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Photo by Geoff Simon

THROW THE BUM OUT!

By BILL SILVER

Over 200 people marched on the State Capitol Saturday, demanding that Nixon be thrown out of office.

Following speeches at the capitol, nearly 100 people marched over to Rundell's clothing store on the Square, and picketed to protest the store's sale of Farah Pants.

THE RALLY began at the Library Mall with several speeches. The protestors marched up State Street, blocking traffic, to the Capitol. On the way, numerous supporters joined the march.

The rally was sponsored by the Coalition to Throw Nixon Out, an alliance of campus and community groups.

Speakers at the Mall and the Capitol included the Wisconsin Alliance, Science for the People, Attica Brigade, Teamsters for Democracy,

There will be a hearing at the State Capitol today on the impeachment of Richard Nixon. The State Assembly State Affairs Committee will hear testimony from any person registering before the 3 p.m. deadline. The hearing, the only of its kind in the nation, will begin at 3 p.m.

Revolutionary Union, National Lawyers Guild, and the Black People's Political Alliance.

The emphasis of the demonstration was to organize a large movement to "throw the bum out," and to "resist all attacks on the people's rights."

"NIXON HAS TAKEN the lead in stepping up the attacks on the American people," said one member of the Coalition, "but we're going to knock him on his ass before he starts."

While it must be understood that "throwing out Nixon in itself, won't bring any real change in the system, it will show that the people have tremendous power when they are together," she added.

The rally tied together many of the crucial issues that people face both here in Madison and throughout the country. The strength of the Farah and Farmworkers strikes, as well as the general resistance to wage cuts and rising prices were often cited, as well as the movement by local Teamsters to organize the Teamsters for Democracy in the face of the take-over by the International Brotherhood of Teamsters.

After the rally, the protestors marched through the Capitol Building over to Rundell's Clothing store where a spirited picket line was set up.

RUNDELL'S IS one of the few stores in Madison which has refused to stop reordering Farah pants as part of the nationwide boycott. The picketers, with the help of a sturdy line of police, kept away all customers for the store, and promised to return on Thursday and until Rundell's gives in.

A mass meeting to plan the coalition's future activity is scheduled for Thursday night at 8 p.m. in the Madison Public Library.

NEWS ON THE MARCH

TRASHING AMERIKA

NEW YORK (AP) — State Environmental Conservation Commissioner Henry Diamond urged the burning of garbage and other resources to help battle the shortage of oil from the Middle East.

"We're much better off depending on our own garbage than on the Arabs," he said Sunday. "It's a much more reliable source."

PASSING THE BUCK

WASHINGTON (AP) — R. Creighton Buck of Madison, Wis., was appointed Friday to the National Advisory Council on Education Professions Development by President Nixon. The 15-member council reviews federal programs for training and development of education personnel. Buck was the past director of the Army Mathematics Research Center (AMRC) on the University of Wisconsin campus.

Viet Cong claim:

Dozens killed by Thieu

SAIGON (AP) — Dozens of persons were killed and wounded in a government "extermination bombing" of the Communist-held town of Logo 70 miles northwest of Saigon, the Viet Cong charged Sunday.

Nearly 100 bombs fell Saturday over a populated area of more than half a square mile in Logo, said a spokesman for the Viet Cong delegation to the Joint Military Commission in Saigon.

THE SAIGON command said it had no information on the alleged air strike. Logo lies in Tay Ninh Province on the South Vietnamese side of the border with the Parrot's Beak region of Cambodia.

The Viet Cong claimed government aircraft had previously bombed Logo in early October.

The Saigon command said meanwhile that Communist gunners shelled its navy base at Xeo Ro 125 miles southwest of Saigon on the Gulf of Siam.

More than 100 mortar rounds struck the base Saturday, killing a soldier and wounding 16 and

damaging three river patrol boats, the command said. It was the first time the base was reported attacked since the Jan. 28 cease-fire.

IN QUANG DUO Province, heavy rain and low clouds slowed ground and air efforts by government forces to strike back at Communist troops who recently overran three government outposts along the Cambodian border.

A government communique said six Viet Cong soldiers were killed in a clash Saturday four miles south of Bu Prang, one of the captured outposts. There were no government casualties, the communique said.

North Vietnam said meanwhile that its Communist party chief, Le Duan, has visited Pathet Lao-held areas of Laos. The North Vietnamese party newspaper, reporting the visit, called it an important development in "cooperation between the Vietnamese and Lao revolutions."

Govt. turns off the lights

NIXON DECLARES COLD WAR ON AMERICA

AP — From turning down thermostats in Minnesota to shutting off air conditioning on buses in Hawaii, officials in every state are moving to counter this winter's energy crunch.

Four days after President Nixon outlined a series of steps designed to ease the fuel shortage, an Associated Press survey of officials in each of the 50 states showed most had followed or were about to follow at least some of the President's recommendations.

AMONG OTHER things, Nixon suggested on Wednesday that speed limits be lowered to 50 miles per hour, that thermostats be lowered 6-1 degrees and that unnecessary outdoor lighting be extinguished.

Several Northern states, accustomed to chilly winters, already had acted along those lines. A great many others have found themselves preparing legislation or forming advisory councils to help them tighten their energy belts.

According to the AP survey, 31 states have directed government employees to drive at reduced speeds, usually 50 m.p.h., and have urged private motorists to follow suit.

