



The daily cardinal. Vol. LXXVIII, No. 164

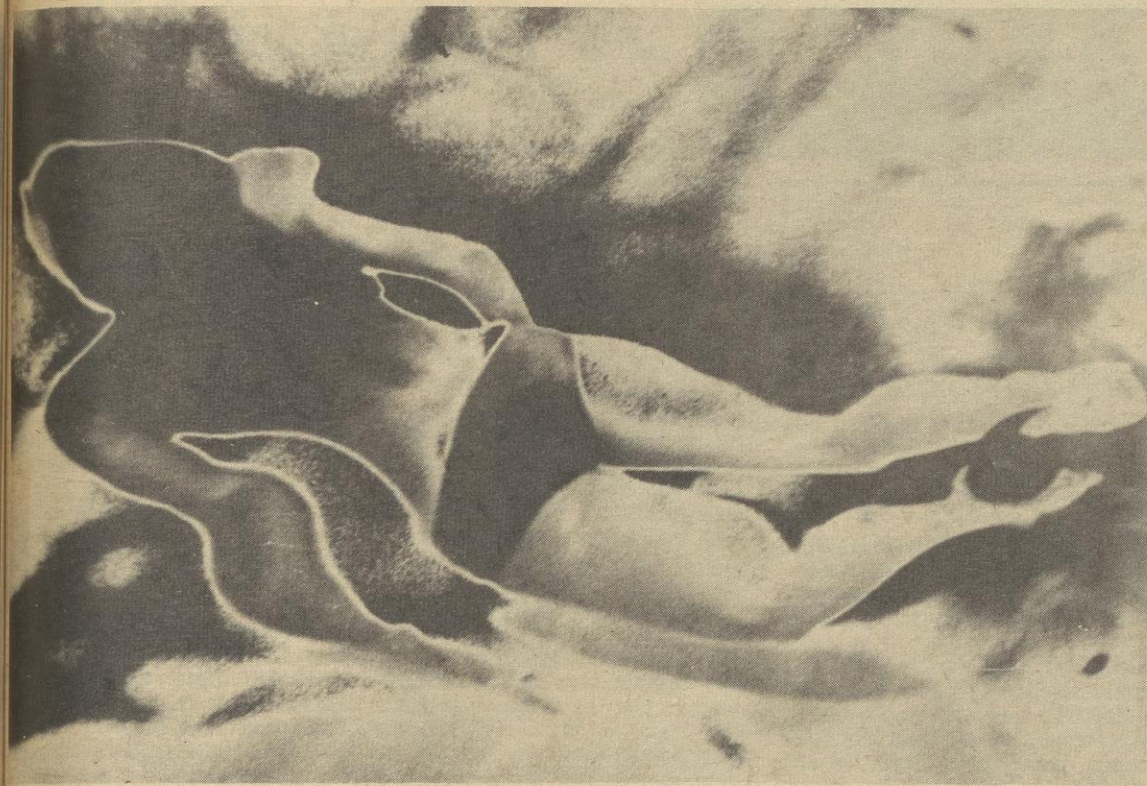
August 1, 1968

Madison, Wisconsin: University of Wisconsin, [s.d.]

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Editors Meet Police; Agreement Reached

In what may have been the high-point in recent history of student-police relations, Police Chief Wilbur Emery and Cardinal editors Lawrence Stein and Steven Reiner met Wednesday to bring under control the dispute between the Madison Police Department and The Daily Cardinal.

The meeting was arranged by Assistant to the Mayor Owen Coyle, acting as intermediary between The Cardinal and the police. As a result of the meeting, press relations between the police and The Cardinal have been resumed.

The dispute resulted from the many attacks the paper has recently made on the police, but exploded when The Cardinal ran an article which quoted eight rapes in ten days in Madison. The article further implied that because the police were so busy harassing students, they had no time to protect them.

Because of The Cardinal rape count, which compared to the figure three in the Police files, Inspector John Harrington told the Cardinal that the police would no longer release news to the University newspaper.

At this point, The Cardinal began to print articles in which student complaints against the police were printed almost word-for-word, since the police source was unavailable.

In addition, The Cardinal had been running front-page advertisements

(continued on page 5)

Radicals Invade WHA, Discuss Political Views

Have you ever felt you were sitting at the wrong end of the Boob Tube? Your mind screwed over by Plastic America? Mass media manipulation with a dash of violence socked to you a mile a minute?

Five high school students from Waukegan, Illinois, in Madison to create a subterranean alternative to their hometown establishment press, happened upon an unusual solution to watching sterile TV programs night after night. Led by a notorious non-student provo, they crashed a one hour panel discussion on radical politics which was broadcast live over WHA-TV Tuesday night.

The panel, loaded ostensibly with persons of radical persuasion, was elated by the sudden and unexpected intrusion by the group.

The reactions of the camera men and the program director were, needless to say, less enthusiastic. Rather than repressing the intruders, it was decided to let them

stay. Not only did they actively participate in the discussion but they in effect became the topic of discussion. Why not talk about yourself on TV?

While one of the intruders talked about some hippie friends who were busted in New York for attempting to "tell it like it is" on a television program similar to the one which he had just invaded, another talked about the inability of Waukegan's political machine to respond to legitimate citizen grievances, especially those of youth.

