



## **The daily cardinal. Vol. LXXXV, no. 158 July 29, 1975**

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# THE DAILY CARDINAL

VOL. LXXXV, No. 158

The University of Wisconsin-Madison

# FREE

Tuesday, July 29, 1975

UNIVERSITY

Tuition rates ..... p. 2  
Road America races ..... p. 6, 7  
Don Redlich dance ..... p. 8  
"Drew" delights, "Soprano" soars ..... p. 12

**Marion Brown**

## Defense deflates evidence

By ALAN HIGGIE  
of the Cardinal Staff

Defense Attorney Donald Eisenberg attacked the credibility of potentially incriminating testimony given by two government witnesses Friday and Monday in the trial of University Professor Marion Brown.

Brown, 36, is on trial in the U.S. Eastern District Court of New York on charges of conspiracy to import cocaine and possession of 1.6 kilograms of smuggled Chilean cocaine with intent to sell. Brown is an associate professor of agricultural journalism.

A U.S. narcotics informant, Jorge Brana, testified Monday that while he was in Santiago, Chile in March, 1974, he was asked by Marcos Aguirre "to collect money owed to him (Aguirre) by a professor in Wisconsin and his wife." Brana testified that Aguirre said Marion Brown owed him \$2,500 for 2.5 kilograms of cocaine.

BRANA, A CHILEAN, was arrested in New York City in 1969 for possession of a kilogram of heroin. He was released a year later when he agreed to work as a narcotics informant. He said he was paid \$30,000 by the United States in 1974 alone to sell and buy narcotics. Under cross-examination by Eisenberg, Brana said his investigation of Brown, Aguirre, and others "was just a game."

Brana said he agreed to collect the money and left for New York City where he checked into the Skyline Hotel, using the fictitious name Norberto Moraga. According to his testimony, he and Drug Enforcement Administration Special Agent Saverio (Sam) Weidl recorded a telephone conversation with Brown.

Eisenberg objected to the transcripts of the conversation being given to the jury, but after a series of tense arguments between he and Judge Jacob Mishler the jury received the transcripts.

BROWN IDENTIFIES himself on the tape, and Brana says "I am passing through here, and he (Aguirre) asked me to collect from you 2,500 that you owed him."

Brown replies, "Ah!"

Brana and Brown then discuss a transaction made between Brown and Eugene Schwartz. Schwartz, the government's main witness, testified Friday that he had received a total of two kilograms of cocaine from Brown on two separate occasions in Milwaukee and Madison.

Brana says, "...It also turns out that...the other person...those two books that you delivered to him—those have not been paid in full, either."

"Oh, don't tell me!" replies Brown.

LATER IN THE tape Brana asks "Did you deliver directly to Mr. ...."

"Directly," Brown says.

"...Schwartz or to Carlos Morales, those two?" Brown says, "No, to one single person, an American."

"An American—to Carlos, to Schwartz, Eugenio Howard Schwartz," says Brana.

"Yes."

LATER, BRANA asks about the transaction between Brown and Schwartz, "How along ago was it that you delivered to him the two pieces of equipment?"

Brown answers, "That was at least...about...about six weeks ago."

Brown also tells Brana in the conversation that "I have a profession that I must protect with great care...I'm a University professor."

The two men then try to coordinate their schedules so that Brown can make a "payment."

BRANA SAYS "I return and will come back because I came to purchase some machines..." He then asks if "it" was "correctly weighed."

"Yes, very, very well weighed," Brown says. "It was over...over. There was some extra..."

Brana asks, "Where did you give it to him? Did you give it to him here or did you go there?"

"He...in Milwaukee," Brown says.

BRANA WAS ASKED by Assistant U.S. Attorney Bernard Fried what the term "book" meant and what "weight" was being discussed.

"The books referred to the two kilos of cocaine," Brana said. "The question of the weight was

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STUDENTS BLOCK P&S car ready to take shirt is undercover P&S Officer James Hrcicirk who made the arrests. The young man standing on the left in a white T-

## Trouble in Paradise

## Union Terrace dope bust

By JULIE BROOKS  
of the Cardinal Staff

An undercover University cop initiated an unprecedented marijuana bust yesterday on the Memorial Union Terrace.

About 30 terrace regulars jumped to their feet when someone yelled, "Watch out! They're gonna bust you! They're comin' to bust you!" The crowd circled the table where undercover Officer James Hrcicirk and uniformed Officer Linda Fredenberg demanded identification from Nathan Byers, a young black man, and his companion, 24-year-old Donna Horowitz.

"You're not going to make a bust here!" someone cried. "What's the charge?!" What are you doing?!" others screamed, as they watched the undercover cop search a cloth bag, but the young cops took the couple down the gravel path in front of the cafeteria and secured their victims in a University Protection and Security police car.

BYERS WENT CALMLY but kept repeating to the officers, "I don't have anything on me, you can search my bag." Byers did not have any marijuana on his body or in his sat-chel.

A LARGE CROWD followed and circled the car on one side. A few individuals quickly plopped themselves down in front of the front tires.

"If you don't get out of there, I'll throw you out," the t-shirted officer said. The bold characters refused to move. The officers looked at each other awkwardly and waited.

A few minutes later their superior arrived on the scene driving a familiar pale-blue four-door P&S vehicle through the parking lot and to the paralyzed scene of the young officers.

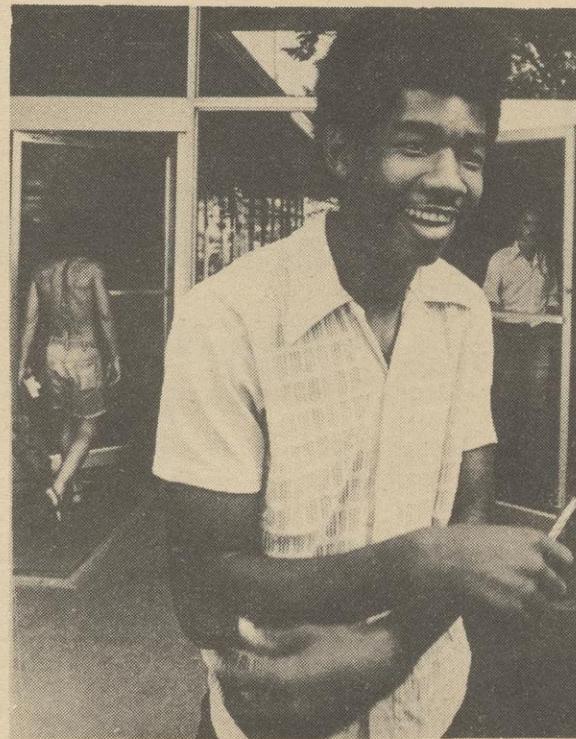
But Byers' friends, apparently following his request, told the three obstructionist-artists to clear the way. "Nathan just wants to get this over with. We'll get him out of jail right away, if he goes," one friend said. The

individuals got up and the car zoomed away.

GARY FOX, WHO was supposedly carrying out Nathan's wishes, put his hand on the Sergeant's shoulder as if to tell him he took care of things. Fox, a student, said Byers didn't want trouble.

Police drove Horowitz and Byers to the Mills St. station and within fifteen minutes both were released. "They made an index file of us (descriptions and a record of arrest) and it will be sent to the Madison Police Department and they can take action on it or not," explained Horowitz, a University student.

"I observed the marijuana and I knew it was in the purse," admitted Hrcicirk. "After the arrest I search the purse. If you've observed the contraband you can search...it was sticking out of her purse anyway," explained Hrcicirk responding to accusations that his search of Horowitz's purse was illegal.



HOLLIS WORMSBY

## Sunday night massacre

By JULIE BROOKS  
of the Cardinal Staff

Hollis Wormsby, 19, was fired without warning from his job in the Memorial Union Rathskeller last week for disobeying his supervisor's orders during a heated argument in which University police were called in last Sunday, July 20.

The Sunday night massacre resulted in a letter firing Wormsby, a University engineering student, for insubordination, refusal to serve a customer, and for threatening his supervisor with bodily harm.

MEMORIAL UNION managers claim an investigation was undertaken in order to make a decision on what disciplinary measures should be taken. The

investigation, according to Cleary, included the reports of two supervisors, Hollis Wormsby, and University police.