Thirty-four states have deliberately cooled down their office buildings, most to 65-68 degrees, and 25 states have ordered cutbacks in office or ornamental lighting.

SEVEN STATES have imposed lower speed limits on their

roadways, and governors of a number of others say they expect similar action if Congress doesn't act first to make the reduction nationwide.

New Jersey, New York, Pennsylvania, Washington, Rhode Island and Vermont set speed limits of 50 miles an hour. California previously had ordered a 65 m.p.h. limit on roads posted at 70.

In Georgia, Gov. Jimmy Carter forbade state vehicles to exceed 50 m.p.h., no matter how slightly.

Of the states reducing lighting, some altered nighttime cleanup schedules, some simply removed light bulbs and some shut off floodlights that had illuminated capitol domes and memorials.

IN THE Washington, D.C., area, the General Services Administration removed 750,000 fluorescent light bulbs — about 22 per cent — in 87 buildings, a pattern followed at most federal buildings in other cities. The lights at the Washington Monument and Lincoln and Jefferson Memorials are doused after 9 p.m., although the Capitol remains lighted later.

...while the Sheik of Araby turns off the gas

RIYADH, Saudi Arabia — (AP) — King Faisal, having shut the Arab oil tap, may never open it again to the level required by an energy-hungry world.

The Saudi Arabian monarch has linked the flow of oil to a permanent settlement of the Middle East conflict. As the leader of oil policy in the world's biggest reservoir, the Arabian peninsula and the Persian gulf, he has the power to make it stick.

U.S. DIPLOMATS here say it might take years rather than months to satisfy the king's demands on Israeli withdrawal from occupied Arab lands and a permanent resolution of the Palestine question, including the status of Jerusalem. Even this will only insure a return to prewar production levels, the amount of Arab oil reaching the world before the fourth Arab-Israeli war of October.

The Arabs' oil customers will have to come up with some pretty convincing economic arguments to get future production increases they so desperately need. So far they don't have one, and Faisal isn't prepared to listen anyway until Washington changes its pro-Israeli stance.

(continued on page 2)



photo by Harry Diamant

BADGER FRESHMAN Dave Lundeen fires the puck past Colorado College goalie Dan Griffin to complete the scoring in Wisconsin's 8-3 romp over CC Saturday. Too late to help are Tigers Hunter Sherry (14), former Madison East Star, and Pat Lawson (11). Story on Page 7.

At UW-Oshkosh

Raza Unida boycotts token cultural centers



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FENIMORE STUDIOS

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By MARGIE BAGEMIHL
Representatives of La Raza Unida of Madison, a student organization, presented a petition to the University of Wisconsin Board of Regents at their monthly meeting Friday. The petition came in response to a boycott of the Multi-Cultural Center at UW Oshkosh.

La Raza Unida is boycotting the Latin American Multi-cultural center in Oshkosh and has filed a complaint with the Department of Industry, Labor, and Human

Relations-Equal Rights Division against UW-Oshkosh on charges of discrimination in hiring practices.

APPOINTMENT of Dr. Robert Birnbaum as new chancellor at UW-Oshkosh was approved by the Regents Friday. Birnbaum, presently vice chancellor of the New Jersey Department of Higher Education, was recommended for the chancellorship by UW System President John Weaver. He will assume his duties February 1st at a salary of \$38,000 annually.

Oil-slick maneuvers

continued from page 1

Thus the outlook for the consumer is bleak. Gasoline rationing, and the shortage of heating oil and industrial energy will get worse before it gets better — and it may never get better unless an alternative energy source is found.

"We're not talking about one cold winter but many cold winters to come," warned newly appointed U.S. Ambassador James E. Akins, a leading American oil expert who formerly headed the office of fuels and energy in the State Department.

AKINS, WHO has long warned Washington not to underestimate the Arab oil weapon, endured a blistering one-hour diatribe from the king when he presented his credentials last week. It was, he reported later, "not entirely a pleasant experience for me."

Faisal emphasized three points:

—The Arab oil embargo against the United States and production cuts affecting Europe and Japan will continue until Israel withdraws from all occupied Arab lands.

—The Arabs are not prepared even to discuss lifting these curbs until Israeli troops begin the withdrawal process with an initial pullback to the Oct. 22 cease-fire lines.

—Future production increases will be discussed only in the "right political atmosphere," after all Arab lands have been recovered, the Palestinian question resolved and an Arab flag flies over the Arab quarter of Jerusalem.

The Regents also approved the draft of the UW Mission Statements giving the go-ahead for open hearings to be held at the UW campuses around the state this month and next. The mission statements outline the major goals for each campus recommending which graduate programs should be cut due to lack of productivity.

Madison will remain the center of the UW system in all capacities, maintaining all programs at the masters and doctoral levels according to the Mission statements.

Hearings on the Madison campus are scheduled to begin Dec. 14 with a system-wide hearing for those unable to attend the hearings in their region will be held Dec. 15 in Madison.

Nixon's Bork:

Here come de judge?

WASHINGTON (AP) — Acting Atty. Gen. Robert H. Bork Sunday denied that a Supreme Court appointment had been held out as an inducement to him by the White House to do anything. But he said there had been suggestions at one point that he might move on to a different job.

Without detailing what prompted the suggestion, Bork said: "I think I cannot consistently with the confidentiality of that discussion tell you what that job was, but it was suggested I take on a different job."

