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THE DAILY CARDINAL

University of Wisconsin at Madison

10 cents

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Vol. LXXXI, No. 95

Seeger sings same tune, focuses on new concerns

By DAN SCHWARTZ
of the Cardinal Staff

Pete Seeger has changed a bit. A beard. Streaks of grey. Some old concerns in a new context. Pete Seeger still sings songs though.

Tuesday, in the Memorial Shell, 3800 people sat, sang and clapped their way through what had been labeled by WSA's Symposium as a "talk" but what turned into a musical rap.

"There's a moral here," Seeger said, "you can clap your hands if you want to but if you don't sing shame on you."

The audience was more than ready to clap. They applauded the tall, lanky New Englander on his appearance, they clapped during his songs and they gave him several ovations at the end.

Seeger, however, was concerned with the audience understanding more than the sound of two hands clapping. Between songs, sometimes strumming a few chords, he offered his personal comments, qualified by a pervasive "it seems to me."

"I'm not going to make any dogmatic statements," he said, "because I'm not as certain about a lot of things as I used to be. I'm not going to say as a lot of people do, that we need change but without violence. I'm just not that certain anymore."

There were several topics, however, which Seeger addressed himself to without equivocation. The topics included the environment, women's liberation, the lettuce strike, and the Symposium's bias against women and militant radicals in their program.

"There's damn no excuse for the lack of women," he charged. "There are a lot of good women around, some famous, some notorious, some unknown."

In terms of his concern for the environment Seeger said, "I guess if I'm any kind of I'm an Erlichist. But

I disagree with Erlich that if we solve the one population crisis everything else will fall in place." "I think," he continued "we're dealing with a huge crisis, a crisis of militarism, of racism, of wealth and a crisis of information."

These concerns similarly manifested themselves in the songs. Seeger chose to sing songs less musically pleasing than might have been expected but nevertheless songs which carried greater thematic weight. He sang songs about "the woman who swallowed the lie" and "doubling, doubling, doubling every 32 years."

Seeger also described his pleasure with juxtaposing old songs with new ones.

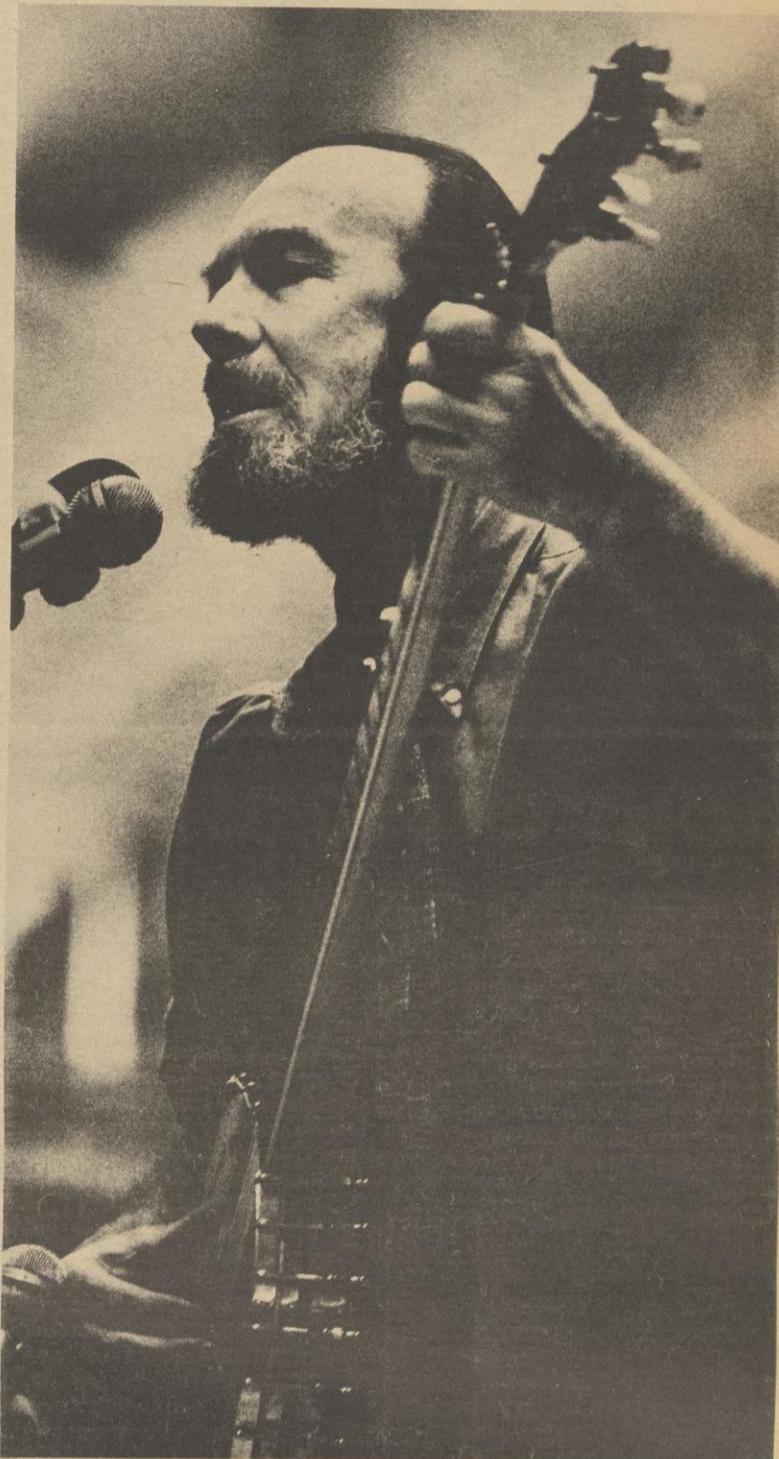
He sang a 200 year old revolutionary war song about "the rifle-in our hands no trifle" and contrasted it with a song studded with references to the Calley trial and Vietnam, called, "Last train to Nuremberg."

In fact, a song the bearded folksinger indicated was especially representative of his state of mind was quite traditional:

"It takes a worried man to sing a worried song, I'm worried now, but I won't be worried long."

