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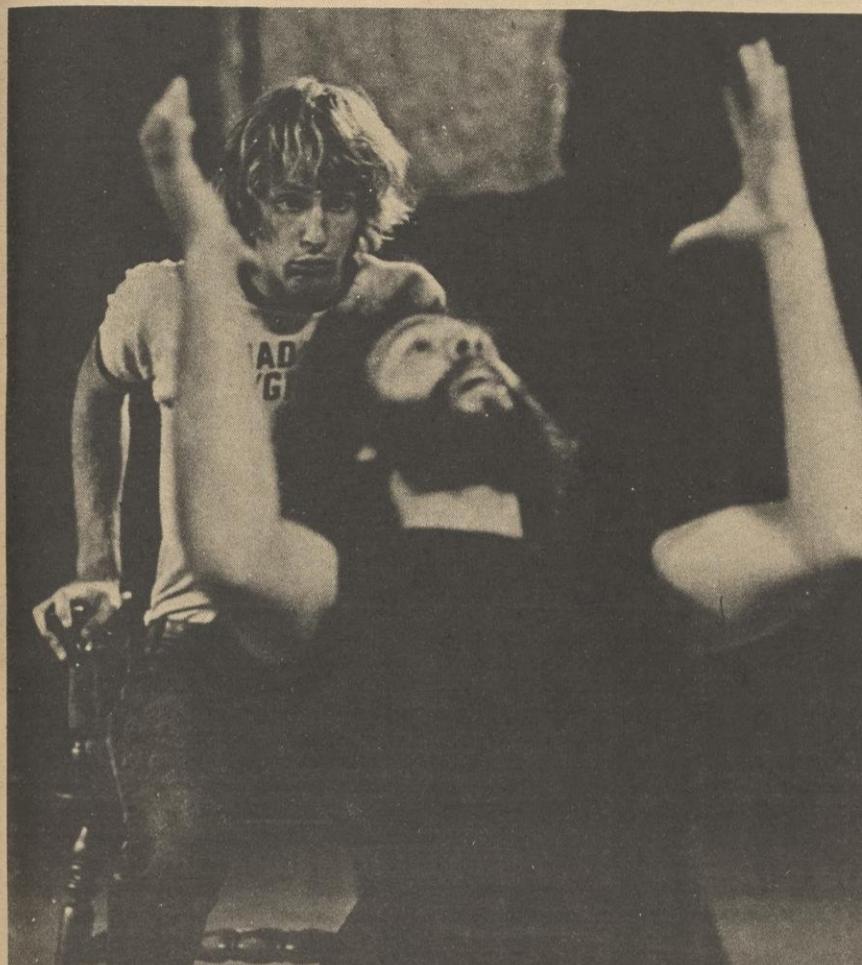
THE DAILY CARDINAL /

University of Wisconsin at Madison

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Vol. LXXXI, No. 155



Cardinal photos by Susan Greenwood

WHAT WOULD YOU do if your phone suddenly became alive and started moving and talking? Bill Gross registers his surprise in "The Dogsled," written by Mike Baron and directed by Christopher Morris. Richard Perlman plays the phone. The play is one half of "The Eggplant that Ate Chicago," at the Broom Street Theatre this weekend.

**Movie, play
reviews page 4**

Ali and the fight--a personal view

The baddest cat goin'

By JAMES FINE
of the Cardinal Staff

I admit that I went because I was afraid. Afraid that something might go wrong and an era would end. Afraid that perhaps Mohammed Ali had lost more than just a title when he fought Joe Frazier in March.

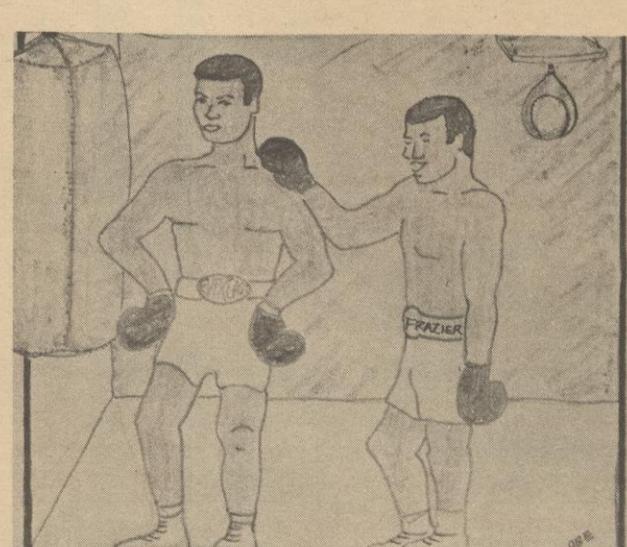
Against Jimmy Ellis on Monday, Ali appeared not to have lost anything, but instead had gained something that he didn't have even before his forced retirement in 1967. Monday he seemed to have learned how to control every aspect of a fight and carry it out to the last round.

THE MATCH ITSELF was a work of art. Ali came into the ring weighing 224 pounds. This was 35 pounds more than Ellis and some nine pounds more than his usual fighting weight. But tonight the man was solid. From the opening bell to the time the fight was stopped in the 12th, he was superb. A dancer. Fast, fluid, and accurate. He made an often brutal and boring spectacle into a show of grace and stamina, into a true athletic event.

He knew what rounds he would give to Ellis and which he would win. But the difference between this bout and all the others since his comeback was that he picked all the action, made everything happen his way. Even in that puzzling third round when he carried his arms at his sides and dared Ellis to hit him, even then he knew what he was doing.

What about the reports that Ali was bored with fighting and that Frazier had taken too much out of him? Well, the fight public may have just seen the newest and most mature version of the renowned "Ali-pre-fight-psych-job."