"NOBODY EVER suggested I was next in line" for the Supreme Court, he said on the CBS television program "Face the Nation." "It has been booted about the White House that I might be a candidate for that job but I was never offered that."

He said he was never approached about such a position "by way of inducement to do anything."

Bork discussed the report after being asked if President Nixon's chief of staff, Alexander M. Haig Jr., prefaced a discussion with him by saying: "Professor Bork, you know of course you're on the top of our list for the next Supreme Court vacancy."

Bork became acting attorney general when Elliot L. Richardson resigned as attorney general, after refusing to fire Archibald Cox as special Watergate prosecutor.

BORK SAID that there was no possibility President Nixon would fire Leon Jaworski, who replaced Cox.

"I don't think that is even a possibility," Bork said. "I don't think the President will fire Mr. Jaworski."

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International Meditation Society

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By PATRICK MCGILLIGAN
and DEBRA WEINER

Shading his eyes from the Martha's Vineyard sun, Frenchman Rene Clair looked every bit the tourist and even spoke like one, marvelling at the podunk charm of Edgartown.

He had just returned from an automobile tour of the island with host Garson Kanin, an old speedster, and the famous filmmaker was slightly out of breath, if all smiles.

Dressed in a hodge-podge of national styles, including a very American zipper all-weather jacket and a very French neckerchief, Rene needed only a camera to pose the fond cliché of amateur snap-shop hunter.

Given a camera, however, he would have been transformed, as if by magic, in the eyes of knowing cineastes everywhere, into Rene Clair the professional, the visitor to the United States who has been here before and plainly left his mark.

Like many of his fellow countrymen, Rene fled his native France during World War II, to work first in England, on such films as "The Ghost Goes West" (1936) and later in America's Hollywood, on such minor gems as "I Married a Witch" (1942).

But the director is better known and usually better praised for his indigenous works — among them some genuine classics, including the best representatives of his pre-American period, the silents "Entr'Acte," produced in 1924 for a surrealist ballet with music by Erik Satie, and "The Italian Straw Hat" (1927); and the early sound "Le Million" (1931) and "A Nous La Liberte" (1932).

After World War II, Clair returned to France and continued his acclaimed career with films such as "Le Silence Est d'Or" in 1947 and "Les Grandes Manoeuvres" in 1956.

His last film, "Les Fetes Galantes" was completed in 1965 — and the 75 year old director, still strong and healthy, though counting his cigarettes nowadays, is busy with other projects and denies any interest in future filming.

Originally a writer, a film critic and journalist in his youth, Clair's first love is everlasting. Above all, he considers himself an author. Besides publishing his "Reflections on the Cinema," Clair has also published several editions of his film scripts. Those few films which he neither conceived nor wrote — and his highly-praised adaptation of Agatha Christie's "And Then There Were None" is one — he blankly disclaims.

Inducted into the Academie Francaise in 1962, Clair is among the most celebrated artists of the cinema.

His fame as a director of fantasy (ghosts are a favorite subject) leads to his somewhat tarnished reputation in America as a director of fluff, typified by Andrew Sarris' belief that Clair, "once too good to be called the French Lubitsch, now seems more like the French Mamoulian."

Regardless, there is a charm and wit — and yes, spirit — about his works that is distinctive.

A new generation of filmgoers are re-discovering those qualities — at film society showings, moviehouse revivals, cinema classes and on the Saturday morning television. And Clair is daily being vindicated by smiles.

This interview was conducted by Patrick McGilligan and Debra Weiner in late August, 1973, on Martha's Vineyard at the summer home of Garson Kanin and Ruth Gordon. Portions of the interview were originally published in The Boston Globe.

You are known primarily as a writer and director of comedies. Why are you inclined towards comedy instead of drama or tragedy?

My dear...why are you blonde or brunette? Naturally.

At the beginning of your career, in 1923, you directed your first film, entitled "Paris Qui Dort" or "The Crazy Ray." Like so many of your later films "The Crazy Ray" blends science fiction and farcical humor. We have not seen the film, because it is so rare, but a friend of ours recently saw a print here in America.

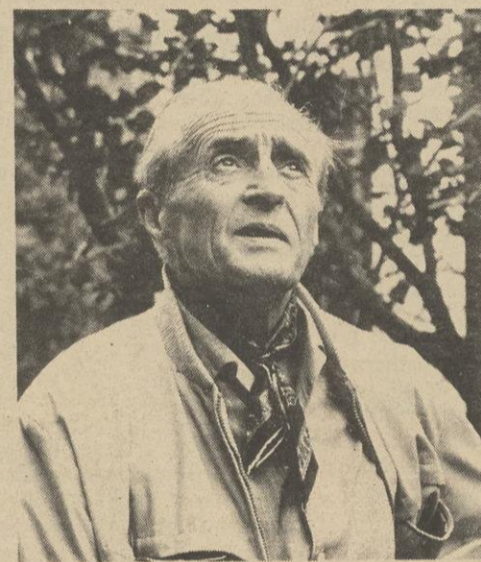
Excuse me, but I must say that your friend did not see "The Crazy Ray." I know the print which is owned by Henri Langlois and the French Cinematheque, the Museum of Modern Art, even in Moscow and everywhere. The print is a bad one...the original negative of the film was lost somewhere, nearly thirty years ago. I recut the film myself two or three years ago after I found parts of the original negative. It is

now more or less as it was — a little shorter but more faithful to what I intended it to be in the time I made it. Unfortunately, this print does not exist yet in America. And this version which belongs to the Cinematheque...well, I don't understand it myself.

