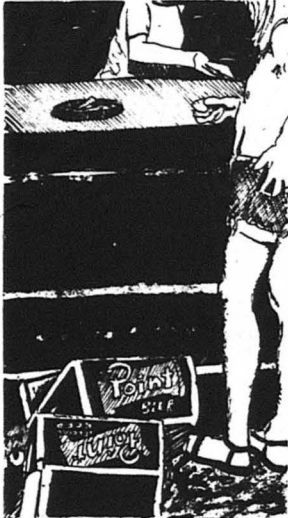


THE POINTER

JULY 7, 1977  
OFF-CAMPUS 15¢



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A menagerie of politicians, including Governor Patrick Lucey, appeared on the behalf of State Senator William Bablitch at a fundraising cocktail party held on Friday, June 24, at the Holiday Inn here in Stevens Point.

Lucey, who will leave for Mexico to fill an ambassadorship sometime this week, said that one of the factors in his decision to resign as governor was the development of quality leadership within the state.

He said that knowing there were people like Bablitch willing to be supported by their spouses so that they could remain in public office helped make his decision.

Also speaking on Bablitch's behalf was Mayor Jim Feigleson and Senator Tim Cullen from Janesville who was emcee for the occasion.

The politicians threw jokes



back and forth among and at each other with the main topic circling around Bablitch's possible run for lieutenant governor.

Bablitch did say, however, that he wouldn't make any decision for eight months or so — at least he won't be announcing one to the press until then.

After all had had their chance to throw in their two cents worth (or with this crowd, their two dollars

worth), Bablitch thanked everyone for coming and suggested having drinks — which were still 50 cents apiece.

After paying \$10 for the privilege of standing in the same room with people like Pat Lucey and Bill Bablitch, cocktails still cost an extra 50 cents. After all, once ten bucks is shelled out just to be there, what's another couple

of dollars for drinks? Maybe nothing to some, maybe a half a bag of groceries for others.

By having such fundraising deals, it's possible that politicians are alienating the common person. The appeal at something like this is on a more elitist group who have the ten or fifteen dollars to hand out without batting an eye.

Which would be better: a hundred people who all contribute \$1,000 each or one hundred thousand people all throwing in a buck? The one with a hundred thousand supporters looks more like a leader to me.

Fundraisers of this sort will continue to be held despite anything which is said here, so in closing I would like to express my thanks to whoever it was that voted against having a \$100-a-plate dinner. Nothing could taste that good.

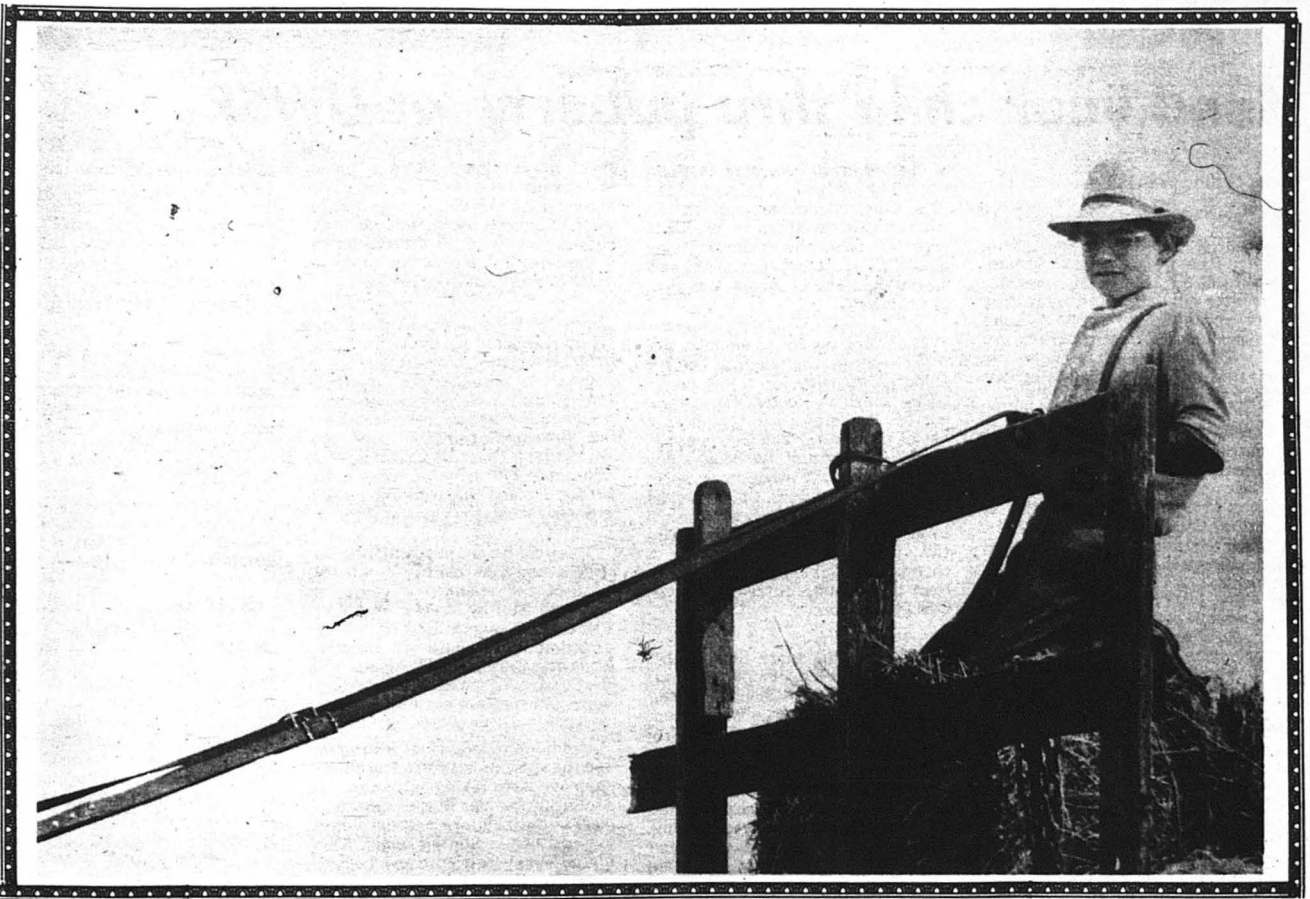


Photo by Al Stanek

## CORRESPONDENCE...

### Agreement disagreement

To The Pointer,

The article which Gail Gatton wrote for the June 23 issue of the **POINTER**, headlined "United Council compromises on collective bargaining," is both misleading and inaccurate.

At no time did representatives of UC and TAUWF reach "an agreement concerning a student role in UW-collective bargaining." As was made abundantly clear, TAUWF representatives present, Prof. Edward Muzik and I, had absolutely no authority to reach an agreement with UC on behalf of TAUWF, nor was that our purpose in attending.

United Council had approached us earlier this year with a suggestion that it would be appropriate for TAUWF to amend its bill, SB 289, to include student observers at the table. Our response was that we would be willing to discuss the matter if UC came up with a concrete proposal. That was what the discussion was about.

UC did not hold this meeting in order to "get TAUWF to recognize the need for student input into collective bargaining." There simply is no such need, and UC has never suggested that bargaining without students present is impossible. The UC position advanced to TAUWF was that it is desirable, from the perspective of UC as an organization, that student observers be present.

TAUWF did not tear apart the UC proposal, nor was there any agreement about who should do what

to whom and when, and UC most certainly did not "retain the right for student representatives to attend and make an oral presentation at bargaining sessions."

First, this is not a right; we do not have, as faculty and academic staff, the right to bargain until the legislature grants it. Second, TAUWF's position on this particular item was at best ambivalent. Third, TAUWF has consistently objected, and will continue to object to the use of the word "representative" rather than "observer," and will not accept such language in any suggested amendment to our bill.

Finally, TAUWF representatives tried to explain why the UC proposal was unacceptable to TAUWF. Of course there was strong disagreement on what language might or might not be acceptable;

that is what one might expect. Each organization must protect the best interests of the members of the organization. That was foremost in the minds of both groups present.

TAUWF cut nothing; it was not our place to do so. We responded to a proposal, pointing out what we felt was not acceptable and what we would be unwilling to agree to under any circumstances. What United Council representatives did after we left, I do not know. They are most capable of speaking for themselves, and will, I suspect, do so.

In conclusion, let me reiterate a vital point: there was no agreement made between the two organizations, nor was that the purpose of the session.

Robert Baruch  
TAUWF President



**Recycle Me.**

#### Letters Policy

1. Letters should not exceed a 300 word maximum. Longer letters allowed at editor's discretion.
2. All letters submitted to the Pointer must be signed. Names will be withheld upon request but all letters must be signed.
3. Deadline- noon Monday.

Deposit letters in the boxes outside the Grid, COPS, or CCC. Address mail correspondence to Pointer, 113 Communication Building, UWSP, Stevens Point. 54481

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## Send your child thru puberty at UWSP

By Sue Jacobson

Have you noticed a few young looking faces wandering around campus lately? About fifty various programs will be in full swing at some time during this summer, and although many of these programs are not offered directly through the University they actually benefit UWSP students.

There is quite a bit of education going on outside of summer school classes. Many of these workshops and classes are open to students and the public. Many of the participants of the camps and clinics stay in the dorms while attending the programs, and this saves money for UWSP students.

"If we can use the dorms to provide an educational experience for the participants in these programs, we also draw revenue from this," explained Mr. John Jury, Director of University Conference and Reservations. "The dorm buildings have to be maintained anyway, and any revenue taken in during the summer helps cut costs for students during the school year..."

Jury also mentioned that many student jobs that would otherwise be unavailable are made possible through summer programs here on campus. The camps and clinics also help recruit future UWSP students. When kids come here to participate in the programs they get an idea of the facilities the University has to offer, and a good look at the campus. Many

of them end up returning to Point when they are ready to start college.

The Point Music Camp which ran two sessions during June catered to over 600 musically inclined young adults. While attending camp the kids stayed in Hansen, Neale and Schmeckle halls.

"The camp was run something like a mini-college," commented Dr. Jay Hildebrandt, Director of the camp. "The students selected the specific courses they wanted to take from a list of offerings." The kids were in class a minimum of five hours a day and part of this time was spent working in ensembles. Outside of the class experience there were several bands including jazz bands, choirs and various chamber ensembles. A chamber ensemble ranges anywhere from two to about fifteen musicians working together.

Aside from the more than twelve resident faculty, a number of guest faculty were in attendance. Among these were Rev. George Wiskirchen, C.S.C. from Notre Dame University who is an internationally known jazz instructor. In addition to teaching a class in American Popular Music, Fr. Wiskirchen also conducted a workshop in Jazz Pedagogy. This workshop dealt with teaching the teaching of jazz and most of the people enrolled were music teachers. Fr. Wiskirchen used one of the student jazz bands as a model for his instruction.