Although the moderator of the program managed to sidetrack the discussion several times, being at the opposite end of the TV camera for a change enabled the intruders, as well as the panelists, to describe things the way they saw them, explaining their views on everything from the rebellion of the German working class to the pollution and abuse of Lake Michigan waters by big business.

The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706, Thursday, August 1, 1968
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FREE COPY

TA Calls for Association Concerned with Change

By TOM HIBBARD

Bob Ross, executive secretary of the New University Conference, called for an organization of teaching assistants into a community of people concerned with changing the University.

The nature of the community should be "disciplined" radicalism, enabling it to be in closer contact with the faculty and to

raise issues without the stigma that accompanies and distorts student activity, Ross said.

"It's been nearly nine years since the first shot was made that ended the so-called silent generation," said Ross, addressing the Teaching Assistant Association. "A generation has had time to go through college and become graduates and even teachers. People who have had creative ideas about education have begun to burn out."

Ross believes that the reason for the disappearance of activity among people who have received their B.A. is that there is no formal organization for them to maintain a community that can produce action. For them there is needed more than an outlet for "argumentation and agitation, something that we've become pretty good at as a generation; there is needed an organization for people moving out of a transitional role to a more stable role."

Ross also called for discipline among graduate students to allow this organized community to communicate more closely with faculty.

"If faculty are going to join in your activity, they must be presented with a group whose style they can accept."

Ross pointed out that there are a great many people in the faculty who are ready to accept the ideas of the student radicals but who cannot accommodate themselves to other characteristics of the students.

According to Ross much of the talk that has surrounded major student activities on campus has concerned not the original issues the students brought up but the way the students have conducted themselves. "An organized group of TA's presenting the basic issues would make it difficult for people to talk about adolescent rebellion," he said.

The goal of Ross's proposed "organized radicalism" would be to create a community, which would include the faculty, concerned with "larger issues" and "professional interests."

"The TA should be asking himself not am I getting paid enough but is the University allowing me to teach," said Ross.

Radical Tactics Suggested for Conservative Rights Program

By GAYLORD PLUMMER

Carl Rachlin, the legal director for the Defense Fund for Racial Equality, spoke about radical tactics and conservative strategy in the civil rights movement and the student protests.

Rachlin, who has been representing outspoken groups since 1937, explained that the objectives of the civil rights movement since its conception have been conservative. He cited wanting to ride buses and eating at lunch counters as examples of these goals.

When even these goals were ignored by the white community, Rachlin explained that the only alternative was the more radical approach of civil disobedience in the freedom rides and the lunch counter sit-ins. Still the objectives were just conservative ones of equal rights as they are still relatively conservative today.

The objectives cited for today are more community control and ownership of businesses within the black community, and more control of schools and intracommunity programs.

He explained that there was a definite need for radical tactics in achieving these ends because only radical action brings issues to the apathetic white community.

He also explained that the radicalism is necessary in this country because the only two blocks which will align behind liberal programs for civil rights are the students and the minorities. Unlike other countries, the labor unions in this country are con-

servative because they have jobs and power. They want to protect both.

Another basic difficulty, he said, was the optimism that the American people have in the system of economics and government that exists. They believe that if somebody made the system work as it is supposed a great change would result and many are willing to wait for someone to try to make the

system work.

Rachlin believes that although industry produces more than ever before they have not found the best mode of distribution. He calls the buy and sell trade system archaic and says there must be a better way.

Rachlin calls for more community action and personal involvement with greater decentralization of government power.



—Photos by Jay Tieger

THE DAILY CARDINAL

a page of opinion

Where Else But In a Union

Gregory G. Graze

WASHINGTON, July 26—Glancing at my watch, I noticed that it was almost five p.m. I turned to Ken, another intern and remarked, "The television people still haven't called. Should I call back again?" I didn't bother to wait for the answer which he didn't feel like giving. We both just kind of groaned at our own predicament.

Ken and I are both interns this summer at The Washington Post. Normally around this time of the day we both would be editing copy and writing headlines as copy editors at one of the copy desks in the newsroom. Since Wednesday afternoon, though, we, along with a couple thousand other employees, had been tossed out into the street by a strike of the stereotypers. Stereotypers make the molds and cast the lead plates for the high-speed rotary presses. "Ya know," I said, "I don't recall reading anything about this in the letters they sent us or in the publicity material they issued about the program. That piece in Shop Talk (the internal news organ of the company) just said, 'During the first week, sessions are included on how to report civil disorders, on police news generally, on court coverage, political and labor reporting, writing, rewrite and editing.' They never said anything about being on strike." In fact this was the first major Washington newspaper blackout in nearly 20 years.

But, aside from what we had been told at the start of the summer, we were quite unemployed for the time being. Fortunately, as it turned out the strike was finally settled around 3:30 Saturday morning and Ken and I were back on the job that afternoon.

Like most of the other interns we had just received our own membership cards in Local no. 35 of the American Newspaper Guild earlier in the week. Although the Guild was not striking the three city dailies, The Daily News, The Washington Star, and The Washington Post, it was, along with the other unions honoring the picket line. The Guild includes most of the non-technical, non-management employees.

The Guild's support for the strike wasn't nearly as matter of fact as was that of the other unions. At a special meeting called Thursday morning the Guild members from the three papers clashed over support of the strike.

After the routine motion by the executive board for support, Post national reporter Nicholas von Hoffman took the floor and made an impassioned plea against support.