The energy and humor characteristic of Seeger's demeanor were by no means lacking. During a question and answer period he was like a squash player constantly moving, rebounding questions and perpetually pivoting.

Pete Seeger, a man who sings songs, plays banjo and guitar and talks about political and social injustices came to Madison yesterday. He told the audience that he was "good at playing the banjo and getting people to sing." There were no arguments.



Pete Seeger delighted his University audience Tuesday morning in the Memorial Shell. He spoke on relevant topics, but spent most of the time singing and telling stories.

"Woman as hustler" topic of Symposium program

By MARIAN McCUE
of the Cardinal Staff

An overflow crowd in the Union's Great Hall participated Tuesday night in the final festivity of Madison's three-day International Women's Day celebration.

Although Tuesday night's observance was part of the Symposium '71 program, the negative attitudes of the Symposium Committee were described by a spokeswoman for the group who demanded from the committee some recognition of women.

"Apparently the people who set up the list of speakers don't envision a future with women."

"When the Symposium list was first compiled, there were 70 men on it and no women," she continued. "Since then a group of 20 or 30 women have been fighting. This program tonight is not the token privilege the WSA Symposium Committee intends it to be. It's our right."

ELLEN AFTERMAN of Chicago, an author represented in the women's liberation anthology, *Sisterhood Is Powerful*, applied the topic "Woman As Hustler" to University women Tuesday night.



Ellen Afterman, an author in the women's liberation anthology, *Sisterhood Is Powerful*, applied the topic "Woman As Hustler" to University women Tuesday night.

Photo by Suzy Hewitt

She was wary of speaking to University women and explained, "You're making it and that's a very different trip from being on the streets." She stressed, however, the similarities of the sexual experience of all women to her own past history as a hustler.

"From the time you're very young, all women are taught to sell their asses, only be sure not to go too cheap," she said.

"You're taught not to be too eager. You must hold out until you get that guarantee from the one man who will be your permanent trick. You're supposed to provide hot and cold running maid service and instant sex," she continued.

MANY WOMEN in the crowd responded enthusiastically as she explained that this experience was no different essentially from that of the hooker.

"Men try to straighten the hooker out," she continued. "Men try and teach the hooker how to hustle respectfully. She is told that if she tries very hard, some man might forgive her, and even marry her. Maybe she can even get a job. She could be a secretary," the prospect of which was greeted with

the universal hissing of the responsive crowd.

"But most women die hustling," she continued. "A woman who has spent her life as a junkie and a call girl has very little motivation to make it in society's terms. She looks at the women around her—her mother, her teachers, and she sees a lot of suckers who are in the same place that she is, only they don't know it. We are all always on the marketplace," she explained.

The women in the crowd responded with eager agreement as Afterman asserted that "We all lost the right to say no when the pill came in. The rules have changed, but the game is still the same."

In response to other questions, Afterman denied that the underworld in New York controlled the hustling scene, but described police complicity saying, "Hustling and drugs could not exist anywhere if the police didn't want them to."

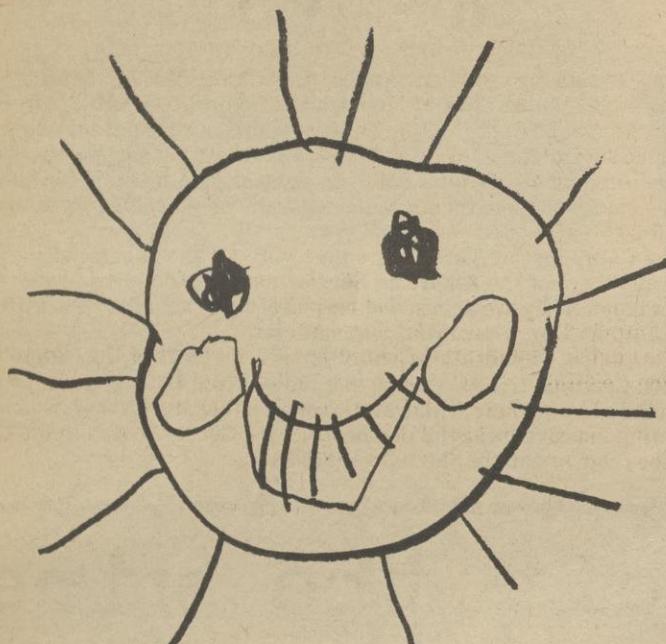
She concluded in agreement with a questioner who stated the necessity for all the women there to talk to each other about their experiences.

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WSA STORE

Screen Gems

By GERALD PEARY

March 10—*L'Atalante* (1935)—When this film graced the Play Circle a year ago, attendance hit an all-time low, thus banishing director Jean Vigo forever from the Union. This sad box-office story is as terrible an indictment of any of Wisconsin film taste, for *L'Atalante* is truly one of the most remarkable movies ever made—considered the greatest film of all time by at least two prominent film critics, Penelope Houston and Gaven Lambert. This low-life story of the unlikely marriage of a French riverboat captain and a passionate, restless young woman is one of two wholly original masterpieces of the primitivist film poet, Jean Vigo, who succumbed to tuberculosis 35 years ago at the age of 29. The other film is *Zero de Conduite*, the best film about children and education ever to be concocted. This minuscule output is enough to assure Jean Vigo a permanent spot among the immortal director-artists of the cinema. *L'Atalante* is the film to see this week. Green Lantern—8 & 10 p.m.

March 10—Ivan the Terrible

(1945)—To trace the movie career of Eisenstein is to understand the cycle of Russian politics, for Eisenstein filmed through it all. He began with the "people's art" of *Potemkin* and *Strike*; where non-actors of the Russian proletariat re-enacted contemporary historical events, celebrating the Bolshevik victory in its natural settings. Then he moved to the Stalinist revisionism of *Alexander Nevsky* and the "Ivan" movies, where trained actors (often the party elite) stormed through extravagant stage settings and bombastic, non-realistic scripts of ancient Russian history, celebrating the virtues of Stalin. Eisenstein was as talented a chameleon as a film technician, creating works of genius no matter what the style, theme, or subject matter. "Ivan" is from the Stalinist years, subjective and more than slightly decadent and Eisenstein responds with characteristic skill, becoming the Joseph von Sternberg of Marxism, with help from a Prokoviev score. Play Circle—2, 4, 7, & 9 p.m. (also Thursday).