Our question, nevertheless...we are told that there is a recurrent image in the film that seems to be significant — a fellow who is frozen in the path of his suicide leap off a Parisian bridge. He re-appears several times in the film, as do many of the other Parisians who are "froze" by the Crazy Ray which has paralyzed the city. Presumably, he will complete his suicide jump when the ray vanishes at the end of the film. Is this intended as rather an ironic comment, a deliberate juxtaposition of humor and pathos?

No... "The Crazy Ray" is a farcical comedy, even slapstick. The city of Paris is suddenly put asleep and all the people stay in the positions they have. This fellow was waiting to jump into the Seine River and he was stuck there. But all the people in the film are stopped in different gestures and on different occasions. It was just one of the various gags about people being stuck in the middle of their activities.

This device — repeating a particular joke or gag — happens again and again in "The



Crazy Ray". In fact, it seems to be a technique which you have used during your entire career.

There are two things about gag which, for me, are very important. First, when a gag is going to be good, the public feels it and laughs before the gag. That's a very strange thing which I have never been able to explain...they know better than we do. And secondly, about the repetition of gags...when you invent a gag which is good, it is alright once...if you repeat it twice, it is better...the third time, more better, they laugh more and more. If you go and repeat it a fourth or fifth time, it stops. You never know when. It is very strange.

Always after the third time?

No, no, no. But there is a certain time. I've stopped gags too soon. It infuriates me and I don't want to see the pictures again. 'Oh Christ,' I say, 'if I knew they weren't going to stop, I'd have done it once or twice more.' But you never know in advance...that's the thing about comedy, do you see? It is the opposite with tragedy. Poor mother there...her child is sick...you go for a doctor...the snow is falling...it can go on for twenty minutes like that, but in comedy you can't. Nothing is more dangerous. You never know when they are going to laugh. There are some things in a picture I made in England — called "The Ghost Goes West" — which, for a long time after seeing the film, I didn't understand why the audience was laughing.

Do most of your films have what may be described as these happy endings?

A comedy has to have a happy ending. Otherwise, it is not a comedy. More or less happy, that is. That is why the ending of a comedy is almost always false, because things don't finish happily in life. It's almost a little trick but — in Shakespeare's comedy or Moliere's comedy or even my comedy — they finish happily because that's the law of comedy. It's much more difficult to make a good ending to a comedy than tragedy, because in a tragedy you just kill everybody off and it's finished. I know very few comedies with a good ending. I mean a natural ending. It's always a little false, you know.

On the other hand, many of your comedies have deliberately tragic overtones and have been nicknamed "comédie tragique" for that very reason.

We know that you have written most of the films you have directed, but did you also always edit your own films?

Of course...even in America. I was lucky to be able to do it in Hollywood.

Were you assured editing responsibility by the terms of your contracts in America?

Yes. Which of the various tasks of the filmmaker do you consider to be the most important?

Like a few directors who write their own material, I prefer to write myself. There are three operations — conceiving the idea and writing it, editing, and direction. If I had to make a choice between two of these things, I would take writing and cutting. For me, direction is less important because if a film is written in a good way, the director cannot do very much...the difference is not very important. If a person does not have control of the editing, the editor can do anything he wants with his film. For me, control of the film is the most important thing and control should be made first by writing it yourself and then by editing it yourself.

years while my American counterparts were making a dozen or so. Of course, you must admit that few of them were working like me — Frank Capra, Preston Sturges and sometimes Ernst Lubitsch. They were people who were writing or co-writing while they also were directing films that they had not written or not even cut. Well...that takes much less time. You can make an extra picture a year...so you cannot compare.

No...I'm not antagonistic to Hollywood. I'm antagonistic to the big Hollywood system which deprived us of geniuses like von Stroheim who could have made many more pictures if Hollywood had not killed him. Or Orson Welles...he was a great man and he couldn't get along with Hollywood because he was too much of an individualist. But Hollywood has given us a lot of great films...

What is the situation in Hollywood today?

The motion picture market is down and, in a way, it is good. It has obliged Hollywood. In fact, Hollywood practically doesn't exist anymore. I saw Chaplin in Hollywood and we were discussing that question — it was just a year before Chaplin left Hollywood —

CONVERSATIONS

WITH RENE CLAIR:

'I Like To Create

A Little World

Of My Own'

When you wrote your film scripts, did you ever include technical instructions — such as camera angles or editing schemes?

In the beginning, yes. In the beginning, I was very careful about technical things. Practically everything was written. Then, when the time came, when I knew so well and I was writing my own material, I knew what I was going to shoot, more or less. Then I had no need to put technical instructions into the script. I don't know whether everybody is the same...I guess more or less...when you begin as a director, you're much more interested in technique, in camera technique, and it's a rather long time after that that you become interested in directing actors.

You have always been a severe critic of Hollywood, even though you spent your wartime years in America, working in Hollywood. How did you adjust to the Hollywood method of filmmaking?