"It is the high caliber that the camp has academically that keeps us going," added Dr. Hildebrandt. "The

Point Music Camp offers a much wider range of courses in the state and we don't only deal with ensemble work. Running the camp this way creates more work for the conductors of the camp, but it gives the campers a much more rounded experience."

On a much smaller scale the Piano Camp sponsored by the Department of Music and the University Extended Services is taking place June 26th through July 2. Twenty-five talented junior and senior high school students are participating in the camp this year. Piano Camp is especially for youngster who have an exceptional ability in piano, and works on a more individual basis than Music Camp.

"This year we are happy to have Anabelle Joseph visiting from Pittsburgh and teaching a course in Dalcroze Eu-Rhythmics," explained Professor Kenneth Hopper who is directing Piano camp this summer. Dalcroze Eurhythmics deals with the total movement of the body in various aspects of music.

In addition to individual instruction and the sessions with Ms. Joseph, the students are taking a course in American Popular Music. Outside of classes the kids are getting a little taste of life in Stevens Point. They toured Sentry Insurance and the campus TV studio, took a hike on the Jordan Nature Trail and attended some sessions of folk dancing here at school.

The Suzuki sessions which is the largest program offered is again scheduled for this summer. The Suzuki method of Talent Education is

based on the 'mother tongue' approach to teaching violin and cello. This method of teaching was developed just after World War Two by Shinichi Suzuki and is based on the theory that playing the violin would be easier than trying to teach and learn through repetition.

This method of instruction is ideally suited for children, and a big emphasis is placed on family involvement in the child's lessons. Unlike other methods, Suzuki teaches children to begin reading music after they have learned to hold the instrument and play a few simple tunes. Suzuki teachers use a variety of games and gimmicks to keep the students interested with their main goal to make music fun.

There are two Suzuki sessions planned for this summer running August 6 through 13, and August 14 through 20. The sessions will attract some 2,000 students and member of their families to campus housing alone. As many as three to four hundred other families are expected to stay in and around town. Various experts from all parts of the country will be on campus to participate in the sessions and teach the Suzuki philosophy.

Music isn't the only beat that camps are taking this summer. The Champion Basketball Camps during June and July attracted around 240 school ballplayers. "There were two separate sessions for boys and girls," explained Bob Kruger, who was in charge of the camp activities. "the boys session was a varsity camp open only to boys recommended by their high school coaches." The camp for girls centered more around fundamentals and instruction than competition.

Gail Goodrich, all-star guard for the New Orleans "Jazz" visited the camp from June 20 through June 27. "Gail did a fantastic job with the kids," added Kruger, "he really spent a lot of time working with the kids and offering special help." Goodrich also gave two lectures a day while he visited the camp on the different phases of the game. Several UWSP students worked as camp counselors and lived in the dorms with the kids.

Younger children are not the only ones who take part in summer clinics. UWSP will host the Wisconsin High School Coaches Federation Workshop. The clinic will run July 29 through 31, and is open to all men and women coaches. It will present an opportunity for high school coaches to further their understanding and ability to coach sports activities. A variety of leading experts will speak on such subjects as the legal implications of coaching, motivation and psychological aspects of running and emergency procedures.

The coaches will stay in Thompson Hall and their programs will include theory and skills sessions in coaching basketball, football, volleyball, wrestling, track and cross country. The clinic is presented by the Wisconsin Interscholastic Athletic Association and the UWSP Division of Extended Services.

## Center helps women

By Barbara Scott

Sometimes someone just needs someone to talk to.

Portage County women no longer have to face their problems alone. They can now turn to the Womens' Resource Center.

Located at 2101 Main Street, this center fills the void when lack of funding forced the closure of Women Helping Women. The Womens' Resource Center won't have this problem according to Director Joan Mitts. It has a basic operating budget fed by money received from the 1976 WWSP Telethon.

The Center is built on solid ground. They want to be able to deal with all problems and issues concerning women and have been tapping all available resources.

Inside the Center one finds current books, pamphlets, and handouts. Besides being a clearing house of information, the Center provides a 24 hour helpline. By calling 346-4851 a woman can get help anytime of the day or night.

Trained volunteers will be answering the phones set up for emergency, crisis, and information referral.

There are now approximately 24 volunteers. Each volunteer must at-



Inside the Women's Center

Photo by Mark McQueen

tend a minimum of three training sessions before she can begin work.

The Womens' Resource Center is not a counseling service, but according to Ms. Mitts, there are professional people in the community and university that have expressed support for the center. They will always be available for consultation.

Plans for the center began last October when the need for such a place became evident. Former Board

members of Women Helping Women were contacted. They have been working on this project ever since.

After receiving the money from Telethon, a task force was set up consisting of 14-16 people from the university and community to find a location, equipment and materials.

The Womens' Resource Center is open from 9:00 am until 5:00 pm. Monday through Saturday. The telephone lines are open 24 hours every day of the week.

# Problems plague sister city

By Kurt Busch

Three large fuel drums, cut in half and placed over an open fire, were being filled with rice and water. Next to them a battered section of sheet metal was resting on another fire where an old lady was patting out tortillas.

In the next room a group of women, two to a bed, recovered from injuries, some receiving plasma from bottles suspended by rusted nails. Elsewhere in the building newborn babies lie two or three to a bassinet. This is a hospital. It has no crutches, limited room, and little medication. And it is one of the better clinics in the area.

The sight is still on John Ellery's mind as he sits in his office and lights his fourth Winston for the morning. His eyes drift up to a map that has recently been tacked to the west wall facing his desk. Somewhere near the center of the map is the hospital, the boiling rice, the rusted nails, and 700 city blocks of rubble. Somewhere near the center of the map is Managua, Nicaragua.

"The medication we brought down" said Ellery "was greater than the existing inventory of the hospital". Ellery, the vice-chancellor of UWSP, headed a group of twenty-one volunteers who went down to the earthquake-shattered country in two school buses filled with \$100,000 worth of medical, educational, and recreational supplies.

The trip is part of the Sister City Campaign, an off-shoot of the Partners of America program. Each state was encouraged to identify with and provide aid to a Central American country. At the urging of then Governor Lucey, Wisconsin became associated with Nicaragua, a country that now lies in post-quake ruin.

"Managua is the largest city down there and, by all logic, should have been in a Sister City agreement with Madison or Milwaukee," said Ellery, lighting another Winston. "However, most community groups are merely interested in...say...sending a sewing machine or establishing a penpal program." He chuckled at the last and looked again at the map. After awhile he continued.

"So Chancellor Dreyfus, who is very interested in establishing the ruralplex concept...Wisconsin Rapids, Wausau, Marshfield, and our own community...proposed that Central Wisconsin take on the Managua problem."

The idea apparently caught hold. Several months and many contributions later the volunteer

program left for the country that was left between 80 and 90 percent in ruins following the 1972 quake. Included in the entourage were experts in various fields including soil management and solid waste disposal (a major problem in the area).

"The need there is enormous," said Ellery. "This quake killed a section of the population equivalent to that of Point and Marshfield combined. It left an additional 200,000 homeless. In one clinic we visited there were two people to a bed no larger than this desk." He gestured to take in the surface of his desk. The familiar objects on it, the pens, the telephone, the coffee cup—have recently joined by a litter of documents and photographs concerning the quake.

"If I could raise another \$10,000,"

he said, "we could provide health and educational services far beyond anything we expect. For a relatively small amount of money, we..."

The phone rang and Ellery picked it up. He slipped into Spanish and carried on a lengthy conversation. "That was Lesbia Moreno," he said as he hung up. Professor Moreno is the director of an elementary school created by the monies donated by the people of Central Wisconsin. She was scheduled to visit Wisconsin but some difficulties had arisen concerning her transport clearance.

"Problems," said Ellery, "Always there's problems."

And this morning in a hospital kitchen where rice is being boiled and tortillas are being fried, those problems seem very real.

## Offering a chance to succeed

By Catherine Geniesse

Take an Indian high school student from a reservation, small town, or rural area who is economically deprived and scholastically unproved, and give him or her a chance to consider or pursue post-secondary education or training and you have the basic function of the Upward Bound program.

The Upward Bound program at Stevens Point is an educational program for high school students funded by the Office of Education under the Department of Health, Education and Welfare.

Upward Bound came to Stevens Point under the direction of Bob Powless in June of 1968. Since that

time the program has served over 400 American Indian youths.

Students may enter the program upon completion of the 9th, 10th, or 11th grade and if eligibility requirements are met. Those include requirements of family income criteria as set by the Office of Education, and the fact that the student is not likely to consider, be accepted, or successfully pursue education or training beyond high school without the encouragement the Upward Bound program provides.

The staff and curriculum are geared to generate the skills and motivation necessary for success in various kinds of education or training beyond high school.

Each summer the program provides a six week session on the University campus. During the session the students are given instructions designed to develop healthy attitudes about education, creative thinking, effective expression, and positive career or personal goals.

This summer's Upward Bound program includes 42 students and 17 staff members. The students are being housed in Roach Hall.

According to Gary C. Dodge, a student in this summer's program, Upward Bound offers him friendship, acceptance and a chance for a better education.

The staff of Upward Bound meets to evaluate the students and make recommendations for high school credit. Most high schools grant credit that can be used as elective credit toward graduation. During the school year students are encouraged to improve the academic works and at least once a year Upward Bound sponsors a "class reunion," so the students and staff have a chance to get together and stay informed about what each other is doing.

Once a student is accepted into the Upward Bound program they are encouraged to remain in the program until high school graduation. After graduating students are eligible to enter the Bridge component of Upward Bound. The students enroll in a regular university summer school and take one or more college courses. The student may enter any Wisconsin college or university but they are encouraged to find one that best suits their needs and goals.

Since 1968 the UWSP Upward Bound project has made significant accomplishments in providing academic skills and direction to the students. Over 90 per cent of the students who have participated in the program have completed high school and almost 55 per cent of these later entered a higher educational institution or program.

The Upward Bound program on the Stevens Point campus is located in the Pride office which is a University office committed to the principles of equal educational opportunity for persons of any socio-economic or racial background who wish to further their education.

## Name game

### Changes confuse you?

By Ann Glinski

One of these days you may see someone taking the names signs off Schmeeckle and Steiner Halls. No one is ripping them off. It's all part of the name change taking place this fall. Two dorms and the Preserve north of campus will be receiving names in a roundabout but reasonable way.

The switch is this: Steiner Hall (the former Chileda Institute) will become South Hall, Schmeeckle Hall will receive Steiner's name, and the name Schmeeckle will move out to the Preserve. Why all the hassle? It's no real hassle when you know the reasons.

