Ridicule, respect, fear, courage companions in pre-fight camps

By MILTON RICHMAN

NEW ORLEANS (UPI)—Joe Frazier came down from the ring which is set up atop one of the local hotels, did some finishing exercises and now was sitting on a trainer's table with his hands dangling in his lap.

Patiently and openly, he answered all the questions put to him about Saturday night's 15-round heavyweight title fight with little known Terry Daniels of Dallas.

A fellow who knows Frazier and likes him, one who had listened to most of the champ's answers, decided to cut out. He said so to the 28-year-old titleholder, then, as an afterthought, added: "Don't get hurt."

Joe Frazier, in the middle of answering somebody else's question, heard the parting shot and suddenly drew his head back.

"By whom?" he wanted to know.

"By anybody," the guy said. "It's a rough world out there. You never know when you can get hurt by anything."

Joe Frazier brightened. Now he understood.

"Oh," he said, "you mean like I shouldn't fall off my motorcycle."

Frazier didn't necessarily mean that to come out like a put-down of in-over-his-head Terry Daniels but whether he meant it or not, he was spelling it out precisely the way it is.

He has an appointment to go 15 rounds with Daniels at the Rivergate Auditorium here Saturday night and the only possible way for any harm to befall him that evening is if he falls off his motorcycle. Barring that, Daniels probably is the one who'll need a little attention.

"I'm not fightin' this fellr to prove my condition, but to pay off a plantation I bought in Yamacee, S.C.," said Frazier, who has been guaranteed $250,000.

"Don't ask me how to spell Yamacee. It's about 20 miles from Beaufort and I bought 365 acres. I've got to finish naying for it, then I'll be set.

"I really don't have to fight anymore. Yank feels I'm financially set and why should I go on fighting anymore, but I love it.

"Also, I fight to have a li'l more money. Don't wanna touch the money I got laid away for the 'bugs'—which is what I call my kids."

What about Muhammad Ali, somebody asked?

"What about him?" Frazier came right back. "His last few fights he was outta shape and overweight. Everybody should see the weight hangin' over his trunks."

"Don't you wanna fight him again."

"I don't have to fight him again," Frazier said, haughtily. "I'm the heavyweight champion of the world. Clay got to respect me more than he's doing. I don't need him. He needs me. I think re's No. 2 or No. 3 now. That's all."

"Who's No. 1?" someone asked Frazier.

"George," he said. "George Foreman."

While all this was going on, Terry Daniels was sitting on his bed in the same hotel idly watching an old movie on the TV set. On a table in the room was a book Daniels said he already had read. It was Psycho-Cybernetics—a new technique for using your subconscious power.

"I'm fighting possibly the greatest heavywright who ever lived," said the 25-year-old Daniels thoughtfully, slowly. "I've been living with this for eight weeks now. It creates a lot of pressure. You have a harder and harder time falling asleep every night.

"Joe Frazier? I was always respectful of him. I consider him a machine, almost unbeatable. But I've come up in the three years I've been fighting.

"Why do I think I can beat him? I've got the body and the mind. I can do it. I played some football at SMU and I remember a sign on the wall of the locker room. It said, 'Dreamers who work can make their dreams come true.' I believe in this."

Terry Daniels is the son of a rich man. He's getting $30,000 to fight Joe Frazier but that money isn't going to make him or break him. He remembers when he told his wife, Karen, he was going to fight Frazier for the heavyweight championship of the world. She laughed at him, and told him to get off it.

"I got angry when she did that," Daniels says. "I said, 'Don't ever laugh. I'm not only gonna fight him. I'm gonna beat him and don't you ever laugh at me again.'"

Terry Daniels paused a moment.

"I think," he concluded, "a person can do anything he sets his mind to."

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San Quentin begins path to oblivion

SAN QUENTIN, Calif. — Dreary old San Quentin Prison, California's oldest penal institution whose name has been burned into the annals of modern prison violence is headed to oblivion.

Gov. Ronald Reagan has announced plans for a three-year phaseout of the 120-year-old prison, where 11 persons have been killed in the past year and whose high death row houses some of the country's most notorious murderers.

Reagan said in his recent annual message to the California Legislature the state will take the first steps toward closing the prison next July and abandon it entirely by the time he leaves office in 1975.

The governor said his new state budget will include funds for planning new maximu security facilities.

San Quentin's yellow-brick buildings now confine such death cell inmates as Sirhan Sirhan, the slayer of Sen. Robert Kennedy; mass killers Charles Manson and John Linley Frazier, and a total convict population of 2,214.

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RECEIVES AWARD — Dr. Alvin J. T. Zumbrun presents Commissioner James Jordan an award from the Maryland Crime Investigating Commission in recognition of his outstanding leadership within the correctional service field.

MUSICAL MOMENTS

Roosevelt Newsom Jr. in recital at Provident

By ADA K. JENKINS

Roosevelt Newsom, Jr., distinguished concert pianist, now studying for his doctorate at the Peabody, will be presented in recital Sunday, at 5 p.m. in the Chambers Auditorium, Provident Hospital, Liberty Heights Ave. under the auspices of the piano Teachers Activities Group.