First, I'll tell you that after the success of my first film, I was asked to come to Hollywood many times but I always turned the offers down because I knew that their system of production was completely opposed to my individualism. In France, I could do practically anything I wanted to — after the success of a film, a director can do what he wants to, usually. Now, in 1940, I had my choice between Hitler and Hollywood and I preferred Hollywood. Just a little. (laughing)

I went to Hollywood and it was difficult, of course. But I was rather lucky because I could work more or less independently so I did not have big troubles. I was offered a seven year studio contract, which I turned down, because I did not want to become a slave of the producers. I made much less money than my American counterparts because I made pictures only when I felt that I had a possible chance of doing something that I wanted to do. I didn't do everything that I wanted to, no, but I was not obliged to do things that I would not like to do. That's why I only made four films in five

and it was the beginning of television at the time. And we decided that it could — it didn't, eventually — but it could give a new blood to the motion picture industry, by killing the old empire. But a new empire was not born. That's a trouble...

Since you've mentioned Chaplin — didn't you sue Chaplin long ago, claiming that he had modelled his "Modern Times" after your "A Nous La Liberte"?

"A Nous La Liberte" and "Modern Times", if you can see the two films at the same time, at one sitting, well you would be struck by the comparison. And the truth is that, of course, Chaplin never admitted it. The company for which I made "A Nous La Liberte" sued United Artists, which had made "Modern Times," for plagiarism. And, of course, I was asked to take part in the suit and I always refused. I said I knew that Chaplin had seen "A Nous La Liberte"...it is enough to look at his film. I knew — according to the date that he had made his film, two or three years after mine — I had no doubt about that. But I said...like many directors, I have found many inspirations from Chaplin's work and it is a great honor for me if he took his inspiration from my work. That's all I can say.

Do your films — especially your silent films, produced under such limited technical means — satisfy you today?

No...because it is a strange art, you know. When it is done, you cannot correct it anymore, because the company has dissolved and the actors have gone away. If I were only a writer, I could correct it after the first or second edition. If I were an artist, I could add a little scene or cut another one. You cannot do that in a film. After it is shown to the public, it is finished. That's why none of my films satisfy me completely because I always see a certain scene that I would like to re-shoot or re-make.

(continued on page 4)

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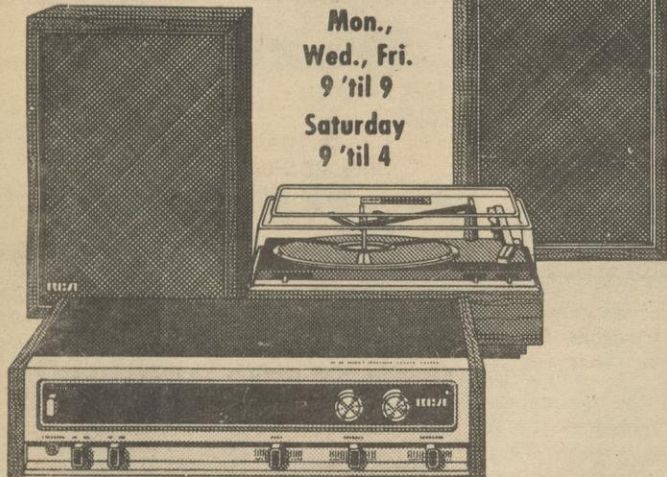
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Rene Clair

(continued from page 3)

Do you have any favorites among your works?

Favorites? No, no, I can't tell you...our favorites are more or less the ones that were the most successful, because we depend on the public.

Do your films affect you — or affect audiences — in the same way as they did when they were first produced?

No, I told you...never. Very, very occasionally that may happen. Even among the great masters...Chaplin, for example...I'm old enough for having seen *The Gold Rush* at its premiere in Paris...well, people were literally dying of laughter. I know that, for myself, I couldn't look at the screen. I was sick with laughter! Since, thirty or so years later, I have seen a very good re-issue of *The Gold Rush*...and people were again laughing but it was not the same. Do you see? It was not the same.

And I had an experience myself with one of my own pictures. When I made that film — *Beauty and the Devil* (1950) — it was first shown at two main theaters in Paris. In one of the theaters, the picture stayed twelve weeks, which was an enormous amount of time and, for three or five years, I don't know exactly how long, it recorded the highest number of public. About ten years later, the picture was shown again in a theater in Paris which was — I would say — a distance of three hundred yards of the first one. It stayed one week. Same film. Same film, same district!

I would say that most films, like most plays, have a certain radioactivity, like sparkling water. When you open the bottle...after that, it is the same water and the same bottle and it is still full but the radioactivity has disappeared. Which is not true with novels — yes? Because, with novels, the printed pages give the imagination more liberty. In film, it is impossible. It remains the same.

Do you ever regret the passing of the silent cinema?

Sound came too soon, before we could explore all the visual possibilities of film. What I was feeling, and it happened, was that a director or writer, with sound at their disposal, with the easy way of expressing themselves of an action — well, they would not go on trying to find visual expression of an action. Talk became so important that you could close your eyes and listen and understand what was happening. That's not cinema. That's radio. Many directors — like von Stroheim, Chaplin and me — were

really hoping that we could build a sort of visual esperanto all over the world with silent films.

Throughout your career, you have been steadfast in your inclination towards fantasy. You seem utterly opposed to any sense of realism. Why do you prefer to work within a framework of fantasy?

It is true that I don't like realism very much — I could not explain it exactly — maybe it is because I like to, as much as I can, to create a little world of my own, which I could not do with realism. When I'm nobody...when I've not seen you...I've not seen things...probably, I feel more free. Possible. But that's an explanation that history can give much better than I can.

Is your aversion to a realistic cinema the principal reason why you almost always utilize sound stage or interior sets as opposed to exterior or outdoor, natural scenery?

