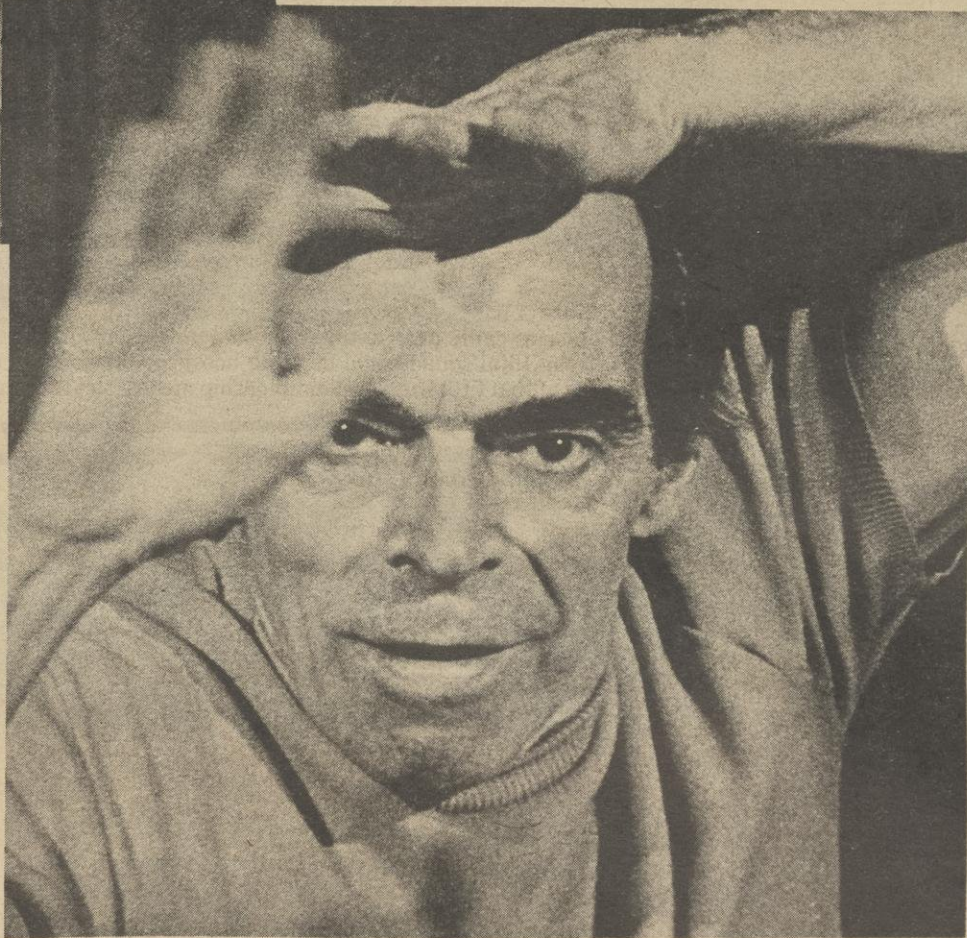
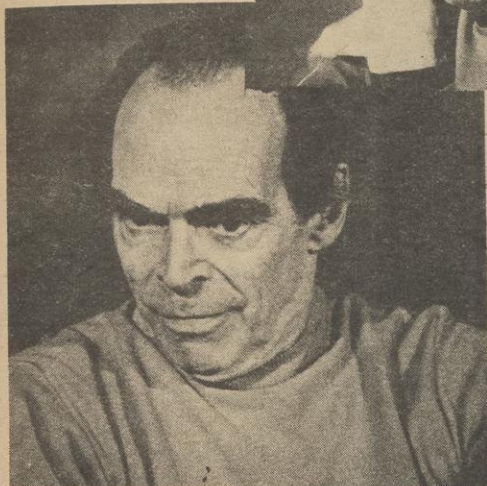
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Charles Weidman

At 70, his body as lithe and sharp as his wit, Charles Weidman gave a lecture concert Thursday night in Music Hall. Weidman expanded on his theory of modern dance, illustrating his remarks with his body.

The comic quality of his dance, his sense of pantomime and distortion, his use of contrast and variations in intensity—have all influenced and developed modern dance in America. During his lecture, Wisconsin dancers had the opportunity to be instructed by Weidman in adapting these techniques for each individual dancer.

For Weidman, dance is something very personal and cannot be separated from real life. His performances are incisive satire and each aims to evoke a rueful appreciation of the vagaries of human nature.

His particular genius was apparent Thursday night and gave the audience an insight into his art. He is unique. Weidman has guided modern dance along lines no one else has dared and left a generation of dancers with a richer appreciation of their art.

Photographs by Pensinger

THE
DAILY
CARDINAL

MONDAY

The earth with thunder torn, with fire blasted,
With waters drowned, with windy palsy shaken,
Cannot for this with heaven be distasted,
Since thunder, rain and winds from earth are taken.
Drowned with despair, with fleshly lustings shaken,
Cannot for this with heaven be distasted:
Love, fury, lustings out of man are taken.
Then, Man, endure thy self; those clouds will vanish;
Life is a top which whipping sorrow driveth;
Wisdom must bear what our flesh cannot banish;
The humble lead, the stubborn bootless striveth.
Or Man, forsake thy self, to heaven turn thee;
Her flames enlighten Nature, never burn thee.

—Fulke Greville

CAT STEVENS



"Only in the best science fiction and fantasy can a whole world be created (or better yet, reflected) in your brain. And only a few artists can build castles in the air with their music. Cat Stevens is one of them.

-L. A. Free Press



"TEA FOR THE TILLERMAN"



By BRIAN POSTER

"The Army Wants You" reads the line on that poster beckoning eligible young women and men to join the nation's largest armed service.

Some people today, however, would change that slogan to read, "The Army Watches You."

To these people, an insurmountable case has been developed recently to support their view that the U.S. Army and other federal agencies have engaged in spying on not only left-wing college demonstrators, but also on public officials and private citizens who have peacefully expressed their opposition to American policies in Southeast Asia.

There is, however, one segment of the nation who disagrees that the Army has been spying beyond the call of duty—the Army itself.

How many?

In Madison, the question posed on the University of Wisconsin campus is not if there have been any intelligence agents, but how many there are now.

Following the bombing of the Mathematics Research Center last August 24, the Federal Bureau of Investigation moved in with a large number of agents to conduct an investigation. To those skeptical about that, Madison Chancellor H. Edwin Young has even admitted this.

Many persons charge, however, that intelligence snooping on the campus is a full time operation. They only have to point to "Tommy the Traveler" in New York, who visited many of the state's universities spreading information on how to make bombs, as one of many examples.

This contention received unexpected support when one of America's most respected news broadcasters, Walter Cronkite, charged on one of his nightly news programs in early January that federal agents were operating full time on the Madison campus.

This contention by Cronkite, however, is disputed by campus authorities. Young, when questioned about Cronkite's charge, bluntly responded, "He has information I don't have." However, Young added, "It is conceivable."

Young commented, in response to another question, that student and faculty credentials are not given to a person unless he or she provides the necessary qualifications. There have been charges that some faculty in various departments formerly worked for the Central Intelligence Agency.