Von Hoffman declared that the Stereotypers Union, like most of the craft unions, had consistently practiced discrimination in their membership and hiring practices. He even singled out George Meany, president of the AFL-CIO, as one of the worst racists in the nation. Consequently, in view of their segregationist policies, von Hoffman said, the stereotypers (all 75 of them) were not worthy of the Guild's support until those policies were changed.

What of course followed this dramatic oration was a two-hour long fiery debate between the social reformers, mainly young Turks, and the old-line veteran trade unionists.

The whole spectacle was tremendously absorbing

for the young interns, many of whom had just left their own battle scarred campuses just weeks before. To me, the scene greatly resembled a big student protest meeting like those back at Wisconsin, except that this was more suspenseful.

The meeting was conducted very democratically and participation from the floor was totally uninhibited. Parliamentary procedure was adequately observed though at times it degenerated into a verbal free-for-all.

The debate throughout ringed with emotion and youthful idealism. The old-line unionists, many of whom had been in since the rough 'n tumble 1930's, decried the threats to union brotherhood and solidarity. The reformers spoke of the injustice and evils of discrimination.

When the smoke cleared, however, union solidarity had won out over the brotherhood of mankind. The majority voted to support the strike until another meeting the next morning when representatives of the stereotypers would be asked to explain the union's hiring and membership policies.

At that meeting, which was equally as emotional and exciting as the first, the Guild voted to uphold the stereotypers, who actually had not been as villainous as had been supposed, while the Guild also adopted several important anti-discrimination resolutions.

The Guild put the other unions on notice that they would be very hesitant to support any strike by any union which is segregated. It also put management on notice that the Guild would not tolerate any discriminatory hiring practices especially in the upper strata of the companies. In addition, the Guild voted to form a commission, 50 per cent of whose members would be of minority groups, to analyze membership and hiring policies of both unions and management of the newspapers involved.

Nevertheless, despite the noble actions of the Guild members, at this point they were still out of work. Many of them, fearing a lengthy layoff, wasted no time in seeking out temporary employment. The local educational television station announced that it was trying to set up a newsroom of the air. It was immediately swamped with callers, including a few eager and desperate interns, but the strike ended before anything panned out.

The entire experience was tremendously fun and exciting—at least for those two relatively short days. But, the hard fact of the matter is that a strike can be a very ugly and turbulent scene.

Even in those two days tensions mounted sharply as some Guild members scabbed (crossed the picket lines), and those who didn't began to feel the economic pinch. Union solidarity is not a light issue, especially to those who stuck and struck with the unions when things were a lot tougher. But even the old-line unionists came to recognize that unions could no longer isolate themselves behind wage disputes and working conditions—that there was indeed a brotherhood of man as well as that of union men.

After all, where else but in a union can a white working man refer to a black working man as "brother?" But, maybe even that will change with time.

LETTERS TO THE EDITOR

"Disgusting, Tasteless" Layout Attacked

To the Editor:

After viewing the backpage photo of the Thursday, July 25th edition of the Cardinal, several members of the Summer Sessions staff would like to offer a few comments on this disgustingly tasteless layout and extreme lack of discretion in the utilization of space.

We at Summer Sessions understand that the principle behind the summer Cardinal is that it is to be the medium between the administration and the summer students and campus functions. Keeping this principle in mind, we are unable to see how the above-mentioned photo contributes to or enhances this purpose.

According to a recent report of the Members of the Association of University Summer Sessions, certain special advantages are offered during the summer sessions: "a highly motivated student body, experimental offerings, a continuing and enriched cultural climate, an increased number of distinguished visiting professors, fewer extracurricular distractions, and a wide variety of recreation facilities." We feel that this photo is not a realistic depiction of summer session clientele and

certainly not an example of the cultural climate or recreational activities offered at the University during the summer.

Couldn't this space be used to publicize or feature the activities engaged in by the teachers, administrators, summer "specials" and continuing undergrads who are participating in the wide variety of workshops, clinics, and institutes offered each summer on this campus? In this way the Cardinal would not only be achieving its journalistic goals by informing its readers of the wide variety of summer offerings but would also be appealing to a more diversified reading audience. So many unique things are happening on campus during the summer; we do not feel that this photo is particularly unique in what it offers to the summer Cardinal reader (or viewer) or is unique for its photographic technique and layout.

The above points are made on behalf of the Summer Sessions Department which for a number of years has been the principle source of the summer Cardinal funds.

Sincerely,
(Miss) Suzanne Mroz, BA

CORRECTION

The editors wish to make amends to Inspector John Harrington of the Madison Police Department. The letter appearing in Tuesday's Cardinal was not written by him but was a crank letter written by one of the students here for the UW summer journalism workshop.

The Daily Cardinal

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Issues in Focus

Firm University Policy Needed

By FRED WEISS

Leftist students, on this and other campuses, are committed to the doctrine that physical force is justified as a method for effecting social change. Another way of putting this doctrine is: that individual rights may be violated to achieve "social change." Their belief in this doctrine is clearly evidenced in their obstruction of private and public property, and their disruption at speaking engagements of opposition speakers.

The left's adoption of force as its principal political tactic is symptomatic of its rejection of reason, persuasion, discussion, and debate. "Before we talked, Now we must act. We must stop what we oppose," is now their slogan. It has been the slogan of every dictatorship in history. The use of force to crush opposition is a basic tenet of tyranny and the criminal mentality, and the left has completely embraced it.