March 10—*The Caine Mutiny* (1954)—Director Edward Dmytryk, once jailed as a member of the Hollywood Ten, returned to the favor of the film industry with this middle-brow, unadventurous, slightly liberal tale of the revolt of the crew of the Caine against their kooky Captain Queeg, who feverishly searches for his lost strawberries instead of the proverbial white whale. Bogart, as Queeg, takes the pathological aspects of his great Fred C. Dobbs character in *Sierra Madre* and places them in the straight buttons of a Navy uniform, where they fit with ease. The boy hero of the film is likeable Robert Frances, whose future as a Hollywood star was cut short by a fatal plane accident soon after this movie. 19 Commerce—7 & 9 p.m.

March 10—Far from Viet Nam (1967)—No country's filmmakers seem so passionately moved by the Viet Nam atrocities as the French, because France was the original Vietnamese sinner. Here six directors band together to register their outrage, among them Godard, Lelache, and Agnes Varda. Despite the success of some of the vignettes, the film proves once again the value of art as a political weapon. The war goes on. Time and place to be announced.

March 10—*Dr. Strangelove* (1961)—The famous love story of the marriage of science and the military and of their child, the bomb, returns once again to make us laugh and cry. You've seen it before, but it's still funny, still somewhat relevant, still heads above the film versions of *MASH* and *Catch 22*. While the various caricatures of the latter two films have faded already in our memories, no one ever forgets the grotesqueness of Sterling Hayden, Keenan Wynn, and Peter Sellers even ten years after seeing *Dr. Strangelove*, probably the best testimony to the lasting impressiveness of Stanley Kubrick's fine work. 6210 Social Science—7:30 & 9:30 p.m.

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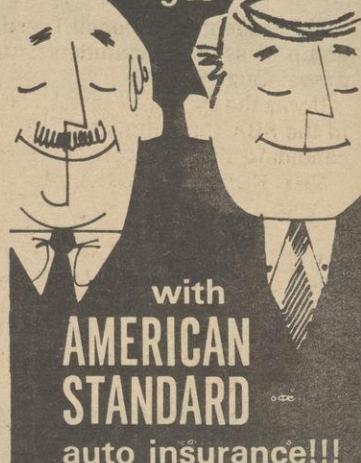
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Airport needed for Truax industry

By BRIAN POSTER
of the Cardinal Staff

With the future development of Madison at stake in the airport controversy, the resulting decision will determine the future of another issue that could spur the city's growth.

Related to the airport is the Truax industrial park, for of the 2,150 acres that includes and surrounds Truax airfield, 650 acres can be developed for industrial purposes.

The development of the industrial land is contingent on the adjacent airport. For an industrial park to succeed, adequate transportation is a necessity. U.S. Highway 51 and the railroads provide service to potential land buyers. But in this era, freight transportation is increasingly taking to the air. Madison's future air cargo growth is estimated to be 13 per cent.

There are two concepts for industrial parks that involve airports. An industrial air park provides direct taxiway access to the airport. An air industrial park is located adjacent to an airport but does not have taxiway access. In the latter concept, the cargo has to be hauled by other transportation to the industrial park. But both concepts agree on one requirement: an airport has to be located next to them.

IN 1969 AND 1970, Howard, Needles, Tammen, and Bergendoff—an engineering, architecture, and planning consultant firm—issued a series of reports spelling out why there are advantages in industrial parkland development.

"The integration of properly planned and organized industrial development can bring long term economic benefits to communities and to the airports which serve them," the reports maintained.

Contracted by the city council to offer a plan for the development of

the Truax land, this firm recommended that an air cargo building be constructed near a new terminal building that was also urged to meet future increased need. In the interim, a temporary air cargo facility should be built.

A relocation of the military services that are based at Truax to the north end of the airfield was advocated so the industrial land could be concentrated in several areas more towards the south.

It was concluded that the Madison Housing Authority should not expand its apartment project beyond its present boundaries, though additional units of housing could be built on the existing site.

A SECOND runway was recommended for general aviation traffic to relieve the main runway. General aviation aircraft are private planes.

The type of businesses that would be attracted to Truax would be "commercial and office development." This includes also motel-hotels. No heavy industry is envisioned.

Howard and Needles offered various alternative ways to develop Truax. They noted that 190 airports across the nation currently have industrial parks and the firm concluded a combination industrial/air park and an air industrial park would be best for Madison.

There are four ways Truax could be developed. The project could be municipally owned and operated, an industrial foundation could be set up by the city to run the development, a contract could be let to a developer to set up a specifically designed industrial park, or Truax could be privately developed with land sold by the city to business firms.

Another question is whether the land should be actually sold or just leased. By selling the land, Howard and Needles concluded the park is built faster. This is because the

buyer has the knowledge the land is in his complete control.

If the demand for land is strong, leasing is recommended. For property tax purposes, many companies prefer leasing.

THE CONSULTING firm determined that leasing would be better for the city because there is a strong demand for Truax land. 54 metropolitan area firms have reportedly expressed an interest for land, and 20 to 25 of them will definitely locate there if the park is developed.

On the question of what agency should take charge of development, Howard and Needles recommended a private non-profit body called the Madison Regional Industrial Development Cor-

poration which would sell stocks to any person or business.

This selling of stock would constitute the money the corporation would need for a budget of \$75,000 to \$100,000. A board of directors would be elected by the corporation that would have the overall responsibility of development.

Howard and Needles concluded that the economic benefits to Madison by the tenth year of development would include 4,500 to 7,500 employees, a payroll of \$50 million, and annual revenue to the city and airport between \$1.5 million and \$2.5 million.

The consulting firm noted that the University would be important to the success of the industrial park

as a source of technical talent, by offering Truax employees educational opportunities, by providing specialized services and agencies such as the computer center and libraries, by offering technical consultants, and by the presence of students and students' wives as an "excellent labor force."

While reaffirming "the economic benefits . . . make the promotional and development effort extremely worthwhile," Howard and Needles reminded Madison that the development and success of the Truax industrial park depended on major point: the need for an adjacent airport. This is what makes the airport controversy even more complicated and crucial.