The identities of three police agents allegedly working in the Madison area were revealed in the January 20 issue of *Madison Kaleidoscope*. Local military officials have not disclaimed the *Kaleidoscope* report.

Kaleidoscope further charged that "both the Air Force and the Army maintain intelligence units in Madison, and the latter especially has been active in monitoring the community since the emergence of the anti-war movement on campus several years back."

Nationally, the case against the Army slowly reared its head last summer. On June 28, it was learned that "persons of interest" were being computerized and microfilmed because, contended various federal agencies, this is an age of assassination and violent political dissent.

Immediately, critics of such intelligence gathering, led by Senator Sam Ervin (D-N.C.), argued that this spy effort against individuals, who were usually non-criminals, was illegal. Ervin said the U.S. was headed towards a "police state."

"Spot report"

Ervin supplied information that showed a black welfare protestor in St. Louis was the subject of a teletyped "spot report" to Washington that was shared by as many as six intelligence gathering units. A college professor in San Francisco, arrested for disorderly conduct at a peace rally, went into the data file.

Government officials replied that this information was needed and is handled to protect the in-

nocent and the minor offender.

At that time, it was disclosed there were several places information gathering was taking place:

ONE. A new and sophisticated computer, used by the Secret Service, places in its memory bank the names and dossiers of activists, "malcontents," and those who would "embarrass" the President or other government leaders.

TWO. The individuals and groups who are involved in "tension points" on racial, class, and political issues are named in a weekly listing produced by the Justice Department's Civil Disturbance Group. These people are listed as either "radical" or "moderate."

THREE. The Army's Counter-

added that public officials were also the object of this intelligence gathering.

In contending the Army still has one thousand agents operating in the U.S., these former agents said military intelligence operatives conducted detailed spying at the funeral of Dr. Martin Luther King, Jr., the Poor People's Campaign, antiwar demonstrations throughout the nation, at the protests of the 1968 Democratic National Convention, and at the Presidential inauguration of Richard Nixon.

These agents, some of whom requested anonymity, disputed previous claims that the intelligence apparatus had been dismantled. They claimed secret agents, files, a communication network, and electronic sur-

veillance devices still existed in the Army.

agent was directed against individuals and organizations not associated with any military activities."

The agent revealed that in late 1969 he was part of a "collection team" that gathered information in Illinois on anyone who openly opposed any of Nixon's controversial policies. Elected officials at all levels of government in Illinois were included.

Command post "disbanded"

Once collected, the information was "place in classified military files . . . with a copy being sent . . . to the command staff at Fort Holabrid, Md." This command post supposedly was disbanded in early 1970 but critics today remain unconvinced.

Angered over this latest information, Ervin announced the

authority.

"I want to be certain that . . . intelligence activities are completely consistent with constitutional rights," explained Laird.

Laird was "unhappy"

However, the chief Pentagon spokesman maintained Laird wasn't unhappy with the Joint Chiefs nor did he believe there was improper collection of information on political figures. The change, the spokesman commented, was to eliminate a "lack of clear-cut responsibility and authority."

Nevertheless, one important point must be brought out that has only been mentioned in some newspapers but has not been discussed in many other newspapers.

Laird's directive did not affect the spy operations of the individual armed services. And the 113th intelligence group, the unit which allegedly spied in Illinois, is operated by the Fifth Army. Thus, what effect Laird's directive will have is left unclear.

It might be wondered what the 113th has been up to in Wisconsin. According to a spokesman, the unit stationed here in Madison has been keeping its hands clean of civilian activity.

"Our sole responsibility is to conduct security checks on military personnel . . . We have nothing to do with civilians here," contended the spokesman.

And more agents?

Several other former agents in late December confessed their "sins." In California during 1968-69, a former intelligence captain said his agents were present at student and black militant activities and the names of prominent people in attendance were forwarded to the supposedly now destroyed computer at Fort Holabird, Md., though some persons state the information in the computer has been given to other federal agencies under a "data-sharing program."

A "left-wing" desk was set up by the Army following the 1967 Detroit riot, contended another former intelligence agent.

This riot "came as a surprise" to the Army, the agent reported, and to prevent future riots as well as monitor Students for a Democratic Society activities, the desk was established to provide and correlate the latest information on left-wing activities.

"Conspiracy oriented"

The agent's superiors "were very conspiracy oriented," he reported. "They felt like if they could just find out who organized the riots and who ran them, then they might be able to stop them (riots)."

On SDS activities, the agent stated that most of his information came from FBI infiltrators who attended meetings, "but others (reports) were from persons on the inside circle, or a penetrator."

In Indiana, a plan is being proposed to local officials that federal Safe Street funds be used to set up "rumor control centers," or as some charge—local neighborhood spy centers.

The Indiana plan calls for hiring neighborhood police informers in every major Hoosier city. Federal officials contend that a number of states have already instituted rumor control centers.

Say "cheese"

Has Wisconsin? Possibly. Though no one at the State Capitol will say anything, there are reports that Attorney General Robert Warren has authorized the collection of photographs of persons who take part in peaceful parades or picket lines. That might help explain all that picture taking last May during the Cambodia protests and last month at a Mark Knops rally.

Oklahoma, apparently, has gone one step further than is alleged in Wisconsin. There, a file of fifty thousand citizens who attended protest rallies has been accumulated. The newly elected governor there has promised to destroy the files.

To keep soldiers from turning against the War in Vietnam, another former agent has testified that he spied on a Colorado youth group for six months in 1969.

(continued on page 10)



intelligence Analysis Division in Alexandria, Virginia, maintains a huge file of microfilmed records and clippings on civilian activity. These records are used to help prepare troop deployment estimates to respond to civil disturbances in twenty-five American cities.

FOUR. The F.B.I.'s National Crime Information Center daily provides forty thousand instant teletype printouts on wanted persons and stolen property to forty-nine states and Canada. It also trades information with twenty-four other computers that provide information to state and local police across the country.

FIVE. A file on 300,000 children of migrant farm workers is kept by the Department of Health, Education, and Welfare. Anyone may obtain the information stored in these files. Such information includes a child's school record and whether this pupil has a "negative attitude" as determined by teachers.

Soon after these revelations the issue quieted down. Some federal officials said many of the files were being destroyed; other federal officials denied their existence.

Spy network

Most of the nation had forgotten the June incident when it was dramatically resurrected last December. On nationwide television, five former military intelligence agents claimed the Army had built a spy network in the last several years to gather information about the antiwar and civil rights movements. They

veillance devices still existed in the Army.

Senators investigated

Senators, Representatives, and other high government officials who spoke against the war in Indochina were said to have their names entered in these Army records.

One agent said he had infiltrated the leadership of anti-war groups planning to protest Nixon's inauguration and remarked he was given an expense account while in Washington to buy alcohol and marijuana to help his efforts.

At King's funeral, another agent related, everyone who attended was entered on the Army's files. This included then Vice President Hubert Humphrey.

This revelation opened a flood gate of outcry and protest, and prompted other former agents to disclose their activities.

Stevenson, Kerner, et. al.