The late F. J. Schmeeckle is looked upon as the "Father of Conservation." During the 1930's and 40's his major concern was with natural resources as a finite supply. According to M. J. Karg, Assistant Director of Housing, Schmeeckle's ideas were not taken seriously until the 50's. As a result of Schmeeckle's perseverance, UWSP became the first University in the nation to offer a Conservation major. Therefore, it seems appropriate that Schmeeckle can be best honored by affixing his

name to the Preserve located north of campus.

Since the Preserve will bear Schmeeckle's name, the dorm will need a new identity. This is where Steiner Hall comes in. Steiner Hall is once again becoming a residence hall, since Chileda is moving to LaCrosse. There is a need for the dorm since enrollment is climbing, yet Steiner's future is in doubt. Future projections in enrollment indicated it may not be needed. The possibility exists that some day Steiner would be sold. So as to not lose the Steiner name, the former Schmeeckle Hall will receive its new name from Steiner.

Once again we have a dorm without a name. The former Steiner Hall's future is uncertain. Instead of dedicating it to an individual whose name could be short-lived, it will be named South Hall, noting its location on campus.

At this time it's not clear what type of dedication ceremonies will take place; but Mary Williams, Executive Secretary to the Chancellor, said that it would be good to see resident hall

participation in the renaming ceremonies of Schmeeckle and Steiner, instead of it all just quietly taking place over night.

The details of the Preserve dedication have yet to be arranged as a few business transactions are still pending. The UWSP Foundation is optimistically awaiting fund money from LAWCON (Land and Water Conservation Act). Mary Williams, who is also secretary to the Foundation, said that the funding, and whether or not the lake in the Preserve will become university property, are two things currently being discussed. It would be better to wait for the outcome in these matters before having a dedication ceremony.

While the ceremonial plans are still being drawn up, it will be helpful for you to be aware of the changover procedure to eliminate confusion: Steiner will be South Hall, Schmeeckle will be Steiner, and the Preserve will bear the name Schmeeckle. Now, if you see someone taking a sign off a dorm, you'll know why.

## Writing Lab brings a

By Bob Ham

Phil Klass looks like a cross between the devil and the Pillsbury dough-boy—a suitable combination for a famous Science Fiction writer. Since he began writing professionally in 1945, he's written eight books, edited two anthologies, and written over two hundred articles, reviews, and short stories—mostly satiric Science Fiction, under the pen name of William Tenn.

Last week, this Science Fiction writer-extraordinaire was brought to Stevens Point, under the auspices of the university's Writing Lab. Mr. Klass conducted workshops in fiction, non-fiction, technical, scientific, and business writing, as well as the teaching of writing (he's been on the English department staff at the Pennsylvania State University since 1966). He also gave a reading of one of his finer stories, "On Venus, Have We Got A Rabbi."

Despite his hectic schedule as "writer-in-residence" here at Point, Klass managed to find time for this interview. The Pointer talked to him in the TV studio, while the Campus TV people were setting up for their William Tenn interview.

The questions were largely intended to set off fireworks in Klass's imagination—which they did. One gets the feeling that this man's mind manufactures ideas about three times as fast as his vocal chords can turn them out. After fifty minutes of high-velocity conversation, he slumped slightly in his chair, gasped for air, and said, "I'd like a little water...polluted water if you have it."

Mr. Klass has visited this university before—the last time was during the Rites of Writing in 1976—also under the auspices of the Writing Lab.

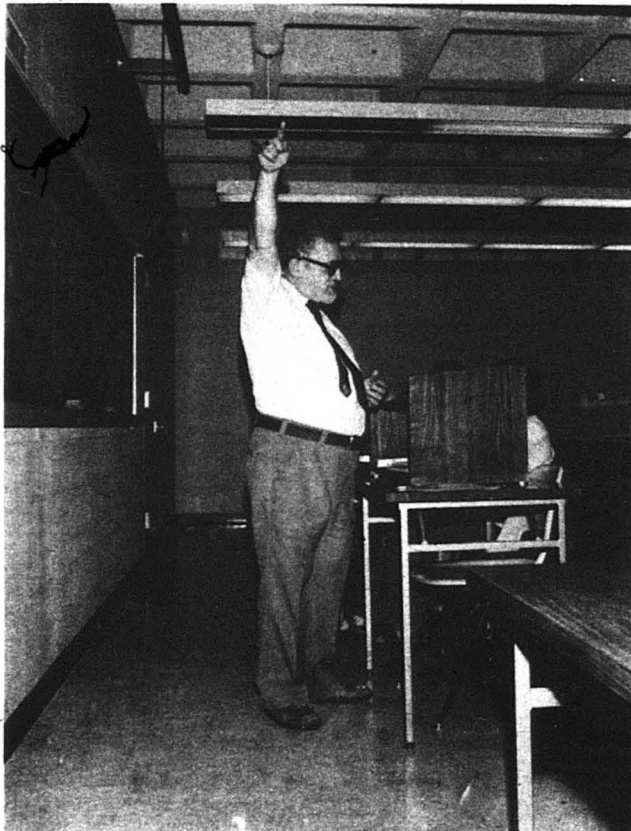


Photo by Mark McQueen

"I won't dance naked in front of you, but I'll answer your questions."

**The Pointer:** What do you think of the value of a present day college education?

**Tenn:** A painful question. Especially since I never got a degree myself, and I've regretted it many times. If I'd had a degree, I'd have found it easier to do various things that I wanted to do at various times. I frequently find myself with students who are very bright, and they're flunking out or dropping out. And they talk to me about it, and I advise them not to, and they say, "Yes, but look what you did—you did alright," and I say, "Well, don't do as I do, do as I say." And I'm not ashamed to say it. That's one answer. I think it's essential in today's world—almost as essential as a high school education was, perhaps, 30 or 40 years ago.

Now at this point, I'm going to begin saying something dangerous, and I'm going to get the entire educational establishment down my neck. I don't believe that students get an education in college, and I've told that to my advisees. When they tell me that they're not getting an education, and they're very disappointed in the way things are going, I tell them that they're not there to get an education, they're there to get certification.

The education is something they have to find for themselves. They'll get it later, when they've had certification and a certain disciplining of the

mind, and they'll know where to look. You spend the rest of your life getting an education. But what you acquire in college is certification, and that means, among other things, the acquiring of tools—knowing how to use a library, knowing what is the grammar of philosophy, and all that sort of thing.

They'll get most of it later, but if they're lucky, and they're very serious, they'll get some education while they're in college. And the way to get an education in college, I tell them, and I know nothing truer than this, even though, as I say—no one's ever asked me this question before, and I've always been afraid somebody would—the way to get an education in college is by not taking courses, but by taking teachers.

I think that if you have a first-rate teacher who teaches Classical Greek History, and you yourself are not the slightest bit interested in Classical Greek History, but this is a first-rate mind, a first-rate teacher, you'll get more out of taking that course than you will out of taking a course, say, in Modern American History, which may be very close to your needs.

I went to a number of universities, and I took courses right across the spectrum, and the teachers whose words reverberate in my mind all through the years, are those whose courses I didn't think I would find particularly interesting, and with whom I disagreed. Not the teachers who said the things I wanted to hear, but the teachers who said things I didn't want to hear. And I found them in the most unexpected places. So the truth of education, I guess, is the same thing as the truth of art—if you want to be a painter, the best thing you can do is find a great painter and apprentice yourself to him—sweep his floor, prime his canvases, and hope that some of what he is—not what he does, but what he is—rubs off on you.

The same thing, I think, is true of good teachers. You try to find a good teacher and get close to him, and hope it rubs off. And most of these people are to be found in colleges. Sometimes you have to hunt for them in dark corridors and unfrequented rooms, but they are in colleges, they are to be found. People who want educations have to find them. And they cannot, they should not expect to have them served up to them piping hot, in a list of required courses.

**The Pointer:** Why do you use a pen name, and why did you pick the one you did?

**Tenn:** Erg! That's a question that comes up every time I lecture, and I always ask people if they want the short answer, which is mostly a lie, or the long answer, which runs on for several weeks. I don't really know why I use a pen name. I can give you the facts, but the facts don't necessarily have anything to do with reality.

When I began writing, I knew no professional writers at all, and all I could go by was what I had read in the libraries. It seemed to me that most of the professional writers I'd read about used pen names. I knew that O. Henry was a pen name for Sidney Porter, I knew that Mark Twain was a pen name, and I knew that Stendhal was a pen name, and so forth, and I just took it for granted that most writers used pen names. So I sent out my first, oh, dozen pieces, under various pen names, and the first one that sold was under the pen name of William Tenn. So first, because it brought me luck, I continued using it. Second, because editors knew the William Tenn—they began seeing it in print.

Years later, in 1953, when my first book was being published by Simon and Schuster, I said I'd rather have it under my name. After all, Simon and Schuster, you know, all that sort of thing, I wanted the first hard bound book under my name. And the editor said to me—and this line has been quoted up and down the publishing field—"Who the hell is Phil Klass? William Tenn sells books." So I stayed with William Tenn.

That's the short answer. It's a lie. Well, it's true in terms of facts, but I've come to believe it's a lie. I used a pen name because there was a certain part of my personality that was writing Science Fiction, and I felt, I think subconsciously, that there was another personality that would be writing one day. And I wanted to save that for my own name.

I have written a few things under my own name, and they're rather different from the things I've written under my pen name. They're not better, they're not worse—they're different. There's a totally different personality involved.

**The Pointer:** You once said that Science Fiction is the only workable form for social satire. Would you comment on that?

**Tenn:** Well—that wasn't exactly my language. I would say that it's the 20th century form for social satire. It's the most valid form for social satire because it's only in the twentieth century—the latter part of the nineteenth, but mostly the twentieth, that we've begun to think of and develop disciplines like sociology and anthropology—that we've begun to think of alternative societies.

Most people who think of alternative societies have thought of one. For example, the Marxist society—the socialist future. Science Fiction tended to develop whole groups of alternative societies, with all kinds of different emphases. And once you have an alternative society, you can take any aspect of our world, assume it's going to become a dominant motif, and then see what it does.

For example, Huxley's "Brave New World" is based on the possibility of reproduction outside the human body—parthenogenesis. And Huxley asked the question, "What will that mean? Suppose parthenogenesis is developed and human reproduction becomes as industrialized as the making of automobiles, and you have it done on conveyor belts?"

He went from there, of course, to the construct of propaganda, subliminal education, much of which, I think he got from Zamiatin's "We," and used those things, and came up inevitably with a society which was highly hedonistic—in which "mother" is the only dirty word, perhaps followed at some distance by "father".