The left claims that their use of force does not constitute violence, which by their conception means that it does not result in bodily harm. But if you can violate a man's rights at all, what is there to defend him against bodily harm? If property rights, freedom of movement, and free speech can be denied, where is the line to be drawn that would forbid the fist, club, firing squad, or concentration? If one hundred students can block the entrance to a university building, then why can't they burn it down or take it over? If university officials can be held hostage, why can't they be permanently incarcerated or beaten or murdered?

Property rights, free speech, and the rest of man's rights are the means by which a man's right to his life is actualized. Without any other rights, the right to life is meaningless and impossible. All rights are interconnected. No right can be denied without endangering all

other rights. The left's assault on property and free speech is therefore an implicit attack on all rights. Their constant appeal to their "right" to obstruct buildings and heckle speakers, i.e. violate the rights of others, is a blatant attack on the very concept of rights. A "right" to violate rights would make rights impossible. There can be no right to violate the rights of others. If this principle imposes a limit on what the left calls "significant dissent," then we must challenge their view of proper dissent. (For this see my articles: Daily Cardinal, June 28, July 12, and July 19).

If a group of students sincerely believed—if that is possible—that the negro is inferior to the white, and proceeded to obstruct university buildings to keep negroes out, we would expect a conscientious administration to sweep these students off the campus and to press civil charges against them. Why then shouldn't we expect the same with regard to left wing obstructers?

The principle involved is a basic one. No society can long exist in a civilized state where it is held by some or many that force can be initiated against others whenever anyone so desires. Force breeds further force. We are witnessing just such an escalation of force with the student "rebels."

If political policy needs changing then the only legitimate way to change it is by peaceful means—so long as such means are available (and they are, fortunately, still largely available in this country today.) If the left is permitted to initiate force against others, then they cannot in principle object to the initiation of force against them. If they can obstruct university buildings, then others should be entitled to obstruct their meeting places. If they can shout down opposition speakers, then others

should be able to shout down leftist speakers. If they will not endorse these actions against themselves, then they cannot rationally endorse the same actions when they commit them. If peaceful methods of resolving political disputes are rejected, the only alternative is gang warfare—which is just what prevails in many parts of the world.

The left has not given up their belief in the justifiability of force—even in the face of the destruction at Columbia. We can rightly expect that they will continue the same terroristic tactics next year at Columbia and on this and other campuses. In the light of this reasonable expectation, universities must take the steps necessary to protect themselves. If they continue their too prevalent policy of wholesale or moderate appeasement when confronted with the threats and violence of the left, the door will simply be left open to an intensification. The following steps must be taken by all university administrations: 1. ISSUE A FIRM POLICY DECLARATION THAT THOSE WHO ATTEMPT TO DISRUPT COLLEGE FUNCTIONS WILL BE ARRESTED AND EXPELLED. 2. ABOLISH IMMEDIATELY ANY STUDENT ORGANIZATION WHICH RESORTS TO OR ADVOCATES THE INITIATION OF FORCE ON THE COLLEGE CAMPUS.

A university is properly an institution dedicated to the rational method, and for this reason, it especially, of all institutions, cannot tolerate the presence of those who reject reason and embrace physical force. If the university capitulates to force, then the capitulation of the rest of society to force will not be long to follow. A halt must be called now.

VIET ROCK at Compass---Ten-Finger Exercise

By LARRY COHEN
Fine Arts Editor

In the production notes that accompany the published text of VIET ROCK, Megan Terry writes that "audience involvement is necessary and must be there to make the play work." Now every playwright, director and actor I've ever bumped into have had sufficient brights to figure out that much all by themselves; the first half is just too obvious to waste breath over and the other part simply can be assumed with a few notable exceptions. So let me in all fairness take a wild stab and guess that Miss Terry has some more specific kind of spectator activism in mind, that we're not all really talking about the same thing.

The impulse that triggered plays like "Rock" stems from a wish to make experiences encountered in the theater more stimulating, to kill off the yawns produced by proscenium arch invalids and restore a missing vitality and relevancy. But few would challenge this argument; the question at stake for everyone—offstage and on—is one of method, of how the interaction is to work and what kind is desirable.

In the past few years off-Broadway, this tendency toward arousal theater has not only arrived but become entrenched as a cliché. The play is not the thing; production formulas—nudity and an indiscriminate running up and down the aisles, a constant physical and visceral encounter with the patrons—are strongly identified as the autograph of director Tom O'Horgan. He has three shows currently running—"Hair," "Futz" and "Tom Paine"—and while his imagination is impressive, it is also terribly monotonous and finally dishonest. It has also proved contagious; "tag" theater has found son and daughter productions.

This simplification of what has been happening with the so-called New Theater is important to bring up both what was impressive but ultimately empty in the Compass Repertory Theater Group's performance of "Rock" that I caught last Friday. For the evening was not entirely without rewards: the ten member acting core were all competent and in a few cases, strikingly effective. A certain actor-to-actor rapport was evident and in some lonely moments when the script threatened to challenge John Wayne's "The Green Berets" in its reverse clichés, the solid power of an actor managed to pull a bad scene through by infecting it with talent. And while spastic and only intermittent at best, a shaky sense of an ensemble did emerge.