The management's investigation did not include the neutral account of Wormsby's co-worker, Steve Perske who told the Daily Cardinal, "All they asked me was whether I'd work Wormsby's shift." Perske said both the supervisor and the employee were dead tired that night, and, "I think both should have taken an aspirin and gone home to bed."

After talking to five management personnel, five employees and the P&S dispatcher, the Daily Cardinal came up with the following account of

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# Marion Brown

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whether he had given."

But under cross-examination, Brana admitted that he used the terms "book," "plane," "catalogues," and "machinery," to "indicate money being sent" in recorded telephone calls he used in other investigations.

Brana testified that he eventually received \$1,000 from Brown along with "three papers with accounting" marks on them. Written on one of the pieces of paper was "trips to Miami, L.A., and Mil.—April, 1973" with expenses listed next to it.

EISENBERG PRODUCED a passport that indicated Brown was in Chile from 1971 to July 18, 1973. Eisenberg then asked Brana if he knew the date of the Chilean coup that downed the Marxist government of President Salvador Allende Gossens.

Eisenberg had been attempting from the start of the trial to introduce evidence that Brown is a defendant "merely for political reasons" stemming from his studies on the land reforms programs of the Allende government. Judge Mishler has repeatedly denied motions to allow this evidence in the trial.

When Eisenberg asked if Brana knew the date of the coup, Mishler immediately said, "Objection sustained, the jury is instructed to leave the room," though Fried had not had time to make an objection.

AFTER THE JURY left, Mishler said, "Mr. Eisenberg, you have disobeyed..."

"But your honor, I..." Eisenberg said.

"Let me speak," Mishler shouted. "I distrust these questions because you have disobeyed the court's order three times now. Politics will have no place in this trial."

Eisenberg said, "If you'll let me go into this, I'll show how it is pertinent to the defense."

"OKAY, YOU show me," Mishler said.

While the jury was still out of the room, Eisenberg was allowed to ask a series of questions that concerned Brana's involvement in an investigation of the Chilean Navy, Army, and Air Force in narcotics trafficking shortly after the September, 1973 coup.

Allende's campaign treasurer and a number of pro-Allende military personnel were arrested just before and after the coup on drug charges. It has been charged that these were frame-ups and politically motivated arrests. Many of the men have been jailed and some are believed to have been executed.

But, Mishler complained, "at the outset you were going to prove that Marion Brown has been persecuted and prosecuted for his leftist leanings and his involvement in Chile. This man (Brana), just because he did an investigation of the Chilean military, is part of this supposed plot? Mr. Eisenberg, I'm losing my patience."

EISENBERG THEN asked if he could introduce the articles of incorporation of the Madison Committee to Help Chilean Refugees into evidence.

"I'll take it," Mishler said. "I'll take it now. But don't bring the articles of incorporation before the jurors or I'll deal with you in the severest terms."

Eisenberg stretched out his hands and asked, "And how else can the defendant explain all this money? All this money that went to the committee — he was in charge of raising funds for the committee — it went to help refugees."

Mishler opened his eyes wide and said, "You're telling me this money went to help Chileans, not for cocaine?"

"I've been trying to say this is part of it, your Honor," Eisenberg said. "But you haven't been much help."

"Oh," Mishler said. "Did you understand that this is what the money was for, Mr. Brana?"

Brana shook his head no.

"Well, we still don't need talk of the Chilean revolution in here," Mishler said. "Bring the jury back in."

But when Monday's testimony was over, Mishler told Eisenberg that he would be allowed to introduce evidence that showed payments were made to help Chilean refugees — if it could be used as a legitimate defense against the cocaine charges.

During cross examination of Brana, Eisenberg showed that early in his investigation Brana had consistently made errors in people's names, professions, where they lived, and what role they allegedly played in the conspiracy to import cocaine.

Eisenberg also damaged the testimony of Eugene Schwartz, the chief government witness for the case.

Schwartz testified Friday that he met Brown in "the Milwaukee airport," on February 8, 1974, to receive smuggled Chilean cocaine.

Schwartz, 28, is currently serving a sentence in the Allentown (Pa.) Federal Prison for using narcotics while on parole. He was paroled in 1973 after serving two years of a six year

sentence for bank larceny.

Schwartz said he and Brown left the Milwaukee airport together and drove to a secluded spot outside of Milwaukee before transferring the cocaine from Brown's car into Schwartz's suitcase. Schwartz said, "Marion took a suitcase out of the trunk and showed me the cocaine that he had in Milk of Magnesia bottles. I didn't want to take it that way — I wanted it all together."

According to his testimony, he and Brown drove to a hardware store and got some Hefty trash bags to put the cocaine in. "We then transferred the coke into the Hefty bags, double-wrapped them, and put them in my suitcase," Schwartz said.

He said Brown took him back to the airport but that by that time he had missed his plane back to New York. Schwartz said that Brown then offered to take him to Madison where he could stay overnight at Brown's house. Schwartz said that on the way back Brown asked if he wanted to snort any cocaine. "I said okay and he snorted some too," Schwartz said. "He told me you could get pretty wired on it, but that you could take Valium (a depressant) if that happened." Schwartz said Brown knew a lot about cocaine. "He said he could make it himself from the leaf. He knew that much about it."

Schwartz said he got in touch with Brown after learning from a fellow inmate, Carlos Morales, in the Ashland, Ky. jail that Brown had cocaine. Morales lived in Santiago, Chile after being released from jail in 1973.

Under cross-examination, however, Schwartz said he could not remember under whose name he had purchased his airline ticket, which airline he traveled on, the name of the Milwaukee airport, the type of road he traveled from Milwaukee to Madison, or whether there was snow on the ground.

"Do you remember how long it takes to drive from Milwaukee to Madison?" Eisenberg asked Schwartz.

"About four or five hours," Schwartz replied. The distance between Madison and Milwaukee is about eighty miles.

Schwartz said he flew out of Madison the next day and that he carried his false-sided suitcase containing the cocaine aboard the plane himself. But under cross-examination, he had problems explaining how he did this without getting caught.

"Did you go thru a baggage checker to board the plane?" Eisenberg asked.

"Yes. A metal detector, or X-ray, or something," Schwartz answered.

"Were you worried that they

would find the cocaine?" he questioned.

"No," said Schwartz.

Eisenberg then asked, "Doesn't two kilograms of cocaine take up a lot of space in a suitcase? If you opened the suitcase, wouldn't you see it?"

"Of course," Schwartz said. "How could they miss it?"

"And you weren't worried they would find it?" Eisenberg asked.

Schwartz said, "No, I just wasn't."

"Did they check your baggage?" Eisenberg asked.

"Yes, I assume so," Schwartz replied.

"And the checker didn't think that a garbage-bag full of power-like material was a strange thing to have in a suitcase?" Eisenberg asked.

"They check by X-ray, I guess," Schwartz answered.

"Didn't you see whether they checked it?" Eisenberg asked.

Schwartz said, "No, I just put it on the conveyor belt, and I guess they check it somewhere else."

Eisenberg said that he will introduce today pictures showing that the Dane County Regional Airport does their baggage check by hand and does not have a conveyor belt for carry-on luggage.

Eisenberg established that Schwartz had lied to FBI agents in the past. He also had written Federal Judge Jack Weinstein in 1973 that he could be a "respectable citizen" if he could get parole, but one year later he was returned to jail for parole violation.

Prof. Marion Brown made several trips to Chile in the 1960's and 70's. He lived there from 1964 to 1966, and returned to Santiago, Chile in 1971 to serve as director of the University's Land Tenure Center (LTC). In July, 1973, he left, two months before the coup that downed the Salvador Allende government.

If convicted, Brown could receive a maximum penalty of 15 years imprisonment and a \$250,000 fine.

## Here's the bad news

Although the University administration has been tight-lipped about the amount of this fall's tuition increase, details of the figures to be presented to the Board of Regents were confirmed Monday by Thomas Hoover, Registrar.

Hoover stressed that the figures are "simply for planning and have not been approved. They are what we are using for planning for fall registration." The amount of the tuition increase must be approved at the Board of Regents meeting August 15.

THE TUITION INCREASE will affect graduate students and freshmen and sophomores the most. There will be little or no tuition increase for juniors and seniors. The reason is that the University is changing from a tri-

(continued from page 1)  
Sunday night, July 20.