City begins discussion on Mifflin development

By BRIAN POSTER
of the Cardinal Staff

The opening round of what will probably be a long battle over Mifflin development began Tuesday night as the city council voted to resume in 60 days a public hearing on two zoning changes that would block commercial development.

The two zoning changes were proposed by Ald. Paul Soglin, ward 8. One change is designed to prevent the construction of a Howard Johnson's motel near West Johnson and North Bassett Streets.

The second zoning change would prevent the commercial development of most of the Mifflin community. Exempted from commercial development under this zoning move would be the area bounded by West Washington, North Broom, West Johnson and North Bedford Streets.

THE COUNCIL-PASSED referral motion means that in mid-May a second public hearing will be held on this issue.

Soglin's zoning changes would allow only low density apartments and housing in this Mifflin area.

The Mifflin Park Redevelopment plan was referred to several city committees for study and recommendations. Released by the planning department Monday, the Mifflin plan calls for the demolishing of 200 to 350 "sub-standard" housing units to be replaced by 600 to 900 new dwelling units.

The council adopted with little debate a resolution by Alds. Alicia Ashman, ward 10, and Peter Peshek, ward 17, that places a ban, effective July 1, on the purchase and use by city department or agency of detergents that contain a "significant" amount of phosphate.

THE COUNCIL rejected proposed ordinances that would have curbed "visual pollution"—billboards. Two of the bills killed would have reduced the

permissible maximum heights of advertising signs from 40 feet to 30 feet and require that signs in land

annexed by the city comply with municipal regulations within six months of annexation.

Events center around

McCoy 3 and SMC

Two events by antiwar groups, the Camp McCoy Three Defense Committee and the Student Mobilization Committee (SMC), are to take place today. The Camp McCoy Three supporters have put out a call for all sympathetic persons to attend their final bail hearing in the Federal Court Building at 1:00 p.m. SMC has announced a meeting for tonight at 7:30 to build support for its projected antiwar march in Washington on April 24.

The Camp McCoy Three are active duty GI's, Vietnam war veterans and members of the American Servicemen's Union, a radical soldier's labor union. They are accused of perpetrating a bombing which occurred at Camp McCoy, Wisconsin, last summer.

The Student Mobilization Committee is a member of the Nation Peace Action Coalition (NPAC) which is a united front built around the single demand of immediate withdrawal from Southeast Asia and dedicated to creating massive, peaceful demonstrations. Check "Today in the Union" for the room or call the SMC office (256-5248).

off the wire

compiled from the associated press

Nixon's blueprint for peace

WASHINGTON—President Nixon's blueprint for building a generation of peace through stiffened free world alliance and "vigorous negotiation from a position of strength" was mapped for Congress Tuesday.

A "Strategy of Realistic Deterrence," Secretary of Defense Melvin R. Laird called it. He said the strategy's essential foundation is maintenance of a strong free world military capability to steer America on "a prudent middle course between two policy extremes—world policeman or new isolationism."

Cease-fire absence risks war

WASHINGTON—Secretary of State William P. Rogers said Tuesday the absence of a formal Mideast cease-fire probably raises the risk of war starting there because of a miscalculation by one side or the other.

At the same time Rogers minimized the possibility that Premier Chou En-Lai's visit to North Vietnam means Red China is about to enter the Vietnam war.

"I suppose the real reason he's in Hanoi is to give comfort to the North Vietnamese," Rogers said. He said the North Vietnamese had suffered from the allied operation in Laos.

As for Chou's statement that Peking had "made adequate preparations" against "a serious threat to China" by the United States, Rogers said "I think to some extent that's propaganda."

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"Collective" runs for SBA post

By RICHARD GROSSMAN
of the Cardinal Staff

The Student Bar Council Tuesday night allowed the Waldo Collective, a group of seven law students, to run for president of the Student Bar Association (SBA).

It was the opinion of several council members that it would be contrary to the SBA Constitution to allow more than one person to be a single candidate, but they were outvoted, six to four.

THE ELECTION WILL take place today, with all law students eligible to vote.

The Waldo Collective is named for the first issue of the law student newsletter, which the group has published since last fall. The group has also been known as the Law Students Association.

The two one-person candidates, Jim O'Connell and Vaughn Rasmussen, favored placing the collective on the ballot, feeling the law students should be allowed to decide the issue themselves.

THE WALDO COLLECTIVE'S campaign has stirred some amount of controversy among the law students, who usually have expressed indifference to SBA activities. While some students call the campaign a sham, at best an attempt to get them more interested in SBA, others say they believe the collective is sincere.

The Waldo Collective has put out position papers like the other candidates. But the collective has also used the octopus as its symbol, and has taken the slogan "Eight heads are better than one," both pointing out the novelty of its candidacy, rather than its positions on various issues. These actions have spurred counter-slogans like "Baste the Squid."

Originally there were eight members of the collective running, but one was ruled ineligible because she is a third year student. The remaining seven are Tom Schneider, Lucy Gleasman, Ray Thoenig, Jean Zorn, Martin Milgrim, Bruce Kerr, and Bill Schembera.

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help wanted

The Daily Cardinal is doing a series on the University, Hospitals and Student Health Clinic. If you wish to relate any personal experiences, pleasant or unpleasant, with these facilities please contact Adrian Ivancevich at 257-2755.

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THE DAILY CARDINAL

Muhammed Ali vs Joe Frazier: money won

Monday night, in one of the most talked-about sporting events in history, Joe Frazier decisioned Muhammad Ali, thus defending successfully his position as heavyweight boxing champion of the world.

In Madison, over 6,000 people paid upwards of \$7.50 each (the best seats were \$12.50) to watch a closed-circuit television broadcast of the fight.

In New York City, a sellout crowd of 19,500 watched the fight live in Madison Square Garden. Ring-side seats went for \$150 before the fight; hucksters were getting ten times that amount scalping tickets.

The fight's ticket situation, while somewhat unusual, accurately represented a continuation of a dominant trend in American spectator sports.