Once the bell rang, the audience knew they were in for something unique. Ali was inspired. Before the first round was finished it was obvious that Frazier hadn't robbed him of any leg speed or power in his blows. It was the opinion of many there that Ali might have been faster than since the Sonny Liston fights.



I could have put on a better show in the back yard with my 11 year old son!

Ali is an artist. He not only does his job well, he pulls off amazing stunts like the third round, which was a controlled insanity, and which marks great talent. He fought what was perhaps the most perfect fight of his career in the ring.

Out of the ring, since the loss, Ali has suffered one defeat and one victory. The Black Muslims denounced him the day after the Frazier fight. He was all right with them until he

lost, but something happened to his image with them after that decision.

THE VICTORY, OF course, was the appeal of his draft case by the supreme court. This had to change his temperament, relieve some pressure, and this was perhaps why the promoters of the Ellis fight thought he "wasn't up for it."

This was more on his mind than anything else when I spoke to him on the way back from the Peace Rally in April.

When asked if he would fight Frazier again, he told me that "If I get by June and the government, I will." (He appeared at once to be more articulate and perceptive than he usually is for the media. Ali was confident in his manner and the loss did not seem to affect him emotionally as we spoke about it.)

A lot of us were very upset that our hero had lost in March. But then many of us never thought that the Beatles would split up, that there would be tragedy at a huge rock concert like Altamont, or that people like Bobby Kennedy would not be around to help save us from Nixon. There seemed to be a great loss of innocence when all of these idols fell.

BUT WHAT EMERGED from Madison Square Garden in March was a more mature and controlled Mohammed Ali. A man willing to admit that he lost--once. And from the results Monday it seems he is also a man very much aware of his capabilities after three years out of the ring.

Ali lived through the Frazier fight. He showed signs against Jimmy Ellis that he is on the way back. He is back from what must have been a huge hurt with the Muslims, past the draft board, and on to Joe Frazier once more.

And as a fellow spectator said on the way out of the theatre, he'll be back because "He's the baddest cat goin'."

July 30-August 1—Singin' in the Rain (1952)—Extensively reviewed elsewhere in the Cardinal. Union Play Circle at 2, 4, 7, 9, 11.

July 30—The Hound of the Baskervilles (1939)—Directed by Sidney Lanfield with Basil Rathbone, Nigel Bruce, Lionel Atwill, John Carradine. The first and best of the series. "Poison," said Sherlock Holmes curtly, and strode off. B-102 Van Vleck, 8 and 10 p.m.

July 31—Night of the Living Dead (1968)—Directed by George Romero. This film—about seven

Screen Gems

By the
HANS LUCAS COLLECTIVE

people trapped in an isolated farm house surrounded by homicidal ghouls, and trying to determine what is going on from radio and TV reports—is truly the movie you should not go to see alone. Shot on a low budget by George Romero, a twenty-eight year-old Pittsburgh ad-man, Night of the Living Dead

was attacked by Variety and Readers Digest upon its initial release; as word spread of its excellence, it has been shown everywhere from New York (where Romero presented it at the Museum of Modern Art) to Los Angeles (where the L.A. Free Press noted "if you're into being scared, go see this movie") to drive-ins all over the country. Some critics have gone slightly overboard, suggesting, for example, that the Living Dead represent the Silent Majority; but the radio and TV bits, in which Romero's talent is really revealed, do have certain social overtones. 105 Psychology, 8 and 10 p.m.

July 31—Sundays and Cybele (1962)—Directed by Serge Bourguignon with Hardy Kruger and Patricia Gozzi. An occasionally striking film about a crashed German pilot who befriends an 11-year-old girl. Bourguignon later went on to Hollywood and directed a Western with Max von Sydow. B-10 Command

merce, 7:30 and 9:30 p.m. August 1—Davy Crockett (1955)—Directed by Nathan Bedford Forest with Fess Parker, Buddy Ebsen, Hans Conreid. Fess Parker interprets Davy Crockett as All-American nice fellow, as opposed to John Wayne's roughguy in The Alamo (1960) or Arthur Hunnicut's hillbilly in The Last Command (1955). America's immortal story from the point of view of the consensus historian and the end-of-ideology scholar. Methodist Center (1127 University Ave.), evening.

August 2—Barefoot in the Park (1967)—Directed by Gene Saks, from a play by Neil Simon. John Lindsay's contribution to the American cinema has been his elimination of the bureaucratic red tape which made it virtually impossible to shoot film in the streets of New York before 1965. B-10 Commerce, 8 and 10 p.m.

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Two classics of film adaptation
Taylor and Burton
in

"Taming of the Shrew"
at 7:30

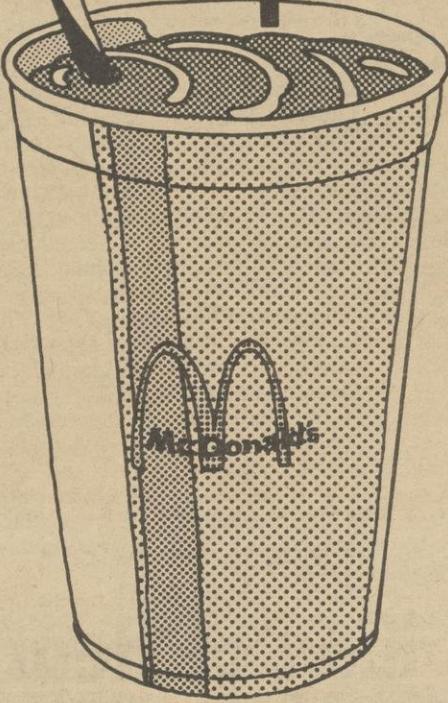
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Don't Miss It

Not just adolescents

Rap Center's lines are open to all

By KATHY LYNCH
of the Cardinal Staff

Madison's Community Rap Center, 923 Spring St., was born a year and a half ago from a young psychology student's disillusionment with professional psychiatry.