Ervin released new information that alleged that Senator Adlai Stevenson III (D-Ill.), former Illinois Governor Otto Kerner, and Rep. Abner Mikva (D-Ill.) were three among eight hundred individuals in one state who were the targets of the 113th military intelligence group of the U.S. Army which has jurisdiction in the Midwest—including Wisconsin.

The information was provided by a former agent, stated Ervin, and was used to "forecast their (the officials) reactions to certain situations."

The former agent maintained that after June, 1969, "my entire effort as a military intelligence

Senate subcommittee on constitutional rights would begin an investigation into the alleged Army spying in February. Ervin demanded assurances that the Army would halt its domestic spy operations.

The Army responded that it was "gravely concerned" over Ervin's charges. An Army spokesman said the surveillance of civilians was prohibited. Nixon meantime commented it was "inconceivable" there would be any domestic spying.

The Army soon launched a full-counter attack. Secretary of the Army Stanley Resor reported that a preliminary investigation found no truth to the charges of spying on Illinois public officials.

Army denied charge

"I can state that neither Sen. Stevenson, Rep. Mikva, nor former Gov. Kerner are or ever have been the subject of military intelligence activities or investigations," stressed Resor.

The allegations of the former agent, argued Resor, "are without foundation in fact." Secretary of Defense Melvin Laird support his subordinate by flatly saying, "It is not going on in any way at this time."

Laird, however, apparently took a second look into the matter because one week later on Dec. 24 he announced a reorganization of military intelligence operations.

In a move to strengthen civilian control, Laird directed that the Defense Intelligence Agency be removed from the Joint Chiefs of Staff and placed directly under his

Joe McBride: raising

By ELAINE COHEN

The Daily Cardinal

"A Free Student Newspaper"
FOUNDED APRIL 4, 1892

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Joe McBride admiringly tells a story about Francois Truffaut, the French film director. According to McBride, Truffaut will quit making movies for a couple of years in order to do some research and writing on Jean Renoir, the highly revered director who is now 75. "He's going to give up two years of his life making films," McBride says of Truffaut, "so that people will be able to learn about Renoir."

To a certain extent, that is what McBride himself is doing. The 23 year old slightly daffy Wisconsin State Journal reporter, past president of the Wisconsin Film Society, film journal writer and occasional student has said that he has had a goal of directing a film by the time he's 25.

Those plans have been set aside, however, in deference to a considerable amount of writing on such cinematic masters as Orson Welles and John Ford. The work has been published in *Sight and Sound*, *Film Quarterly*, and *Film Heritage*, and in a publication of the Wisconsin Film Society called *Persistence of Vision*, which McBride himself edited.

"What makes movies so exciting," McBride explains, "is that the people who pioneered them are still around...I don't enjoy writing criticism, but I think it's important that these people be appreciated."

McBride's first book, a critical study of all of Orson Welles' films, will be published this summer as part of the British Film Institute's Cinema One series. The fascination with Welles began for McBride several

years ago, when he saw *Citizen Kane* for the first time in Prof. Byrne's film history course.

A habitual movie-goer even as a child, McBride was especially entranced by the Welles film. That viewing was followed by several others. If a Welles movie was around (and "around" might mean Chicago), McBride saw it.

By then, McBride was hooked on Welles. In the mid-1960's, however, Welles was still considered a lapsed genius, and there was little work done on him. So the book started as a study of *Citizen Kane*, Welles' first feature. "That spring," McBride recalls, "The Union showed a series of six Welles' films, which was a stroke of luck. It wasn't until I saw the films that I realized that Welles had gone off on a whole different track with 'Kane'."

The concept for the book then underwent the first of its two major overhauls. Now, McBride decided, he would write a book on the historical backgrounds to the making of all of Welles' films. With the Union or the film society showing most of the movies, and special trips to Chicago or New York to see the rest, McBride managed to see all the films.

A trip to New York just to view a four and a half minute movie that Welles had directed when he was 19 produced a scholarly article on "Welles Before Kane." Welles himself, who deems that first attempt a "home movie," is not overly fond of the article.

Snarled by the long-distance difficulties of writing a book from Madison about how Welles made his films in New York or Los Angeles, the book underwent its final

change. "Somebody should have done a book on the historical backgrounds," McBride says, "but I realized that I didn't have the resources like the money to do it." So the book was shaped into its present form as a critical study of all the films. Some of the impressively involved, quietly merry articles published by McBride in magazines will be included in the book.

The writing "dragged out for a long time," according to McBride, and it was not finally completed until late 1969, some 60-odd viewings of *Citizen Kane* after that way-back day in Prof. Byrne's class. During this period, the author never was able to meet his subject.

That was achieved almost by accident when McBride traveled to California to interview John Ford for a book he is now in the process of writing with Michael Wilmington. McBride called director Peter Bogdanovich, also writing a book on Welles, "to compare notes." Bogdanovich told him that Welles was in town to set up a meeting, thus fulfilling one of McBride's more durable fantasies.

"He's very easy to get along with, not frightening or forbidding," McBride observes of the 55 year old director. "Very ingratiating and gentle." For McBride, the fantasy of meeting Welles was stretched when Welles put him into a movie he's been shooting. McBride is hesitant about talking about the film—Welles doesn't want the plot known yet—but he did say that Bogdanovich was in his scene, too.

"I wasn't scared at all," McBride says of his first acting experience, "though I couldn't sleep the night before." Then, jokingly: "It was an incredible narcissitic

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(Near the lake front under the theater)

a little Kane

thrill—he even shot a close-up.”

“Welles gives the impression that you contribute an awful lot to what’s going on,” McBride continues. “He still rules with a light hand. It was a fantastic feeling to be in the middle of a virtuoso shot that he was setting up, to realize that I was just standing there in the middle of this. Needless to say, I learned more there in one day than I had in all my research on Welles.”

While in Los Angeles, McBride also managed to elicit an interview from John Ford, a feat in itself. Ford, in his 70’s, rarely grants interviews and has a reputation for being crusty. He had promised McBride a brief half-hour, which the reporter managed to stretch into an hour.

At the end of the time, according to McBride, Ford told him that their shared Irish heritage saved him from an earlier dismissal. McBride endured the taunts happily, however. “I figured that if Ford could put down John Wayne, it was okay if he put me down, too.” McBride had mentioned that Wayne didn’t want to do Ford’s Fort Apache a film about Custer’s Last Stand, because he thought that Custer was a disgrace to the cavalry. Ford, however, replied that that was “a lot of crap—Wayne probably didn’t know who Custer was.”

Wilmington and McBride are presently pushing to complete the Ford book. “Ford is five times more difficult to write about than Welles,” McBride observes. “Welles makes intellectual films, which are easier to write about.”