The real answer is that, in the old times, the sensibility of the film itself was much less than it is today. You could not shoot a film in a room without a lot of light. We had to use certain studios in Hollywood because certain studios were more practical for lighting. That was the natural reason.

Now, the film is much more sensitive, allowing new directors to work with a camera, moving around without the big amount of material in the old days. That is, more or less exactly, the difference of style of the new cinema.

Another reason — for me, the general reason — is that, in certain pictures, I like to create an imitation of reality, in order to give the film a certain style. I remember a picture which was released here under the title *The Gates of Paris* (1957) that I shot almost entirely in the studio — the interiors and exteriors. We constructed a little street and shabby houses out of the studio. Then, for one little scene, I needed a street. Well, I could not build a street. For one thing, it was much too expensive. So I decided to go outside with my camera and crew and two actors. We shot the scene. It was easy. Later, when I was in the cutting room, I wanted to put that scene in the middle of two other scenes, but I couldn't because the difference was too obvious. I cut it. I cut it because it was a completely different style.

Why do certain properties attract you? What encourages you to create a certain comedy rather than another?

I don't know. When I speak of inspiration — that great word — and inspiration for even minor works...in both cases, it is a mysterious thing. Nobody can explain why Shakespeare was

inspired in that way, why a fellow who makes modern comedies is inspired by God knows what.

Your films seem to have one thematic element in common — a distrust of science and contempt for technology — why is that?

Like many comedy authors, I am more or less a pessimist.

In what way?

I don't believe that humankind is going to progress. (laughing)

Why are you so wary in your films of scientific or technological advancements?

I know I'm not quite sure that they are always made for the good of humanity. You can find that especially in *A Nous La Liberte*.

And you also seem contemptuous of money, or the ambitious search for fortune — this is particularly evident in *The Crazy Ray* and *A Nous La Liberte*.

Like all comedy authors, I am more or less a moralist. I must consider that, very often, the search for money is not very sympathetic.

Are there any contemporary directors that strike you as being especially talented?

Well, you know, I'm not very interested in motion pictures nowadays.

Are you currently working on any motion picture projects?

I don't think I will ever make another picture after being in the business so long. I have not the need of making another picture because, after so much time, I would not like to repeat myself. And, really, I've made enough. While if a brilliant idea would come, I do not say that I would turn it down, even if the idea would come from the outside. But I'm not terribly excited about the prospects...I have other things to do. I am going back to my original tendencies — to write. I write. I am finishing a book of short novels; I have a play that will be produced in Paris next February or March. And I direct on the stage now. I just directed an opera of Gluck's *Orpheus* for the reopening of the Paris Opera House in Paris.

Do you consider yourself a classicist?

I would be very, very happy if other people would consider me a classicist. Well, well, well...every author has the hope of approaching classicism, even as revolutionary as I tried to be myself in my youth.

Revolutionary? Only in your youth?

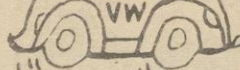
I'd answer you by an anecdote that I put in my acceptance speech at the Academic Francaise. I was speaking of my youth and of my first films. Some of them, especially *Entr'Acte*, were considered dadaist, surrealist and revolutionary films, which was true in a way. And I said, if you speak of that, I would quote the answer made by a great French politician who was reproached for being a revolutionary in his youth and who answered, 'My dear, I really complain. The people who have not been revolutionary when they were young...I pity them.'

Briefs

"Four Poets and An Artist," a program sponsored by the Wisconsin Union's Ideas and Issues area, will be presented at 8 p.m., Nov. 12, in the Stiftskeller, Memorial Union, 800 Langdon St. Forbys Russell, Ellen Winsor Meyer, Andrea Musher, and Wendy Stevens will recite their poetry, and the paintings of Susan Strauss will be shown on slides. The program is free and open to the public.

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Fonteyn: : Love, tragedy, leaps and gestures

By FRED PLOTKIN

Audiences at the Dane County Coliseum had a rare treat in being able to see Dame Margot Fonteyn, considered by many as the world's premiere ballerina, in two classic performances.

Fonteyn, who performs with a very talented Desmond Kelly, is currently on tour with the Wisconsin Ballet Company. Unfortunately, the Company's performance was not quite as earth-shaking as that of its guest artists.

Kelly and Fonteyn eloquently performed the Pas de Deux of the White Swan from Tchaikovsky's classic Swan Lake. Both showed beautiful control and played off each other expertly. They created the image of one delicate movement instead of two contrasting figures.

THEY WERE equally poetic in Hector Berlioz's version of Romeo and Juliet. Kelly's graceful leaps and Fonteyn's expressive gestures were good examples of each's artistry. Both conveyed the love and tragedy of Romeo and Juliet in grand style.

However, poor lighting created shadows which detracted from the performance.

The Wisconsin Ballet Company performed three works: "Ensuite...and Then" with music by Rachmaninoff; "Bach by Jacques," a jazzed-up version of the first two movements of Bach's Fifth Brandenburg Concerto; and the Pas de Deux from Spartacus, composed by Aram Khachaturian. All were choreographed by the company's founder, Tibor Zana.

"Ensuite...and Then" was only a fair showcase for the dancers' abilities. The performances were too mechanical and lacked feeling. "Bach by Jacques," although occasionally innovative and entertaining, was too cute, and, like "Ensuite...and Then," showed little spontaneity.