Highly-paid athletes (Frazier and Ali got over \$2

million each from a total purse of \$25 million), an ever-increasing bureaucracy of middle-men and rip-off artist promoters are gradually forcing ticket prices to a level which may soon make such events a rare or unobtainable privilege for many Americans.

This time the fight promoters were especially avaricious—the only broadcast of the game available to Americans was in South Vietnam. The promoters guaranteed themselves large attendance figures at both the fight and the closed-circuit television presentations.

More importantly, they controlled an unfair monopoly over the public's right to know.

This new direction is not confined to professional sporting events—the students at this University realize the best seats at UW sporting events go to

people with either sufficient money or influence to obtain them.

It's a situation roughly analogous to rock music—promoters and artists live, and live well, by sucking the financial blood of admirers devoted enough to pay \$5 for a piece of plastic and twice that for a concert seat.

There are two choices—either the ever-expanding bureaucracy of the American sporting world (and its feeder-programs, the universities) must stabilize itself and come back into closer contact with the masses of Americans which allowed it to grow in the first place, or the concept of athletics as entertainment for the common man will be a thing of the past.

The war goes on the war goes on the war goes on...

The war goes on.

*In one major battle of the Laotian "incursion," South Vietnamese and American ground and air forces succeeded in completely devastating the Laotian city of Tchepone. Reports from the invading troops stated that the city was completely destroyed and its population either on the run or liquidated. In order to reach Tchepone, alleged to be a crucial link along the Ho Chi Minh and other supply trails, the Americans and their South Vietnamese allies had to cut a human swath miles wide through the Laotian countryside. How many Laotians died in the attack is unknown, with the Americans claiming the relatively modest number of 200 North Vietnamese soldiers in the city itself. How many will die, as they flee through the countryside with their devastated city behind them, is also unknown.

*Over the weekend, American planes and helicopters flew an average of a thousand bombing missions a day over Vietnam. The New York Times Sunday called American planes the "backbone" of the Laos invasion.

*Meanwhile, Secretary of State William Rogers asserted at a speech Monday before a Veterans of Foreign Wars convention, that the Laos operation

"saved American lives and enabled Vietnamization."

"There is no reason why," Rogers continued, "when the South Vietnamese are as strong and as capable as they are, that they should be hindered in any way militarily."

UFWOC calls march

A national escalation of tactics and pressure in the lettuce boycott has been called by the United Farm Workers.

In response to that call, the Madison Boycott Office announces the following: A major regional offensive against the largest lettuce grower who has not signed with UFWOC and the largest Midwestern Food Chain that acts as his guaranteed market. This will be manifested in this activity:

A mass march and rally on Wednesday, March 10th at 9:45 a.m. starting from Bascom Hill to escalate the boycott of University of Wisconsin cafeterias that continue to serve scab lettuce to students.

For any questions contact Madison Boycott Committee, 257-2534.

*CBS News Tuesday morning added substance to New York Times reports that North Vietnamese activities are back to normal on the Ho Chi Minh trail. According to the Times, U.S. military sources report that "the flow of enemy supply trucks along the Ho Chi Minh trail to the area of South Vietnamese operations in Southern Laos has doubled in the last few days to return to the level it reached before the invasion of Laos February 8."

*The Supreme Court handed down a decision Monday on conscientious objector applications by young men who claim that opposition to the war in Indochina and not necessarily opposition to war in general should be the grounds for their exemption from military service. The Court rejected this argument, reiterating that only opposition to all war was worthy of a CO status. The Justice Department announced concurrently to the decision that it gave a "green light" for the prosecution of numerous draft cases throughout the country.

*A \$100,000 reward was offered by Congress Monday for the apprehension of any person involved in the bombing of the United States Capitol last week.

*The government has announced that it will court martial Captain Ernest Medina in the My Lai trial.

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Unlike other fights:

Ali-Frazier: more than a battle of fists

By WALT BOGDANICH
of the Cardinal Staff

It was not the regular fight crowd—it was much too young. The long hair of college age kids did not seem to fit.

A true boxing fan is part of an unusual brutal breed. He has seen some men come close to dying in that ring of combat; he has seen men's faces battered and gouged into contorted misconfigurations; he has experienced enough battles to know and welcome the warm splatter of blood on his face at ringside, as the gladiators dissect each other only several feet away. To them the violence is as American as roller derby.

But Monday, Madison's fight crowd at the Coliseum was different. Many probably never saw a fight before—save maybe one or two on TV's "Wide World of Sports."

The closed-circuit audience was a mixture of big spenders, hero worshippers, and vengeance seekers. No one would deny that it was a big night. Fight programs went for

a mere \$2.00, and beer that could have sold for 15 cents went for a half dollar.

The fight, though, was more than a contest of physical strength and boxing skill. It was also a clash which moved out of the confines of a roped off canvas and touched on much of the deep bitterness and hatred which divides America today.

BACK IN 1960 a young man named Cassius Clay won for his country a gold medal at the Olympic Games. Boxing experts and promoters took notice and heaped praise on this young fighter as he rose quickly in the ranks of the pros.

But times changed, the early 60's became the middle 60's, and America found herself plunged into a war from which it could not escape.

Cassius Clay changed too, and became Muhammad Ali. When the country was beginning to split at the seams, he told the nation he would not fight in the war—and the nation did not forget. They remembered all

too well comments like, "I ain't got no quarrel with them Viet Cong."

Soon Ali was stripped of the heavyweight crown which he never lost, and no one would grant him a license to carry on his trade.

It was not long before the 60's gave way to the 70's and protest had become a way of life. Muhammad was partially forgiven, for in the final analysis there was money to be made.

By this time Ali had become a symbol for many of the nation's disenchanted, and had developed a large following. Every time Ali fought, he also fought for his followers.

FRAZIER, PERHAPS unjustly, also became a symbol. Much of white America wanted in the worst way for him to silence and defeat the man called Muhammad.

The Ali-Frazier fight was not the first time a boxing match carried with it more significance than just the

heavyweight title. In 1930, at the height of Hitler's Nazism, the "brown bomber" Joe Louis, stopped Max Schmeling in an atmosphere charged with racism and the aura of German white supremacy.

All Americans and the free world rejoiced. Louis needed only one round to stop Schmeling. In contract it took a bruising 15 rounds for Frazier to stop Ali.