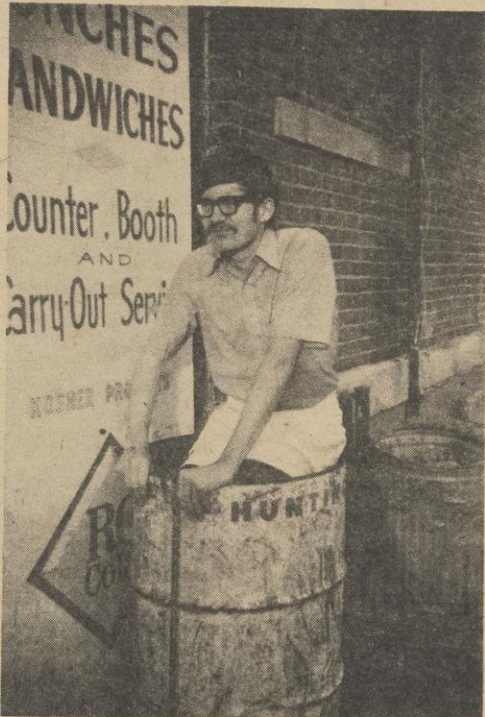
Whenever a director is even vaguely accessible, McBride sets out to interview him. A Swedish film company was working in northern Wisconsin last year, and Wilmington and McBride produced a lengthy article on their activity for Sight and Sound. Sight and Sound also printed the results of McBride’s attempts at talking to Jean-Luc Godard in the Union last spring. Godard, who was being pulled around the country by a Grove Press representative, didn’t want to talk. “A catatonic schizophrenic,” deduced McBride, who wanted to title his article “Jean-Luc le Fou” (after Godard’s own “Pierrot le Fou”) but thought of it too late.

The Los Angeles trip last summer also produced two hours with Jean Renoir on the same day as the Ford interview. “He was amazing,” McBride says, “sort of like a god—very intimate and completely charming, a very accessible person.” Having met Renoir, Ford and Welles all in one week, McBride now laughs, “Well, now I don’t have any phobias about meeting people any more.”

The history of McBride and movies goes back farther than Prof. Byrne’s class (which he can’t quite remember whether or not he was enrolled in) and the Wisconsin Film Society. “As a kid I saw movies a lot,” McBride recalls. His father, a reporter for the Milwaukee Journal, sometimes reviewed movies and the younger McBride took advantage of the free passes. “My mother dragged me to Fantasia when I was about two, and I’ve never like Disney movies since,” he says, describing the formative tastes of the present cultist. “I always loved gangster movies and westerns.”

The moment he remembers most gleefully, in fact, was in a cowboy movie when a woman was killed with an arrow through her breast. “Then I got caught up with a middle brow intellectual hang-up, from which I have finally divested myself. Now I’m back to westerns and gangster movies.”

McBride is fond of American movies from the 1930’s — “Well, I’m a manic depressive,” he grins—because “the average film was much better. Now they’re much more erratic. There are a lot of totally incompetent movies today. But Welles



JOSEPH McBRIDE

would disagree,” he adds. “He says that it’s impossible for an American movie to be incompetent because of the quality of the technicians.”

A National Merit scholar in high school, McBride reached the University in 1965. His scholastic career from then on wavered; the Wisconsin Film Society was flourishing, and there were better things to do in Madison than go to school. Finally, in order to devote full time to writing and seeing movies, he simply stopped going to classes and flunked out—“my proudest achievement,” he says now.

The time McBride spends writing is staggering; aside from the work at the State Journal (where he tires to liven up the dreary task of caption writing by inserting movie titles), there are articles for film journals, and the book with Wilmington. And there is also work on his own film scripts.

He has filmed two of the scripts himself. “They weren’t hot,” he casually declares. “I was just trying to tell a story as simply as I could. They were both attempts at light comedy, which is hard to direct.”

One of the films was a 25 minute piece based on an incident in the life of Auguste Renoir, the impressionist painter (and father of Jean Renoir). Filmed on Picnic Point, the shooting lingered over several months, producing what McBride calls a “nice, weird” effect. It’s supposed to take place in one day,” he explains, “but it starts off in late fall, cuts to summer and then it’s snowing. When it started to snow in one scene, I just about gave up on it.”

“If I could film this thing that I’ve written full length, it would be five times better,” he continues. “My script is about a religious fanatic who tortures a girl. I spent over a year writing it—two versions simultaneously, in pictures and the dialogue, but now I’m too involved with the Ford thing.”

If the film gets made, McBride-the-director will have the heavy visual library of McBride the film-goer to fall back on. He says, however, that he will try to avoid using the kind of images of say, Welles or Ford. “I will try not to be tyrannized by the people I like. When I make a film I can’t help but think of the way Ford would compose the shot, and I have to try not to do that. I used to think of who I’d be like if I’d make films, and it would be Roman Polanski,” he says

(continued on page 10)

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Mardi Gras: leather balls

By PAT MORAN
of the Cardinal Staff

Bourbon Street: the plastic bead game

Narrow streets are lined on either side with hotels, classy bars, decent bars, sleazy bars with upstairs whorehouses, Dixieland band joints, souvenir shops, crummy carry-out food establishments, go-go girl shows and female impersonation acts.

Cops ride up and down the streets in blue and white cars and on horses standing far above the crowds which jam the streets watching parades, catching beads thrown off the floats and forgetting all their troubles. Other police take their chances and patrol on foot through the thousands of people, some of whom are drunk to the point of passing out, some just starting to get high, some already unconscious and lying on doorsteps (wherever those are available), some in outlandish, garish masquerade costumes, some in Navy regulation uniforms, some with jackets emblazoned with the Greek fraternity names, some in biker attire looking tough and ready for a fight and others in hip attire looking stoned and passive.

ANYONE WHO really gets into drinking should try to make the Mardi Gras at least once in his/her lifetime. New Orleans is an 18-year-old city for drinking and during Mardi Gras, people come flocking from all over the country to get drunk, watch a few parades, catch a few beads from the floats, and go wild.

Seeing is truly believing, as anyone who has been down in the French Quarter during this pre-Lenten festival will tell you. Depending on the sensitivity of your nature, you will either dig it immediately or you will hate it within a short period of time.

A walk down Bourbon Street during the height of Mardi Gras (anytime between the Thursday before the big day and Tuesday itself) is an absolutely unbelievable sight—and one appalling to any hard-core ecology addict. One almost has to be taken aback at the sight of thousands of people of all ages in a state of frenzied inebriation, squeezing and shoving their way through streets strewn with cans, bottles and other assorted trash to either the next bar or the nearest restroom. One thing, the French Quarter is drastically short of, considering the state of the people staggering around down there during the Mardi Gras, is public facilities.

The voyeurs in our readership will get a big charge (in more ways than one) out of the French Quarter's entertainment offerings. The doors to Bourbon Street's many strip joints (politely referred to as go-go places) are, for the most part, wide open, allowing passersby to view the sometimes less than voluptuous performers. One such male passerby was heard to comment, "I'd rather go to bed with the pimp!"

Either way, the thrills are all yours. I was walking around in the French Quarter with some friends, and my attention was directed to a small sleazy bar off Bourbon Street. "What do you think of that

'girl dancing on the table in there?'" I was asked. Upon replying that I didn't think much of her, I was informed that the "girl" was actually one of the many female impersonators running around New Orleans.

If you go to Mardi Gras next year, try to have a good time in spite of yourself.