Dick Goldberg, founder and co-ordinator of the lay counseling center, spoke to the Cardinal of this disillusionment.

"I began to realize, while doing volunteer work at the Oregon School of Girls, that the ability to relate to people there was inversely proportional to the complexity of the degree which one held," Goldberg said.

"PSYCHOTHERAPY REALLY doesn't cure anyone," he continued. "Two-thirds of those deemed mentally ill will recover whether or not they visit a psychiatrist. Those psychiatrists who have high cure rates are unusually warm, genuine, and empathetic."

Believing that one doesn't have to have

credentials in order to help, that, indeed, a degree may be more of a hindrance than an asset, Goldberg began organizing the Rap Center, accessible to anyone for a phone call.

After receiving \$1,000 from the First Wisconsin Bank and \$5,000 from a Madison citizen, Goldberg began to screen counselors. He was, and still is, very selective. He screens applicants for certain qualities which he feels Rap Center counselors should possess. To date he has only accepted 30 out of 250 applicants. They range from 20 to 40 years of age.

Those who are chosen go through an intensive training period. Training consists of encounter groups, role-playing sessions, and consultation with such groups as Dane County Mental Health, Women's Liberation, and Gay Liberation.

TWENTY COUNSELORS, half male, half female, now man the Rap Center phones from 8 to 12 every night of the week. Twenty

psychiatrists serve as consultants but the counselors are not dependent on their advice.

The center receives about 15 calls a night. Contrary to common belief, the Rap Center is not open solely to adolescent callers. Goldberg commented that, in retrospect, he wishes he had named the center differently. Too many adults feel that only kids can call up, he said.

As it is, they still receive calls from people of varying ages and life styles. If an individual wants to see a counselor in person, there are rooms set aside for that purpose.

Many of the frustrations of the callers center around jagged relationships or lack of meaningful ones. Kids calls in about their parents and parents call in about their kids. The counselors are not destructively sweet but rather honest and genuine with their callers.

GOLDBERG FEELS that the center may

have bad as well as good effects on some individuals. "The center may offer comfort to those who must experience complete despair before they can solve their problems," he said.

In an attempt to reach a broader segment of Madison, the Rap Center opened its phones from 1 to 5 in the afternoon. Instead of reaching new people, however, those who relied on the Rap Center at night began to rely on it during the day as well. Things soon went back to night hours only. Goldberg does not envision another expansion.

"Altruism is fine but it can be destructive. We don't want to be a super-crutch for anyone," he said.

The Rap Center is looking for new counselors. If you are interested in lay counseling call 257-3522 and ask to be screened. All applicants must be at least 19 and have plans to remain in Madison for at least a year.

CBS DOCUMENTARIES

Two controversial CBS television documentaries, "Hunger in America" and "The Pentagon Papers," will be shown beginning at 7 p.m. August 10 in the Union's Great Hall. Both films are free

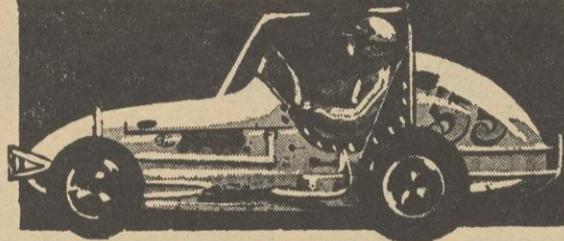
HOUSING SURVEY

A housing survey in the Truax area needs volunteer interviews right away. Call Tom Eisemon at 262-2095 (day) or 845-7751 (evenings) if you can help.

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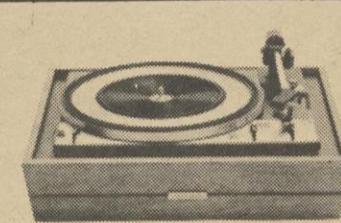
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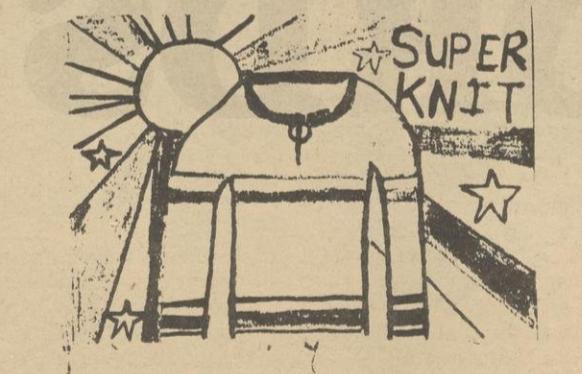
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Behind the Brathous—Above the Boot Barn

By DOUGLAS GOMERY
of the Fine Arts Staff

The profusion of films on campus this summer has brought the expected audience response. The halls fill up for the Marx Brothers and even the most obscure Bogart film packs them in. But as in the past two of the most interesting and important genres of American film are rarely shown, and if shown, rarely seen. These are the Western and the Musical.

Last week Sam Peckinpah's *Major Dundee* (1965) played to an almost empty house. (Hopefully John Ford's *Stagecoach* (1939), to be shown August 18 by the Wisconsin Film Society, will not suffer a similar fate.)

And this weekend (July 30, 31, and August 1) the Union Play Circle offers one the chance to see a musical and one that Pauline Kael called "just about the best Hollywood musical of all time": *Singin' in the Rain*.

MUSICALS BELONG to a genre with many variants e.g. operetta (Jeannette MacDonald—Nelson Eddy), comedy with music (Mae West), cartoon musicals *Ichabod and Mr. Toad* (1949), and for the want of a better word, family child-star musical (*Bright Eyes*, Shirley Temple, 1934).