He came up with a society in which sex is very casual—almost as casual as taking a shower, a society in which drugs are used—an alternative society satirizing, in the end, much of the society of the 20's, which is essentially

# touch of Klass to Point

when he was writing--the book was written in '31, '32.

He was, in that novel, discussing the disappearance of certain traditional values after World War One. He was talking about the bright young things of England, the period of the twenties--talking about the hedonistic world that had developed, the emphasis on sex, sensation, and so forth. And what he did was find a way of developing a future society where these things would occur, but magnifies a thousandfold.

Orwell, in "1984," was writing a prophetic novel, I would say, almost more than a social satire--the novel is full of agony. But what he was doing was examining the political currents of his time, especially in the Soviet Union. It turns out that he prophesied the cultural revolution in China--and he was elaborating on this approach that Science Fiction has developed--that is, recognizing that Science Fiction does not deal only with physical sciences, but it deals with the biological sciences, the social sciences. It even deals with aesthetics, metaphysics, theology. This approach makes Science Fiction a superb device for satirizing any aspect of our society.

**The Pointer:** Who were your influences as a writer, both in and out of Science Fiction?

**Tenn:** Erg. Erg! All right. In Science Fiction, Heinlein's stories-- I didn't meet Heinlein until long after I'd become a successful, published writer--but Heinlein's stories influenced me tremendously. Henry Kuttner, especially under his pen name, Lewis Padgett, where he wrote some of his best stuff. Heinlein has never been much of a humorist, but Padgett was a superb humorist. I took many Padgett stories and pushed them up another notch or two. To some extent, Sturgeon, whom I knew personally very early on.

Sturgeon was my mentor in Science Fiction, but he didn't influence my work that much--he influenced me as a person. Within Science Fiction, I would say H.G. Wells, more and more as I matured as a writer. Olaf Stapledon, more and more as I matured as a writer, especially his magnificent piece of work, "The Starmaker," which very few people who read Science Fiction are familiar with.

Then you come to those writers who are not usually thought of as Science Fiction writers, but their influence on me in Science Fiction, as well as outside it, has been prodigious. And that's the great trio--Cervantes, Swift, and Voltaire. Swift and Voltaire most of all. Cervantes, in the sense that I've always had the ambition to do a modern novel like "Don Quixote."

Completely outside of Science Fiction, Thomas Mann--especially the Thomas Mann of "The Magic Mountain." Dickens, Jane Austen--I'm giving you here--I don't know how much these people have influenced me--these are the writers I have worshipped. In the great trio of the 20's or 30's--Faulkner, Fitzgerald, and Hemingway--definitely Faulkner rather than the other two--even though, technically, I think Hemingway is fascinating. Mark Twain--enormously. I spend hours on Mark Twain and Hemingway, just to try to learn their language.

**The Pointer:** Your work has been widely translated. How do you feel about that?

**Tenn:** Uh, I'd rather people learned English, just so they could read my work. But knowing that that's not likely, I'm very happy that they translate it. More than that, I have a ball reading work in translation, especially when it's a language I know a little bit about. I can read French reasonably well, and I can work my way through German. When I have something translated into Scandinavian, I have a lot more trouble, but it's fun to try to find it.

I can work my way--I've read some Russian translations of my stories--I can't quite understand them, but every once in awhile I catch a word. One place I'm totally helpless is Japanese, because I don't even know which part of the story I'm in--I just turn the book around and around in my hands and say, "ah so, ah so" to myself, over and over again.

Finding a translator is a problem. And I suddenly become aware of a problem I never dreamed of--for example, in a French translation of one of my stories, I had a character say "Spit it out guy, spit it out!" And "guy" was translated in French as "mon viard"--my old one--which had nothing at all to do with "guy" but I was certain that the translator felt it was the same.

Generally speaking, I'm fascinated. When I get a copy of a story of mine translated into another language, I sit down and read it with a dictionary of the language, if I know anything at all about the language to begin with. I want to see what they did with the words. You find out something very interesting, by the way--you find out how close we human beings are to each other.

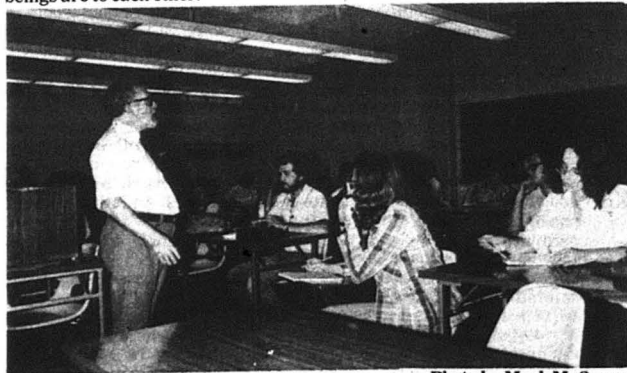


Photo by Mark McQueen

Phil Klass levitates

**The Pointer:** What do you think of Mankind as a species? What's our best point and our worst point?

**Tenn:** The same thing. I'd say the same thing, essentially. Man's first tool, long before he developed anything like the fist-axe or the spear-point or the needle--man's first tool, I believe, was community--the ability to function together with his fellows, to live together in a large group, to work together. I think that's how early man, who had very few weapons, was able to survive, to conquer much more dangerous animals.

And out of man's community comes such things as protection and education of the young. Out of that comes such things as a tremendous need for communication, a tremendous need to talk to each other. And out of that comes a whole series of things, including libraries, writing, philosophy, religion, and men getting together to recognize spiritual unity with each other. Community, as far as I'm concerned, is the thing that signifies man more than anything else. Articulate, conscious community, as opposed to the community, say, of the insects.

All right--from this, much of man's glory, such as it is, proceeds, and from this, pretty much everything that's vicious and horrible proceeds. Because from community comes xenophobia--a recognition of the outsider--the one among us who's different from the others--the white monkey who has to be torn to pieces. He's different, let's kill him, he's not part of our community. The stranger and the other societies which can't be human because they're not our society.

So essentially, we either have to wipe them out or impose our will upon them because we're human beings and they're not, and we know what's right. All human warfare and all human oppression--everything from the Inquisition up to Senator Joe McCarthy--all proceed from man's sense of community as it's understood in terms of xenophobia--hatred of the alien, hatred of anything different, making people conform.

So--that's a glib answer, by the way. You asked me, what about men, and actually, if you gave me an hour, I'd think of a hundred other things, but right off the top of my head, I'd say that community is both man's greatest glory and his greatest tragedy, and everything proceeds from it.

**The Pointer:** You've said that you tried to break out of Science Fiction several times. Why?

**Tenn:** I feel it's a limited form, a limiting form. I've written about this, talked about this--it's the most difficult single thing to express.

There are two reasons--one, because the kind of people who are attracted into Science Fiction very frequently bother me. I was not a Science Fiction fan. That is, I read, but I was never an organized fan. Many of today's writers are former fans. And fan groups are peculiar, warring, incestuous groups--very complex intellectually, with long memories of long relationships and long conflicts with each other.

When I began writing, very few of the writers had been organized fans--now, most of them are organized fans--most of the editors are organized fans, and they carry with them this quality, which I don't think is very healthy. It's peculiar and unprofessional and it affects all kinds of things--when you relate to a group of writers, you usually are relating to long ago fan feuds--things that were important to them when they were fourteen or seventeen, and stuff like that.

That's one answer, but the larger and more important answer is something that I have felt about Science Fiction for some time, and that is, Science Fiction is completely without limits, without boundaries, in terms of time and space. Therefore, it is a limited form, because it lacks focus. It lacks the sharpness of focus which I think genuine art needs. And it lacks tradition.

The greatest thing about Science Fiction is that there are no limits and it has no tradition, so you can try anything and do anything. Well, when I mention and applaud that, I speak as a 20th Century intellectual. But when I'm speaking as a literary person, as a writer, as somebody who cares about literature and art, I have to be aware of the fact that no great art has ever developed without a tradition. Artists stand on the shoulders of their aesthetic fathers, grandfathers, and great grandfathers, and it is necessary for something to work that way and to slowly come to fruition over centuries, to develop in a specific direction.

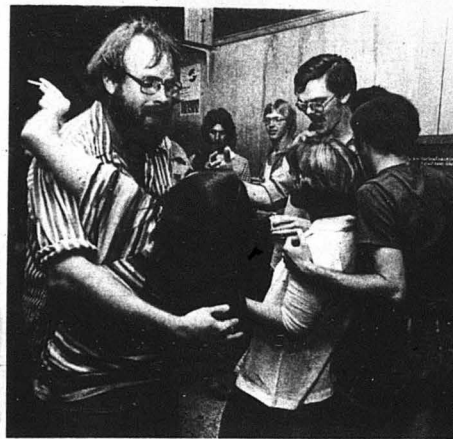
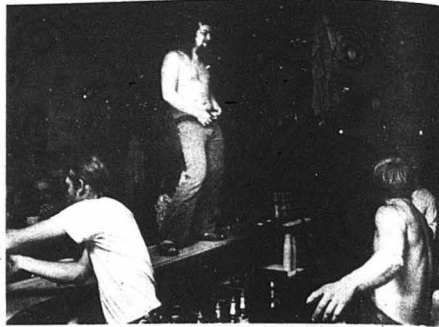
So first, tradition is necessary, second, focus is necessary. An artist needs something which--you might call recognizable boundaries. During the Middle Ages and the Renaissance, when the subjects open to artists were very few, this produced--along with tradition--a tremendous focus. Within these limits, tremendous developments occurred--it was something like the Japanese haiku--certain number of syllables, sharply focused material.

I think that Science Fiction has this lack of focus--it's one of its great advantages as a form, but I think that, in the end, no truly great art can be done in it unless, to some extent, it becomes a much more limited art. I played with the idea of some time in the future, some society developing Science Fiction as a classic form, and saying that a writer may only work in the classical time travel paradox.

But I'm not sure of what I'm saying here--it's one of the ways I try to express what seems to be wrong with the fields in and of itself. Having said that, I'd be violently angry if anybody tried to limit the form. I'm hungry for concept, and when I'm hungry for concept and pure idea, I turn to Science Fiction. When I'm hungry for art, for literary statement, I turn to the more traditional forms--both in my reading and my writing.

And that's one reason I go around saying something that people in Science Fiction don't like. I go around saying that I don't know if Science Fiction is really literature. I don't think it's less than literature and I don't think it's more than literature. I think it's something other, which has developed in our time as almost a substitute for literature. It is genuinely science fiction. It partakes of the laboratory as well as of literature.

So, as I said, as a writer, as somebody who's interested in literature, there are times when I just can't stand it.



## Aaawww, Mama, Can This Really Be The End?...

text and photos by Ron Thums

Maybe it started with the news that no Fourth of July parade would be staged in Point this year—too little enthusiasm in the wake of last year's bicentennial festivities, they said.