It was another hot and busy Sunday evening, about 6:00, at the Stiftskeller bar where Hollis Wormsby and Steve Perske were serving beer. Wormsby was feeling unnecessarily harassed by his supervisor, Tom Bennin. According to both employees, Bennin was accusing Wormsby of being a less-than-efficient employee.

ONE OF WORMSBY'S friends bought a tape recorder to the bar and Wormsby plugged it into an outlet behind the bar. No one complained about the music, but Bennin returned in about a half an hour and told Wormsby to unplug the recorder because it was

disrupting the work area. Wormsby thought "the order was absurd" because he couldn't see how the cord was obstructing his work area. His co-worker agreed and told the Cardinal yesterday, "The cord was not in the way." Wormsby refused to unplug it.

According to several employees, radios are played in various places in the union and have been played behind that bar on "numerous occasions" according to employee Dick Noel.

Bennin threatened Wormsby with losing his job if he didn't unplug the radio or leave the building. Wormsby refused (Charges No. One and Two—in subordination) and invited Bennin "down to the lake front to talk about it." (Charge No. three—bodily threat) Wormsby didn't mean it seriously he says, and Perske told the Cardinal that he would not consider it a bodily threat.

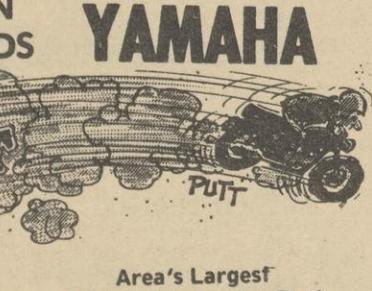
BENNIN THEN CALLED the building manager and University police "to remove two individuals who were threatening me." Bennin said the threats were

(continued on page 3)

INDIAN CLASSICAL DANCE  
On August 1 at 8 p.m. in Old Music Hall on the U.W. campus, Nilimma Devi will offer a concert of Indian Classical Dance. Possessing an ancient heritage integrating religious and secular themes of love, Indian Classical Dance offers an unique opportunity to appreciate the aesthetic and cultural traditions of India.

Tickets for the concert are \$1.50, General Admission. The concert is made possible by a grant from the Wisconsin Arts Board.

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**PURE, PSC meet**

# No utility-hike agreement in sight

By RICHARD CAMERON  
of the Cardinal Staff

At a volatile public meeting Monday morning People United for Responsible Energy (PURE) presented a list of demands to Public Service Commissioner (PSC) Mathew Holden and chairman Richard Cudahy concerning a proposed 18.5 per cent hike in utility rates for Madison Gas and Electric customers.

Included in the list were demands that: the PSC subpoena the president of MGE, Fred Mackie, to testify and answer questions at hearings set for August 27 and 28; that the PSC not postpone any future hearings unless it is approved by MGE, PURE and other interested parties; and that at least one commissioner show up at the night hearings in August.

SHORTLY AFTER THE meeting started Holden announced that he was leaving because of a "mammoth display of bad faith on PURE's part."

He claimed that he had made it "perfectly clear" in a meeting with a PURE representative last week that he did not want to discuss the issue of the subpoena or make any commitments that commissioners would come to the hearings next month. He said that the only thing he wanted to discuss was possible changes in information-gathering procedures to be used in determining rate increases.

Immediately after Holden announced that he was leaving, a woman in the crowd of over 40

## Firing

(continued from page 2)

verbal and that the two individuals were Wormsby and one of his friends.

Police officers (one black, one female) arrived, discovered the nature of the feud and decided not to interfere. Building manager Jim Cook took the situation in his hands and told Wormsby and his supervisor to cool down. He ordered Wormsby to return to work only minutes after Bennin ordered him to stop.

The supervisor's "girlfriend," Laura Ward, tried to order a beer and claims Wormsby told her, "We don't serve your kind here." Wormsby denies the statement. Perske told the Cardinal that Wormsby did not refuse to serve her. (Charge No. four—refusing to serve a customer).

The next Wednesday Wormsby met with Personnel Manager, Tom Cleary, who told him he would investigate fairly. Wormsby was informed Friday that he had lost his job.

"I didn't think they'd fire me," Wormsby said, "Why was I bothered when everyone can play radios? Why does he (Bennin) have the right to fire me for something so trite (as a radio)."

LAURA WARD, THE woman friend of the supervisor did not say that Wormsby refused to serve her. She told the Daily Cardinal, "There was a lot of noise, an uproar. I don't know who was free to do what." She appeared very surprised when she heard her gripe had become an official charge against Wormsby.

Sgt. Prine, who was the University P&S dispatcher that night said, "We shouldn't have been called." The officers questioned witnesses at the scene, and their report was part of the management's inquiry.

Wormsby spent most of Monday at the Affirmative Action office and also plans to use the MULO grievance procedure. According to the new MULO contract, management must pay up to \$2,500 if Wormsby doesn't like the Chancellor's decision (step one) and decides to send his case to arbitration. It will be the first case to test the new agreement between MULO and management if it goes to arbitration.

berated Holden for not doing "his job of representing the public."

In an angry voice, Sally Franz of Oregon told Holden that she and the others who came had spent a "lot more time and money on this than you have and you're supposedly getting paid to represent us."

FRANZ WAS LOUDLY applauded by the crowd and Holden got up and angrily walked out of the meeting.

Gary Brunk of PURE denied Holden's claim of bad faith on PURE's part. He said that in the meeting with Holden last week they had discussed the topics to be explored in Monday's conference and he had never said that PURE would not bring up the issue of the subpoena.

Last month PURE had requested that Examiner Koop issue a subpoena to Mackie. Koop had refused to do so, however, did not explain why.

Steve Snyder, a spokesman for the group, claimed that the state code made it clear that the Examiner must issue a subpoena if so requested.

"IT'S NOT UP to his

discretion," Snyder said, "the code is explicit. He must issue the subpoena."

(The code, section 2.39(5) says: "Upon request, (emphasized), any commissioner or examiner will issue a subpoena to compel the attendance of witnesses.")

Cudahy, who stayed after Holden had stormed out, refused to make a decision on the matter. He told the crowd that regardless of their interpretations of the code, Koop had the power to decide the meaning of the code and the only recourse of PURE was to file an exception to the Commission.

He also refused to make a commitment on PURE's demand that the commission hold a public meeting when it decided the appeal.

On the question of whether commissioners would attend next month's hearings, Cudahy continued his refusal to make a definitive reply.

"FRANKLY, I DON'T know how fruitful it is to attend hearings," Cudahy said. "If it is feasible, and I think my record bears this out, I have come. But

my job has many other responsibilities and I also have five children who have no mother that I must take care of."

A woman in the crowd then announced to applause that she would babysit for Cudahy's children. Someone else said she would pay for his bus fare to the meeting.

Following the meeting, about half of those present went to Governor Lucey's office to demand that he order the com-

missioners to attend the night hearings and that he insure that the appeal for a subpoena be decided at a public meeting. They also complained of the commissioners' and examiner's "arrogant attitude" and asked Lucey to attend the hearings.

Although the group did not see Lucey, a legal aide for the governor met with them and said they could make an appointment with Lucey through his appointments secretary.

## TENNIS?

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CS 6670 Tchaikovsky: 1812 Overture. Mehta  
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SPC 21026 Stravinsky: Firebird Suite. Stokowski  
SPC 21025 Dvořák: Symphony No. 9. Dorati  
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SPC 21003 Ravel: Bolero. Stanley Black  
SPC 21002 Grofé: Grand Canyon Suite. Stanley Black  
SPC 21001 Tchaikovsky: 1812 Overture; Nutcracker Suite

**20**



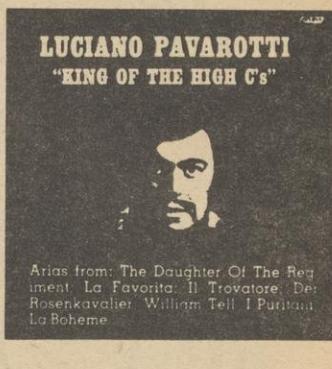
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### FIRST DALKON SHIELD SUIT WON

NEW YORK (LNS) — In the first case to be decided in the U.S. involving the Dalkon Shield, an intra-uterine device (IUD), Connie L. Deemer has won her suit against the A.H. Robbins Company. The suit was filed in the Sedgwick County, Kansas district court.

Connie Deemer found she was pregnant in November, 1971, three months after her physician had inserted a small-size Dalkon Shield. In June, 1972, Deemer delivered a normal, healthy baby, but the Shield was not present in the placental tissue. It was later found to have adhered to Deemer's uterus and required surgical removal.