Instead of dancing and weaving Ali stood toe to toe with his charging opponent. Both

absorbed terrible beatings, but they kept punching, punishing, and they kept coming.

Then came the final crunching blow by Frazier which sent the once proud, once invincible, draft-resister crashing to the canvas.

Even though oddsmakers gave Frazier the edge, it was still hard to believe. The "fight of the century" was over. But unlike Louis' victory against Schmeling, it was not true to say that Americans had actually won another victory.

'72 BADGER STAFF INTERVIEWS

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A work meeting will be held for
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FRENCH FILM CLUB

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By RUSSELL CAMPBELL

The Hollywood Production Code required that hangings, electrocutions and third degree methods be "treated with discretion and restraint and within the careful limits of good taste." The British have had no need of such written regulation, since their customary inhibition ensures that decorum will not be threatened by any undue dwelling on unpleasant facets of governmental process. Even when it comes to a tyrant whose pleasure (or should we say "melancholy duty"?) lies in the mutilation of malcontented subjects, the British know when to stop, as Cromwell, now playing at the Hilldale, demonstrates.

So it is that the man with his ear hacked off appears just long enough, at the beginning of the film, to establish Cromwell's motivation for revolt and is then quickly whisked off stage, the camera thankfully retiring to sumptuous palace interiors and the colorful pageantry of battle. No sense in getting too close to the practical manifestations of oppression: "tyrant" is a word that has romantic appeal in the abstract, and it would not do to qualify our response to Charles I as a loving and dutiful family man by a reminder of his affinities to Hitler.

BUT OF COURSE it is no new thing for a people - especially the British - to look on its

Cromwell

past in sentimentally idealistic terms. "History perhaps records no revolution so noble as this," Trevelyan wrote, "because no other nation in time of revolt was sound in its material and social fabric, yet alive to the appeals of intellect and quick to hear the restraining voice of conscience." It is not clear how Trevelyan reconciles with this view incidents (which he recounts) such as the massacre by Roundheads of a hundred Irish women found among the baggage of the routed Cavaliers after the crucial Naseby victory - but it is clear how the film will treat them, and that is simply to leave them out. The unpalatable is excised, for genteel stomachs might turn - and besides, aren't Cromwell's troops the virtuous heroes of this drama?

Cromwell himself, as played by Richard Harris, becomes a leader of almost impeccable character. Patton showed the path that historical movies must take if they are to transcend the simplistic stereotypical patterns of the conventional epic: it demonstrated brilliantly the drama inherent in a frank, unsplashed portrayal of a complex, forceful, controversial personality. Cromwell could have taken that

path, but didn't: perhaps, again, a sense of propriety intervened. Given that he was God-fearing, righteously angry at the oppression of the common man, a great military strategist; he was also rabidly anti-Catholic and a harsh suppressor of libertarian and egalitarian revolt following the execution of Charles. The film mutes the first into sundry glances of hatred at Queen Henrietta Maria (though it's reported that scenes of the brutal Irish mopping-up campaign were shot, only to be excluded from the final cut), while the second is only hinted at in Cromwell's summary hanging of an army dissident.

ANOTHER LACK - firmly rooted in the British tradition that history is made by kings and politicians is a sense of social context. After an early sequence in which Cromwell champions a yeoman farmer fighting against forced enclosure of the common land, action alternates between Parliament, the battlefield and the court: more especially the court, towards the end, when the dignity of Charles at the chopping block is used to evoke much tragic pathos. The impact of the Civil War on the towns and country is a subject the movie does not begin to tackle.

For Cromwell is a refined spectacle that takes care not to pose any awkward questions. Its battle scenes are impeccably handled (anyone who has had the misfortune to see *Alfred the Great* will grant that this is not always the case with epics), if lacking - of course - in savagery; the acting, particularly that of haggard-faced Alec Guinness as Charles, cannot be faulted. Scriptwriter-director Ken Hughes (most recently responsible for *Chitty Chitty Bang Bang*) has fashioned his material into a competent, middle-brow, traditional, bland rendering of one of the most impassioned periods of English history. Hughes is now preparing a treatment of "Ten Days That Shook the World" to be shot, if the Soviets consent, on actual locations. If *Cromwell* is anything to go by, we may look forward to a moving portrayal of Kerensky's home life, comic relief in the character of Menshevik parliamentarian, and a conscience-stricken Lenin heading the revolutionary assault on the Winter Palace with noble reluctance.

Irate Note (to the reviewer of *Brewster McCloud*): Robert Altman has been making movies since about 1955. To characterize him as a "self-proclaimed auteur" is absurd.

Stu Gilliam/Madison Art Center

By ELIZABETH FINDLEY

There is a growing tendency among art critics to consider easel pictures hopelessly old fashioned. Sam Gilliam, now showing at the Madison Art Center, has come to the rescue of those artists who still can not bear to give up the brush; he paints with acrylic on canvas but, instead of stretching the canvas to form a tableau, he drapes it from walls or ceilings. As a result, some of his works are painted like pictures and encompass space like sculptures or environments.

Gilliam's works are still pictures because he drips and splashes paint on his canvases in a way very reminiscent of the Abstract Expressionists, especially Pollock or de Kooning. Moreover, Gilliam does not drape a canvas without paying attention to what has been painted on it; instead, he arranges the folds of the canvas so that the painted areas work with them. For instance, in *Rite* (1969), the folds fall in more or less "V" shapes; the brush strokes also go in those directions, thus emphasizing the plastic structure of the folds.

This is also true of *Rondo*, which is arranged on ropes from the ceiling, somewhat like sheets folded over a clothesline. The folds of the canvas naturally are vertical and so is the direction of the brush

strokes. Often the folds, as in *Carousel* are emphasized by bright colors on their outer edges and deeper or cool colors on their receding areas. At other times, Gilliam will play receding colors (such as blue, green) against projecting folds. Thus, Sam Gilliam uses colors to increase or decrease the three dimensional appearance of his works.

The three dimensionality, however, mostly results from the folds in Sam Gilliam's works which physically extend or recede out into space, as do the projecting and receding planes in sculpture, since they are still attached to the wall and the viewer can not walk around them.