Despite some of its faults, the Wisconsin Ballet Company is a good instrument for bringing one of the fine arts to small communities throughout the area, and should be supported in its effort to do so. Presence of such luminaries as Fonteyn means mandatory attendance for all lovers of ballet.

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The show will be presented at the Memorial Union on Thursday the 8th and at the Ogg Hall Lounge on Monday the 12th. The program will start at 7 pm. Although the program will be open to all interested, people who plan to live in co-op housing this January are urged to attend. The programs will be geared in particular to the needs of people looking for housing this coming school semester.

The slides will include shots of all the housing and working co-ops in Madison, which include some city of Madison landmarks. The purpose of the program will be to give new people an opportunity to get involved, to find out all about the co-ops before they join. Following the slides there will be plenty of time for question and answer. A number of people from student housing co-ops will be on hand to share their ideas and experiences.

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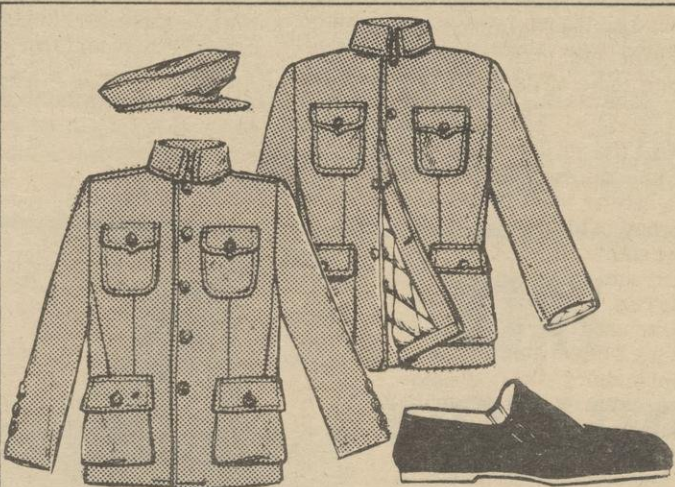


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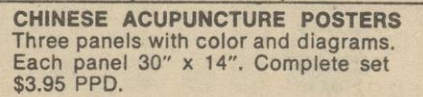
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Unbeaten Badgers take two from CC

By JIM LEFEBVRE
Sports Editor

For the second weekend in a row, the Wisconsin Badger hockey team exploded for a Saturday night victory after narrowly taking a Friday night decision.

This time the victim was scrappy Colorado College, and the defending national champions scored 4-3 and 8-3 wins over the Tigers, who are coached by former Badger assistant Jeff Sauer. The sweep lifted Wisconsin's WCHA record to 4-0, good for eight points and sole possession of first place in the league.

THE VICTORIES ALSO extended Wisconsin's unbeaten streak (dating back to last season) to 13, an all-time school record. Coach Bob Johnson's charges were last defeated on March 2 by Minnesota 4-3 on a pair of disputed goals.

"Wisconsin's an excellent hockey team," commented Sauer. "There's no question about it. I feel we're very improved over last season but Wisconsin is a very solid club."

Wisconsin's solidity, however, did not manifest itself a great deal in Friday night's thriller.

The Tigers came out flying and shooting in the first period, led by the Doug Palazzari, the midget flash who was named All-American two years ago. Palazzari's streaking, energetic style of play was best shown on his first of two goals.

BARELY A MINUTE after Dean Talafous had given the Badgers a 1-0 lead on a power play goal, Palazzari took a pass from Jim Mitchell, skated masterfully around and through two defenses, and beat goalie Dick Perkins with a 20 footer that rifled over Perk's left shoulder before he could react.

CC grabbed a 2-1 lead early in the second frame when Jim Stebe passed behind the net to Palazzari, who somehow slipped the puck between Perkins' left pad and the pipe for a Tiger goal.

The Badger tied it at 8:45 of the period when Dave Pay rammed in a rebound shot after Gary Winchester had hit the pipe with one of his patented wrists shots.

Don Deprez, the junior from Stoney Mountain, Manitoba, showed flashes of brilliance throughout the series...and one of them came midway through the period when he took an excellent pass from Talafous, streaked down the right side and beat Eddie Mio with a 20 foot blast.

MINUTES LATER, a massive pileup occurred in front of the Colorado College goal. Mio, the slick sophomore from Windsor, Ontario, came out of the flurry with an injured thumb that forced him out of the contest.

His replacement was junior Dan Griffin, who has a lifetime record of 3-0 against strong Denver but came into the series a stranger to Wisconsin.

Late in the period, the Tigers evened the game again, this time with Bryan Pye connecting on a well-executed power play, with Dave Pay in the sin bin for high sticking.

Sloppy play dominated the final period, as fatigue, terrible ice and poor lighting (due to a damaged row of lights) began to take their toll.

FIVE MINUTES INTO the period, Talafous fired in the winner, an 18 foot rocket from the right side, after taking a nice pass from Pay. The teams traded penalties for the final 15 minutes, as play further degenerated.

"I won't give any excuses," said the Hawk. "We just weren't sharp, and we tired too easily. Early in the game, we weren't sharp around the net...we were trying to use the boards too much."

Saturday, for the most part, was a different story.

The Badgers were sharper and more organized in the 8-3 romp. Dennis Olmstead started things off by poking in a short goal after a scramble in front of CC's net.

TOM MACHOWSKI, THE Badger defenseman who was shifted to wing on Talafous' line, made it 2-0 with a pretty goal preceded by perfect passes from DePrez and Talafous.

