



# **The daily cardinal. Vol. LXXXIV, No. 47**

## **October 29, 1973**

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## Armstrong after Kent State

# 'I couldn't live any longer with this war'

By DEBBIE WEINER

"How does a person tell his whole life story in a courtroom?" asked a nervous Karl Armstrong Friday as he took the witness stand to give his personal account of the bombing of the Army Mathematics Research Center (AMRC) and his political motivation for the act.

His speech was slow and hesitant. Pale and visibly tired, Armstrong had reportedly fasted the three days previous. He had been too nervous to eat.

"I DON'T KNOW how I found the strength to come up here," began Armstrong. "It was all used up in the bombing of Army Math. Any chance to get it back was devastated by Mr. Fasshacht's death."

In a plea bargain arrangement with the prosecution, Armstrong pleaded guilty several weeks ago to the bombing, second degree murder and several other charges. Thursday, Circuit Court Judge William Sachtjen will deliver the sentence at which time the State is expected to recommend 25 years, the maximum term according to the plea bargain.

Armstrong's testimony climaxed the final day of the two-week long mitigation hearing.

Noted historians, scientists, anti-war activists, and local figures testified at the sentencing hearing to the political climate here in Madison at the time of the bombing and to the development of the anti-war movement from peaceful to violent resistance.

"Basically, I'm a very non-violent person. I don't like to use violence," said Armstrong. "But after I heard students were killed (Kent State, Jackson State) I knew I couldn't live any longer with this war. That if I had to, I would die resisting it."

IN 1964, ARMSTRONG worked for the election of Lyndon Baines Johnson, because he believed LBJ would not send troops to Vietnam. In 1968, Armstrong attended the Chicago Democratic Convention to support Eugene McCarthy.

A march up Michigan Avenue to the amphitheater, site of the convention, the second night of the convention was blocked by police, Armstrong recollected. "I told the people around me to sit down," he said. "Well, the people ahead of me were brutally clubbed, and I said to myself, 'Karl Armstrong, you are such a stupid naive person to think that these people care about civil disobedience.'"

In 1969 Armstrong said he believed the war was going to go on forever.

After the Cambodia invasion of 1970 Armstrong tentatively made the decision to destroy AMRC.

"NO USE KIDDING myself," he said, "I knew I'd probably be jailed for the bombing. I wished there was some other way to stop the war, but I knew there wasn't. I thought if bombing AMRC saved the life of one Indochinese, the destruction of professors' research, all of that versus one life, to me would be worth it."

One of Armstrong's "co-conspirators" (Armstrong did not mention the accomplices by name) suggested driving a vehicle filled with explosives to AMRC and detonating it next to the building. They specifically chose the semester break as the time for the blast, he explained, because the number of people in AMRC would be at a minimum.

Sterling Hall was placed under surveillance for two weeks prior to the bombing. A careful log tallied where and when lights were on in the building, pedestrian



Graphic by Ed Frazier

and auto traffic and security guard patterns.

After igniting the four hundred second fuse, Karl explained, he would signal a co-conspirator on University Ave. who would then phone a warning to the Madison Police Department — all but the last digit would be dialed.

"WHEN I DROVE up to the building," admitted Armstrong "I saw a car, two bikes and a light on in the computer room that blew my mind." After he lit the fuse, Armstrong said he looked in the window of the computer room. "If anyone was in the room,

"If anyone was in the room, I was going to smash the window and warn them, to insure the safety of the people inside, which was our most important consideration." He saw no one.

Two hours later, Armstrong heard on a radio broadcast that someone was killed in the blast. "It really destroyed me," said

Armstrong. "At that moment I didn't think I could even explain why AMRC was destroyed."

The prosecution was curt, their cross-examination to the point; "If you had not been forced to leave Madison by your fears of apprehension after the bombing of AMRC would you have continued bombings of military institutions?"

Karl was visibly tired. Several times he had interrupted his testimony to refill his water cup. The courtroom was silent. Slowly he answered: "After the bombing of Army Math, I was so wasted that I don't know if I could have done anything. But if you ask me if it should have been done, I'd have to say yes, if there was absolutely no chance of anyone being killed."

THE DEFENSE was nearly complete. Earlier that day, Donald Armstrong had spoken to the court. Now only Ruth Armstrong, mother to Karl, remained to testify.

"Being in jail has done a lot of damage to my son. He hasn't had any exercise. He used to have lots of vitality."