Maybe a need was felt to stage a celebration in its place; sort of a surrogate midsummer bacchanal.

Or, maybe, we all just wanted an excuse to get loaded.

For whatever reason, the much-anticipated Grand Closing of the Harmony Bar was sufficient reason for many people to look forward to the last days of June. For it was to be at the end of that month that one of the most popular taverns on the Square would see its last bar time.

The action had been inevitable since sometime last summer, when the city bought the Moose Lodge building (whose first floor is rented by the bar) in order to raze it and provide room for the right-of-way of the impending College Avenue-Highway 10 project.

The inevitability of a lead-in period to the planned debauchery of June 30th had long been acknowledged by the patrons, but the kick-off of the countdown some 17 days ahead of closing caught even the hardcores by surprise.

The first days were wild. Bare-chested bartenders served near-lethal drinks to tipsy patrons who did their part by ripping off their shirts in emulation. A case of bottles was drop-

ped to the floor, accompanied by a cacophony of like-sounding crashes as others got into the act. As much beer was poured over heads as over tonsils. Chaos reigned.

One had to wonder, if it's reached this point already, what would it be like two weeks hence? But, as we would learn, extended partying follows no laws of geometric progression, and rank anticipation is no guarantee of a good time.

grandpa died last week and now he's buried in the rocks but everybody still talks about how badly they were shocked. but me, I expected it to happen. I knew he'd lost control when he built a bar on Main Street and shot it full of holes.

Bob Dylan—Stuck Inside of Mobile with the Memphis Blues Again

The mood of the days that followed varied with the individual evening. The cognoscent would note the level of excitement in the bar on any one night would vary with which one of the two co-owners were tending bar. Evenings were relatively calm with Conrad at the helm, while in Jensen's the bar reverted to its rowdier care the bar reverted to its rowdier instincts. Ordering drinks became somewhat of an adventure (or punishment). At the rate liquor was lavished, a 7&7 came out more or less as a straight tumbler of whiskey, with the mix provided largely by

memories of uncola commercials. Certain music was played with some regularity. Two albums, an old Stones rocker and some early Beatles stuff always appeared paired together—punching out of speakers mounted high on the wall.

Word was that many Harmony alumni were coming back to celebrate the Grand Closing—from Oshkosh, Milwaukee, Madison and surrounding environs. One of the bartenders sent \$200 to a friend out west for plane fare to Point. Back on the home front, however, most of us were content merely to challenge the crowds that packed the bar and made movement difficult.

Some evenings, bad craziness prevailed. Bartenders "got loose" as they partook in countdown shots, belted down in unison as the calendar was turned forward a day. It was also their lot to provide entertainment for the crowd. "Mooning" from atop the bar became a commonplace event—one bartender stripped, then streaked the bar to fulfill a bet lost when patrons downed six bottles of peppermint schnapps in record time.

At various times people would get on a mike plugged into the stereo and remind the assembled crowd that "this is the last Thursday (Friday, Saturday, Sunday) night in the history of the Harmony Bar—LET'S PARTY." To encourage this business, a small headstone with

"Harmony RIP" scrawled across the front in magic marker was carried around by one impatient individual, who used it to smash unintended plastic cups left sitting on the bar—celebrating each resounding SLAM with an impassioned "LET'S PARTY YOU ASSHOLES."

Yet, it became more and more evident that the crowd, though anxious to have a good time, was not going to get terribly out of hand. The bar was put into the paradoxical situation of pushing for a grand "going out" party, while keeping property loss and damage to a minimum. In any case, thoughts that the final day would necessarily escalate to acts of self-immolation in order to top the previous day's antics began to dim.

Towards the end of the last week, people started getting tired—the strain of continual partying began to show on both sides of the bar. Each day it became less and less attractive a proposition to spend the night town—then it became a chore. The romance of the occasion was fading.

It almost ended Friday—five days ahead of schedule. Jensen announced that the bar would not reopen because he'd "had enough"—the previous night someone had stolen two bar stools and ripped the thermostat off the wall. To cap it off, the liquor had run out—too much, too wild, too soon. Others convinced him to give it

another try though, and a couple halves and 15 cases of beer were picked up for the weekend. Part of the deal was that the bartenders would remain in some state of sobriety; a somewhat unreasonable demand, considering the circumstances. There never was a shortage of bartenders; sometimes a dozen or more could be found behind the bar. There were rarely more than three or four working, however. Good times were being had, but they were numbered.

the rainman gave me two cures and he said "Jump right in", the one was Texas medicine the other's just railroad gin and like a fool I mixed them and it strangled up my mind and now people just get uglier and I gave no sense of time

Saturday, things were slipping downhill. People partied on borrowed time...disenchantment was setting in. Larking in the bar, somewhere between the disheveled panels of the false ceiling and the beer-soaked, bottle-strewn floor, was the feeling that the Harmony should at least be allowed to go out in style, with flags flying. Beer became a scarce item...the word was out...the end was near...could come at any time. Cancellations were being made—Wednesday afternoon trips to Point by alumni, tuxedos for the bartenders on Tuesday night, the band "Shine"

on Wednesday. The end came on Sunday. Never a big night downtown, this Sunday was no exception. There was a pronounced lack of regulars at the bar—strange with the close so imminent. It was all you-can-drink for a dollar, which translates into free booze in anybody's language. On this night, however, you would've been money behind by paying out your buck. Alcohol was a scarce commodity, as was coke, O.J. and tomato juice. It is quite difficult to run a successful bar without liquid supplies of some kind, and it soon became evident to all that the management felt no inclination to replenish the stock.

What few signs remained on the wall from Saturday were disposed of. Jensen announced to the bar that he had never been disgusted with anyone in attendance, then 15 minutes later tore with a vengeance into some poor slob he caught slipping a shot glass into a pocket.

Pool tables, their felt soaked in beer, were dropped to free stuck cue balls. The last Point beer cans were consumed by 11 p.m. Bartenders soaked to the skin refilled cans at a tap that dispensed only foam. Pitchers of water—the only readily available liquid at that time—were poured down shirts, blouses; whatever was handy. The big amplifier was out of commission. The small one remaining

pushed greatly distorted Beatles tunes of the few speakers still in operation.

Few remained in the bar at the end—no crowds thronged the entrance on Main Street. A few bar-hoppers wandered up to the closed door and peeked inside; then trundled off in search of some action. It was a little after midnight; nearly two hours before official bar-time. The "I survived the countdown" custom T-shirts had not arrived.

now the bricks they lay on Grand Street while the neon nightmen climb they all fall there so perfectly, it all seems so well timed

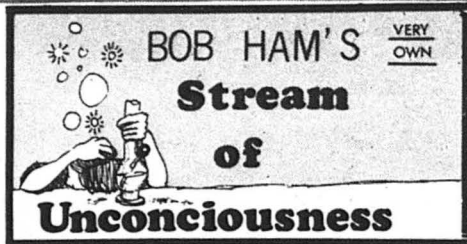
and here I sit so patiently, waiting to find out what price you have to pay to get out of going through all these things twice

The Harmony bar died late Sunday evening, June 26, 1977. It was a lingering passing, stretching over a period of several days, and never really attained the ebullient climax so long anticipated. No grand finale heralded its demise, it just sort of petered out in the middle of the night. It was as if Gary Gilmore had choked to death on a fishbone, alone in his cell, the night before his execution.

The old place deserved better.







**THE ART OF SMELLING BOOKS**

Some friends of mine who are into leather tell me that feeling books is a very stimulating way to spend an evening. They're a little strange, but I think they're headed in the right direction. Anyone who spends more than a couple dollars on a book, then merely reads it, is wasting money. We ought to look at some different ways of appreciating books. We all know about reading, and I've mentioned feeling. What about tasting a book? Actually, that's going a bit overboard. There is nothing quite so disgusting as soggy pages, or a fine binding with somebody's overbite embossed on it. Listening to books certainly isn't much, except for the very satisfactory sound that comes from snapping a large volume shut on the fingers of a friend.

What we're left with is smelling. And here we strike gold, for smelling books is more than just something to do with the drapes drawn—it is an art. As with a fine wine, one does not speak of the smell of a book, one speaks of the bouquet. The bouquet of a book is made up of the aromatic blending of the paper, the ink, and the binding.

If you're going to start smelling books, there are a few things you should know. Unlike wines, books don't improve with age, unless they are given very tender care over the years. Most peons put their books in boxes in the attic, where they acquire that most unsatisfactory and common aromamust. A true connoisseur wouldn't put books in an attic any more than he would drop root beer fizzies into a Bordeaux.

There is a correct way to smell a book. One does not simply snort them like a common barn animal, nor does one sniff disdainfully at them from across the room. Grasp the book firmly in your left hand. With the right hand, flip the pages between your thumb and index finger. Put your nose very close to the pages and inhale deeply, while you flip the pages. If you don't smell anything, you're probably not doing it right. Many people feel silly the first time they smell a book, and they don't really get into the spirit of it. Get your nose down there! Flip those pages briskly! Breathe that book way down deep into your lungs! (Book smelling is highly recommended as a substitute for smoking.)

After you've mastered the basic technique, you'll want to start smelling many different books. Hardcover are by far the best. Most paperbacks simply do not have a pleasing bouquet. They lack personality. (There are exceptions, however.) You may find that some books smell exactly like the inside of the bookstore you bought them in. This is called "house aroma."

For a really outstanding bouquet, I recommend Richard Brautigan's tangy "Revenge of the Lawn," which smells like freshly cut grass, or his "The Hawklime Monster," which smells like Sugar Smacks. You might also enjoy a hearty Ray Bradbury. Not all books have bouquets as distinctive as these. Those of you who start smelling books will find your own favorites. Those of you who think the whole idea is silly—I thumb-index my nose to you.

# THINGS TO COME

- Thursday, July 7th  
Swedish Folk Dance Group 1-2pm campus sundial and 7pm City Band Shell
- Thursday, July 14th  
Movie "Woodstock" 7pm Program Banquet Room 50 cents  
Coffeehouse 9-11pm
- Monday-Thursday, July 11-21  
Football Follies 12-3pm Main Concourse

## classifieds

**for rent**

Big Roomy House available immediately. Two large bedrooms. Strongs Ave. Call 341-6633 after five.

Four Bedroom home available for fall semester. Completely furnished with cooking facilities. Room for six-call 344-7487.

Housing near UW-O campus. Apartments located near campus. Call 1-414-233-1195 8 a.m. to 7 p.m.

Fall housing available for one, no smokers need apply. Near CCC Building. Call Al, 321 Michigan, Apt. 8.