A minute later, DePrez took a pass from Bob Lundeen, flew down the right side, broke then to the center, beautifully deked a CC defender and beat Griffin with a close shot.

Freshman Dave Otness, who continued to look impressive, put Wisconsin up by four when he picked up the puck at center ice, battled his way past two defenses and fired a five footer that caught Friggin flat-footed.

The onslaught continued in the second period as Brian Engblom took a Bob Lundeen pass and fired a slapshot from the left point, and Olmstead tapped in the rebound.

A WISCONSIN GOAL a minute later was nullified because of the officials' failure to release from the penalty box Charlie Zupetz, who was serving a high-sticking penalty when Olmstead scored.

A lengthy delay ensued as coaches, players and officials discussed the somewhat confusing situation. Otness and CC's Tim Egan were also serving penalties when Zupetz was, thus complicating the matter.

The penalties continued to come for both teams as play intensified and tempers rose. The Tigers hit the scoreboard at 12:50 when Pye scored with Dave Arundel serving an interference penalty.

Wisconsin made it 6-1 with a

goal from the point by Englom. But Tiger Pat Lawson scored late in the period and again with 8:06 gone in the third to close the gap to 6-3.

THE BADGERS APPEARED to have lost their drive, but Steve Alley and Dave Lundeen each

came up with a goal to finish the scoring.

Meanwhile, in East Lansing, the MSU Spartans took a pair from Notre Dame, a squad that the Badgers face next weekend in South Bend. It should be interesting...



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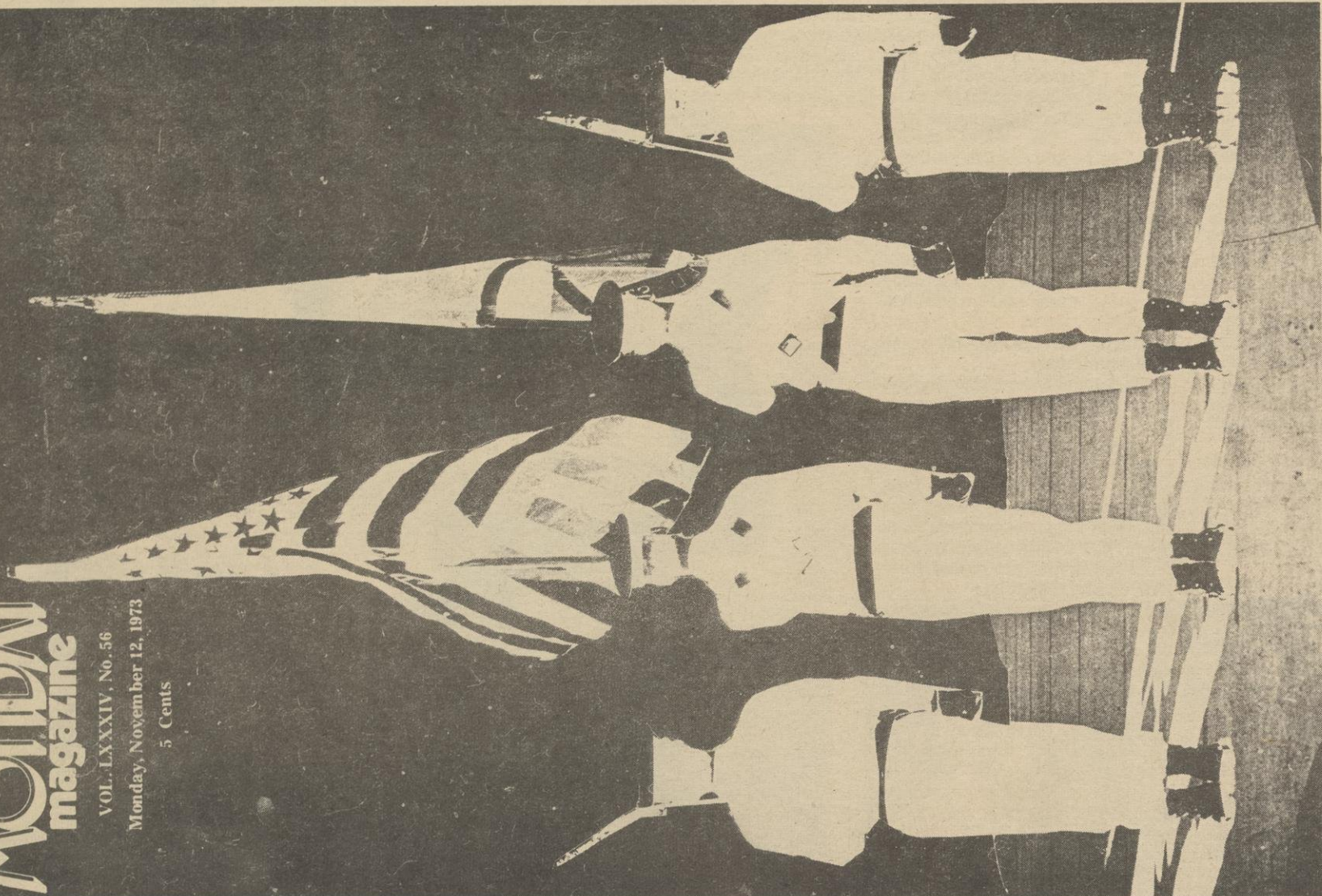


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