But the Hollywood musical as we have come to know it is a unique and marvelously flexible genre allowing song and dance to be used not just as interludes but as part and parcel of a romantic, dramatic and even, as in the case of *Singin' in the Rain*, satirical narrative.

Singin' in the Rain

When sound took over Hollywood in the late Twenties and early Thirties, crude theatrical plays were presented as "all talking, all singing, and all dancing." Examples of such early efforts were *Broadway Melody of 1929* and the Marx

Brothers' *Cocoanuts* (1929). But three directors transformed the genre into a genuinely cinematic form: Ernst Lubitsch—*Love Parade* (1930), Rouben Mamoulian—*Love Me Tonight* (1932) and of course Busby Berkeley—*42nd Street* (1933).



DONALD O'CONNOR and Gene Kelly hoof it up (above) in *Singin' in the Rain*, just about the best musical ever made.

Later came the Astaire-Rodgers musicals such as *Swing Time* (1936). But all these products of the first golden age of Hollywood musicals lacks the creative mix of song and dance that was to come later.

Also it is rare in any of the musicals of this period to see a story that does not concern itself with some aspect of show-business.

When the Depression and the war weakened studios financially, the production of musicals showed down. But just as the war was ending, the second golden age of Hollywood musicals began with Vincent Minelli's *Meet Me in St. Louis* (1944).

THIS UTTERLY captivating musical was a nostalgic re-creation of small-town life in America at the turn of the century. Minelli created an important innovation in the genre in this film by integrating the song and dance numbers into the narrative as naturally as possible, i.e. with no 'apology' or 'framing' at all.

A few years later the second half of Metro's musical machine began with Gene Kelly and Stanley Donen's *On the Town* (1949). It was brash, high-spirited, and fast—even if the music was less than memorable.

Kelly and Donen's second effort, *Singin' in the Rain* (1952), was a major triumph, making game of the painful transition from silent films to sound in the late Twenties, the era when its title song was new.

Primarily a musical, its satire makes it a comedy as well. The sharp and witty script by Betty Camden and Adolph Green and the

vintage songs by Arthur Freed climax in the title number. Gene Kelly's solo leads him to twirl his umbrella unopened, and exult in pure happiness in a rain storm until a passing cop eyes him suspiciously and brings him back to reality.

JEAN HAGEN presents a great supporting performance as Lina Lamont, a silent star with prodigious charm and a raspy Brooklyn twang when talkies demand a smooth, flowing voice. My favorite moment is the "Good Morning" sequence with Debbie Reynolds, Donald O'Connor, and Kelly.

One final note: how does one defend the musical as an ART form? After all, we all know it is too popular, artificial, and frivolous to be taken seriously. Yet where else can one find such a magical blend of color, sound, and movement?

Musicals are meant to be simple and popular—yet as *Singin' in the Rain* demonstrates they can be pointed and are very capable of expressing interesting and important ideas. This combination makes them one of the great Hollywood genres. *Singin' in the Rain* is a fine example of this tradition.

Release year: 1952; Studio: MGM (color); Directors: Gene Kelly and Stanley Donen; Script Writers: Betty Camden and Adolph Green; Music Director: Lennie Hayton; Cast: Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen and Cyd Charisse; Songs: title, *My Lucky Star*, *Broadway Melody*, *Good Morning*, *Make-em Laugh*.

Little Mary Sunshine

By PATRICK MCGILLIGAN
of the Fine Arts Staff

Whether it is simply a lack of pride or a matter of poor taste is, perhaps, too difficult a question; whatever the cause, the effect is clear. The Wisconsin Players have dredged the nadir of banality and emerged with *Little Mary Sunshine*, the sappy saga of Little Mary who's so sweet she says hello to her flowers.

As if it weren't enough to have the Madison Theatre Guild, the Madison Civic Repertory and the Strollers Theatre sharing middle class theatre responsibilities in Madison—ably supported by daily television gobbley-gook (some of which is actually superior to the *Little Mary Sunshine* fare)—Wisconsin Players, the presumed progressive of local dramatics, have chosen for summer production an uninspiring mish-mash that might even make a high school drama coach wince.

COLLEGE THEATRE should aspire to innovation; it is nothing less than embarrassing to have the University approved thespians complacently and regularly subscribing to Tams-Witmark, Samuel French, Metromedia On Stage and the other commercial giants of stage rights domain.

Little Mary Sunshine isn't entirely a bad play, although the Wisconsin Players production of *Little Mary Sunshine* might make the novice playgoer consider that possibility. In its own way, the play borders on charm. It is continually undermined, however, by character relapses into mediocre stereotypes, and gags that are too often familiar (but unwanted) tired jokes.

The Forest Rangers' manual tells the innocent young corporal to "consider all Indians friendly unless mortally attacked;" saccharine Little Mary waters the scenery in lieu of real fauna; and the sergeant of the Forest Rangers is absent at the beginning of the play because he has "sprained his vocal chords." These and other memorabilia of a better-forgotten past humor appear throughout the play.

The characters are all intended to be stereotypes of sorts—which I suppose, is the original intention of the parody. The characterizations, on the other hand, are executed without imagination. Fleet Foot, a "friendly Indian," is portrayed as either a stumbling fool or senile drunk (I'm not sure which) and, in either case, comes across as a hackneyed effort at slapstick comedy. Chief Brown Bear (Gene Weber) and Captain "Big Jim" Warrington (John Robinson) are the macho male heroes—one, the chest-slapping red man, and the other the Nelson Eddy swashbuckler—both give giant efforts to midget characterizations. Jerry Nelson as Corporal "Billy Jester" makes the most out of a dull cliché part as the simple boy ranger.

A major blame for the play's failure must go to the casting of Little Mary herself. Martha Bray, who has acquitted herself admirably in past productions around town, here is decidedly out of place. To begin with, she hardly looks the part—her hair is pasted, her dress is flaccid and her makeup (at least on opening night) is unevenly applied. At times, her voice seems strained and she doesn't appear relaxed in her role. Even her smile looks forced.