IN RITE, Gilliam has further emphasized the relief quality of his paintings by contrasting the draped canvas with a thong nailed onto the wall so that it makes a linear edge to the upper left hand corner to the work. By the addition of the linear element, Gilliam further brings out the volumetric quality of the canvas. The line created by the thong also reminds the viewer of the shape the canvas should have taken under normal circumstances. The observer can

walk around works such as *Rondo* as they would around a sculpture. Nevertheless, the image of sheets on a clothesline keeps interfering with one's ability to appreciate it as an independent work of art.

The works by Gilliam that are most closely related to sculpture impress me as tending to be little more than a trick to bring painting into a new dimension. However, the works by Gilliam that are so large as to become environments are really something different. Each set of canvas folds in *Carousel* are tied together in the middle so that they have fan-shaped pleats. But as the viewer walks in and out among these folds, they become cliffs and mysterious caves; they become a new fantastic world in themselves. The colors draw the viewer's eyes into some folds and out of others. They excite the eyes with continuously new visual experiences as one walks around the folds.

In spite of the fact that Gilliam is making something new out of paintings, and the knowledge that he changes them every time he puts them up in a new place so that they are no longer static works of art, they may still seem to many art critics as merely the last gasp

of Abstract Expressionism. Even though the "painterly" qualities (although the paint is stained into the canvas) of Abstract Expressionism are used to enhance a new three dimensional reality - the new reality still is not computerized; it does not move or react in response to the viewer, and it is romantic instead of scientific.

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'strange calls'

Purdue nips cagers

By JEFFREY STANDAERT

Associate Sports Editor

If this story sounds a bit like a soap opera, it's because its subject, Wisconsin's 81-77 loss to Purdue Tuesday night, had as many elements of theatrics in it as it did basketball.

There was an entire cast of tragic heroes for Wisconsin. The Badger starting five carried their team to a 42-35 half-time lead over a Purdue team that looked generally inept, and occasionally mediocre.

But each member of that starting five had a flaw which contributed to Wisconsin's collapse during the first 12 minutes of the second half. One Badger couldn't buy a field goal, another couldn't play defense, another fell prey to foul trouble, and so on.

THEN THERE were three villains, too. They wore striped shirts, looked as though they didn't know what they were doing, and generally made coaches, players and fans from both teams angry and disgusted.

"There were some strange calls out there tonight," said winning coach George King after the game. "Yes, there WERE some strange calls," reiterated Wisconsin Coach

John Powless.

Two technical fouls called on Powless in the second half were the only real excitement until the game's closing moments.

The first technical occurred as one official scurried to catch a glimpse of an out of bounds play, fell flat on his face, and by some manner of metaphysics made the call while closely observing the wood floor. Powless was understandably disturbed, and had to be restrained by two of his players.

POWLESS DIDN'T understand the second call, either. "I stood up, but I didn't say a word, not one word," he said. The Wisconsin fans responded with one of the better debris showers in Fieldhouse history.

In between the cheap thrills, Wisconsin was casually squandering what had once been a 12-point lead in an abrupt reversal of form. Boilermaker Larry Weatherford helped with a good share of his game-high 28 points.

Missed free throws, inconsistent rebounding and generally poor play on Wisconsin's part turned its lead into a ten-point deficit. Leon Howard and Gary Watson, who scored a total of 25 points in the first half, finished with 16 and 18,

respectively. Clarence Sherrod had 17, but made only six of 23 field goal attempts.

Even gift opportunities from Purdue turnovers and ludicrous officiating (it hurt Purdue, too) weren't enough for a complete Wisconsin comeback, although the Badgers did close to within two points on two occasions.

As Powless concluded, "We had the opportunities, we just didn't take advantage of them."

Hockey results

In Eastern Collegiate Athletic Conference hockey action Tuesday night, a field of eight finalists for the NCAA Tournament was narrowed to four.

Boston University romped over RPI, 11-0, Cornell beat Providence, 6-2, Harvard beat Brown, 4-3, and Clarkson got by Pennsylvania, 5-2. The home team won in all four cases.

Clarkson will play Cornell and BU will play Harvard Friday night at Boston Garden. The winners will play Saturday night for the ECAC Championship although the two finalists are the likely NCAA entries from the East.

SPORTS

Gymnasts 'take' eighth, but future looks brighter

By JACK LUSK

The Badger gymnasts finished an undistinguished eighth out of eight in the Big Ten meet at Ohio State this weekend.

However, gymnastics at Wisconsin may have received an unexpected shot in the arm. Purdue, now under a new athletic director in George King, is considering adding gymnastics as a team sport. This would make gymnastics a regular Big Ten sport for nine of ten schools and probably put a clamp on any attempt of ending the sport at Wisconsin.

A revival of the sport here could mean the resumption of scholarships and a more understanding relationship with the office of the Athletic Director.

THE MEET itself ended as expected with Michigan taking the title for the fifth straight year. Much of the excitement was centered around the Iowa-Illinois dual for second place which ended with the Hawkeyes on top, 154.11-154.04.

As expected the Badgers were unable to compete with the top teams. "International compulsory exercises were used, and although the team hit well in the optionals, part of the squad didn't even attempt the compulsories," explained captain Larry Scully.

Scully was the Badgers' top finisher in the meet. He placed fourth in the side horse, one-tenth of a point from third and a trip to the NCAA meet. The senior fared well in all of his routines, but narrowly missed a high finish.

Don Wallslaege was probably the only Badger pleased with the compulsory part of his event. He scored second on the vault that he has been working all year, but that left him without an optional.

Probably the most disappointed guy in Columbus was still rings man Dave Lantry. With an honest shot at the championship, he missed his dismount, falling on his back and losing a whole point. The consistent senior competitor had missed his dismount only one other time all year.

Look who's here! Lamont Weaver!

By JIMMY KORETZ

The name Lamont Weaver rings a bell in the minds of most Wisconsin basketball fans. But those cage followers who think Weaver's heroics are a thing of the past are in for a rude reawakening when Lamont takes the court next season as a vital part of John Powless' Wisconsin varsity.