DEEMER BROUGHT suit against her physician, Dr. O'Ruth Sisk Patterson of Wichita, claiming departure from standard medical practice in inserting the shield, and lack of informed consent regarding the information she was given about possible complications. She also sued A.H. Robbins Company, manufacturer of the Dalkon Shield, for punitive damages, claiming gross and wanton negligence, breach of implied warranty, willful misrepresentation and fraud.

After deliberating for a day and a half, the jury found the doctor not at fault, but ruled against A.H. Robbins Company. Deemer was awarded \$10,000 in compensation and \$75,000 punitive damages. A motion for a new trial was overruled. The drug company intends to appeal the decision.

There are currently three more Dalkon Shield cases pending trial in Sedgwick County, Kansas.

### VINYL CHLORIDE PRODUCERS' THREAT TO CLOSE DOWN, A BLUFF

NEW YORK (LNS) — A year ago, producers of vinyl chloride and its many plastic derivatives were threatening to have to "close down immediately" if proposed rules by the Occupational Safety and Health Administration were adopted.

The rules, which established an "emergency" maximum exposure to the cancer-causing gas, went into effect in July of 1974. But six months later no plant had closed down, and the Wall Street Journal reports that four new plants have opened. While vinyl chloride based plastic production in the U.S. is way down this year, the industry concedes that's due to the "recession."

Vinyl chloride is a \$12 billion a year industry employing 1,350,000 workers. Union representatives and medical experts maintain that any exposure to vinyl chloride could cause cancer and are insisting on safety measures which would limit the exposure to zero.

### INTELLIGENCE AGENCY CAN'T DESTROY TOP SECRETS

FORT MEADE, Md. (LNS) — The National Security Agency is having trouble getting rid of its top secrets at the rate it would like—twenty tons a day.

Originally established under the Defense Department, the National Security Agency is devoted to intelligence, including intercepting and decoding communications from foreign countries. The Agency has a massive budget of well over a billion dollars a year, and a workforce of some 25,000.

The Agency's \$1.2 million classified waste destructor, built to convert secret materials into gases and liquids, does not work. More than once, jackhammers were used to break up an accumulation of rock-like residue that collected in the machine, which was constructed by the Army Corps of Engineers.

At least once during the two-year old machine's existence, some classified materials escaped unharmed from the 3400 degrees (Farenheit) destructor. Agency employees were immediately assigned to comb the grounds and recover the secrets.

### WARRANTLESS TAPS RISE IN 1974

(WASHINGTON) — Attorney General Edward Levi admitted in late June that the Department of Justice had authorized national security wiretaps without warrants on 148 persons last year, a significant increase over the yearly average of the previous five years.

He also said that FBI agents, acting with the Attorney General's required approval, had installed hidden listening devices to pick up the conversations of an additional 32 people.

The Supreme Court unanimously ruled in 1973 that federal law required the government to obtain court warrants to tap or bug domestic groups in criminal investigations.

But, the Attorney General said, the court "expressly left open the question of whether the warrant requirement applies to electronic surveillance conducted for national security and foreign intelligence purposes."

Levi also said he would not approve requests for warrantless taps or bugs unless he was "satisfied that the subject of the surveillance is either assisting a foreign power or foreign-based political group or plans unlawful activity directed against a foreign power or foreign-based political group."

Levi admitted to authorizing at least 91 taps during the first four months of 1975.

### MORRIS UDALL CAMPAIGN

The Dane County Udall '76 Committee will have a meeting on Tuesday night, July 29, 7:30 p.m. in the Madison Public Library. All those interested in the Morris Udall presidential campaign are welcome to attend.

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# Waupun Bros. Defense Fund Battle goes to court

By MARY JO ROSS  
of the Cardinal Staff

Karleton Armstrong and three other inmates at the maximum security Waupun State Prison are organizing the Waupun Brothers' Defense Fund which would make money available for any convict at the prison to file a lawsuit in individual or collective prisoner interest.

The fund's attorney, Mark Frankel, will file for a temporary injunction this week to allow inmates to solicit contributions for the fund, elect its Board of Directors, and protect the organizers from harassment.

THE RECENTLY-STARTED fund is in a tenuous legal position, because prisoners are prohibited from engaging in corporate activity by state law. Frankel said he is optimistic, though, that the Circuit court will rule in the fund's favor "because of other precedents, such as the inmates at Attica being given Federal protection for a similar organization."

The fund's organizers and the suit's plaintiffs are Armstrong, Jesse J. Ford III, Danny Shears and Clayton K. Cook. Frankel said they were representative of a cross-section of the inmate population, all have long terms to serve, and "each is highly respected by their fellow prisoners." Frankel said they have been harassed by officials interfering with their visiting privileges and opening their mail.

The fund's statement of purpose said such an organization was started "because of the crying need to provide competent legal resources for those incarcerated, due to the ever-increasing number of civil rights actions arising from incidents and practices within the prison, and the number of criminal cases arising from provoked incidents of assault."

Inmates at the prison often file their own cases. They have a limited knowledge of the law, and do not possess the necessary reference resources. The defense fund would hire counsel for them from contributions both from the inmates' fifty cents per day salary and from private citizens.

THE ORGANIZERS SAID that the Corrections Legal Services and the State Public Defender, which handle prisoner grievances, are "inadequate

to handle the volume of inmate complaints and can only represent the wishes of one inmate at a time. They have no ability to represent the collective interests of the prison population at large."

"Legal actions with the broadest possible beneficial impact for all inmates will be given top priority by the fund," the statement said. "Likely issues of litigation would include such issues as wages, visiting privileges, discriminatory practices by prison officials, general prison abuses, denial of religious freedoms, mandatory release and parole regulations, and any other matter that affects the inmate population." Frankel said that the defense fund's first case would be as a co-plaintiff against the construction of underground solitary confinement cells at Waupun.

"Another function of the Defense Fund would be to bring together various factions in the prison that are readily divided," Frankel said. "It offers the possibility for collective inmate decision-making in matters that affect their lives. The support for the fund cuts across racial and ethnic lines. The Board of Directors would have two white inmates, two blacks, two Chicanos, and two Indians.

Another important function of the fund, according to Frankel, would be that of "improved internal communication inside the prison. Prisoners don't know what is going on with other inmates' lawsuits due to the censored communication. (The only source of news for prisoners is the prison paper, published under the administration's authority.) We would publish a newsletter so people would be able to find out what's going on."

The fund hopes to someday expand its functions to include lobbying in the prisoner interest.

"THE WAUPUN BROTHERS Defense Fund is to be set up without any threats, coercion, or intimidation," said the statement of purpose. "Any inmate is free to contribute if he so chooses, and if not, he still receives full benefit of all the defense fund can do. We anticipate the benefits of the Waupun Brothers Defense fund reaching all inmates at the prison. Institution-wide abuses affect all inmates adversely."

"We wish for the public to learn firsthand that the rights we seek are human rights and not merely the whims of hostile men. Our claims are not frivolous and without substance or merit, but are legitimate and reflect the wishes of all inmates incarcerated at Waupun."

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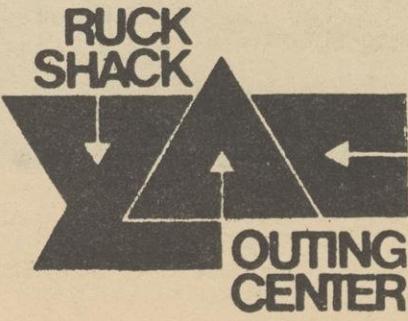
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# DA

By MICHAEL KIENITZ  
and LARRY FULLER  
of the Cardinal Staff

Jesus came from Nazareth while Mario Andretti hails from Nazareth, Pennsylvania. Jesus broke bread while Mario Andretti continues to break course records. Mario Andretti won the Formula 5000 race at Elkhart Lake, Wisconsin last weekend.