Rugby: Leather Balls

The Wisconsin Rugby Club trucked on down to New Orleans last weekend for the Fourth Annual Mardi Gras Rugby Tournament, only to lose the first game it played to a team from Houston.

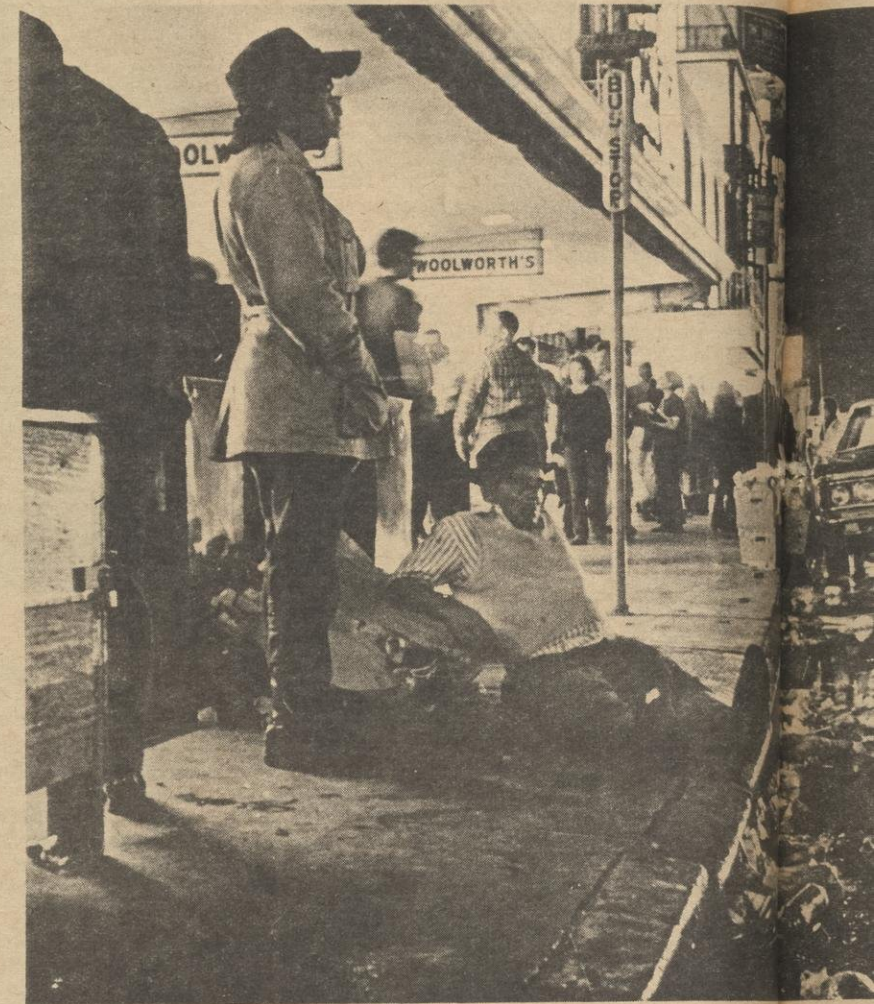
The Wisconsin Gentlemen bounced back from that defeat to beat the University of Waterloo, Ontario in their second game, and Clemson University in their third game.

In addition, the Wisconsin team won the official rugby party Saturday night hands down.

Palmer College of Chiropractics, Davenport, Iowa, won the championship, defeating the Waterloo, Houston and Tulane teams. Palmer played Tulane in the championship game on Sunday and showed the Southern team how the game should be played, overpowering Tulane, 43-11.

Wisconsin and Palmer have been traditional rivals, according to the Wisconsin club's president, Bob Lynch, since Wisconsin began playing rugby eight years ago. The two teams will face each other May 8 in Madison. Lynch also noted that in 1969, when Wisconsin lost the Mardi Gras Tournament to Tulane, the team came back in its spring meeting with Palmer to soundly defeat the Davenport team.

Wisconsin's first game proved to be a tough one to take for several



reasons. Tom Haigh, the club's captain, said, "We lost that game because we were looking ahead to future games and who we would have to be playing."

"In addition, we just didn't play well all weekend, and that could be attributed to the heat, the lack of practice, a lot of things."

Two Wisconsin players were injured in that game and sent to the Tulane infirmary with bruised kidneys.

Houston scored a try (worth three points) early in the game, but

Wisconsin's Dave Kamm replied with a three-point penalty kick a few minutes later.

The Houston team seemed intent upon kicking the ball as soon as they gained possession of it, turning the game into a battle for field position. Houston attempted and missed two penalty kicks in the first half, but shortly before the period ended, they scored another try, giving them a 6-3 lead.

Early in the second half, Wisconsin scored on another penalty kick, again tying the score

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Isand the plastic bead game



Penalty kicks seemed to be the order of the day as Kamm added another three points on a kick with about five minutes to play.

With Wisconsin out front, 14-9, Waterloo began scrambling and made a try and a conversion to tie the game. Shortly before time ran out, Haigh injured his knee and had to be replaced.

This time, however, it was Wisconsin which managed to take an overtime victory. Kamm scored another penalty kicked about ten minutes into overtime to make the final score 17-14 Wisconsin.

Having shown up en masse at the party Saturday night and putting on its usual excellent display of drinking, singing and general merriment, the Wisconsin rugbys were not exactly up for the game against Clemson early Sunday afternoon.

But at any rate, Wisconsin managed to pull itself together enough to convert on one of two penalty kick attempts and lead at halftime, 3-0, after unexciting play by both sides.

In the second half, Clemson attempted two penalty kicks, making one to tie the score, 3-3. Kamm kicked another penalty kick to make the score 6-3 in favor of Wisconsin with about ten minutes left in the game.

Feeling their strength against the Clemson team, Wisconsin scored again on a try by Pete Hoepfer after a tight scrum within inches of the goal line. The conversion failed, but the game ended with Wisconsin in front, 9-3.

Several members of the Wisconsin team played exceptionally well in New Orleans. Kamm, of course, had an excellent weekend in the kicking department. Other fine contributions were made by Biel, Toltzien, Francis, Hoepfer, Greg Hill, Dave Roberts and Joe Dickey.

Although the team as a whole did not play up to par in any of its three games, this in part can be attributed to the lack of several long-time veterans, Francis "Skip" Muzik, Marc Gross and David Kinyon, who were unable to make the trip.

The deficiencies the team showed in the Mardi Gras Tour-



Cardinal photos by
Michael Mally

Several minutes later, Houston drop-kicked for another three points, following with another try and a conversion kick.

In the last ten minutes of the game, Tom Toltzien scored a try for Wisconsin and Kamm kicked the conversion, cutting Houston's lead to 14-11. Houston attempted two more penalty kicks in the second half, but both failed.

With less than three minutes left in the game, Wisconsin's Jimmy Francis (who has been coaching the team as well as playing) scored a try, tying the game.

Time ran out with the game tied and play continued in a sudden-death overtime period. Wisconsin put up a courageous effort in the extra period, but Houston scored another try with a little help from the referee, who called the play good even though the ball appeared to have been touched down out of

bounds over the endline. The final score was 17-14.