DIRECTOR WILLIAM SMITH a Master of Fine Arts candidate, must share the onus with Bray. Either Smith gave up or never really cared much in the first place, for stepped-on lines, bumble-footed choreography and unenthusiastic acting are the hallmarks of his production. One must sympathize

with Smith, who probably gagged when he first read the script, but everything from his overly long pacing right down to Little Mary's trite stock scenery has been seen and used before in better (ahem) light.

There is something immensely ironic about the Wisconsin Players mounting a parody (for this, indeed, was what *Little Mary Sunshine* was supposed to be). To effect a parody, one should be able to master the original—and consequently mimic it with some appropriate degree of irreverence. A stock character or drama is little good unless it is embroidered, augmented, improved. There is little in the players' *Little Mary Sunshine* to suggest that something good has been done well (although, at least, the villain does not twirl his moustache). Certainly there is no irreverence. The parody is as traditionalist as the original. (It remains now for the next logical undertaking: Broom Street Theatre doing a parody of the Wisconsin Players doing *Little Mary Sunshine*.)

Little Mary Sunshine depends, besides, on the slimmest of plotline threads. If you can sympathize with Little Mary's frenetic concern that vengeful Yellow Feather will "have his way" (i.e. debauch) dear sweet virgin Mary, then you will be a hairsbreadth closer to appreciating this bland fairy tale. The racism implicit in the continual lame jokes at the expense of *Little Mary Sunshine*'s red men would hardly be amusing to America's natives. The slick attempt at parody fails—fails because it refuses to recognize the deeper content of the subject matter. The end result—a thinly veiled racist tract—is a moral outrage hardly conducive to dramatic embellishment.

Any bright spots at all? Well, hardly. The music is delightful, among the most accessible and melodic of musical comedy scores. Unfortunately, it is often overshadowed by low-key presentation and sloppy dancing. Ina Kleinfeld as Nancy Twinkle and chorus girl Mary Gaebler offer some amusing mugging. Forest Ranger William Zanner had an enjoyably pleasant smile throughout. Aside from that, I would recommend the program which is arty, the lobby exhibit which is tasteful and the piano accompaniment which is pleasant.

Little Mary Sunshine is a disaster, a pseudo-vaudevillian pastiche, and probably only a careful autopsy will tell whether the deed was purposeful or unintentional.

IF THE PLAYERS insist on producing schlock drama, they might well take up *The Fantasticks* or *Once Upon a Mattress*, both infinitely more challenging and considerably more stimulating (besides being perfectly suited to Compass Playhouse space demands). Better still, of course (but less probable under present circumstances), the players might devote their time and energies to local playwrights and experimental drama a la the Broom Street Theatre. *Little Mary Sunshine* is fine for unambitious theatre groups, and even fine, once in a blue moon (when done well), for university theatre. But even the Madison Theatre Guild which, a few weeks ago, produced a promising playlet on Vietnam, is leaving the players far behind.

A steady diet of *Little Mary Sunshine*'s predictably dulls the senses—of both the actors and the audience. It is the crassest indulgence of the Wisconsin Players to utilize their vast resources to cater to traditionalist standards in the theatre and consistently reproduce the innocuous trash they do.

Kentucky Fried T

By GERALD PEARY
of the Fine Arts Staff

The greatest nights in the theatre (and this certainly includes an evening with Kernel Sanders Fried Theatre, Madison's wonderful new company) are never characterized by our total involvement in the dramatic experience. Rather part of us is always on edge, always slightly nervous, always outside the presentation.

The reasons are simple: the more impressed we become with what we see, the more we keep wishing (and in a slightly annoyed way) that our friends were also in attendance and sharing the excitement with us. The more we keep resenting the thousands of philistines out walking the streets who have never even heard of the show, much less ever plan to attend. The more itchy we become for the presentation to end, so that we can rush outside and shout to an ignorant, morally impoverished world, "SEE THIS SHOW! FOR YOUR OWN GOOD, SEE THIS SHOW!"

A NIGHT WITH THE Kernel Sanders troupe elicits just such insane and contradictory responses, especially when viewed with an audience of only 25 as was the cast at 8:00 Saturday night at Shakespeare & Co. Laughter at the amazingly funny material constantly was cut short by moments of anger that so few were in attendance for probably the most exciting development in Madison theatre since Joel Gersmann took over the directorial reigns of Broom Street Theatre.

This should be clear: Kernel Sanders troupe are no well-meaning amateurs, no artsy dandies, no students-playing-at-being-actors. This group of six are of surprisingly professional calibre, not only in talent but also in the polish of the performance. While the feeling often at Broom Street is of well-drilled non-actors, turned miraculously by Gersmann into flexible and usable performers, the Kernel Sanders group have it on their own.

Dick Chudnow, has been described variously as "the funniest man in Madison" and "the craziest person in Madison." Both titles are appropriate. We are lucky that he is here to entertain us rather than in Chicago with the Second City or even galavanting around Broadway stages. In the Fried Theatre review, he brilliantly runs the gamut from playing a voyeur TV newscaster (who watches a couple making love in front of the TV set through which he is broadcasting) to a tiny baby who is pinched and goo-gooed by a band of cloying, clawing relatives in a deadly accurate picture of familial claustrophobia.

Best of all are his love scenes. Chudnow, whom Variety might call "5'3" of dynamite (or 5'4" or 5'5"—in any case, he is short, as every great comedian, from Chaplin and Keaton through Lou Costello), is wonderfully juxtaposed against the larger framed Lisa Davis, whose physical endowments could best be described by a male chauvinist sexist objectifier.