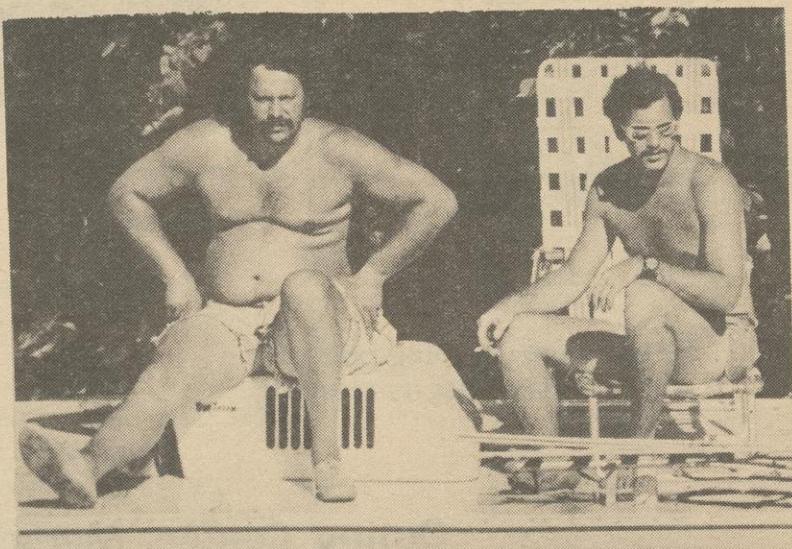
A crowd of over 34,000 was involved in a variety of activity at the event, most of which had little to do with sports car racing but a lot to do with "having a good time," as one drunk with no pants on told us. The race itself has two qualifying heats, each of which has about 15 cars. The cars are basically like those which career off the walls at the Indianapolis 500. In lay terms they are essentially go-carts with a 5000 cc. engine. To an avid fan they are precision racing machines, open wheel, single seat, and powered by V-8 stock (mostly) chevrolet engines. They have a minimum weight of 1450 pounds, not including the fuel and driver. On the straightaways they reach speeds of 150 plus miles per hour but with cornering laps average slightly over 100 miles per hour.

The course is rather beautiful, lined with a series of trees which muffle the roar of the engines; it's somewhat remarkable that something as majestic as this can be set aside merely for racing. The fans are free to wander wherever they wish provided it does not endanger them or the drivers. Many seem oblivious to what is going on, though they are constantly reminded by loudspeakers placed around the course. The information is disseminated from the "press pagoda," which was conveniently placed at the starting-finishing line. The "pagoda" houses a variety of types, from paunchy New York Times Sports Writers to gaunt Daily Cardinal Writers who leave their pens at Fond du Lac bars. Inside the "pagoda" (which is strangely like the old University press box) there are two floors. On each floor is a tired old refrigerator stuffed with Jolly Good soft drinks.

Promotion is cricket at events like this one. A company from Des Plaines, Illinois brought 1800 people in buses to witness and help promote their entry. Universal Oil Products (UOP) and their car Shadow set up "hospitality tents" and served a meal to the masses which was better than Jesus's Last Supper. They also peddled hats, jackets, handbags, halter-tops, etc. By the day's end UOP was (as evidenced by this article) permanently placed within the psyche. Evil Knivel showed up to promote his racing team, which is co-sponsored by Chuckles Candy. He limped about with a gold handled cane in one hand and a Bic pen in the other. Occasionally, actually only once, he unscrews the top of the cane and drinks a shot of whiskey (pain killer?). Evil has quite a following these days.

Shortly after the second heat the crowd's enthusiasm reached a peak when three young racing fans jumped the fence, ran out onto the track and pulled down their pants. Shutters began clicking, a loud and long applause ensued. An ambulance passed by us with someone inside, a person in the crowd was heard to say "they probably did not drink enough beer."

Mario Andretti easily won the race, followed not too closely by Jackie Oliver in his Shadow, followed by Eppie Wietzes from Australia. This means that Andretti and his sponsor Viceroy won \$15,000, got to kiss the Road America Queen, and squirt champaign on the press. Unfortunately Mario had to take his victory lap in a Corvette because he ran out of gas—it was the first evidence of the energy shortage. His car belched and sputtered across the finish line as thousands were already belching and sputtering toward home.



# Ro

# FAZE AT THE RACES



Road America

Elkhart Lake

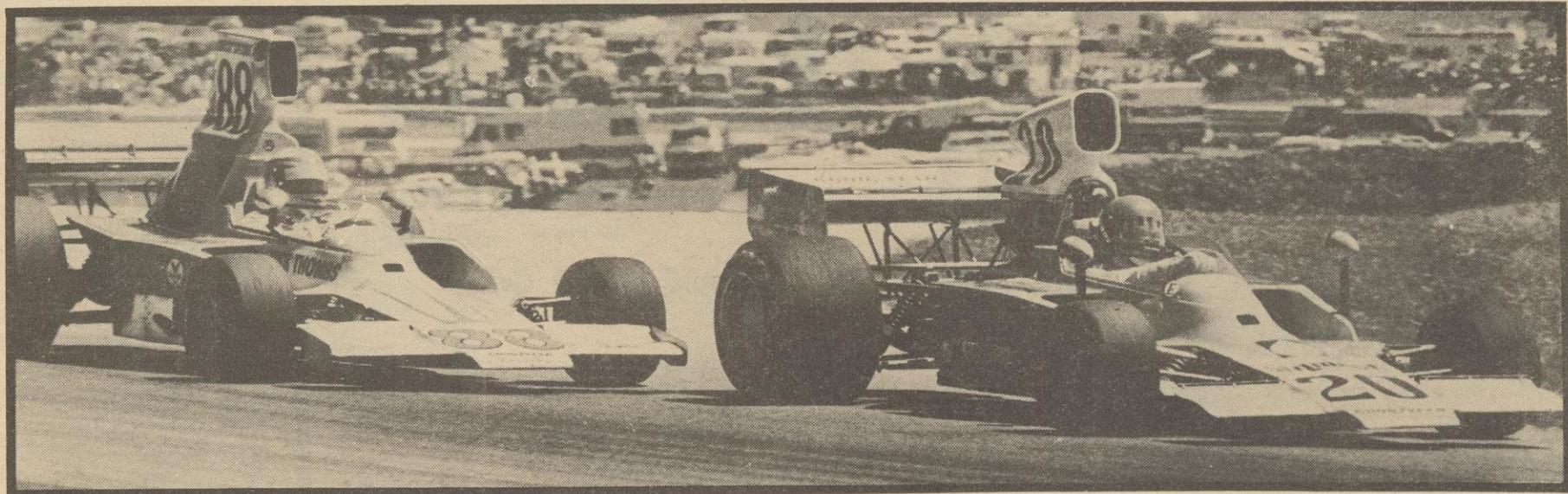


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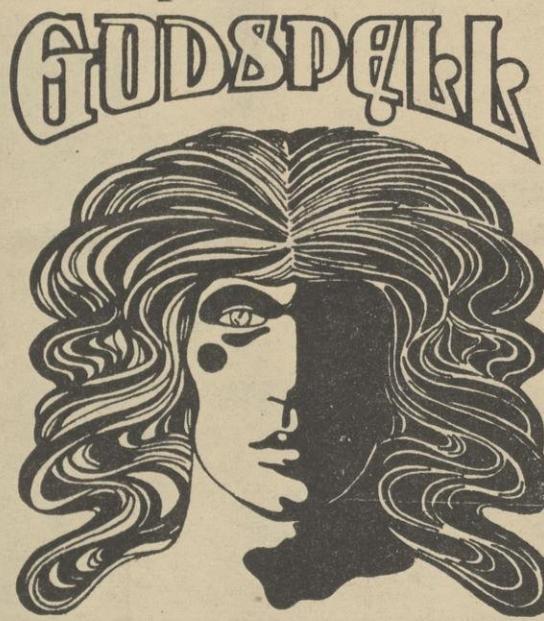
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Dance review: Don Redlich

## "Bright lights and antics"



By JOHN LOVE  
of the Fine Arts Staff

The dance performance by the Don Redlich Company last Friday evening provided a very strong look at one of the youngest and most enjoyable professional dance groups in the country. In a concert which marked the beginning of their three week stay here in Madison as the dance division's summer performing artists-in-residence, the Redlich company thoroughly enjoyed the more personalized status that this provides between performer and audience, the enthusiasm of which was evidenced throughout the evening.

These five dancers controlled themselves equally well in each of the various styles, faces, and moods they created, which ranged from the internal dramatist to the clowning vaudevillians, and offered a smooth ensemble presentation that appeared both professional and successfully spontaneous.