The curious failure is one of irony. For the very thing Miss Terry's "script" says in form and content that it's trying to accomplish—spontaneity, honesty, human qualities—are the very same elements missing in the production. One can only show how inhuman war is by making it ultra-human; the only way to empha-

size the human lives that are stupidly and irrationally being spent is to concentrate on the living qualities of the victims. But both the script and the production veer off in opposite directions, emphatically depersonalizing and confining acting styles into forced "freedom"—the much more re-

the given—is its lack of an over-seer.

Actor-created theater is a poor idea in the selective sense. A performer cannot be expected to have double vision once he is on stage; he has to act and concentrate his energies toward the single aim of acting and interacting. "Rock" in performance demands the strong presence of an editor and since the playwright has seen fit to subtitle her script parenthetically as "A Folk War Movie," the role should not be alien. The idea of actors having freedom is fine but this is not the same thing as open license. Good moments—hopefully a steady progression of them—should be worked for and retained; poor ones should be discarded. Very simply, "Rock" is elective and art is selective.

What we are left with are flashes of inspiration which lurch without control in an evening of over-reaction. The phoniness of the opening scene seems to me to be inherent in the script. The actors enter in workclothes, lie down on the floor and benches, and as James Wright's lights (all very functional except that slides which come later) slowly come up with the trio of musicians in the background, the ten body ensemble are asked to come alive, to touch themselves and finally each other. Asking actors to look natural and give the impression of newness and relaxation to their bodies and voices is the surest way to insure the opposite; except for the

huddle they join in at the end of the self-contained scene (the one real direction in which they are heading), the build-up seems forced and faked.

The second tableau is better and demonstrates the troupe's sense of timing and ability. Two identical scenes are synchronized in opposite corners of the room like a stereo set; we hear one line of dialogue and then, word for word, hear the same line a fraction of a second later. Thematically, the decision to split an amoeba into concurrent halves is illuminating and theatrically effective; the emotional and intellectual content of the routine—scene would be inappropriate—is greatly enlarged when the number of mothers waiting for their sons who are in an induction center is also multiplied.

Inherently, the actors who are the most impressive are those who exhibit the widest possible range. After the first third of the evening has passed, the possibilities of varying the staging seemed to be exhausted and the performers are even more on their own. Having them behind us, beside us, in front of us or on top of us does not create involvement; here it seemed to restrict them by making gimmicks of staging equivalent to substance of acting and also by tending to inhibit an audience who didn't know what was expected of them.

There can be no participation when the production's directors don't know what they want to do

with it if they get it. Simply touching an audience member—breathing down his back, sitting in his lap or actually putting a hand on him—creates puzzlement and for me, at least, a great deal of irritation when nothing is being followed through with an aim in sight. Touch for its own sake only makes to respond in non-tactile ways. But "Rock" is giving itself away by its fingerprints; it is taking no risks in committing an actual crime but taunts us with messy evidence.

Considering the noticeable absence of Prof. Emil Karioth's much-needed overview to pick and choose, the four male and six female troupe reflects its versatility and energy if not its talent. (Hopefully Oscar Wilde's "Earnest," which rotates on Thursdays and Saturdays with "Rock," is less indulgent and far more stylistically disciplined.) Miss Terry's script is not much help in divining talent since it deals with postures and rapidly shifting facades; it is trying to shove sincerity down people's throats and my intuitive response to contrived spontaneity is gagging.

Everyone in the troupe has a couple moments of their own to show off; Howard Waxman, Cecil O'Neal and Nina Lepinsky fare better more consistently because they do better by the script than it deserves. Miss Lepinsky not only triumphs with the Hanoi Hannah piece of vaudeville but also takes the worst episode in the play—the mother who goes to Vietnam and finds that her supposed son has the wrong middle name—and turns a rotten piece of radio

(continued on page 5)

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campus news briefs

Summer Board Tonight

WSA Summer Board will meet tonight at 7 p.m. in the Union. Tonight's agenda includes a proposal on the Student Activity and Recreation Fee. Business includes a recommendation on the WSA budget for the coming year, a proposal to support a SCLC boycott of certain chain stores, and the establishment of a WSA Police Grievance Board.

ORGAN TRANSPLANTS

"The Social and Medical Implications of Human Organ Transplants" will be discussed by Dr. William A. Kiskien at the International Friendship Hour Sunday at 8 p.m. in the Union Old Madison Room. Dr. Kiskien is an Associate Professor in the University of Wisconsin Medical School. Everyone is welcome to the free program, the last Friendship Hour of the summer.

SCREW THEATER

A limited number of free tickets are now available at the Union Box Office for an August 9 performance of "Wolf." The Screw Theater production will go on as scheduled August 2-3 and 10th (the last date for those with tickets marked July 27th).

STUDENTS FOR MCCARTHY

An influx of McCarthy workers is urgently needed to canvass in Michigan this weekend. Results of precinct elections to be held August 6 will influence the Democratic National Convention delegation, which is still uncommitted. Groups will be leaving for Grand Rapids from McCarthy Headquarters at 5:00 Friday and returning Sunday night. For more information and to sign up call 257-0001.

WISCONSIN ALLIANCE

There will be a meeting of the students for the Wisconsin Alliance today at 7:30 p.m. in the Union to make plans for new activities, especially as related to the fall elections in Dane County. All interested students are invited to attend.