"I'm very sorry for what happened to the Fassnacht family," she said, "but there would never have been any bombing, if people my age would have done something instead of letting our children do it for us."



Graphic by Bob Ocegueda

DEFENSE ATTORNEY William Kunstler and defense witness Robert Cohn at the mitigation hearings Thursday.

## Rally in rain

# Kunstler: 'Army Math must be smashed!'

By ROSA WOLF  
of the Cardinal Staff

One hundred fifty people turned out in the drizzling rain on Library Mall Saturday for an afternoon rally in support of Karl Armstrong and all war resisters.

"For two years the Army made us get out in rain and show to march and fight for them," Mike Mazzetti, a member of the Vietnam Veterans Against the War (VVAW) told the crowd. "Today you people who have come out in the cold and rain are the winter

soldiers; the sunshine patriots stayed home."

A speaker from the Karl Armstrong Defense Committee, Henry Schipper, emphasized that the movement which had supported Armstrong would not dissolve after the sentencing Thursday.

"Starting now, we have to begin to reconstitute ourselves into a movement against the Army Mathematics Research Center (AMRC) on this campus. This is both a viable and a necessary development. If we don't, everything we've done up until now for Karl is almost meaningless."

Chanting "Smash Army Math," and "Free Karl," the demonstrators moved onto State St. and marched up to the City County Building, clapping and in high spirits.

## War resistance and amnesty:

# 'To stop the highest crime'

By PAM BAUMGARD  
of the Cardinal Staff

The Karl Armstrong hearings cast its pall this weekend over a conference called to co-ordinate efforts to achieve total amnesty for Vietnam war resisters.

"It was definitely a radicalizing experience," said Wisconsin Amnesty spokesperson Jim Wildeman of the hearing.

Approximately 100 people of mixed ages attended the two-day conference at Edgewood College this weekend.

Mayor Paul Soglin, in his opening remarks, compared amnesty to the Armstrong

Gathering on Monona Ave. across from Armstrong's cell in the building, the group heard a report from a member of the Defense committee, Colleen McGuire, who had spoken with Karl earlier in the day. She affirmed he was in very "high spirits."

Atty. William Kunstler, one of Armstrong's lawyers, urged the crowd to begin a vigil Wednesday night in the courthouse, and continue it inside and out all day Thursday. "If we can surround the building with people Wednesday night and all day Thursday, it very well might have an effect on the judge."

Kunstler ended the rally, again exhorting the community to work to get AMRC off campus. "Army Math must be smashed by any means necessary," Kunstler declared.

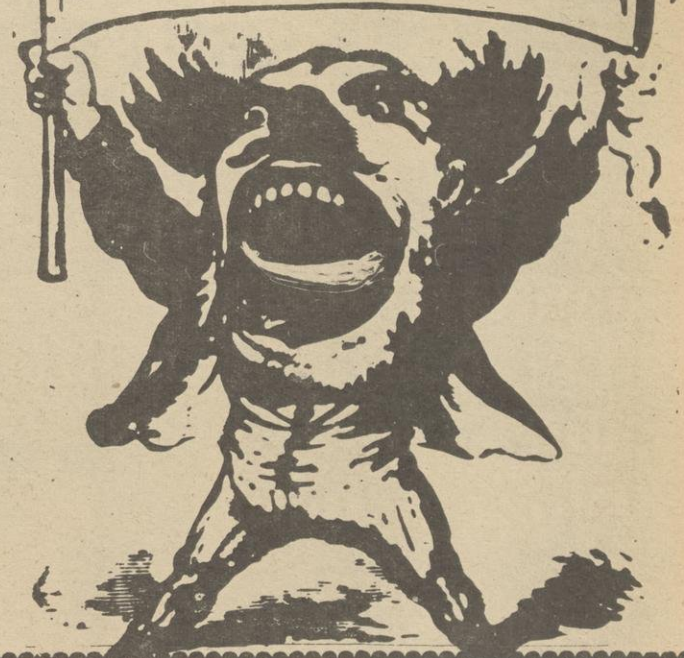
hearing, saying, "Many Americans wish the trial would go away. They think the war is over, and don't want to be reminded of it. There are many who protested the war whose trials have not begun."

A workshop on Vietnam resisters on Saturday discussed the tactics employed by Armstrong's defense and urged that the illegal nature of the war be employed at the trials of all other war resisters. "These trials have to be brought to light through resistance and publicity," one man argued.