Throughout each of the dance pieces presented, all of which were choreographed by Redlich, there were interwoven various folk elements and movements of undisclosed tradition and origin. These atypical styles blended and contrasted within the overall flow, providing a synthesis of the unexpected and at the same time familiar nature within Redlich's work. It is his ability to combine these movements as evenly or unevenly as necessary, without losing control of the dance, that makes these efforts so successful.

EVEN THE MOST stylized of his pieces, the 'song-and-dance man' in Redlich's solo work *Passin' through* or the American rural pioneer in the finale *Traces*, seemed to blend together any movements that worked, regardless of their heritage.

This casual disregard for the established Serious or Experimental dance allowed us a chance to laugh at ourselves, smiles of enjoyment rather than ridicule. On the other hand, a work such as *Estrange* provided a sudden contrast from the bright lights and antics. With a dusk/dawn light casting down on the three dancers, wearing clear half-masked faces which defied any expression, they developed their own existence within this empty world through their physical sounds and movements, changing their stage into an all new environment and proving the versatility of these artists and of Redlich's choreography.

Billy Siegenfeld, who performed in all but Redlich's solo piece, is one of the most versatile male dancers I have seen. He can at times have the most striking presence on stage, with a great deal of strength and solidity, and yet remain balanced without appearing heavy. Over the course of the evening he was presented in many different settings, and carried himself throughout with great assertiveness and taste. This was very much in evidence during his solo, one of three in the piece *Three Bagatelles*. Playing the He-man who is overwhelmed

by his own strength, Siegenfeld masterfully carried his posed frame, transformed into a mountain of steel unable to walk. Making us the mirror of his sensual image incapable of pleasure, the slave of his mighty muscles, worked simply because the dancer was in such complete control.

**IRENE FEIDENHEIMER** WAS also featured as a soloist, in *Three Bagatelles* and it was here that she too displayed her graceful control and power. She was also in four of the five dance pieces, and throughout all of these she remained the strongest of the three excellent women members of the company. Seemingly relaxed and confident, she was able to change both her looks and attitudes, by blending or demanding our attention in the ensemble work.

Both of these dancers have been with Redlich for a number of years and have shaped and adapted his style, as well as developing into very beautiful artists themselves.

Redlich himself is a very good dancer, though he lacked the weight Siegenfeld implied in his movements, and left one more impressed with the overall ensemble and the other soloists than with Redlich's individual efforts.

His choreography, though, is a different matter. Given the talents and potential of his company, he created structures and stories using a minimum of costumes and stage settings. No props were employed in any of the dances yet we saw the building of walls and roads. Redlich's compositions took little punching structures on trips through nodding, kneeling ultimate religions and quiet thoughts, on to screaming dance parties and carnivals.

THE ENTIRE COMPANY had a good understanding of the use of the face as well as breath control to create tension and pace. Moments were held and elongated through the ensembles synchronous and dramatic sound. And the facial expressions used showed us a relaxed and consistent style, used most effectively in the ensemble performances of *Three Bagatelles* and *Traces*.

Not since the residency of dancer/choreographer Quincy Edwards has the University seen as successful a blending of various styles and methods, without category. Don Redlich and Company will be here through August 9, teaching repertoire class and whatever else they want. Their program is being sponsored by the Dance Division and the National Endowment for the Arts.

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## Book review: "Loveroot"

### All is poetry, poetry is all

By ANDREA MUSHER  
of the Fine Arts Staff

Although the title *Loveroot* would seem to imply otherwise, very few of the poems in this collection bear the marks of having come rumbling stoplessly up from the depths. They do not embody in images compelling to the writer and reader alike the important unarticulated experiences we live with. Instead these poems are witty, chatty scrapings-of-the-surface. I get the impression that Jong has chained herself to a desk and sat day after day surrounded by books newspaper clippings and pictures, forcing herself to write.

The poems are less admirable than her vigorous discipline. She has become obsessed with the image of herself as a published productive poet and as a result all the poems are about poetry. Bedsheets become white pages, nipples and penises inevitably become pens, blood is ink and ink is blood, bags of groceries are stanzas of poetry, whales "croon/...whale poetry" to their unborn calves, the umbilical cord tying mother to child becomes "the twisted purple cord/through which we first pulsed poems" etc... Almost no poem in the collection is free of such redundant metaphors.

A large percentage of the poems are also about other poets. Erica Jong measures her vision and her

### Bald Soprano

(continued from page 12)

IONESCO'S CONCEPT of theatre is to "not disguise the strings that moved the puppets but to make them even more visible, deliberately apparent, to go right down to the very basis of the grotesque, the realms of caricature, to transcend the pale irony of witty drawing room comedies." Martha Johnson as Mrs. Martin could well be Ionesco's joy child. Her mechanically exaggerated facial expressions add immeasurably to the desired absurdity of her character. Johnson's great capacity for handling humor aids the play to work as a whole.

Susan Sturn as the maid, the Princess of Absurdity—the light of the university advising the cast and the audience to know nothing and leave things as they are, lends a delightfully truculent performance.

A.C. Scott's direction of the University Theatre production is fine when true to the original play. It falls, however, when Scott attempts departure from Ionesco's script and stage directions. His introduction of an invisible omniscient narrator breaks the seriousness of the play into fragmented comic slices. His insertion of overtly sexual and sexist phrases also serve as annoying disruptions within the play's rhythm.

WHERE The Bald Soprano demonstrates the tragedy of language, the performance of Samuel Beckett's *Come And Go*, also at University Theatre, studies the pathos of silence.

Three women, each identifiable from the other only by the color of their bonnets, alternatingly leave the stage. The remaining two meditate through simulated gossip how the woman has changed since marriage has separated them from their girlhood friendship.

The emphasis is that each has changed without knowing it. The quietness of the play is at once an overwhelming force which insulates each woman in her own shell of isolation.

Susan Sturn, Martha Johnson and Susannah Berryman are to be rewarded for their fine performances.

achievements against Walt Whitman, Pablo Neruda, Anne Sexton, Sylvia Plath, Keats and Colette as she obsessively wills herself to stay alive and loving and above all to keep writing.

SHE CRIES OUT: Surely I am a poet. I wake in the night and wrestle with words. I pay homage to those who have gone before. I ache with loneliness, but am capable of great, undisguised physical passion. Surely I qualify! — And I do have the feeling that she could develop a more resonant poetic voice if she were not so eager to rush into print. Two books of poems in two years are a bit much for anyone. *Half-Lives*, which appeared in 1974, and the present collection show the strain. In both books there are poems that would have been better left in the desk drawer. Though it is commendable to keep one's hand in, it is not equally commendable to feel the need to constantly prove to the public that you are indeed keeping that old penis-nipple-pen wet with ink.

The publish or perish pressure that Erica Jong seems to feel may not originate solely within her own psyche. She may well be her publisher's victim and product. As

the author of *Fear of Flying*, she's a hot item and the powers-that-be may want to keep her on the market appearing before the public eye in attractive new packages. It seems regrettable that as an intelligent and capable writer, she would allow herself to be thus packaged. I hope that her abundant exuberance will help her to kick free of the streamlined spray cans, special display cases and two-for-one offers. She knows of the misplaced values that seduce and abandon. In one poem she claims with a black smile that Norma Jean and Sylvia Plath are alive and well and living in Argentina "while their martyr stock/goes up like Fairchild Camera/their sisters moan & sigh."

In the poem "Cheever's People" Jong moves from a trite catalogue of suburban stagnation to a true lyric voice describing the folly and the glory of the lost generation writers:

Oh, all the exiles of the twenties knew that America was discovered this way: desperate men, wearing nostalgia like a hangover, sailed out, sailed out in search of passports, eyes, an ancient kingdom, beyond the absurd suburbs of heart.

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THE TALL BLOND MAN WITH ONE BLACK SHOE

STAGE DOOR  
257-6655 121 W. JOHNSON

PG

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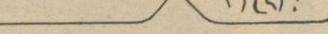
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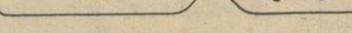
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During the summer, **THE DAILY CARDINAL** is published every Tuesday and Friday. All issues are free and can be picked up at the following locations: 4th floor Vilas and the Daily Cardinal office; Memorial Union; Helen C. White Library; Bascom Hall; Social Science; Van Vleck; Commerce; Ag Hall; University Hospital; Engineering; Union South; Psychology; Witte Hall; Kronsage — Carson Gully; Humanities; Van Hise; Babcock Hall; Main Course Restaurant; Rennebohm's at State & Lake and Park & University; WSA Pharmacy; Stop and Shop on State; Ella's Deli; Badger Liquor; Fast Shop Foods on Mound St; Mifflin Co-op; Fast Shop Foods on Williamson St; Pak-A-Sak on W. Main; Norris Ct. Grocery; Mini Mart on E. Mifflin; and Williamson St. Co-op.