**wanted**

Female roommate to share double room in upper flat for school year. 5-6 blocks from campus. Call 341-1326 ask for Az.

Key-punchers needed for the 1977-78 school year. Apply now at the Pointer office in the Communications Building. Or call 346-2249. Will train.

Companies need you. \$250 Stuffing 1000 envelopes. Homework guaranteed. Details \$1 self-addressed stamped envelop to Mobile 6z 198 258 Atwood, Pittsburgh, PA 15213.

**for sale**

Wurlitzer model 200 electric piano, stage model completely tuned and is in very good condition. \$400 Call 344-8331 after 3 p.m.



By Mike Janowiak

The UWSP summer repertory company will be producing, "My Fair Lady," "Celebration," and "Anything Goes". Beginning on July 12 a different show will be performed each night (except on Sundays and Mondays) through July 31st.

The three musicals vary greatly in both content and style, but they all have qualities that make them appealing. "My Fair Lady" (which will open the summer season on July 12) has been a favorite of audiences since it opened on Broadway in 1956. Lerner and Loewe adapted Shaw's Pygmalion into a Cinderella-like musical.

It is the story of a common flowergirl transformed into a lady by an arrogant language expert. "I could Have Danced All Night," "Get me to the Church on Time," "I've Grown Accustomed to her Face," and "The Rain in Spain" are some of its best known songs. Anyone who enjoys music and the story of Cinderella should enjoy this musical. Come to think of it I don't know anyone who doesn't like both. Sheldon Faulkner is directing the production and Suzette Jirakis Choreographer.

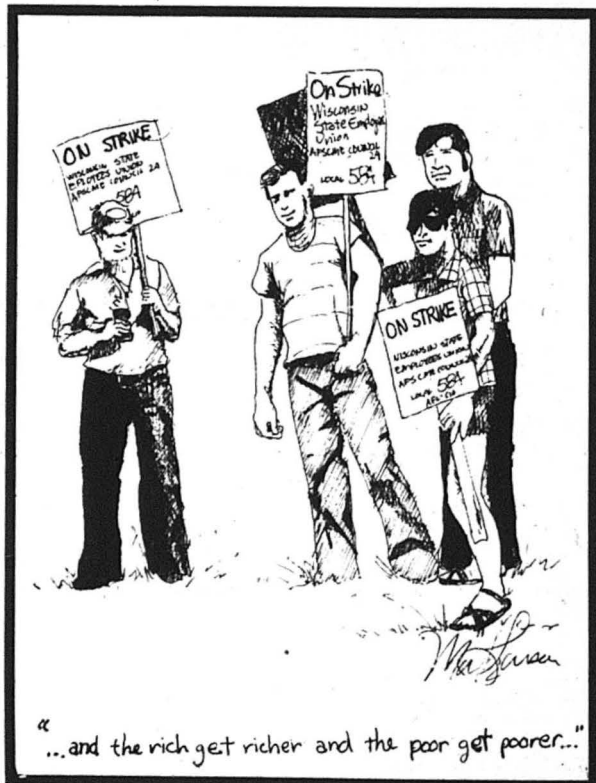
On the next night, July 13, "Celebration" will open. "Celebration" is a product of Tom Jones and Harvey Schmidt who wrote "The Fantasticks", and like "The

Fantasticks" it is not a traditional musical. True, it is based on the age-old struggle between good and evil, but it uses much symbolism and it uses an unusual and fascinating style that fully stimulates both visual and auditory senses. I won't tell you who wins the struggle because you would much prefer seeing it for yourself. Robert Baruch is directing the production and Bart Schilawski is the Choreographer.

Following on July 14, "Anything Goes" opens. Basically, it deals with several interesting characters on a trans-Atlantic liner. The result is pure fun. With such characters as public enemy no. 13 who is disguised as a parson, laughter comes easy. It also contains the type of tunes you leave the theatre humming. Cole Porter, who wrote the words and music, is responsible for this. Two of the best known songs are "You're the Top" and "I get a kick out of You". Few musicals are as lively and enjoyable as this one so don't miss it. Tony Schmitt is the director and James Moore is the Choreographer.

The musical director for the summer is Terri Kawleski. Frieda Bridgeman and Ill Soo Shin are responsible for costume and set design. The company contains 51 people from all over the U.S.

Student tickets are a dollar and can be purchased at the theatre box office. The tickets are selling fast.



Mall construction begins

## Trees Fall, Tempers Rise

By Ron Thums

The recent felling of a stand of trees in a lot south of the Collins Classroom Center has raised the ire of some members of the university.

The trees, clustered around the concrete foundation of an old garage predating the university, were cut down as the first step in the long-awaited Franklin Street Mall project.

The project, which has just recently received the official go-ahead from the governor's office, encompasses a broad range of plans, and provides for tearing up both Franklin Street and the abandoned stub of Phillips Street, laying down additional stretches of concrete paths, contouring the area and planting additional trees in an effort to landscape the area.

The felling of the trees, which took place on the morning of the first day of construction, was accompanied by a short protest by several administrative workers from the COPS building.

Carrying signs which read "Save Our Trees" and "This Campus is Bare Enough", they placed them on the snow fences which surrounded the area. Last minute attempts by members of the Environmental Council and Student Government were unsuccessful in staying the hand of the woodsman, and the stand, comprised of white poplar, box elder and arbor vitae, came down as scheduled.

According to a spokesman for the Environmental Council, the organization did not know that the trees were scheduled for removal, or steps would have been taken to prevent it. It was not known whether the Council received a copy of the Environmental Impact Statement (EIS) for the Franklin Street Mall project, but John Eagon in Facilities Management said that copies had

been sent to the Environmental Council, the Student Government Association and the Pointer, in addition to being made publicly available.

On page 10 of the EIS, dated June 25, 1976, it states: "Existing vegetation will remain in the area except for a few badly shaped cedars that once stood next to a garage and a mature to old age willow in the midst of a parking lot that is on its last leg."

Mary Williams, assistant to the Chancellor, cited several reasons for the trees' removal. One was a desire to retain as much faculty parking space as possible, especially with the removal of the lot behind the Science Building—a move envisioned far in the future. John Eagon estimated that retention of the trees would cost the university six to eight parking slots.

Concern was also raised over the safety and well-being of the trees, along with the access problems they would cause for construction vehicles.

Williams said that it was generally felt that the trees were not of sufficient value to warrant saving them and that the loss would be more than offset by the number of trees scheduled to be planted in the fall.

Dr. Robert Freckmann of the Biology Department questioned the sincerity of the administration in fulfilling these promises of providing trees for landscaping. According to Freckmann, tree planting is low on the university's list of priorities. He said that he was under the impression that inflationary costs might force the project to cut back on the number and type of the trees it has planned to plant.

Freckmann was a member of the Campus Landscaping Advisory Committee which approved the existing plan. He said that he reluctantly

agreed to the removal of the trees at that time because he had been convinced that others would be brought in to take their place. Now he is not so sure. He acknowledges that a stronger case may have been made for saving the trees if they had been of the stature of a mature sugar maple.

Dr. John Barnes, also of Biology regrets the loss, but for esthetic rather than strictly scientific reasons. To those who argued that the box elder was a scrub tree, or that the others were less than perfectly shaped or haphazardly arranged, he asks, "What value do you put on shade?"



Photo by Ron Thums

## Countryside Sojourns

By Barb Puschel  
Roving Environment Editor

From Canyonlands National Park, Utah

Utah is a foreign country. The landscape resembles Mars. The climate is unheard of: July average temperatures are in the 100's—in the shade, no less—and the humidity stays around 10 percent. What's precipitation? Cowpies are very soon sun-dried.

Edward Abbey saved himself a lot of frustration by referring to all avians as l.g.b.'s (little grey birds). You can tell apart the hawks, humming birds, bats, and deer flies, but other flying animals carol annoyingly from dense pinyon trees.

There is so much rock, slickrock, here in the Canyon country. In shades of reds and pinks and whites it flows in endless smooth and rounded folds around the canyons and swells into majestic buttes. The rough sandstone attracts tenacious soles to summits where the infinite maze of cottonwood washes can finally be mapped.

"Grand Canyon average length of visit is 36 and a half minutes." It only takes one one hundred and twenty-fifth of a second to take an Instamatic picture. At Canyonlands: "What can we see here?" There's almost seven miles of paved road; by the time you go to the end and back, that makes 14. "You mean I have to drive back out the way I came in, that same 34 miles?" That same 34 miles of awe inspiring canyon. "How do we get down to see the Colorado?" Hike three and a half miles on a trail that drops 1000 feet—after you've negotiated about eight miles of the roughest 4WD road in Utah. "Not much to see here then is there?" Not without using your legs.

The only decent roads here are indecently paved—nary a stitch of blacktop between the boulders. Sometimes the only hint of a route is the blackened rocks where previous tires left their mark on the 40 degree slopes. Other roads are in the deep sand of the washes. In wetter years you'd worry about quicksand. The bad roads are about four lanes wide with brand new yellow stripes.

# End to mill swill for Consolidated

By Al Schuette

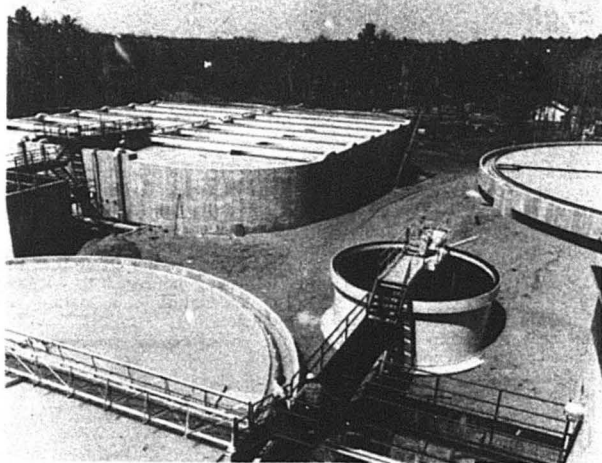
Consolidated Papers Wisconsin River Division (WRIV) is now operating well within Department of Natural Resources (DNR) requirements due to the implementation of a secondary treatment plant.

A primary system was installed in 1971 to meet DNR regulations at that time. This system reduced the amount of suspended solids dumped in the Wisconsin River from 12.2 tons per day to 2.2 tons per day. With the addition of the secondary system, the figure for June is 125 pounds per day, according to Glenn Anderson, Manager of Public Information.

The secondary system was required to meet the DNR regulations that went into effect July 1, 1977. They allow the mill to discharge 1,375 pounds of oxygen-consuming pollutants (BOD) and 1,900 pounds of suspended solids into the river per day.

Two factors are resulting in the steadily declining pollution rate. The two treatment systems resulted in initially dramatic decreases. Further gains have come about because of numerous in-plant projects for recycling process water and materials.