Lisa Davis is an energetic and aggressive performer, a gutsy tigress at times, and she makes up for being the only woman in the six person troupe by dominating the stage with her talent. Lisa, as they say in show biz, "could go far."

AS FOR CHUDNOW and Davis together . . . dynamite! dynamite! The funniest scene of the

evening is a sketch in which Chudnow has to "leave the wave goodbye to each other in the corner of the stage, imaginary told trying the theme from Love Story. Davis sighs romantically himself, then checks out.

This is only one example of an evening of inspired, witty series of incisive, brilliant commercials interspersed with a performance which are full of humor. We see Christ on the cross with his report card showing one priest giving another overconfident confessional. Later, the smooth skin to the leprosy sores!

But returning to the evening of inspired, witty series of incisive, brilliant commercials interspersed with a performance which are full of humor. We see Christ on the cross with his report card showing one priest giving another overconfident confessional. Later, the smooth skin to the leprosy sores!

The Zucker brothers, but when another band known as the Davis' actually were all third class have called themselves the case, the Zucker who looks like a drawing of a scientist, and does hilarious things on stage in a scene in

The Zucker who looks like a drawing of a scientist, and does hilarious things on stage in a scene in

Finally we have the troupe, Chris Keene and catching up with the other clude in their eccentric imitation of the Roto-Rama ventriloquist act featuring Middle English. These weird (and sufficiently fledged Fried Theatre v

Before leaving, let me on which the skits are but only two duds (an unoriginal television that talks back) involving a roller coaster sketches, an amazing per

There are few moments of self-expression, none of self-expression, which are funny. I laugh at times, an almost unique going, and probably final true worth of Kentucky playing Friday and Saturday. Shakespeare & Co. for the sake of fun.

Committee to Quash Grand Juries

Tell the grand jury 'We won't talk'

The following article was written by representatives of the Committee to Quash Grand Juries especially for the Daily Cardinal.

Discussion during the past few weeks of the coming state grand jury has been confined to the legal aspects of the situation. Not enough people are aware of the political implications of the attempt by Atty. Gen. Robert Warren and Dist. Atty. Gerald Nichol to seek indictments of the four alleged bombers of the AMRC on the first anniversary of the bombing (coincidentally?).

At present there are at least eight grand juries meeting in various parts of the country, all investigating movement activities and movement people. Most, if not all, of these grand juries are being led by one man, Guy Goodwin of the Justice Dept's Internal Security Division.

IT SEEMS OBVIOUS that these grand juries are not operating in isolation from one another. On the contrary, they represent an attempt on the part of the government to coordinate on a national level, its investigations of the movement to a degree as never before.

Although the grand jury here in Madison is being run by the state, and most others around the country are being conducted by the federal authorities, there is ample evidence to show that they are cooperating with each other.

The federal authorities will not be in the dark about what transpires here in Madison.

Thus the picture becomes more clear. A state grand jury convenes allegedly to investigate one isolated act by the Madison underground. At the same time, the federal government has grand juries meeting in at least eight other cities.

Federal authorities here in Madison turn over to the district attorney's office all information that is asked for. And the other grand juries around the country become not simple criminal investigations, but grand fishing expeditions.

The use to which the state puts the grand jury here will be similar to that of federal ones across Amerika.

In the Wisconsin court system, the grand jury indictment is replaced by a perverse procedure. All trials for felonies must be preceded by a preliminary hearing at which the state has to prove that a crime has been committed and there is "probable cause" to believe the accused committed it.

IN OTHER WORDS the attorney general and the district attorney don't even need a grand jury to bring charges against anyone for the AMRC bombing. Which brings us back to one of the original questions: If an indictment is not

needed for prosecution, exactly why is the grand jury being held?

The use of the grand jury represents an attempt by the government to attack the movement in three ways:

1) to harass those who are working hard for social change by forcing them to spend vast amounts of time and money on court battles;

2) to isolate members of the movement from each other by calling us individually into secret proceedings;

3) to gather sorely needed intelligence on who we are and what we are doing, and to legitimize intelligence that it has gathered using illegal methods (wiretaps, etc.) so that it can use that information in prosecutions later on.

The grand jury, and, more importantly, the prosecutor who directs its investigation, have more power than found in any other branch of the court system.

It has the power to investigate anything that is brought to its attention, especially by an ambitious attorney general.

THE PROCEEDING IS entirely secret, with oaths to that effect given to all participants. The penalty for a witness who violates the secrecy oath can be up to six months in jail for contempt of court.

No witness has the right to be represented by an attorney before the grand jury, and there have been occasions when witnesses have been denied the right to even consult an attorney outside the grand jury room.

(continued on page 6)

Fried Theatre

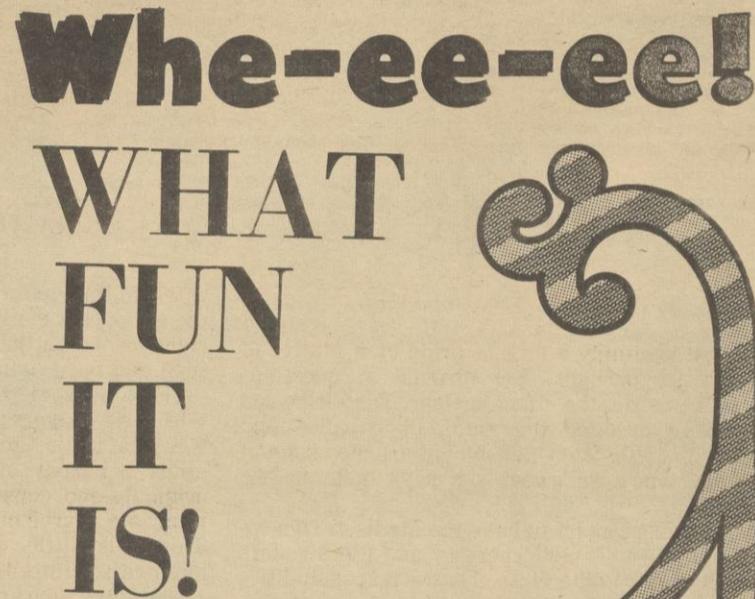
ing is a sketch in which they play straight-laced, shirt-holding, closed-mouth smooching lovers. When they know how to "leave the room" for a minute, they say good-bye to each other. Then, as Davis sits on a chair and swoons, thinking of her love, we see Chudnow in the corner of the stage also writhing, but he is on an imaginary toilet trying to overcome constipation. As the theme from Love Story plays in the background, as Davis sighs romantically, Chudnow feigns wiping himself, then checks out the toilet paper!