Some of the older people in the

## Political Theater

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workshop emphasized the need for pressure on the judges and politicians, and urged those who have a respected and influential place in the community to write to these officials on behalf of war resisters.

Dee Knight, a Canadian exile for five years and publisher of Amex-Canada, a magazine for war resisters in Canada, called for the Amnesty Conference to officially support Armstrong.

Knight, whose roommate was one of Armstrong's lawyers in Canada, and who knew Karl very

well there, told the group, "A criminal effort to stop the highest class is no crime at all. This is what amnesty is all about."

Representatives from veteran's, women's, lawyer's and church groups as well as members of the Wisconsin Amnesty Project, which is based here in Madison, came from all over Wisconsin, Canada, and a few other midwestern states to coordinate efforts in planning a regional network for achieving unconditional amnesty.



photo by Tom Kelly

SOPHOMORE cheerleader Lisa Paulson of Madison braved the cold and rain along with more than 66,000 Wisconsin fans as the Badgers sloshed their way to a 34-7 Homecoming victory. See page 7 for the complete game wrap-up.



## Study to increase Women's studies

Madison's Women's Studies Committee will meet Monday night to discuss strategy to increase courses relating to women's studies on campus.

The committee is composed of students interested in courses that deal with power differences between men and women in society. Presently they are at-

tempting to expand their organization and to draw in all those interested in women's studies.

ONE OF THE TOPICS of discussion will be recommendations for membership in a chancellor's committee to explore women's studies, which is being formed by Assistant to the

Chancellor Cyrena Pondrom. Her list of recommendations, including students and faculty members' will go to Chancellor H. Edwin Young for final selection.

Pondrom is soliciting recommendations for committee nominations by Nov. 10 from deans, directors, department chairmen and about forty

women's groups. She will act as liaison between the chancellor's committee and the chancellor.

Other activities of the student Women's Studies Committee include encouragement of individual faculty members and departments to start courses, the planning of Union mini-courses and extension courses, cooperation with the Association of Faculty Women, study of women's studies programs on other campuses, and publicity. They also did a major part of the planning of Women's Week this fall.

All interested people are encouraged to come to the meeting Monday at 7 p.m. in the Wisconsin Center.

## Sellers in the cellar

By ALLEN B. URY  
of the Fine Arts Staff

The Paramount ad wizards responsible for the publicity campaign promoting *The Optimists*, now playing at the Capitol Theater, should be awarded this year's Richard M. Nixon Memorial Trophy in recognition of their deception, misrepresentation, and deliberate half-truths. From the ad appearing in the local newspapers, you would certainly be justified in expecting some zany, fast-paced Peter Sellers comedy. Ah, the power of the written word to blur men's minds! *The Optimists* is, in fact, a depressing, tediously slow, and wholly, unfunny film about a senile former Vaudeville clown (Sellers) and two sad-eyed children (Donna Milland and John Chaffey) who traipse throughout the London slums waiting for some happiness to blow their way. It doesn't. Not for them, or for the audience.

Director Anthony Simmons is probably the culprit most responsible for this cinematic disaster. He collaborated on the screen play with Tudor Gates, and moves his film along at the pace of a snail with a bad limp. His device for generating sympathy towards the two deprived moppets is to continuously focus on their expressionless faces and big, round sad eyes. He produces a modest performance from Peter Sellers, who apparently has passed his prime. His aging clown is more pitiable than sympathetic, exhibiting warmth but little humor.

It appears as if the true *Optimists* here were those behind the camera, actually believing that this turkey could ever get off the ground.

## News Briefs

### NIXON VS. YOU

Michael Arnell, national field secretary for the Political Rights Defense Fund, will speak on "Nixon Vs. the Bill of Rights" at 8 p.m. tonight in Room 1121, Humanities, on the U.W., campus. His talk will center upon the intrusion of government into lawful political activities, and what his group is doing to combat this.

The political Rights Defense Fund is currently sponsoring a \$27.5 million suit against the Nixon administration for alleged acts of harassment.

The program is being sponsored by the Wisconsin Union Ideas and Issues interest area. For more information, call Jim Sebitt at 251-5716.

The program is being sponsored by the Wisconsin Union Ideas and Issues interest area. For more information call Jim Levitt at 251-5716.

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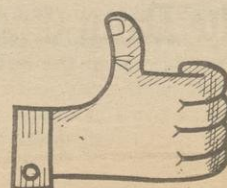
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## Welfare blizzard snows folks, blows ill WIN

By GAY EDER

What happens when a group of people itching and aching to express their political convictions and spirit on a stage come to it without much technical experience or direction?