The effects of the in-plant projects have been substantial. Total effluent flow from the plant dropped from 4.5 million gallons per day in 1971 to un-



Consolidated's new treatment systems

der 3 million per day at present. Total suspended solids in that effluent has been reduced by approximately three tons per day during that same period.

Anderson acknowledged that Consolidated Papers first began designing and building the secondary treatment facility in late 1974, fully

two years after many other wastewater treatment operations took such action. During those two years, necessary new technology was developed and incorporated into the WRIV plant design.

"Most of these (plants built earlier) are not operating as well as the new

one at WRIV," Anderson said. To achieve similar efficiency, they will have to now add the technological advances of the last two years, he explained.

The WRIV secondary system makes maximum use of gravity, conserving as much energy as possible. The thrust of this system is at reducing the oxygen-consuming pollutants. Secondary solids are allowed to settle out before submerged jets mix with the effluent to aid in bacterial decomposition.

Thickened solids that can be removed then run through a machine that forms a sludge sheet of 35 percent solids. The solids are transported to a nearby landfill site and the water the machine removes goes through the entire cycle again.

When the system began operation in April, pollution levels were near the July 1 DNR maximums. As the problems were ironed out and the personnel adjusted to the new system, it became increasing efficient, Anderson said.

The project was a joint effort of Consolidated's Research and Engineering staff, Wisconsin River Division Technical, and H. A. Simons, consulting engineering firm of Vancouver, B.C.

Building and equipping the complex cost \$4.5 million. Yearly operating costs are estimated at \$350,000.

## CNR majors rec. organization

By Laurie Low

Early last spring approximately 50 students gathered together to form a student chapter of the Wisconsin Parks and Recreation Association (WPRA).

Campuses in LaCrosse and Madison have student chapters of the WPRA, and through their help this campus was also granted affiliation.

The organization will be involved in volunteer projects for the WPRA. Although the group has only held a couple of meetings last spring, there are already a number of plans in the works.

Some of the activities planned for the fall semester include work on

recreational facilities around the universities new man-made 30 acre lake, the planning and creating of nature trails for public use in the Stevens Point Area, and landscaping in the Schmeckle Reserve.

In addition, members intend to promote the establishment of a new minor in the UWSP curriculum in parks and creation. At this time students can only attain an "emphasis" in the area.

Dr. Joe Roggenbuck was the temporary advisor of the organization, but he has a new position in West Virginia that he will start in the fall. Richard Geesey, a new in-coming professor to the Department of Natural Resources whose special in-

terest is in the area of parks and recreation may well become the group's new advisor. There are also plans being made for a new course in the department, although there is nothing definite yet.

Tom Presny, a sophomore from Monona, is the president of the organization. Other officers include Scott Roberts, vice-president; Mary Enright, secretary; and Dean Baggenstoss, treasurer.

One benefit of the program, Presny said, will be better access to the job market for members through the practical experience they will acquire. The activities are designed to help persons who want careers in city, county or state recreation agen-

cies, land acquisition, park planning, hospitals and special schools, retirement communities, youth agencies, or a wide number of specialized fields.

Also, members of the organization receive a quarterly magazine, "Impact," which is published by the WPRA.

The organization has members interested in careers in recreation and natural resources, but there are also many involved with education majors, health majors, physical education majors, etc. Anyone interested is encouraged to join in the fall. Keep your ears and eyes open for posters advertising the first meeting date.

## What's wrong with nuclear power?

By Terry Testolin

The League Against Nuclear Dangers (LAND) presented another in a series of public interest lectures on nuclear power on Friday, June 24th, at the UWSP classroom center. The speaker was Sister Rosalie Bertell, Senior Cancer Researcher of the Roswell Park Memorial Institute, Buffalo N.Y.

Dr. Bertell presented an indicting scenario of the nuclear power industry outlining the negative effects of low-level radiation on public health from the normal operation of the plants. (The audience of over 50 concerned folks included a number of senior citizens, nuns, and working people as well as students—a cross section of people similar to the 1,200 plus who participated earlier this year in the occupation of the Seabrook, New Hampshire nuclear plant site. Judging by the interesting dialogue following Sister Rosalie's lecture and the obvious concern and

dismay of many shocked faces among the listeners, the probability of similar acts of civil disobedience in Wisconsin are not far-fetched.)

Dr. Bertell, whose specialty is leukemia research, cited studies of workers receiving permissible work radiation levels at nuclear power plants and three major scholarly papers to be released this fall which show large increases in predicted cancer incidence.

The Environmental Protection Agency (EPA) recommends to the Nuclear Regulatory Commission (NRC) the permissible level of radiation release at a nuclear power plant, which is then included in the licensing procedure. According to Dr. Bertell, the current standards, which were established in 1958 and reviewed in 1970, need to be reevaluated. Dr. Bertell said, "We need public health monitoring and data relevant to environmental problems." Dr. Bertell said radiation exposure damages the DNA of our cells and lodges in the

bones causing an increased aging effect and potentially tumorous cancers. Dr. Bertell said the major fallacy of the design estimates of the permissible real-dose radiation release at nuclear plants, is the assumption that the invisible atomic pollution disperses homogeneously, that is, equally over a given geographic area. To the contrary, according to Dr. Bertell, studies clearly demonstrate low level radiation clumps in people and plants.

At present, radioactive emissions are measured at the plants by private industry technologists with geiger counters and other sophisticated apparatus. What is neglected however, are the people around the nuclear installations who are not monitored by the private utilities or appropriate government agencies. According to Dr. Bertell, this negligent oversight isn't surprising because "it's just not true that human health is the main concern of the NRC...neither is it the concern of the private utility industry—they are in business to make money."

In "Nuclear Power and Human Fragility", a statement by Dr. Bertell at a public forum on nuclear power held at Kingston, New York in March of this year, she described the nuclear industry as "negligent in adequately monitoring radiation effects both on workers and on the population." Dr. Bertell concluded, "The failure to keep pertinent records has allowed the industry to perpetuate its myths and avoid the ordinary consequences of accountability."

Dr. Bertell's penetrating criticism of the nuclear power industry and the attending government agencies has not gone unnoticed among the higher circles of the power-elite. Dr. Bertell's funding as well as a number of other prominent research scientists who have begun to ask nuclear proponents the hard critical questions, has been cut off by the Energy Research and Development

cont. on p. 13

# City development underway

By Sue Malzahn

Who could ever imagine the changes brought about by a few thousand sidewalk protestors? UWSP students have preferred beaten footpaths to sidewalks probably since the concrete hardened in the molds. The slighting of them has convinced university officials that rerouting of walkways should be included in the plans for the new Franklin Street Mall currently in progress.

The main functions of the mall, according to Hiram Krebs, Executive Director of General Services, are to accommodate more bicycle and car parking and to alleviate water problems. The present contract calls for the development of a mall for the entire right of way from Isadore St. to Reserve St., and the redevelopment of the area north of Franklin St., south of the CCC and COPS, and west of the CNR.

The majority of the area west of the CNR will be for parking and will include two of the present lots, E and X. The same number of currently assigned parking spaces will be available after completion of the complex. Ten new parking meters will also be installed. Bicycle racks will line a majority of the pavement and sidewalks for easy accessibility and more convenience.

If you've ever accidentally immersed yourself up to the knee in those huge puddles which tend to collect after rain between the CNR and parking lots E and X, you'll be grateful to know that storm sewers will be installed to remedy the problem. And at last the old and idle sidewalks will be ripped out and new ones poured to conform to student habits.

Along with the bicycle racks, parking lots, and extensive rearrangement of the sidewalk pattern, will come other changes in the landscape. The project also involves the relocation of the majority of trees and other plant life as well as the fashioning of small hills.

Plans for the mall evolved because it was conceived that anywhere from 20,000 to 24,000 students will cross Franklin Street each day, and it was considered impossible to have both pedestrians and vehicles utilizing the street. Once the mall is completed Franklin St. will be open only for pedestrian student traffic.

The University will bear the cost of the project which was funded in a 1973-74 biennium. State funds will be

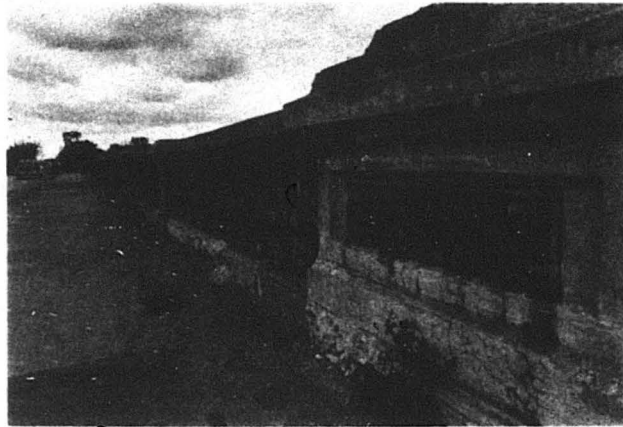


Photo by Mark McQueen

Clark Street Bridge where stone railings will be replaced with aluminum ones

supplied and in addition to these, \$70,000 dollars of parking funds will be used to develop the parking lots. Krebs stated that total cost is expected to reach \$215,000. Demolition for the mall began on Friday, June 24, and there has been a verbal guarantee from the construction company that the parking lots will be completed by August 20th. The total project is expected to be substantially completed by October 15th. Somer Landscaping Inc. of Stevens Point holds the general contract for the project and E-Con Electric Company of Wisconsin Rapids holds the electrical contract to allow for lighted sidewalks.

Other renovation endeavors underway in the city of Stevens Point include some reconstruction of the Clark St. Bridge. Last summer the state led a contract for road work and reconstruction on the bridge. The columns which support the structure were extensively damaged by road salt and upper portions of the bridge were also partially destroyed. Last year the columns were fixed. This summer repairs include actual road work and the installation of new railings along the bridge.

Asphalt will be stripped from the "road" of the bridge and the concrete will be poured over everything. The railings, which were not included in the initial plans for renovation, have

received additional funding and will be replaced with aluminum ones. Work on the railings began on July 5 and started at the north side of the bridge.

Replacement of the railings involves cutting the existing railing off and going under the sidewalks to redo supports. Since a two month delay is expected in getting the aluminum, the railings will not be completed until the end of August.

A private firm from Black River

Falls, the Lunda Construction Company, will be doing the railing repairs while the actual bridge work is to be done by another private company, that of Kraemer and Sons, Inc., of Plain, Wisconsin. The Department of Transportation of the State Division of Highways in Wisconsin Rapids is the overall controller of the operation. The city of Stevens Point is responsible for the three or four street lights which will be erected.