PETER PAN

Tryouts will be held today and Friday for Screw Theater's final production, "Peter Pan." The tryout room will be posted in the Union and tryout times are 3:30 and 7:00. The director is Stuart Gordon.

PRO ARTE QUARTET

At 7:00 p.m. Friday, August 2, the Pro Arte String Quartet will present a free public chamber music concert on the Memorial Union Terrace, featuring music of Mozart, Schubert and Ravel.

BOOK SALE

Students for McCarthy will hold a youth book sale on the Library Mall August 5 and 6. In case of rain it will be postponed until the first clear day.

FREE RECITALS

French horn player Ivan Bielek will present a four phase free public recital in Music Hall Auditorium at 4:00 p.m. Sunday, August 4. On Tuesday, August 6, five songs based on Negro poems will highlight graduate student William R. Ermy's free voice recital at 8:00 p.m. in the Music Hall Auditorium.

NUDE PLAYWRIGHTS

Tickets are on sale at Paul's Bookstore now for The Nude Playwrights' production of "The Zoo Story," "Krapp's Last Tape," and "The Evergreen" by Hank Haslach, "Lady Madonna" by Marvin Jauer, "Morning Becomes Electric" by Richard Scher, and "How to Write Fatuous Like a Cardinal Reviewer," by Leslie Hood and

Morris Edelson. The plays will be performed in the Union's Twelfth Night Room August 5-9 at 8 p.m.

POETRY READING

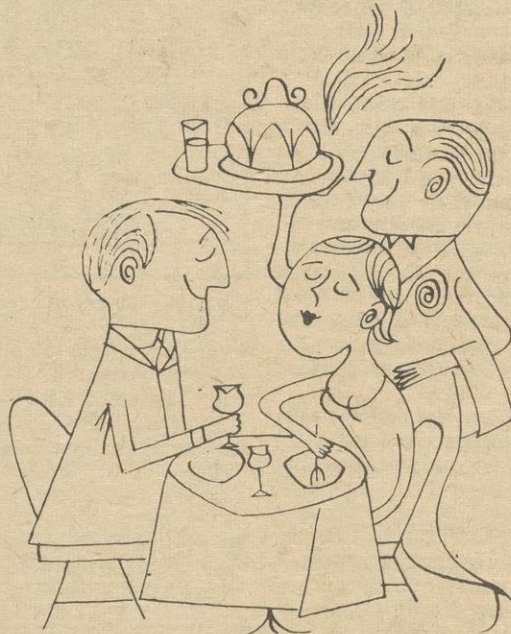
Quixote magazine will sponsor a poetry reading Sunday, Aug. 4, at 7:30 p.m. in the Union. Reading will be Felix Pollak, rare books curator and author of The Castle and the Flaw, Carl Thayer, poetry seminar leader for the Free University, Victor Contoski, translator of Four Contemporary Polish Poets, and Virginia

Smith, who will be giving her first Madison reading. Free refreshments will be served after the reading. No admission charge.

GREEN LANTERN CO-OP

The Green Lantern has established an eating co-op for students. Meals are inexpensive and wholesome. Dinners are served at 5:45 p.m. Monday through Friday, and cost is \$5.50 per week plus two hours of work a week in the kitchen or dining room.

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VIET ROCK

(continued from page 3)

thermon serial slush (with the aid of Richard Fire's doctor) into one of the few deeply moving moments of the night.

The one place where Miss Terry's cry for involvement and acting neatly and honestly cojoin (to her surprise and mine) is in the performers' singing. The "men die young" verses are each sung by untrained, unmelodic voices. Alone as individuals, the actors—Jean Wilkin and Waxman particularly—have an eloquence and a warm sadness that cannot be faked no matter how carefully worked at and the result is refreshing and heartening.

There are other bright moments—quick, intelligent, clever bits of inventiveness—but they ring like frozen machines. Even when they succeed perfectly (the precision-timed U.S. Government Male routine), they miss their target—if we as audience are what they're aiming at—by a good mile. When the actors grope to find a way of making a non-script work—Waxman as the G.I. writing home, any one of O'Neal's numberless soldiers, the whole Vietnamese training scene—they hint at a possible rapport that should have pervaded the entire production if it was to deserve any more than our just patience.

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Police

(continued from page 1)

asking students to report attacks to the newspaper because the police "had a record of ignoring student beatings."

Coyle called The Cardinal this week shortly before copy deadline, and convinced the editors to hold off further attacks until a personal meeting could be arranged.

At the meeting Emery quickly

said he did not want to "nitpick" over the one article in question, after which the discussion between the police chief, the editors, and the intermediary focused on how news relations between the paper and the police could be improved. At the suggestion of Coyle, a former reporter for the Capital Times, it was agreed to have The Cardinal deal with the police in person rather than over the phone. The story was banner-headlined in an inside section of the Capital Times.

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2ND HIT



SCLC Poor People Boycott in Madison Not to Rely on University Community

"What we are after is a redistribution of the pain," said Charles Meek of the Southern Christian Leadership Conference (SCLC) at a meeting Tuesday night in the University YMCA. It is hoped that this "pain" will be felt in the pockets of the white communities in 40 of the nation's cities, including Madison, as a result of a national economic boycott sponsored by SCLC. The boycott is an attempt to rejuvenate the Poor People's Campaign, and its primary targets are the A&P, Montgomery Ward and Sears Roebuck chains. The meeting was held to initiate and co-ordinate community action on the boycott in Madison. Efforts will begin with the picketing of the A&P on South Park St. at 10:00 a.m. this Friday. Another national boycott against California grapes, in support of the migrant workers' protest there, has also spread to Madison.