The Wisconsin Alliance, seeking to educate the Madison community about the WIN welfare program of forced work for welfare mothers, and to train itself for future larger scale productions, had embarked on production of the play *The Welfare Wizard of Ours*, a play

originally scripted and produced by the Alive and Trucking Theatre of Minneapolis (see related story on page 3).

THE ALLIANCE needed what is conventionally called a director. But, I am happy to say, I did not function as a traditional director.

Rehearsals were run collectively, with different people contributing and leading warm-ups, which were frequently upped by music. Then, we tried different scenes and I provided technical direction, and every actor criticized what he or she saw, for both content and style. But apart from the technical side of acting, the rehearsal was a time for persistent criticism of the script and the way roles were being portrayed.

The "director's" function, then, was to be an eye and ear-looking,

listening, and filtering; but also to suggest stylized ways in which ideas could be transformed into dramatic actions.

We were subverting the form of *The Wizard of Oz* by using it as the vehicle to smash the very same American dream it had once been used to build up. This was not easy, to do considering the lack of time, money, and experience — but when the spirit moves you, you find ways to move.

AFTER THREE WEEKS rehearsal we premiered at Women's Week theatre night in the luxurious Vilas Hall Thrust Theatre, and even the physical distance and sight railings blocking vision couldn't keep that audience from off the edge of its seat. Reviews could never capture the

(continued on page 6)

## Dance against death

No "article", can describe our guerilla theatre efforts of the last month on behalf of Karl Armstrong. The form of an article defies and cannot serve the content. Instead, I can only offer this:

Sun rising to kindle our vision,  
we smear and paint each other's faces  
Preparing to do battle in the streets  
like our struggling native-american sisters and brothers  
of another genocidal war, another time

We dance in different fields now  
in classrooms  
at market  
in bars  
in streets

at the courthouse  
springing on the sleeping people

"OH WHAT DOES IT TAKE TO MAKE YOU ACT?"  
oh what does it take to make you react?  
oh what did it take to make Karl act?

the torture? the bombs?  
the deaf ears of such crooks?

Oh Karl we dance and sing for you  
to exorcise our anguish —  
yes, I am afraid so  
But also because prison cannot  
deaden your spirit  
"We will struggle till we win" —  
Oh Karl we dance and sing our  
live for you

Gay Eder



Photo by Mike Wirtz

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photo by George Kruse

"YOU CAN'T STOP the wage cut, so stop negotiating!" shout angry factory workers in the San Francisco Mime Troupe's production of Bertolt Brecht's *The Mother*.

# S.F. Mime Troupe: 'Nothing is sacred! Impeach America!'

By MORRIS EDELSON  
Guerilla theater, political theater, professional theater all together rarely seen in Madison will surface here tomorrow. The San Francisco Mime Troupe will perform Bertolt Brecht's *The Mother* Tuesday and their own *San Fran Scandals*, a Vaudeville Show Wednesday night at the University Catholic Center.

The Mime troupe is thought by many to be the nation's best performing company, as it has been called in Ramparts and during the ceremony presenting the group with its second Obie (Off-Broadway) drama award in New York last year. Directing the group is Denny Stevens, Stevens got her drama training with the Troupe in the streets and parks of San Francisco, their usual place of performance, became the manager of the troupe in 1970, and last year led workshops around the country in improvised theater.

STEVENS IN A phone interview said, "The Mother tells us about a strong woman and her radical son. She argues that he should stay out of politics — it isn't safe and probably not effective. When he's killed in a demonstration, though, she picks up the red flag herself. The play is about workers, too, in the factories, in the schools. We're not sentimental about workers, what we feel will be seen in the song 'You Are a Worker, Too!'"

"We are a 'guerilla theater'

group. What that means is we try to present alternatives to the present mode of existence in USA. Our theatrical premise: Western society is rotten in general, Capitalist society in the main, and U.S. society in particular. Impeach Nixon is nothing; impeach America is a better aim — and so

sometimes tenderness"

THE DOMINANT MODE of the Mime Troupe is humor as will be seen in their presentations here. Their idea of art is opposed to the bland "art-is-entertainment" notions fuzzily expressed in the University Theater, cheap reflections of Broadway. As

Two radical nationally known theatre groups will be in town next week: The San Francisco Mime Troupe and the Alive and Trucking Theater of Minneapolis.