This is only one example of the many during the evening of inspired, wonderful bad taste. There are a series of interviews, black humor television commercials interspersed via video tape throughout the performance which are equally gruesome in their humor. We see Christ on the cross confronted by a kid who asks him if he has any report cards showing "no new cavities." We see a priest giving another advice on a product for coming through hands which are screwing up the pessentials. Later, the now-satisfied priest holds up a smooth stool to the TV camera . . . and look! No sore sores!

Returning to the acting troupe: also eminently bad are a couple of guys who call themselves the Marx Brothers, but who seem no more related than the Marx band known as the Marx Brothers (who really were all third cousins and should accurately be called themselves the Marx Cousins). In any case, the Zucker who looks funny (like a Mad magazine drawing of a scientist, strangely) is the straight man and does hilarious things without batting an eye all evening, as in a scene in a *Feelorama* movie theatre. The Zucker who looks quite normal is the nutty Indian, Jerry. He not only adeptly plays a fried egg but also performs, perhaps, the only Beaver Cleaver imitation in existence. Naturally, in terms of Fried Theatre's concept of tastelessness, the context of the situation is Beaver dying on the fields of Vietnam.

FINALLY WE HAVE the two new numbers of the Fried Theatre, Chris Keene and Bill West, quickly on their way up to the other talents. Already, they impress in their eccentric repertoire an applause-getting imitation of the Roto-Rama commercial and a unique liqueur featuring a dummy who speaks only English. These two actors seem sufficiently bad (and sufficiently skilled) to emerge as full-fledged Fried Theatre vets.

Before leaving, let me say that the comedy material on which the skits are based is superlative. I counted two duds (an uncomfortable scene with a tension that talks back, a half-hearted ironic skit involving a roller coaster ride) in an evening of 20 or 25 scenes, an amazing percentage of success. Kentucky Fried Theatre not only is tasteless but also displays a lack of taste, sensing how to edit their material. There are few moments of dullness in the performance, none of self-indulgence, and many, many scenes are funny. I laughed out loud at least a hundred times, an almost unique experience in years of theatre-going. And probably finally the best testament to the worth of Kentucky Fried Theatre. They will be performing Friday and Saturday Nights 8 & 10 at Shakespeare & Co. through the summer. Call up Shakespeare & Co. for reservations. Go and have lots of fun!



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FOUND: glasses left in white VW July
27, E. Johnson. 257-7010. — 3x6

GARD THEATRE

McMillin vs. Pommer

(continued from page 1)

McMillin had some additional criticisms of Pommer. He called Pommer a "wire service reporter." "A good reporter," said McMillin, "is a guy they're calling about and giving us hell."

McMillin said he wanted more coverage of University affairs and remarked it was C-T reporter Jim Hougan, not Pommer, who obtained the scoop on a recent University lawsuit.

McMillin remained non-committal about Pommer's future. He stated there may be no new higher education reporter but commented, "Actually we've got better guys" than Pommer.

Asked whether the controversy with Pommer might cause other C-

T reporters to think twice before turning in a story, McMillin gave a sort of two-sided answer. He noted the "leeway given to (C-T) reporters" but then warned, "but they should remember there is an editor around here." McMillin said his chief concern was that other reporters are not "duped" by anybody before writing an article.

WHILE McMILLIN remains somewhat ambiguous as to what he wants his reporters to learn from the Pommer affair, the confidential sources are drawing their own conclusions.

McMillin's action "was a dirty trick," one person remarked. Noting Maraniss okayed the story before it was published, this person added, "The question here is if we

can't trust the delegated authority, but every story must go to McMillin, then what are these guys around for?

"That is what particularly bothers people, this lack of certainty," the source continued. "The feeling by C-T employees is 'universally' against McMillin."

One other source added, however, that he didn't think any "good" reporter would be affected by McMillin's action.

McMILLIN STOUTLY denies his action could be construed as management versus labor. Pommer is president of the

Madison Newspaper Guild, the union for approximately 50 C-T employees that is preparing to bargain with McMillin for a new contract.

"It has nothing to do with bargaining," stated McMillin. The confidential sources, however, say McMillin's action "might be a move to discredit Pommer with the rest of the guild" with McMillin wanting C-T employees to think "he (Pommer) is not the best guy to get the best deal."