Meek said that the targets of the boycott were chosen as a result of unfair hiring practices, especially at the management level, in these chains. In particular, the A&P boycott here is in support of a similar one in Chicago arising from a specific grievance against A&P there. Last year, Meek charged A&P, which operates 40 stores within the Chicago ghetto, pledged 770 new jobs to Operation Breadbasket, a SCLC job-finding organization. The pledge was particularly aimed at placing more blacks in key management positions. A&P has subsequently produced only a fraction of the promised jobs, and SCLC has struck back by initiating the Chicago boycott. Meek admitted that he had not examined the hiring practices of A&P in Madison, and emphasized that the Madison boycott was not a local concern, but was primarily aimed at support of Chicago.

All participants at the meeting seemed to agree that the boycott must be a Madison community effort, and not rely on the University community. Meek specially emphasized the importance of the support of the Madison churches, and said he hoped to gain the public support of local ministers for

the boycott. Meek said he felt that historically the American churches had misused Christianity, and that they must restore its meaning through active involvement in the plight of the poor in this country. "Involvement," in fact, was the keynote of the evening's discussion. Meek disdained the practice of donating money to social causes as a substitute for participation. He said Resurrection City was built on "donated money from guilty folk" and insisted, "We don't need money, we need people!"

A couple of clergymen at the meeting expressed doubt as to how to go about presenting the issues to their congregations, and one asked how he could verify for his parishioners the charge against A&P. Michael Battles, another SCLC representative, insisted that the issue was broader than any specific grievance against A&P. The point, he said, was that these chains make money off the ghettos, and the general aim of the boycott was to call attention to the plight of the ghetto. Meek added that "everyone knows" the situation, but that awareness must be stimulated to action.

As for the local application of the boycott, Meek denied the frequently heard statement that "Madison has no poverty problem." Poverty has not the dimensions here that it has in the large cities, he admitted, but it does exist here and is growing.

Rudi Salas, representing the boycott of California grapes, also appeared briefly at the meeting. He

said that the national boycott was started a year ago and has largely been a success. Its aim here is to get California grapes off the shelves of local stores. The first target of the Madison boycott is Kroger's, he said, where picketing was scheduled to begin Wednesday at 4:00 p.m. at the University Ave. store.

Prospective picketers for the SCLC boycott will meet at 9:30 Friday morning in the Park St. A&P parking lot. Anyone needing transportation or who wishes to offer any assistance to the boycott should contact Reverend Lowell Mays at the Lutheran Campus Ministry. The number is 257-7178.

CLUB PICNIC

A picnic to Tower Hill State Park and Spring Green is being sponsored by the Union International Club. Bus leaves the Union at 10 a.m. Saturday, August 3 and the day includes a tour of the Frank Lloyd Wright School of Architecture. Tickets for the picnic are on sale at the Union Box Office, \$2.00 for members of International Club, \$2.25 for non-members.

New Cream: Schizoid

(continued from page 7)

cally, it is as good as any live rock album I have heard. The performances are among Cream's best. Although many of their live performances this year, especially one night stands (e.g. Beloit) were disappointing, they almost always got off at the Fillmore. You can get a pretty good idea of what one of these shows was like if you imagine listening to the cuts of this album at ten or twenty times the volume your record player can produce, under a great light show, surrounded by two thousand or so enthusiastic stoned freaks.

Clapton's showpiece, "Crossroads" is the best cut on the album. Although he doesn't have a very strong voice, he sings blues well and does a good job on the vocal. His guitar work is excellent, and Bruce and Baker give him fine support.

"Spoonful" is typical of Cream's live style, with a long instrumental building slowly to a climax. Bruce's excursions into the treble range of his bass (sort of an echo to what Clapton is doing on lead) are also typical of live Cream. Due to Baker's excellent bass drum and tom-tom work, Bruce can do this without the bottom falling out.

"Traintime" has been put down as a "loudly amateurish" harp solo.

Although Bruce is no great technician on harp, but most of the primitiveness of the sound is intended. The vocal is good, especially in its transitions with the harp, and the tension is well maintained.

"Toad" is another excellent much better than the previously recorded version. Clapton's lead-in features some good chording and well controlled feedback has just about disappeared from Clapton's leads lately; he now stands alongside his amps instead of in front of them, probably due to uptightness about his hearing). The drum solo speaks for itself. Baker can play faster, longer, and better than anyone in rock, with the possible exception of The Who's Keith Moon, and he proves it night after night in this solo.

Clapton has just announced in England that the Cream will break up after their next American tour. Baker plans to get a new group together, Bruce will record as a solo artist and Clapton will take a long vacation before making any plans. Buddy Miles, former singer and drummer of the Electric Flag, is trying to get together with Clapton to form a new "supergroup." Although the breakup will disappoint many fans, Cream have created very little lately, and each has the potential to get a good thing together on his own.

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Record Review: Schizoid 'Wheels of Fire'

By HOWARD KLEPPER
Record Reviewer

With Cream's latest release, "Wheels of Fire," the group's schizoid tendencies become fully realized. I am referring to the often mentioned discrepancy between the group's live and recorded performances. The Cream have not been able to recreate in the studio the excitement and beauty of their better live performances and there have been many of these better ones.