The SF Mime Troupe will perform Brecht's *The Mother* October 30 and *San Fran Scandals* of 73 on October 31. Both performances which are being sponsored by the Wisconsin Alliance, will be presented in the Catholic Center at 8 p.m. for a \$2 donation each night. The second performance on halloween calls for costumes.

The Alive and Trucking Theater will perform two different plays on Friday and Saturday nights, November 2 and 3. They will do both plays each night. On Friday night at the Madison Community School at 8:30 (1925 Win-

POLITICS  
and  
THEATRE



nebago Street) they will perform *The Exception* and the Rule by Brecht and Ally Ally All Come Free, an original play. This double performance which is being sponsored by the Wisconsin Alliance will begin at 8:30. \$1.50 admission. On Saturday night they will present both plays once again in the Great Hall of the Union at 8 p.m. Admission will also be \$1.50. Co-sponsored by the Women's Law Student Association and the Wisconsin Alliance.

Stevens said:

"We are not interested in listless audiences that go to the theater only to verify their own prejudices. It is the conception of puritan culture that art should endorse its morality and flatter its patriotism. We think art should direct toward personal and social change. Art should disturb, teach, laugh, live!"

The Mime Troupe has been in Madison several times before and has received the highest praise from local reviewers, such as comments like "totally offensive" from the State Journal, "out raged but hilarious" from the Cap Times, "total theater" from the Cardinal, and "they'll never perform again in my theater" from Bill Dawson, former director of the University Theater.

Tickets are on sale at the WSA store and at the door. Since the second productions comes on Halloween, the audience is asked to wear costumes and come a little late. Early purchase or other obtainment of tickets is advisable, since a sell-out is expected.

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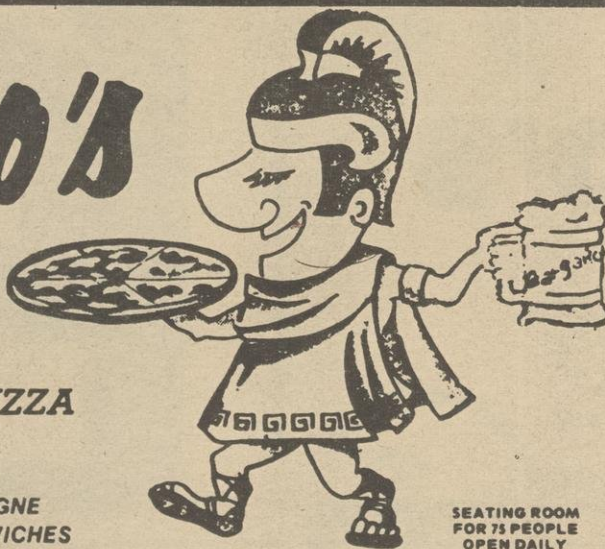
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## Alive and Trucking Theater

# 'Artists--like workers--are being robbed'

The following is a composite interview with David Tilsen, Jan Mandel and Lori Hansen of Alive and Trucking Theater, who will be coming to Madison to perform Brecht's The Exception and the Rule and an original play entitled Ally Ally All Come Free next Friday and Saturday nights, November 2 and 3. Most of this interview was conducted by phone calls with Tilsen in Minneapolis; other parts originated in articles written by Mandel and Hansen, and those sections have been put into question/answer format.

By MARY RADKE

When did you start? Is it true that you were inspired by a play given in Madison?

Yes. The Alive and Truckin' Theatre was born in Minneapolis during the summer of 1971 after a women's conference in Madison, Wisconsin. We saw the Madison Street Theatre perform The Independent Female or A Man Has His Pride. Women in our community who had been working in Minneapolis' Women's Counseling Service and men who had been working in draft counseling and a men's group joined to produce the play.

We rehearsed for two months at night in our homes. In the beginning we planned to do the play for one weekend for our friends. It got bigger and bigger—people kept coming after we had called people from women's and radical organizations. So we traveled the parks in Minneapolis using a VW bus, setting up a handmade curtain, and walking through neighborhoods with an accordion to get people to the parks. The response was fantastic.

What will the two plays be about that you will be bringing to Madison this month?

The Exception and the Rule by Brecht is the play about a worker, who while trying to fulfill the responsibilities of his job, is brutalized and eventually killed. He is involved in carrying his boss's baggage through the desert. He is killed not because he fights back, but because he doesn't. Or at least fighting back is the only chance he has to not be killed, a chance which he doesn't take.