# SCREEN GEMS

By HARRY WASSERMAN

of the Fine Arts Staff

## REMEMBER THE NIGHT

Mitchell Leisen's affable comedy, scripted by Preston Sturges, deals

with a star-crossed love affair

between jewel heistress Barbara

Stanwyck and prosecuting at-

torney Fred MacMurray. Tuesday

and Wednesday at 8 and 10 in B-130 Van Vleck.

**I LOVE YOU, ALICE B.**

TOKLAS

Peter Sellers plays

businessman-turned-hippie in

sixties pop farce. Virginia Woolf

loved Alice B. Toklas but would

not have liked this movie.

Tuesday and Wednesday at 8 and

10 in B-130 Van Vleck.

**CUL-DE-SAC**

Roman Polanski's grotesque tragicomedy

is an absurdist amalgam of *The Petrified Forest* and Sartre's *No Exit*: his version of hell is a Romanesque castle on a forgotten island, inhabited by fugitive industrialist Donald Pleasance, his predatory wife Francoise Dorleac, and two-bit gangster Lionel Stander. Tuesday and Wednesday at 8 and 10 in B-102 Van Vleck.

**THE BLUE DAHLIA** — Raymond Chandler's only original screenplay, starring Alan Ladd as a returning soldier who hunts down the killer of his unfaithful wife in the dark and dismal bowels of Los Angeles. With Veronica Lake, William Bendix and Howard da Silva. Wednesday at 8 and 10 in B-10 Commerce.

**DEEP THROAT** — Linda Lovelace as the girl with venereal laryngitis. Wednesday and Thursday at 8:30 and 10 in 6210 Social Science.

**ZABRISKIE POINT** — Before the pompous boredom of *The Passenger*, Michelangelo Antonioni made this tenebrous political document about rebellious American youth and the glories of domestic terrorism. Thursday at 8 and 10 in 3650 Humanities.

**HERE COMES MR. JORDAN** — Oscar-winning comedy-fantasy about an inadvertently posthumous prizefighter (Robert Montgomery) who returns to earth in a variety of befuddling incarnations. With Edward Everett Horton as a messenger angel, Claude Rains as the Heavenly Chief Dispatcher, and James Gleason as Montgomery's manager. Thursday at 8 and 10 in B-10 Commerce.

**NIGHT OF THE LIVING DEAD** — Watch that gyros, it might be moving. Thursday and Friday at 8 and 10 in 5208 Social Science.

**JESSE JAMES** — The 1939 version directed by Henry James, starring Tyrone Power as Frank

(continued on page 11)

## practice gamesmanship

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### ACROSS

- 1 Spree: Slang
- 2 National symbol
- 3 Pay for another's food
- 4 "I cannot tell ---"
- 5 Dressing gown
- 6 Weighty
- 7 Good
- 8 Biblical passer-by
- 9 Bar
- 10 Show
- 11 feeling: Colloq.
- 12 Place for Nicklaus
- 13 Anglo-Saxon "peon"
- 14 Doomed: 2 words
- 15 Tenure of office
- 16 Was happy with one's work
- 17 Plundered
- 18 African antelope
- 19 Drunkard
- 20 Actress
- 21 Bow
- 22 Bird
- 23 Concise summary
- 24 Style
- 25 Ward off
- 26 Not broad
- 27 OAS member: Abbr.
- 28 Forsake
- 29 Small hollow
- 30 Hotel employee
- 31 Washington city
- 32 Railing
- 33 Historic times
- 34 U.S. author-lawyer
- 35 Happy
- 36 Church part
- 37 Competitions
- 38 Russian citadels
- 39 Measure by steps
- 40 Pewter coin
- 41 Lowest in rank
- 42 Girl's nickname
- 43 Import
- 44 Oboe
- 45 Water bodies
- 46 Pewter coin
- 47 Blindsight as ---
- 48 Pewter coin
- 49 Article
- 50 Be like
- 51 Erodes
- 52 Knock over
- 53 Farm crossings
- 54 Shakespeare's river
- 55 Before Sat.
- 56 Large number
- 57 Blindsight as ---
- 58 Fencing swords
- 59 Small demons
- 60 Open valley
- 61 Even
- 62 Greek goddess
- 63 Lose interest
- 64 Rest
- 65 Delay
- 66 "---- di Lammermoor"
- 67 Tatted fabric: 2 words
- 68 Fencing swords
- 69 Extremity
- 70 Supply with seeds
- 71 Hibernia
- 72 Girl's nickname
- 73 Import
- 74 Oboe
- 75 Water bodies
- 76 Pewter coin
- 77 Pewter coin
- 78 Pewter coin
- 79 Pewter coin
- 80 Pewter coin
- 81 Pewter coin
- 82 Pewter coin

(continued from page 10)

and Henry Fonda as Jesse. Not as good as Sam Fuller's *I Shot Jesse James*, but it's a fine cast, a bigger budget, and vintage Technicolor. Thursday and Friday at 8 and 10 in B-102 Van Vleck.

**THE WAY WE WERE** — Funny Girl meets Super Goy on campus in sappy soap-opera about McCarthy-era romances. Thursday in B-130 Van Vleck, Saturday in B-10 Commerce, Sunday at 611 Langdon, all shows 8 and 10:16.

**GUYS AND DOLLS** — Marlon Brando as song-and-dance godfather in Joseph Mankiewicz musical. Frank Sinatra plays himself, a sleazy gangster. Thursday at the Green Lantern, 604 University Ave. Friday in 2650 Humanities. All shows 7:30 and 10.

## Cosmetic Cosmos



**ARIES**, decisions are difficult to make for you at this juncture in temporality. You decide to get a goose down sleeping bag but never really wake from your L.S.D. golf game.

**TAURUS**, stop worrying about ingesting so much meat, attend the barbecue as planned. You receive a new buffalo skin wallet with a pic of Leon and you're not sure if it's Russell or Trotsky.

**GEMINI**, an over abundance of smoking material results in a lunar cycle that's hard to peddle. Stay away from micro-wave ovens.

**CANCER**, you have been hopelessly floundering in a puddle near campus wondering if the entire business or institution can be revamped.

**LEO**, chameleon like behavior causes sanctions, accept burden, which is to save the world from sophistry and styrofoam.

**VIRGO**, your journey to the west coast is imminent, you find the San Andreas fault as well as your own. You go rafting in rapture down the Stanislaus River.

**LIBRA**, you have been sex free and you will remain that way. Sexless is better than sexist.

**SCORPIO**, super novas cause poor television reception, a fabulously wealthy blonde offers you a ride on his burro. You ignore them refuse.

**SAGITTARIUS**, as an employee of a reputable drug firm you begin to boycott tuna which is packed in oil. You get a new ebonite bowling ball.

**CAPRICORN**, you are one hundred percent sure that you want to write an article thou you have nothing to write about. You have nothing to say but keep on talking.

**AQUARIUS**, your potential as a film star is debilitated by a new Ford galaxy. Your future is limited by self imposition of your thantos.

**PISCES**, you have been a buffoon but change your ways in anticipation of your purchase of a snowmobile and a pair of battery operated socks. Every time you listen to radio Chris Morris is in the studio, you wonder if there's anywhere else for him to go and want to request Sgt. Barry Saddler's Ballad of the Green Barts.

•••••  
**ECKANKAR DISCUSSIONS**  
The Madison chapter of ECKANKAR, the Path of Total Awareness, holds free discussions open to the public every Thursday evening at 7:30 p.m. The discussions are held at the Madison ECKANKAR Public Information Center, 550 State St. For more information call 251-6278. ECKANKAR is a non-profit, spiritual educational organization.

### CORRECTION WOMENS TRANSIT AUTHORITY

In Tuesday's issue the story "Rape is on the rise" incorrectly reported the telephone number to call for Women's Transit Authority. It is 263-1700. Call them after 7:00 p.m. if you need a ride home. They arrive hourly at the Memorial Library and Ellas Deli. Women only.