In recognition of this fact they have released "Wheels of Fire" as a two album set, one of studio tracks, and one of live performances at the Fillmore. They seem to want the studio work judged apart from the live as an entirely separate Cream personality. Towards this end they have recorded songs in the studio with more over-dubbing and complex instrumentation. Despite this reversal in their attitude towards studio work (Clapton remarked in the Feb. 24 Rolling Stone that "When we're recording things aren't much different from a live show.") the studio album is not as good as their previous attempts.

Although none of these cuts is glaringly bad, none are great either. Most are just fair tunes, with predictable melodies, rhythms and solos. The predictability is due to many of them sounding like variations on material in "Disraeli Gears." Neither the tunes nor the lyrics to any of the studio tracks

has stuck in my mind after listening.

"White Room" is approximately a remake of "Tales of Brave Ulysses" with new lyrics. There is some good, typical Clapton wha-wha guitar. "Sittin' on Top of the World" is one of the better studio tracks—an original slow blues treatment of a song that has been done as blues (Howlin' Wolf), country (Doc Watson), and folk-rock (Grateful Dead). "Passing Time" is sheer mediocrity. Ginger Baker sings and plays glockenspiel, neither of which he does noticeably well. The middle section instrumental gets faded out just as it seems about to get good.

Jack Bruce gets a whole cut to himself in "As You Said." His instrumental work (guitar and cello)

is original and fits together well with the vocal. Sections of this remind me of George Harrison's "Blue Jay Way."

"Pressed Rat and Warthog" is another boring Baker song. Baker simply recites the verse to this one. It's hard to see how the author of a groovy song like "Sweet Mine" (Bop-ba, bob-oo-wop-wa) could get bogged down the stuff he's written since. "Politician" is one of the better tracks, maybe because the only extra instrumentation is a second guitar track. But the slow, heavy bass line and bass drum work drag the song down rather than providing drive.

An unfortunate Cream tendency to rather heavy-handed lyrics pointed up by "Those Were the Days." The guitar solo starts out

well, but ends too soon.

Cream give a decent treatment to Albert King's "Born Under a Bad Sign," but there are already two excellent versions currently popular, so who needs it? They could just as well have chosen a lesser-known song by Clapton's mentor, King (who he is fond enough of to have taken the entire guitar part to "Strange Brew" from, note for note ("Oh, Pretty Woman" and "Crosscut Saw" on King's "Born Under a Bad Sign" album). The last cut, "Deserted Cities of the Heart" is good solid Cream. Fortunately the use of strings is sparse.

Looking back on past Cream albums I would say that "Fresh Cream" was greatly underrated by most critics, who grudgingly

called it good for a first album. The choice of outside material and originals was excellent, the sound strong, bluesy, and refreshing. "Disraeli Gears" fell down in spots, but had some very good originals and outside material, and most of the departures from the blues format were well taken. But the studio album from "Wheels of Fire" has many dull originals, little that is new by way of melodies or arrangements, and a great deal of superfluous instrumentation (particularly the ubiquitous producer, Felix Pappalardi) that dilutes the punch of the trio's sound.

Fortunately, there is the live album, which is great. Techni-

(continued on page 6)

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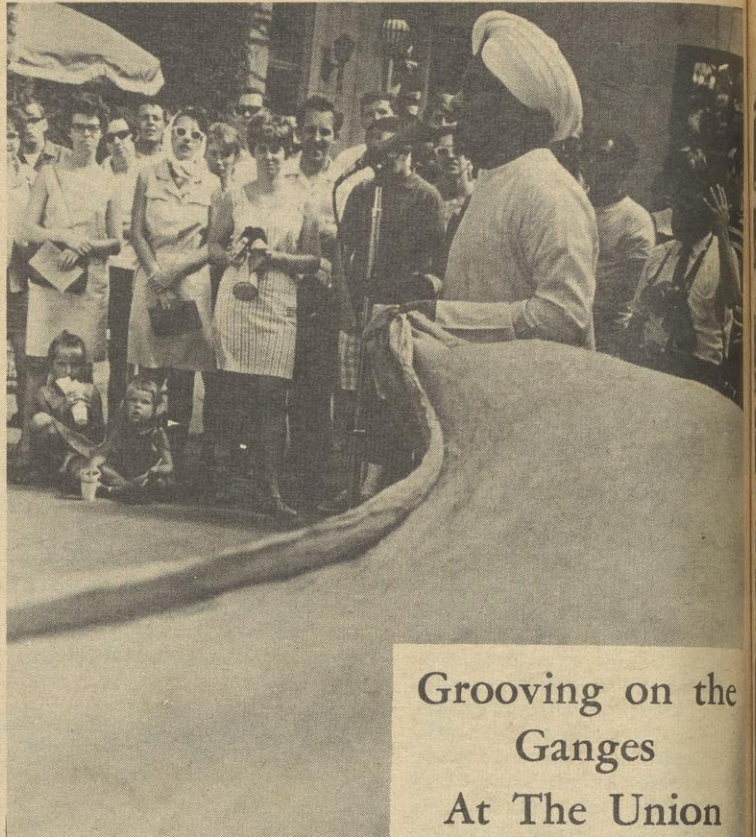
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