His program will include: Four Hagatelles by Bartok; "Taraniolle" (Debussy); Sonata by Seasions; "Fig Leaf" by Joplin, 19 century black composer and "Carnival" (Schumann).

A native of Louisiana, Newsom began his study of piano at 9, followed by an extensive band experience in high school and graduation with honors as a scholarship student at Smith University.

At Peabody where he entered in 1968 he studies with Walter Hautzig and coaches with Leon Fleisher.

In addition to numerous appearances in Texas, Louisiana and Washington, D.C., he has played nine concerts with the summer Baltimore Symphony series. He is under contract with Young Audiences to give a series in public and private schools.

The musician's many awards and honors include a $5000 fellowship from the Ford Foundation for his doctorate course and recently the Baltimore Music Club Senior Division scholarship.

The Sunday concert is one of the annual events programmed by the Piano Teachers Activities Group to encourage music appreciation and study. Mrs. Gwendolyn Lassiter, the later founder and first president, is memoralized at the event.

Tickets are available at $1.25 from the president, Florence Carter, 2402 Reisterstown Rd.

NEW TOASTMASTERS CLUB MEMBER—Miss Audrey Hopkins, special assistant in the Medicare department, was recently accepted for membership in the Social Security Administration's Toastmasters Club. The first female member attended Virginia Union University and Brown University. She is the daughter of Mr. and Mrs. William Hopkins of Providence, R.I. Welcoming Miss Hopkins is Joe Manno, outgoing president.

"Billy No Name" tribute to M.L.K.

By ADAH K. JENKINS

The Music Theatre workshop of Morgan State College memorialized Martin Luther King by five performances of the Broadway musical "Billy No-Name," given in the new Little Theatre at the college last week.

A work of protest, it is based on the book by the black writer, William Wellington Mackay and was originally produced in New York by Robt. E. Richardson, also black.

"Billy" deals with the biography of a black illegitimate boy from an alley in the Miami ghetto. He's we e searing struggles with a hypocritical preacher, with college friends who try to make him "white" and a sensuous mistress who makes him forget his early sweetheart and ambition to become an author.

Fate brings him to the attention of a black leader in New York and opportunity opens for him in the writing professsion. Finally, he realizes thru seeing the militants, what he has lost because of prejudice and he joins the protesters from which "no one can turn him round."

Although "Billy" was produced last summer by the Musical Theatre Workshop, an entire new cast was assembled this fall by Director Eubanks from the college and from the culture department of Model Cities in the inner city.

With a dedicated effort that involved numerous rehearsal hours during the holidays, the production staff and cast gave an effective performance that was heartily applauded by the capacity audience. 125 boys and girls from Model Cities were bused to the Sunday matinee, with their director, Norman Ross.

In the title role talented Michael Newton was highly convincing, with Karen Benens as his appealing sweetheart and Valerie Stumps, the pathetic mother.

In the large cast supporting work was done admirably by Roxanne Mann, Lynn Taylor and Harold Knight, to mention a few.

Orville Johnson, professional of Chicago and New York, was electrifying in the opening dance with Roxanne Man.

As choreographer of the Workshop results were displayed in the snap and sparkle of the choreo-dancers.

The production was coordinated by a small orchestral group, directed by Jim Smith. Altho the lyrics and music are by a non-black composer, Johnny Brandon, there was a relevant influence of spirituals, soul and jazz.

Soloists and chorus evidenced careful training in basic voice habits, which are so essential for our young singers. In the Musical Theatre Workshop students receive three lessons each week in voice, drama and dancing.

Workshop training also includes active participation in production assignments that involve stage managing, lighting photography and publicity. In this way students secure basic experience that is needed in a professional career on the stage, radio or television.

Maureen Smothers, who appeared in the Workshop early productions has received the Edna Carter scholarship to the Musical Theatre, from Kapetics, a local social group. She has been promoted to assistant director of the Morgan Workshop.

The circular structure of the Little Theatre affords excellent acoustics and visibility, making it admirable for small, intimate productions.

Assisting with off stage announcements at the Sunday matinee was Wayne Garing of a local radio staff.

U.S. probes jails here on Monday

Mayor William Donald Schaefer announced today that a full-scale study of the operations of City Jail by the United States Federal Bureau of Prisons would begin on Monday.

The federal analysts were requested by the city under a technical assistance program sponsored by the Law Enforcement Assistance Administration in the United States Department of Justice.

"The purpose of the federal study," explained Mayor Schaefer, "is to provide us with an independent assessment of the operation of Baltimore City Jail and to assist the Board of Estimates in its evaluation of the request by the Warden and Jail Board for 20 additional correction officers."

The Federal Bureau of Prisons' officials will be led by Warren Werth and Robert Smith, both of the Law Enforcement Assistance Administration Regional Office in Philadelphia.

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