In their game against Waterloo, the Gentlemen played a much better game, in spite of the intermittent thunder showers which drenched the playing field and made the ball somewhat more difficult to handle. The Waterloo team was first to score, taking a 3-0 lead with a try.

Just before halftime, Kamm made a penalty kick for Wisconsin, tying the score. Wisconsin charged on in the second half with John Biel scoring a try after a fine 40-yard run. The conversion was missed and Waterloo came back shortly thereafter to tie the score on a penalty kick.

Biel scored another try for Wisconsin and Kamm added the conversion to make the score 11-6. But Waterloo scored a penalty kick of its own a few minutes later.



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BOOB
TUBE

Ed. Note: On the Boob Tube is a weekly television column written by Daily Cardinal Associate Editor Peter Greenberg. Readers are invited to submit suggestions, comments, et al.

In my last column, I discussed the interesting circumstances surrounding the networks and their intention of dropping two and a half hours of programming per week.

Of the three networks, only one - ABC - has already done so.

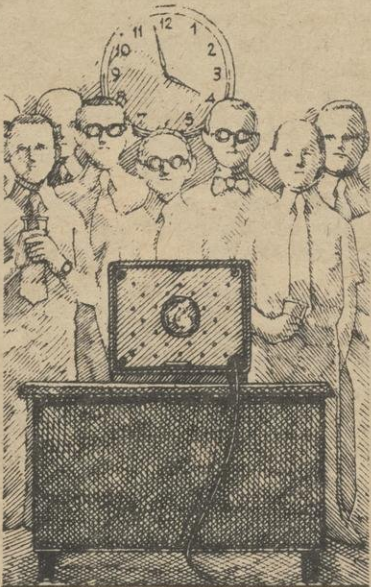
There are two major reasons for the networks dropping the time slots and turning them over to their local affiliates. The first (and not necessarily in this order) is because of the need (and maybe even the demand) for relevant programming to fill the 150 minute and the second is simply the economy.

And the experiment seems to be failing on both counts. WKOW in Madison (27) and the ABC affiliate, has not substituted any local programming to fill the 150 minute per week void.

Instead, they have gone into syndication. For example, in the 9:30 to 10:00 p.m. time slot usually held by the network, WKOW has bought "This is Your Life," Ralph

Edwards' famous show which ran for 11 years.

In revived form, Edwards has also returned to host the show he created in 1950. The show has moved way up in the ratings on a national scale since its syndication in mid-January, and WKOW has apparently found a winner.

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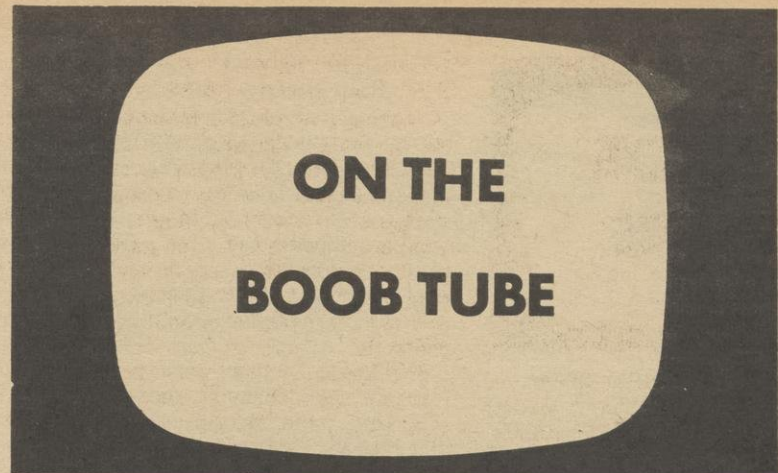
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As a result, the 9:30 time slot is filled by a face-lifted oldie rather than by community-oriented programs. The network claims it has no money to reassume the time slot (ABC last week said goodbye to 300 employees and CBS is reportedly sending the pink papyrus to 15 per cent of its personnel), and the local stations, feeling a similar pinch from the loss of cigarette ads and the like claim they have no money for local programming.

And any local programming they do produce requires a sponsor, they add. Thus, don't be too surprised that Madison will start seeing reruns of Hazel and Dragnet way before any locally produced shows.

Speaking of sponsors and advertising, the Army has finally come to the conclusion network executives reached long ago: public service advertising is a waste. As a result, the Pentagon is buying TV time to beef up its June recruiting drive to the tune of \$3 million. As any advertiser, the Army is buying its time selectively. The slots, averaging 22 minutes at each network, will be divided among such shows as "Mannix," "Mission: Impossible," "The Bold Ones," and



last, (but certainly not least), "Hee Haw."

The economy is certainly the main factor. It is interesting to note that the day ABC laid off 300 people was the day that ABC was rated number one for the first time in the prime time rating race.)

Another economic casualty on the electronic horizon is the television special. This year will see fewer specials than previous seasons, and the only reason is money. Specials are relatively more expensive to produce, and hence the profit ratio is decreased.

Sponsorship is down, and as a result the networks aren't making money, or so they claim.

One special series, however, which should remain is "CBS Reports." Anyone who had the opportunity to view their "Selling of the Pentagon" Tuesday night knows what I mean. It was a "gutsy" show - the type of show that provokes Des Moines rumpages by the Vice President. But it was more than just forward in its visual indictment of the public relations arm of the military in this country. It was also self-critical. Besides describing and

televising hard sell Army films made by Chet Huntley and John Wayne, they also showed one of Walter Cronkite and were told of a news program rigged in Vietnam for the benefit of CBS.

The next week on television is good, and the quality began last Friday night. If you weren't at the Little International (or at the Rollerdom), you should have caught Clifford Odet's 1930's drama "Paradise Lost" on Channel 21.

Produced and directed by Emmy award winner Glen Jordan, the first part of the uncut play ran 90 minutes last Friday. The concluding part of the play, which

continuing series on drugs, which was produced locally here last fall. It is followed an hour later by "The World of Henry Miller" on WHA's "Realities" at 8 p.m. If you're still awake, or if you need it for a film course, or if you just feel like watching, (or if you haven't changed channels yet) "Citizen Kane" also appears tonight on "The Marquee" at 9:30.

Boob tube fans: The next Cardinal Boob Tube Contest will be in two weeks, and if you thought the last picture was hard to figure out, just wait!

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McBride

(continued from page 5)

smilingly, referring to the current director who works mostly with horror themes. "But now I don't like his films; I think they're immature."

McBride does admit to favoring what he calls "concealed technique—the classical school of craftsmanship of Hawks, Renior and Ford. It doesn't call attention to itself. I won't have a flamboyant style. I will make very methodical, jesuitical movies reflecting my training."

But that may not be for a while yet. In the meantime, we'll have what has already been acclaimed (by Bogdanovich) as "the best critical study of Welles written" in a few months, and the Ford book sometime after that. For what is probably the first movie about a religious-fanatic torturer, "jesuitically approached," we will have to wait a bit longer.

Spies

(continued from page 3)

The Army, the former agent remarked, feared that soldiers at Ft. Carson, Colo., would join the youth group, and the group would "indoctrinate them with anti-war beliefs."