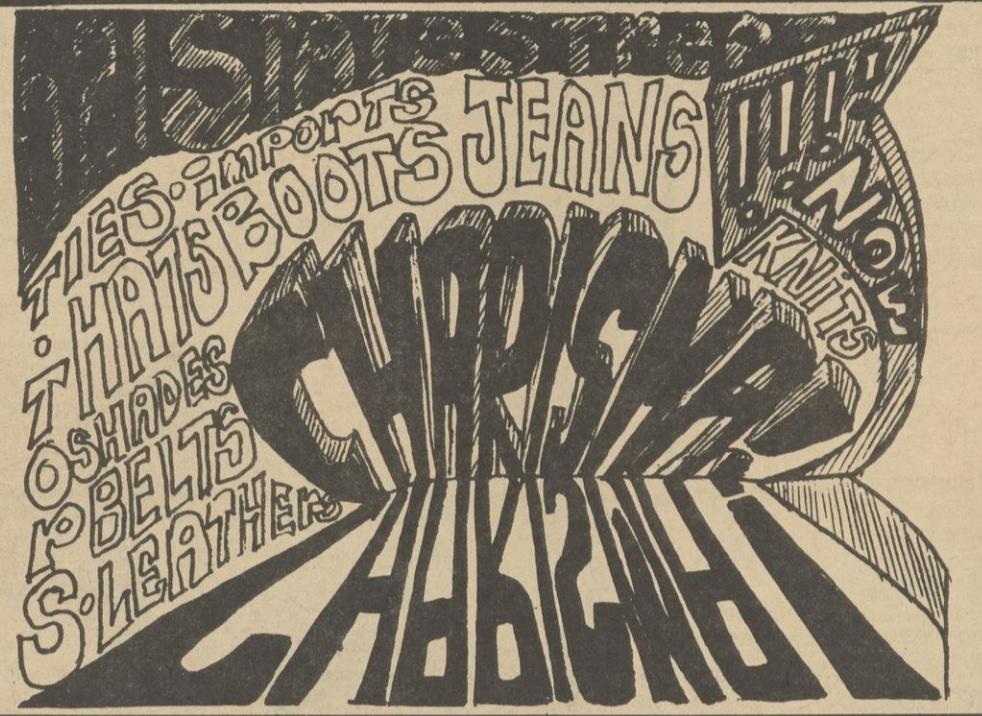
One source predicted the guild would immediately go to court should McMillin fire Pommer.

though McMillin says he sees no need at this time for such an action.

While Pommer has refused to publicly comment, he is described as "obviously unhappy and disturbed." One source felt Pommer, a normally quiet reporter, would retain a "low profile" and "not cause any waves."

REGENTS MEETING

The University Board of Regents will meet at 9 a.m. August 6, in room 1820 Van Hise hall.



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Ann-Margret and Jules Feiffer.

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Police seek to improve image with community

By BRIAN POSTER
of the Cardinal Staff

When one thinks of a Madison policeman, he usually visualizes a cop at riot duty on the UW campus or frequently patrolling our neighborhood streets. Yet there are other functions performed by the police and one of the quietest but most important in their view is the task of community relations.

The Madison Police Department's community relations program is designed "to establish understanding between the community and the police," according to Inspector Edward Daley, who is in charge of the program. Daley said the project has been in operation since 1968, when he first took command.

The breadth of community relations by the police might seem surprising. Policemen gave 521 school lectures during 1970. Television and radio appearances and announcements totaled nearly 1,300. One can find the police at P.T.A. meetings, bicycle programs, church groups, and a wide-ranging assortment of safety projects, besides giving guided tours of the police department.

ALTOGETHER, THE police were involved in 2,021 "activities" of community relations in 1970.

With 226 men on the police force, Daley estimated about 10 per cent are involved in community relations. Devoting the most of their time to the program are the personnel of the Planning and

Training Bureau—one captain, one lieutenant, two sergeants, and three police officers. When asked how much of the remaining men's 40 hour work week are devoted to the program, Daley could give no estimate.

This year for the first time, a community relations specialist will be attached to the Planning and Training Bureau. He will receive \$14,900 this year, 60 per cent of the funds to be paid by a federal grant.

Daley said a "majority" of the funds budgeted for community relations is the salaries of the officers. Asked where the remaining money comes from since the police budget contains no item titled "community relations," the inspector indicated most of the money originates from the budget of the Planning and Training Bureau, but that other funds come from different departments.

The policemen who appear at various programs are usually suited for the occasion. "There is no one better able to speak on narcotics than the ones (policemen) involved with it," explained Daley, indicating that the policeman appear on behalf of their own fields of specialty.

Daley admitted much needs still to be accomplished for the three year old program to be termed a success. "I am fairly satisfied in some areas; we're striving to improve in all areas." Daley added that the program would be expanded this year and in future years.

Joseph E. Levine presents a Mike Nichols Film starring Jack Nicholson · Candice

"Carnal Knowledge" is often pricelessly funny and accurate. It represents nearly ideal collaboration of directorial and writing talents. The performances are almost spectacularly right. **Nichols and Feiffer have made a movie that is not only very funny, but in a casual way—in the way of something observed in a half-light—more profound than much more ambitious films!** —Vincent Canby, N.Y. Times

"Carnal Knowledge" is a feast of a film. It is a very funny and very cruel and very sad film. Mike Nichols uses the screen as it has rarely been used heretofore. **Arthur Garfunkel and Jack Nicholson are superlative.** Unlike too many of today's films, 'Carnal Knowledge' lasts beyond the watching; it sticks to the mind-ribs and bears long retrospection. **The film is brilliant.** —Judith Crist, N.Y. Magazine

"Carnal Knowledge" is a towering achievement. This remarkable film is a shattering experience for everyone. Mike Nichols direction is so sensitive and the acting so real and powerful. **'Carnal Knowledge' is a movie that must be experienced!** —Rex Reed, Chicago Tribune, N.Y. Daily News Syndicate

"Carnal Knowledge" is one of the best movies ever! —Liz Smith, Cosmopolitan

**Mike Nichols, Jack Nicholson,
Candice Bergen, Arthur Garfunkel,
Ann-Margret and Jules Feiffer.**

Carnal Knowledge.

Designer Richard Sylbert · Written by Jules Feiffer · Executive Producer Joseph

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"IS IT ALWAYS
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DOORS OPEN 12:30
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Little Mary Sunshine
MUSICAL HIT
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AGATHA CHRISTIE'S Mystery Comedy
TEN LITTLE INDIANS

August 5, 6, 13, 14, 17

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FEIFFER'S
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