We have been reading Brecht and talking about doing one of his plays for a long time. We also changed the original play to add a perspective of women's oppression as well as class oppression, by having the worker played by his widow, and by having the judge a woman. In the original play Brecht ended with a courtroom scene in which the boss is acquitted. We have moved this scene to the beginning of the play, and also finish with it. The class nature of the legal system is portrayed in a vivid and convincing way.

Our second play, Ally Ally All Come Free is an original skit that

grew out of improvisations based upon children's games. We used the games as part of our regular warm-up exercise period. During some of the games, it became apparent that the structure of children's games was not so different from the structure of adult games on the job. We started to take a lot of the ideas that were floating around in our heads about our own jobs as cab driver, bartender, day car worker, waitresses, hospital workers, housewives, and sales people, and looked for a play structure for these games. Our play involves images that reflect our own experiences. The style of the play is similar to our first play about sexism Pig In A Blanket—a series of isolated scenes such as a rape scene, a bedroom conversation between a couple after they have made love, and a family of apes turning into Barbie and Ken dolls.

Where do you give your performances?

All over—rented parks, in the street, in neighborhood centers, union halls, high schools and prisons. We are not trying to be a touring company. We performed in the Shakopee Women's prison in Minnesota, and have been asked to come back.

Does the Alive and Truckin' involve itself in other political activity besides theatre?

Yes. We were recently involved in a movement to stop the building of the Dome Stadium in downtown Minneapolis. This is a \$53 million dollar monstrosity that is on the books. We worked out a play The Stadium Man, based on "The Music Man". A man comes and tries to sell the town on the stadium. We pushed petitions to stop it along with our play.

Now we are working on something for the Wounded Knee

trials which will probably be staged in Minneapolis. We are the signers of a call against racism, and we support the upcoming defense trial. People in our group are in different movement groups as well in the city, such as the Twin Cities Women's Union socialist coalitions, co-op groups, health care projects and some members are in the local chapter of NAM (New American Movement). We also work with welfare groups.

A lot of us still remember what a success your People Are A River musical-history play was last year. A few of us even feel that your "Rosie the Riveter" dance routine from the 40's was the drama highlight in Madison for 1972. How on earth did you ever put such an ambitious play together that managed to present the whole history of Minnesota?

We began to research the history of Minnesota and were excited by what we found. We learned that men and women in Minnesota were some of the strongest fighters for freedom. Many were involved in socialist movements throughout the state. We wanted to write a history of workers that would help people learn about or remember their own history. We also wanted to write a history of women.

Both you and the San Francisco Mime Troupe feel that all art is political. What do you mean?

Joan Holdren of the San Francisco Mime Troupe once coined it by saying that "the art of exposure has to be replaced by the art of example". Knowing something is bad is not enough to move people to change it. That knowledge alone, oppresses the poor and sanctions the inaction of the educated. People move when they know what they want. What art must do now is make real

what, for the good of us all, people should want.

There are two branches in the history of the theatre. The first, popular theatre, rough, spontaneous, often partially improvised, whose roots go back through Punch and Judy shows and Chataqua shows to Commedia d'el Arte and strolling chanteurs, and even deeper, back to mid-summer festivals and maypoles celebrated by the people in the face of a church busy telling them not to be pagans.

Theatre became business, its potency in influencing public opinion apparent, and it was seized by the rich and the powerful to insure that it would speak for them, not against them. Today we are in a battle with the business of the theatre. It is our job as a radical theatre to expose the business of theatre, the effects it has on theatre workers and their audiences, and its function in society. Beyond this we must actively challenge the system which the theatre is forced to function for and move to change it.

In business theatre, the artists like the workers were being robbed of their creative human potential—to think, create and act to change themselves and their environment. Art, rather than being a realization of one's self in one's work, was a surrender of one's creative life force to another. In order to exist, the job of the artist was to divert public attention from social ills as well as to entertain and glorify those with money. Musicals have



been a highly effective 'art' of social control. Not only are they gay and polished spectacles, but they also serve to reaffirm peoples' confidence in the American Dream with its promises of success and wealth, leisure and security. Even this type of art, which many people don't see as overtly political, has a definite political function.