Jon VanAlstine, Acting City Engineer, commented that other than the street lights the city of Stevens Point will hardly be involved in the project. Two lanes of traffic are hoped to be kept open except for those times when concrete is being poured. One sidewalk will remain throughout the operation.

VanAlstine noted that the total cost of reconstruction has been estimated at \$131,000. However, the city of Stevens Point is responsible for only a portion of that cost. The city will pay for the lights and the replacement of road and sidewalk which will cost approximately \$7500. The Department of Transportation expects the cost of the railing to approach \$94,000. The date for completion of the entire bridge is speculated to be in late September. VanAlstine expects the improvements on the bridge (recently constructed in 1925) to last for another 30 to 40 years.

Dr. Bertell

...cont. from p.12

Agency (ERDA) in what appears to be more political than scientific decision-making.

Dr. Bertell was skeptical of the private nuclear power industry, arguing that "you can't be cost competitive and guarantee the public health."

Sister Rosalie suggested conservation with solar and wind power as an alternative to nuclear power. In "Radiation Risks-Food-Land-Health" (a pamphlet distributed by LAND Educational Associates Foundation) Sister Rosalie Bertell summarizes the thrust of the anti-nuclear

crusade with a practical plea for citizen action:

"Given the present state of knowledge concerning nuclear technology, I would prefer the risk of living with less energy to the risk of living with less health; I would prefer investment in knowledge to investment in propaganda; I WOULD PREFER CONCERN FOR LIFE TO CONCERN FOR TECHNOLOGICAL SUPERIORITY.

A call for a moratorium on nuclear proliferation is the only possible choice open to the thinking public today."

**Come and see  
the  
SWEDISH DANCE  
GROUP  
July 7  
7:00 - 9:00 P.M.  
Stevens Point Bandshell  
FREE!**

## Galaxy Crackers



Cheap plastic models imitate space ships

By Barb Scott

"A long time ago in a galaxy far, far away..." The words begin to roll on the screen and the theater audience is on its way—to a fantasy of space and time where starboys and galaxy girl struggle to overcome evil, the evil of the Empire State.

Sounds of whispered cheers filter through the theater as the righteous rebels roll along through bad guys and evil machines in their attempt to stop the villainous Empire State. There is no doubt about which side should win. Just like a virgin—the white shines through.

It shines through the beautiful Princess (Carrie Fisher), a modern day Snow White. Dressed in a long white gown, lips cherry red, she has the stolen plans of Darth Vader's Death Star, the ultimate weapon which has

when the beautiful princess needs him.

It's crazy, but it's hard not to react humanly to this machine. Perhaps it is the way he sighs. Those little beeps that go straight to your heart. Or perhaps it is when he is wounded. His circuits go haywire and he falls flat on his little metal head. Whatever it is, R2D2 seems to be the most human, the most vulnerable of the galaxy gang.

Humor combines with suspense combines with fantasy as the movie travels faster than the speed of light. When R2D2 fails to listen to his advice, C3PO warns, "You'll be malfunctioning in a day, you nearsighted scrap-pile." Riding along on laughter makes it easier to slip into the fantasy, to become part of it all.

Those incredible creatures with blue eyes and hairy bodies, the terrain, and all other special effects are even more amazing when you know that it cost less than \$10 million dollars to make this film. And conservative estimates now predict an eventual gross of at least \$100 million dollars. It may even surpass the \$200 million gross of Jaws, the all time movie money maker.

Star Wars: it's the kind of movie that can be seen more than once.

the ability to wipe out whole planets. With this perverse power, Darth and his Empire goulies would be able to destroy all good and turn the galaxy into a Black Holocaust.

The Princess must stop him. She must get the plans to her father and the rebels allies. They must save the people. She is helped by a cast of space cadets.

There's C3PO, a gold tin man-robot. His joints may creak, he may get tarnished, but his manner is impeccable. He could serve dinner in the finest restaurants.

But R2D2 is the real mechanical wizard. This robot-computer wins the hearts of all as he rolls along. He's the hero, evoking cheers and nods of approval from the audience. He just won't give in to those bad guys-not

## Point to host softball tourney

By Randy Wiewel

For the second consecutive year, Stevens Point will host the Amateur Softball Association Men's Class A State Slow Pitch Tournament.

Tournament Director Mary Dabner of the sponsoring Stevens Point Softball Association recently announced that State Commissioner Aubrey Olson of Eau Claire had accepted the SP-ASA's tournament bid.



The meet will be held August 12-14.

Iverson Park, which has drawn rave reviews as one of Wisconsin's finest softball facilities, will be the tourney site. Depending on the number of entries (24 maximum), some early round contests could be played at Goerke Field.

The Wisconsin champion will advance to the ASA Great Lakes Regional in Delta-Waverly, Michigan, the following weekend. The Great Lakes winner then moves on to the nationals in Richmond Virginia.

Unless elevated to Open classification by the ASA, Eau Claire Houligan's is expected back to defend its state title.

After demolishing the 13-team 1976 field in four awesome performances at Iverson, Houligan's journeyed to the nationals where they wound up 35th out of 72 contestants with a 1-2 mark.

Thielmann's Sausage from Sheboygan, the 1975 champions and fifth in the nation that year, should also be here barring a move to Open ranks, which has been rumored.

Thielmann's has already won the SP-ASA's 1977 Memorial Weekend Tourney and, like Houligan's displays a tremendous liking for Iverson.

Other powers expected to compete include last year's bridesmaid, Dale's of Sheboygan Falls; Stevens Point Flame, third in '76; Moore Barn from Plover; Morey's of Point, sixth last year; Treeu's of Wausau and Scorpion from Marshfield.

The state champs will receive, in addition to team and individual awards, \$500 in expenses.

Teams wishing tournament information are urged to contact Tournament Director Dabner.

# Ohm

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# Football Follies

## July 11-21 12:00 noon-3:00 P.M.

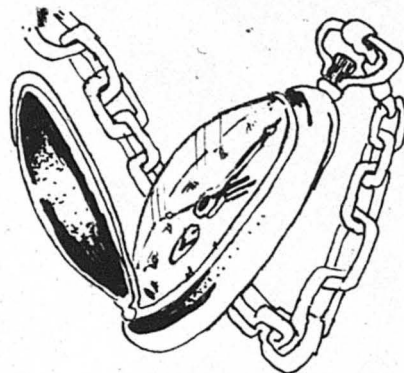
in the

## Coffeehouse Room

Enjoy the fun  
for  
**FREE**

# Cheryl Witt

## TWO POEMS



### Clock, Watch, Husband, Daughter

There are  
 three clocks  
 and a railroad watch  
 in this room.  
 The beat  
 of the railroad watch  
 is quick  
 and precise.  
 It is unfamiliar.  
 It is new.  
 It will be  
 sent back.  
 My husband  
 is not happy.  
 It should be  
 a stop watch.  
 It is not.  
 The beat  
 of the watch  
 is louder  
 than the three clocks.  
 It is disturbing.  
 It is unfamiliar.  
 It will be  
 sent back.  
 The chimes  
 of the grandfathers clock  
 wake me up  
 at night.  
 My husband  
 made it.  
 It needs  
 to be refinished.  
 My husband  
 will refinish it.  
 He is happy with it.  
 It will stay.

The clock  
 on the wall  
 is small  
 and sporadic.  
 I use  
 its aggressive beat  
 to time  
 my husbands  
 soft boiled eggs.  
 It was a gift.  
 My husband says  
 that gifts  
 always stay.  
 The pillar  
 and scroll clock  
 on the table  
 is quiet.  
 It soothes me.  
 I put  
 my rocker  
 next to it.  
 Back  
 and forth I rock.  
 Back  
 and forth  
 with its beat.  
 The pillar  
 and scroll clock  
 is for my husband's daughter.  
 It will  
 be a gift.

### One Year

For a year I watched you  
 flirt with waitresses  
 while I picked at my fruit salads  
 and bit into green grapes  
 giving you a sour look.  
 We made love.  
 and I said I'd do anything for you,  
 I would even throw on my clothes  
 and stand in a Kentucky Fried Chicken  
 with come running down my legs  
 and give the woman your order  
 for all white meat.  
 Had I wintergreen breasts  
 or were the insides of my ears  
 coated with honey  
 maybe I would have have more  
 satisfied your appetites.

# Lucky's

Come down and visit  
**MABLE MURPHY'S**

THE LARGE GAME ROOM FEATURES

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FOOSE BALL TABLES

ELECTRONIC CHALLENGERS

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PINBALL, WHICH REMAINS AT

TWO PLAYS FOR A QUARTER!

OUR ENCLOSED BAR FEATURES:

YOUR FAVORITE TV SHOWS OR

MUSIC WITH A DIFFERENT BEAT

WITH REDUCED

PRICES DAILY FROM 3:00-8:00

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AND 40% OFF OF DRINK PRICES ALL

NIGHT — WEDNESDAYS!

STOP IN AND UNWIND AT

**MABLE MURPHY'S**

(Below Lucky's on Maria Drive—Open 3 P.M. Daily)



# U.A.B. Presents:



# "WOODSTOCK"

# July 14

# 7:00 P.M.

# Program Banquet Room

# 50¢

# Bob Ham

## FOUR POEMS



where poets live  
(underground)

under the floor they  
gurgle familiar tongues  
pipe secret rivers  
to the bathrooms of america  
and spill into empty spaces  
waterfalls  
of words so cold  
they burn  
or so long and wram  
the heart stops beating and  
empties like a bath  
back into the pipes  
where poets live.

Mojave Calculus

Figuring out the blue cross traveling camel coffee,  
like a sandbox in my bed; Already AM brew, electric  
fan buzzing in the heat.

A caravan of Hindu-Arabic equations  
percolates under my scalp, mad boiling dreams  
a desert of arithmetic, damn flies.

Untitled

Today I shot a spider with Raid.  
He went down suddenly off the ceiling  
Tried to wipe the stuff off with all eight legs  
Got mad crazy and ran around then died spectacularly all bunched up,  
the ham.

Untitled

Where Bob Dylan lives, songs  
grow on trees; round black squirrel-footed  
notes run up birch bark, spelling the confusion  
of a generation of nut-gatherers

Dylan  
unwraps the bark-songs, sings them back  
the way he sees them,  
there, under the trees.



U.A.B. Presents:

# "Bermuda Triangle"

## Thursday, July 7

### 12:00 Noon - 1:30 P.M.

### in the Coffeehouse

## Come and see this dynamic group!

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MASCARA  
Eye Liner  
BLUSH \$1.35  
LIP GLOSS \$1.75  
LIP COLOR  
EYE SHADOW  
Liquid Make-up \$1.50  
EYE LINER \$1.25  
Mascara \$1.15  
\$1.35 \$1.75 \$2.05

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