Early this year, the Army went on the offensive again to counter the alleged Illinois spy case.

Civilian files kept

In a suit brought by the American Civil Liberties Union in Chicago seeking to obtain an injunction to halt Army civilian surveillance, the civilian chief of

the 113th testified that the files on eight hundred civilians were destroyed last June. However, a file on the SDS was turned over to the Chicago Police Department.

But not all the civilian files were destroyed. Significantly, the files of Stevenson and Mikva were kept, contended the chief, because of "slight chances" of violence following their speeches.

The Army successfully withstood the ACLU petition. U.S. District Judge Richard Austin denied the injunction saying there had been no violation of constitutional rights, as argued by the ACLU, and that the Army intelligence was "doing nothing more harmless than clipping newspapers and attending public meetings."

Last week, one more spy operation was revealed that had collected eighteen thousand dossiers of civilians ranging from black militants to anti-war demonstrators, with a sprinkling of John Birchers. This one had been collected in 1967-69 by the Army.

Done with the knowledge of Presidents Kennedy and Johnson, and probably Nixon, 1,000 agents collected data on "prominent" and "obscure" persons attending legitimate activities.

So the Army has fought to a standoff, the entire affair is again being forgotten by the public, and whether constitutional rights are being violated in these "harmless" activities is still open to question by many people.

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'Hair' in '71: still young but balding

By PATRICK MCGILLIGAN

I first saw *Hair* at the Aquarius Theatre in Los Angeles in 1968. Nothing much has changed since then; *Hair* is still around, and 1971 is merely the year of a different pig. After raving boxoffices all over the world, *Hair* has arrived, at least three years late, in Madison. Once billed as "the American Tribal Love-Rock Musical," it is today advertised as the "Musical Revolution."

Well, so's your old man. You first suspect something is awry when they tell you the ticket prices. Okay, this can be rationalized... after all, with rising costs and everything. But popcorn for 55¢? Something's fishy. When the cast members start yawning, you genuinely start to wonder.

Hair ain't what it used to be, and it's not because the musical itself has changed. There are the 1971 touches—"Tricky Dick" substituted for LBJ, "a former Beatle" tagged to George Harrison, sporadic "right on's"—but the show itself has aged considerably as its audiences have inevitably matured.

In Los Angeles, in 1968, it was almost a real tribal gathering. From miles around they came, consciously attired in ornamental, off-beat regalia. For there was a different feeling in 1968, almost a feeling that there was, indeed, a dawning of the age. But in 1971, in Madison, the Capitol Theatre crowd looks like any other. And the message of *Hair* has begun to sound like the boy who cried wolf.

To be fair, circumstances were not conducive. The sparse Thursday night crowd was cold, and the cast was correspondingly cautious. The rigorous, grueling demands of road show scheduling had apparently taken their toll on the actors, and several of them seemed bored with what was actually quite boring at times anyway.

The show is salvaged only by the brilliant Galt McDermott musical score, and occasionally brilliant lyrical assistance from Jerome Ragni and James Rado. The Madison *Hair* cast is vocally stunning and the show itself is not so much a production as it is a concert performance—the dancing, the singing, and the electric-orchestral accompaniment, all contribute to a musically laudable program. Period.

The plot is a non-story, centering around one freak's problems with the draft, and illustrated by an unconnected string of guerilly theatre-type skits dealing with everything from the Indian to pollution.

There is no focus to the plot and no structural theme. This would not be so bad if it didn't make one wonder what the point of it all was.

The first time I saw *Hair* it was such a

happy show: People smiling, singing, dancing, and hugging. It was a beautiful feeling, and for a short time at the theatre, everyone felt good, felt good together.

The cast went through the same motions

Thursday that I had seen their counterparts go through three years ago. The actions this time, however, seemed more mechanical, less spontaneous, infrequently energetic. They may have been tired or bored but I cannot help but feel that it was the audience—the half-filled auditorium of staring faces starving for good vibes—that made the show exactly what it was. Things are not as shocking today as they once were; some things are not quite as funny. The celebrated *Hair* nude scene is not the gasp of the past; the jokes are dated.

It is a sad show, somehow, now. Lines about "action in the streets of Madison" (thrown in to please the local crowds) are distinctly painful. Claude's troubles with the draft (such a false issue in itself) are more humorous than the symbolically tragic situation it is made out to be. The cast seems bored, although the audience seems eager to applaud. The audience seems bored, although the cast seems eager to perform.

Do you only care about the bleeding crowd? How about a needing friend? I wish I could recommend the show, but the price is probably not worth it. I liked it, in spite of itself, so if you have the bread, risk it. Who knows? A good night... a good crowd... you may get lucky. I hope you do.

Some of the *Hair* people are tremendous, and the vitality of Bergor, Hud, James Brown or General Grant is a joy, and a reminder that all is not down. Others look relieved when the show is finally over; mark these people well—they sneak off-stage quietly soon after inviting you up on stage at the end of the show.

It may be just the lethargy of the times but it's difficult to get excited about *Hair* in 1971. Go if you must but seek nothing more than an entertaining evening and cross your fingers on that count as well. A "Musical Revolution" it is not. A culture without an army is a dull-witted culture, or so they say.

It's all very sad. *Hair* is still running on Broadway and it doesn't seem unlikely that it will run forever... in London, in Tel Aviv, in Madison. Our own little "Hello Dolly." Picture it. David Merrick buys *Hair* and replaces it with an all-black cast, or more logically, puts Yul Brynner (George McGovern?) in the leading role. That's a money-maker for sure.

As for me, I'll ponder why it is no longer a "Tribal Love-Rock" experience that we are invited to. I know that when they sing "Let the Sunshine In" at the closing, it is a brief inexplicable moment, and I want to believe. I cannot. It must be the spirit of the times.



Up from the Underground

By GARY DRETZKA

A cop stands behind the ticket-taker in the lobby of the Stage Door Theater at which Andy Warhol's presentation of *Trash* is playing to those over 18. I assume he is protecting their minds from their bodies.

Trash is an Andy Warhol presentation not necessarily by Warhol although the influence is obvious. The film was, in fact, written, directed and photographed by Paul Morrissey whose previous film *Flesh* like all other Warhol productions has yet to come to Madison. What comes out of the Warhol underculture factory and by whom is often questionable; it is clear though that it's not as easy to be outrageous nowadays as it was in the hey-day of Superstar and Valerie Solanas.

The Warhol film genre, described by Morrissey as "exaggerated naturalism," has grown up and films like *Trash* will play aboveground theaters in most of the major movie outlet cities throughout the country. I guess that's because *Trash* has an easier plot for potential audiences and voyeurs to follow, a sexual climate which is tamer than most films playing the porn circuit and a lack of pretentiousness that has almost taken over the traditional industry super-product. In short, *Trash* is just a regular movie, only it is a little bit harder to relate to than most.