(quote from Stage Left, a booklet put out by the Alive and Truckin' Theatre which contains the scripts of their plays: "The task of revolutionary artists is to collect the opinions of the people, sift and refine them, and return them to the people who then take them and put them into practice." — Mao Tse Tung On Art and Literature) Their book can be ordered for \$2 from The Alive and Trucking Theater Co. 3316 10th Ave. S. Minneapolis, Minnesota, 55407.

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# Wizard

(continued from page 3)

feeling of energy received from  
audience response which prompt-  
ed the cast to spontaneously burst  
into the "Third Internationale"  
after the play.

Three days later we exploded  
three scenes of the play onto the  
steps of the State Office Building  
during an anti-WIN rally at lun-  
chtime. Businessmen and  
government workers scurried  
away, but the welfare mothers  
who took time out from their  
picketing to watch, laughed and  
cheered. We were taking effect,  
but, unfortunately, not enough to  
stop the WIN program from being  
extended in Madison.

But even more fun was doing the  
play in the informal settings of St.  
Francis House, Wilmar Center,  
and the First Baptist Church in  
Kenosha. (We donated proceeds to  
the Karl Armstrong Defense  
Committee, United Farmworkers,  
Farah Boycott Fund, and the  
Racine - Kenosha Welfare Rights  
Organization.)

In the St. Francis chapel we had  
our first dose of criticism, which  
was valid and worthwhile. Among  
other smaller criticisms, one  
major concern was that we had  
dealt with the issue of racism in  
only one line of the play. We  
agreed and regretted that we had  
no black, Native-American,  
Chicano, or Asian-American  
people in our play with whom to  
work. We felt that we needed their  
consciousness to help us deal  
more realistically with the racism  
in the welfare system, and that  
racism in the capitalist system  
which causes the poverty of  
people of color.

**THE WILMAR PER-**  
**FORMANCES** met with more  
enthusiasm and longer  
discussions. Theatre in this form  
is exciting because it is a great  
way to present the most radical of  
ideas and not have people walk out  
on you.

Then came the big test. The  
Kenosha - Racine Welfare Rights  
Organization invited us to bring  
the play to Kenosha and perform  
for welfare mothers and their  
families, and American Motors  
workers. The audience, aware of  
the coffee and cake a few feet  
away for when the show was over,  
did not miss the point of the play,  
but was a bit reticent to speak out  
in a large group discussion im-  
mediately following the play.

But after we broke up and broke  
bread together, discussion flowed.  
Welfare mothers shared ex-  
periences and reactions, with us,  
and several workers and actors  
got into a lively dialogue about the  
need for a socialism unlike that of  
the Soviet Union and Eastern  
Europe. Some of the younger  
members of the audience made  
Miki prove she was really the bad  
witch, which was frightfully  
difficult.

**Welfare Wizard of Ours**, with its  
humorous quality yet persisting  
conviction proved that we can  
present a better, more  
revolutionary vision than that  
worn out old American dream  
Judy Garland and Co. spoke of  
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By ALLEN LAWENT  
of the Sports Staff

Saturday marked the annual return of the traditional homecoming circus to Camp Randall, and for most of the football game that followed, Indiana proved to be the biggest clowns of all.

In a three-ring pre-game warmup that preceded the Badger's 31-7 victory over the Hoosiers, each school's band participated in a colorful battle, law students ran the length of the slippery and wet field to toss canes over the goalpost, a few other prospective barristers walked more slowly with a sign "Impeach Him Now", and red and white balloons in great quantity were released to float above and on the field.

THE GAME DID nothing to remove the carnival atmosphere. Indiana mentor Lee Corso paced continually up and down the sidelines while ranting and raving to his players. The teams on the field of play, dressed in red and white and white and red, uniforms slipped and slid and often lost control of the football. And on one

# Badgers juggle IU

act, both teams managed to be offside for the kickoff.

Only the rain and cold could dampen the enthusiasm of the 66,365 patrons for this show of shows.

The big headliner of the day was a little acrobat named Bill Marek whose motor never seems to stop running. Gaining 146 yards in 33 carries (four shy of the school record), the Chicago Cannonball exploded for three touchdowns. Jeff Mack scored a fourth.

The Badgers also amazed fans with a kicker who can elevate the ball above the goalposts, as Beloit freshman Vince Lamia treated Wisconsin partisans to what has been a rarity this year: four consecutive successful extra point tries! Lamia also made one of three fieldgoal attempts, a 34 yarder.

"MAKING THAT SECOND field goal sure took the pressure off," said Lamia. "At first when I

went out, I was conscious of the coach on the sidelines and the pressure that was on me. But I do have confidence in myself. I know I can do better, and am sorry I missed the two fieldgoals."