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### Theatre review: "Nancy Drew, Girl Detective"

## "Wonderful!" Nancy screamed with delight

By ELIZABETH FRIEDMAN  
of the Fine Arts Staff

Nancy Drew, Girl Detective just may put Broom St. on the map. The play is a parodic distillation of the classic lightweight corn detective novel, a bright lampoon of the very elements that make up such kidstuff. Broom St. emerges from the underground to give us this excellent abstraction of the Nancy Drew-mystery mythos itself.

Joel Gersmann's adaption of the famed heroine and her milieu is not only perceptive, witty, and scathing, but, oddly enough, fond. Who would have guessed Joel Gersmann was a closet Nancy Drew fan?

It is above all a funny play, the most generally palatable Broom St. Theater production I have seen yet. The abrasive quality characteristic of their usual countercultural-shock genre is only evident here residually if at all. Nancy Drew is theater in the traditional sense.

BROOM ST.'S SUMMER troupe has deftly turned the craft of improvisation to fine art. The players act with uniform excellence and unyielding energy. Nancy is a tough one too — a physically strenuous play which demands frequent and extreme transitions throughout. Disbelief firmly suspended, not a step is missed.

Even more intriguing than the acute and captivating individual performances is the troupe's success in outmoding the function of actual scenery and stage props. From deceptively simple objects such as obviously-chairs and obviously-tables to obviously-circus tents and ballparks, they demonstrate their fascinating technique of acting out stage props and transforming empty space into detailed scenery.

The representation of a train, for example, is not to merely suggest one, but to capture the mood and movement of the train through acrobatics and onomatopoeiac chanting. The diversity and range of this mood manipulation is wide indeed — one moment the circus: you are then all sense activated — the hay, the mangle and snap — a quick jog behind the backdrop and snap again — the dark and intimate austerity of a cocktail lounge. Rich ambience conveyed in the eyes of companions costumed in black on a bare stage.

MARCY WEILAND AS Nancy, with waist length dark hair and dark eyes

dispels all notions of the invincible blonde and blue eyed Nancy Drew. She is all the things that a Nancy should be (but subtley burlaced) — perky, resourceful, bold, and of course, obnoxious.

The action of the play is roughly that of an actual Nancy Drew novel, *The Mystery of the Ivory Charm*. The plot involves Coya, an Indian circus lad (Sarah Lewis) who cares for the elephants and is beaten by his dubious father (John Miller); mysterious, exotic and wealthy Miss Allison (Susan Young) given to obsession with hokey mysticism and her sinister companion (John Miller); a land deal and secret documents, kidnapping, theft, arson, abandoned houses and concealed passageways. A colorful potpourri of unlikely stereotypes.

The staple characters are tried and true: Ned Nickerson, (Gary Aylesworth) a total dolt and Nancy's inexplicable boyfriend; her "chums" Bess (Louise Strasbaugh) and Georgette (Marian Ferrara); her father, the prestigious attorney Carson Drew (Kelly Henderson) who is always either at or on his way to the office, and loveable Hannah Gruen (Susan Young), the Drew's inexplicable housekeeper, paragon of domestic virtue and hysterical tranquility.

This all takes place in River Heights, obscure small town utterly and impossibly American and mediocre. A trip to Washington is thrown in, the token appearance of "Ephram Zimbalist Jr." as FBI head, lunch at the White House and a failed suicide attempt resulting in a confession. All this and never a dull moment too.

ONE CAN IMAGINE what Joel Gersmann might have done to the likes of Nancy Drew: rape, drug addiction, incest and who knows what other atrocities. But instead he came up with a rather respectful adaption of the innocent Ms. Drew, more than slightly kinked-out, of course. He intensifies the intrinsically absurd, somehow rendering substance out of fluff. Joel Gersmann has taken the mindlessness out of Nancy Drew.

Performances are August 1, 2, 3, 8, 9, and 10. Curtain time is 8 p.m. Tickets are \$2 at the door. All performances are at Calvary Methodist Church, 633 West Badger Road (turn left from campus at the intersection of Badger and South Park, about one block.)

### Theatre review: "Bald soprano"

## Absurd word

Come and Go and The Bald Soprano will be playing Thursday-Saturday, July 31-Aug. 2, at 8 p.m. in the Ronald E. Mitchell Theatre in Vilas Hall. All tickets are \$2.50.

"I simply hold that it is difficult to make oneself understood, not absolutely impossible." Eugene Ionesco

By ANDREA Z. SCHWARTZ  
of the Fine Arts Staff

Ionesco disliked the theatre. The acting of the cast embarrassed him and he felt embarrassed for the actors. "I became aware of the strings, the crude strings of the theatre," Ionesco reveals in his book *Notes & Counter Notes*. "Going to the theatre to me meant going to see people, apparently serious people, making a spectacle of themselves."

In spite of his dismay with traditional theatre, Ionesco wrote a play. In 1948, he decided he would learn English and purchased a seemingly appropriate textbook, *L'Anglais Sans Peine*, English Without Tears. Through the course of his self-taught lessons, Ionesco learned some absurdly self-evident truths: that there are seven days in the week, that ceiling was up and floor was down.

As he assimilated these and other universal facts, the text introduced Ionesco to two characters, Mr. and Mrs. Smith.

"TO MY ASTONISHMENT, Mrs. Smith informed her husband that they had several children, that they lived in the vicinity of London, that their name was Smith, that Mr. Smith was a clerk, that they had a servant, Mary—English, like themselves."

In the fifth lesson, the Smiths' friends the Martins visit. "The four of them begin to chat and, starting from basic axioms, they built more complex truths: 'The country is quieter than the big city.'"

"A strange phenomenon took place," Ionesco writes. "I don't know how—the text began imperceptively to change before my eyes, and in spite of me. The very simple, luminously clear statements I had copied diligently into my notebook, left to themselves, fermented after awhile, lost their original intensity, expanded and overflowed."

A PLAY is born.

The Bald Soprano itself represents anti-theatre, a parody of a play. Ionesco was convinced that society formed one of the barriers between human beings and language the communication which holds that society together. The need to break past the language of society which is nothing but cliches, banal formulas for existence and empty slogans is the intent of the play. That language must be torn apart to discover the living breathing flesh and blood and guts beneath is Ionesco's quest.

The Bald Soprano is an attack on the bourgeoisie who no longer can talk because they no longer can think. The mass acceptance of cliches and pre-digested ideas is personified through six characters on stage, the Smiths, the Martins, the maid, and the Chief of the Fire Brigade. The emphasis is on the interchangeability of human beings. The Smiths can easily become the Martins and the Martins the Smiths as all humans that exist in the non-thinking, non-individualistic void can become each other.

THE DIALOGUE between the Smiths is in the form of obvious statements that require little interaction. Its meaninglessness is highlighted by the clock that chimes the contrary hour. The Martins are introduced by the maid and their discourse follows the line of their mutual amazement over the coincidences of their parallel existence.

When the Smiths and Martins interact, it is only to combine the two separate realms of banal absurdities into one grand non-conversation. As each player throws their own adopted thoughts into the verbal arena, all the words become devoid of intelligence.

The play's title was found during rehearsals for its debut at the Theatre des Noctambules in Paris. In the long droning anecdote called "The Headcold" told by the Chief of the Fire Brigade there are references to a blonde governess. During one run through, the actor Henri Jacques Huet who played the Chief, accidentally said "cantatrice chauve" (bald soprano) instead of blonde governess and Ionesco, seeing this as a better title than the original *L'Heure Anglaise*, adopted it for his play.

MARK FLANNERY AS Mr. Smith is taut as a freshly strung violin. Flannery's staccato movements provide the well choreographed dance to his equally sharp delivery. He is the epitome of the mechanically dehumanized character Ionesco sought to present.

Susannah Berryman's interpretation of Mrs. Smith fails as it presents a vulnerably human quality which contrasts with the automaton tone essential to the play. Berryman hints at her talent as a deserving actress but she is unfortunately lax in the portrayal of an Ionescian character which, to be effective, must be devoid of sentimental human motions.

David Rohrer, so wonderfully elastic in Broom Street productions, tends also to lend more humanity to his character, Mr. Martin, than the role demands. Though he has attempted to abandon the piquant facial expressions which work so well on Joel Gersmann's stage, he has yet not acquired the discipline needed for straight theatre.

(continued on page 9)