Briefly, the plot goes something like this: Joe (Dallesandro), young East Village junkie male trying to clean up can't seem to do it; we follow him as he tries to get bread together for another hit. Subplot: his drug life has affected his sexual situation so that he can't get it up anymore. Joe lives with Holly Woodlawn, a friend who collects garbage, young boys from Long Island has hopes of collecting welfare after which they can raise Holly's sister's baby and Joe can clean up. Along the way Joe and Holly become involved with some incredibly strange people who in one way or another come off far more obnoxious and obscene than Joe or Holly, who are in truth, as undesirable a couple as anyone could imagine.

Thus, Joe, on the road to smack, is accosted and experimented on and through some very funny

dialogue and exceptionally good acting (Holly, in actuality, a man playing a woman) *Trash* becomes one of the most valid and entertaining movies I've seen in a long time.

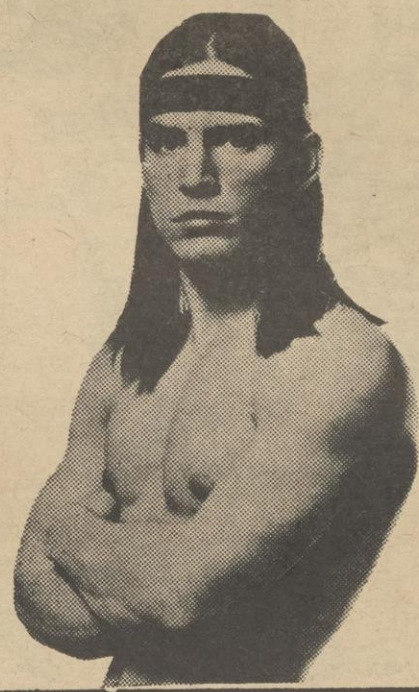
Morrissey has called *Trash* a "slice-of-life comedy" yet it also has within it quite a bit of tragedy. It had to deal with the situations offered. Joe nearly O.D.'s after shooting up in front of a leering newlywed couple fresh from the jungles of Grosse Point, Michigan. Joe was entertaining and educational while the needle was in and his pants were down but when the nods came Joe had to be thrown out. In perhaps one of the most important scenes Joe and pillow-bellied Holly are quizzed by the stereotypical welfare case worker (peace button and all) as to whether or not the couple are eligible for money. They aren't as it turns out because Joe is a junkie and will probably use the bread to cop smack. Of course.

Joe can't get on Methadone because of the wait and he was going to clean up after the money came in and afforded them the freedom to try. The case worker has a shoe fetish though and if Holly will give up her "Joan Crawford" pumps he'll sign 'em up. Joe says give 'em to him; Holly has more pride; the case worker calls them garbage and he finally gets offed.

Holly doesn't get any bread but they have themselves: "I want to get on welfare and be respectable... so welfare can take care of us," says Holly. Cleaning up will have to come later. Nothing is really ever resolved.

I have to recommend *Trash* as a very honest film also. The film is not aimed at any specific audience although most will find something enjoyable and enlightening (Dyke and Middelstadt take note) in it. Morrissey calls *Trash* a reactionary film against what he refers to as the "drug trash" of the kind that hang out in front of the "Swillmore Vomitorium" in New York panhandling for cash to buy junk. Not too many people will run out and look for their local pusher and that's good.

Lots of things happen in *Trash* including love and hate, life and death, comedy and tragedy. I feel it to be an important movie, well worth seeing. I guess pretty many people won't dig it... oh well.



A WARNING ABOUT "TRASH"

"Trash" is an X-rated film. No one under the age of 18 will be admitted.

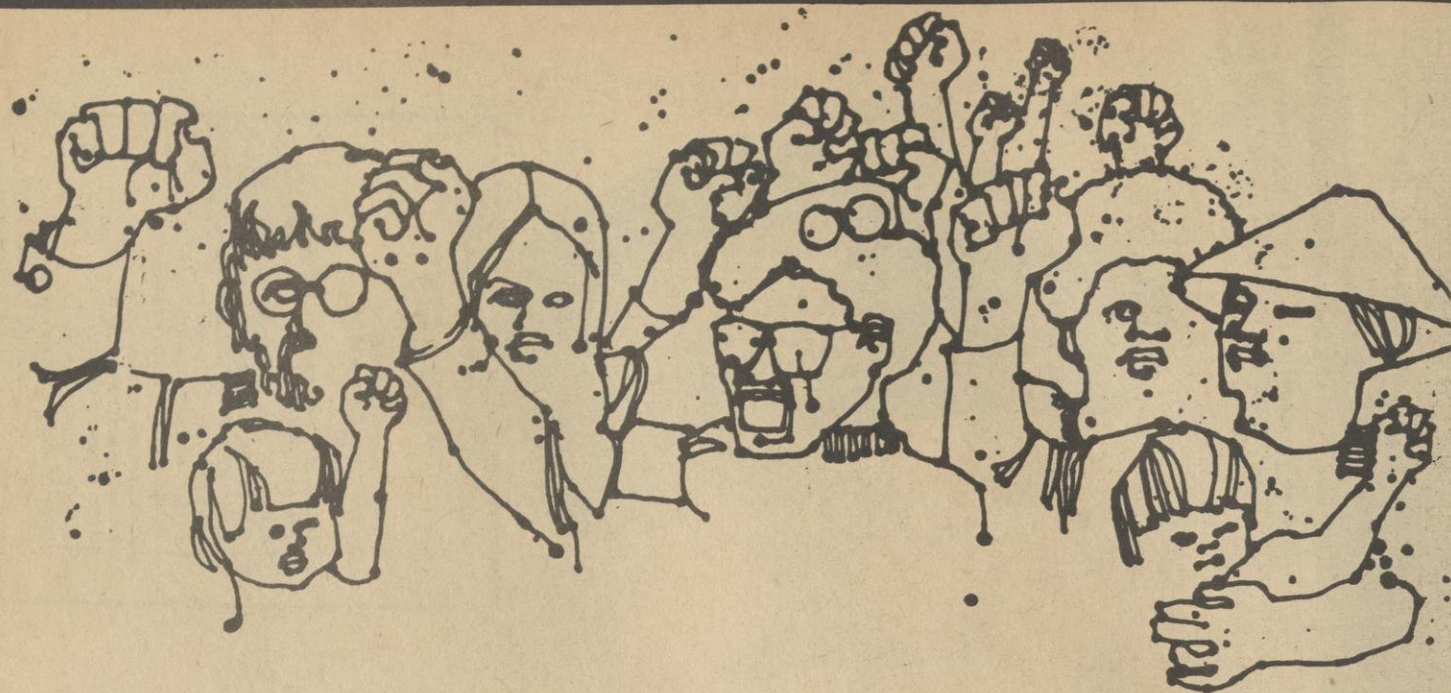
"Trash" is, in my opinion, not an erotic or "sex" film.

I believe "Trash" is a very good, sometimes great, movie. I know that it is not a film for everyone, that some people will be offended by its strong language and/or strong images.

I wish to cause no one discomfort and want only to inform the movie-goer.

This advertisement will be reprinted and placed on display in front of the Stage Door Theatre.

—The Management



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MONDAY

Uncle is
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(see page 3)

Mardi Gras: leather balls and the plastic bead game