Wisconsin also mystified fans with a secondary that held the opposing quarterbacks to less than 50 per cent completions.

"The weather was a factor, but Coach Selcer should get the main

credit for inspiring the secondary," said cornerback Alvin Peabody, who himself broke up an almost sure touchdown pass by Indiana's Mike Glazier. "The coach gave us the poem 'Who's Boss' which really helped fire us up."

The circus clowns of Indiana helped too, as they conveniently fumbled the ball six times, five to their opponents. No doubt to

please the roaring crowd. The Hoosier's Courtney Snyder appeared to have nothing but open field in front of him on a second quarter kickoff return but fumbled the ball out of bounds without being touched.

THE CIRCUS COMES back again next year, and it accomplished its purpose of sending home the crowd happy, with a warm feeling in their hearts.

"I think the win makes a big difference. It will help our morale," prognosticated a happy but not exuberant John Jardine about his 2-5 Badgers. "I think a winning season is still a realistic goal."

page 7—Monday—October 29, 1973—the daily cardinal

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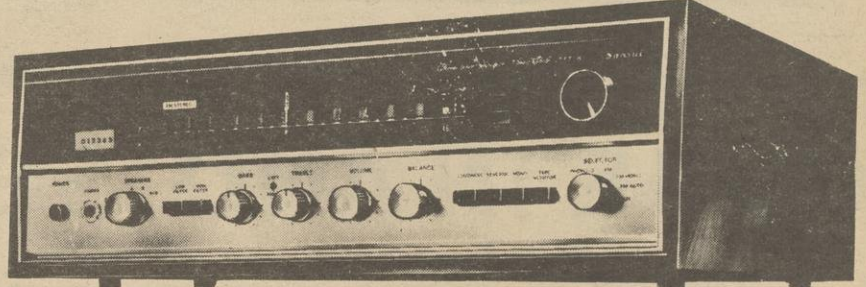


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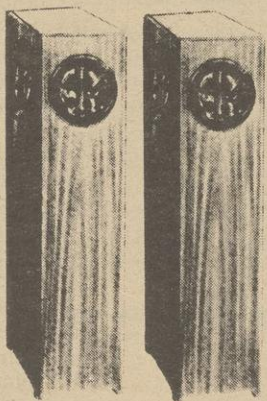
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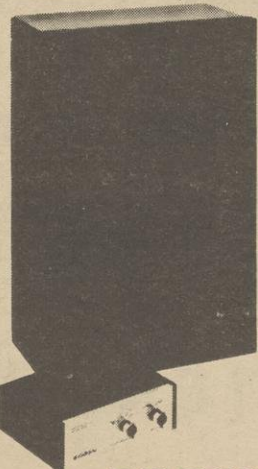
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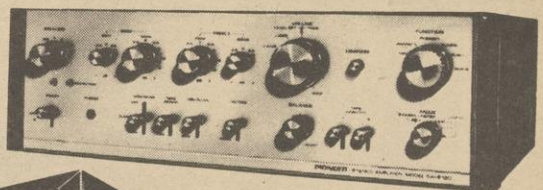


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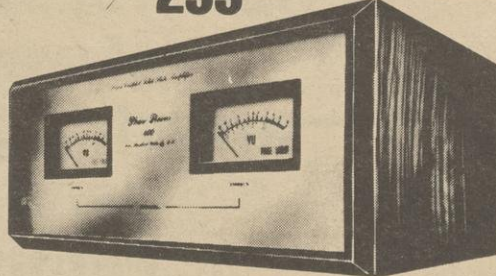
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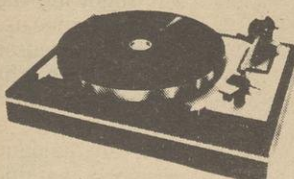
Another superior tracking Cartridge—from the Super-Track people! Playback-priced, of course.

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58<sup>00</sup>

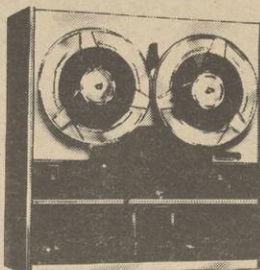
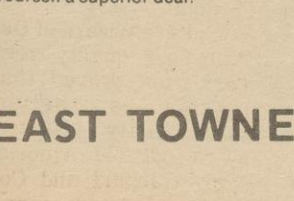
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