Weaver, academically ineligible for frosh competition this year, is best known for his accomplishments in the finals of the 1969 WIAA High School Basketball Tournament. Before a packed fieldhouse of 12,923 fans and an equally enraptured TV audience, Lamont scored 25 points in leading the unbeaten Beloit Memorial Purple Knights to a thrilling 80-79 double-overtime victory over a tough Neenah squad.

But the story was not so much in the victory as in the way he did it.

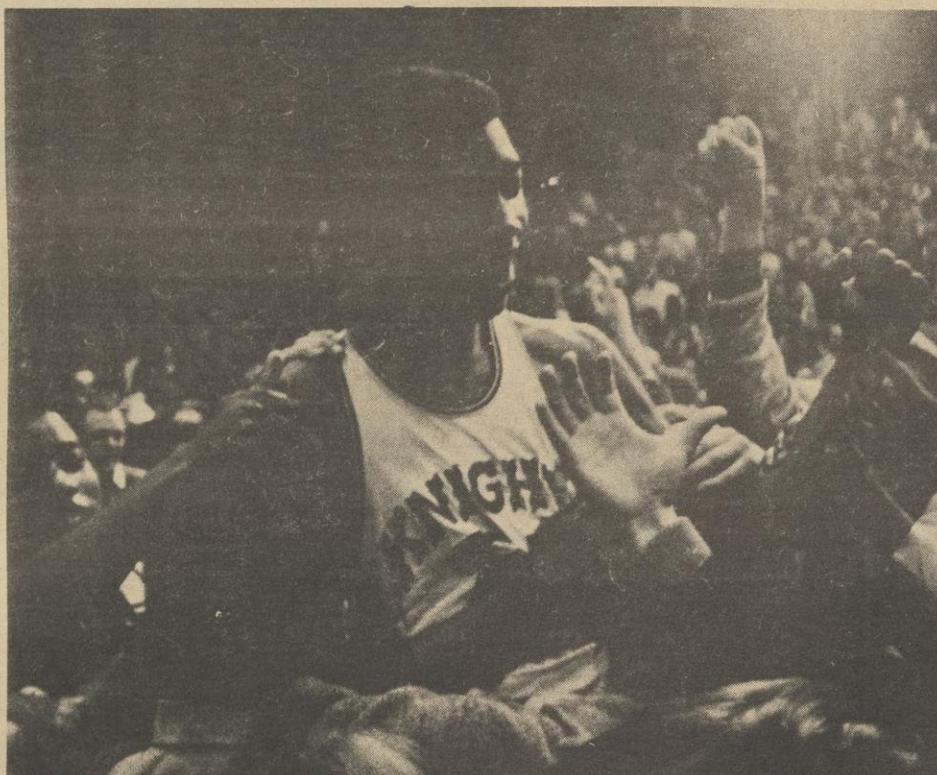
WITH TWO seconds showing on the clock, and Beloit trailing 70-68, Weaver took an inbounds pass and proceeded to hit an incredible 55-foot shot which knotted the score at 70-70 and sent the fieldhouse into pandemonium. But the contest was not yet decided.

With 36 seconds left in the second overtime, Weaver, then a 6-1 junior, hit two free throws in a crucial one and one situation to secure the victory for the Purple Knights.

After such an impressive junior campaign, Weaver came back his senior year to average 23 points and lead Beloit all the way to the regionals before they were beaten by Madison West. However, the loss didn't tarnish Lamont's individual season performance as he was named to the Big-Eight, all-State, and all-American teams.

At seasons end, the Weaver family was bombarded with letters from colleges all over the country, including all the Big Ten schools. However, after narrowing it down to Wisconsin, Minnesota, Kansas State, and Marquette, Lamont decided to stick with the Badgers.

"AFTER EVERYTHING, it all came down to Wisconsin," Weaver said. "It was



A victory-ride after high school heroics

the all-around best deal. There was no other choice. My hometown fans could take a look at me, and besides, my mother wanted me to come here."

Powless is extremely happy to have Lamont at Wisconsin. "As a basketball player, judging on his high school performance," he said, "Lamont has great leadership ability. He can play the unselfish role and direct your team. And if the scoring job isn't being done, he can put it in the basket for you."

Weaver feels his coaches have always played a vital role in his development. "I

have to give credit to my coaches all the way down to grade school. I learned a lot from TV too. I try to keep my eye on Earl the Pearl (Monroe)."

After a good semester in the classroom, Lamont has gained his eligibility and looks forward to playing with the varsity next season. "I especially like playing with (Leon) Howard and (Gary) Watson. I get a real kick out of playing with them. We think alike."

LAMONT HAS kept in shape this semester by playing with the once beaten Ft. Atkinson Hawks (whose roster boasts several ex-

Badger stars including Craig Mayberry, Chuck Nagle, and Frosh coach Dave Vander Meulen) and by "working out on my own." However, the question remains if Weaver can handle Big Ten competition with no freshman experience.

"I don't feel it will be too difficult for Lamont to adjust," said Powless, "though there will be some degree of difficulty in the beginning. There will be a great deal of cramming during fall practice sessions. A very fortunate thing for both Gary (Anderson) and Lamont will be having Bob (Frasor) and Rodney (Uphoff) to spend time with them to help make the adjustment. We have a very close knit squad."

Weaver agreed there may be some problem at the beginning of next season. "It's going to be hard at the beginning because I had to sit out a year. They (Frasor, Uphoff, Anderson) know what Powless wants from them. But everything takes time."

SOME BADGER fans may expect Weaver to be groomed to step into the sneakers of big-scoring Clarence Sherrod. But Powless insists this isn't the case.

"Each ballplayer is built differently. People shouldn't judge Lamont on Sherrod's performance. They should judge him as Lamont Weaver because Lamont Weaver has his own style. One of the faults of people is that they judge players by their competition, never allowing them to be themselves," he says.

As for the future of Badger basketball, Weaver hopes he can continue with his knack of playing on winning teams. "I would hope they do well. I wouldn't mind going undefeated; it's hard to adjust to losing. I'm hoping for the best."

The Wisconsin cagers of 1971-72 will be a young team with tremendous potential for the future. Lamont Weaver's unselfish style of play could be a key factor in changing that tremendous potential into a Big-Ten title.

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