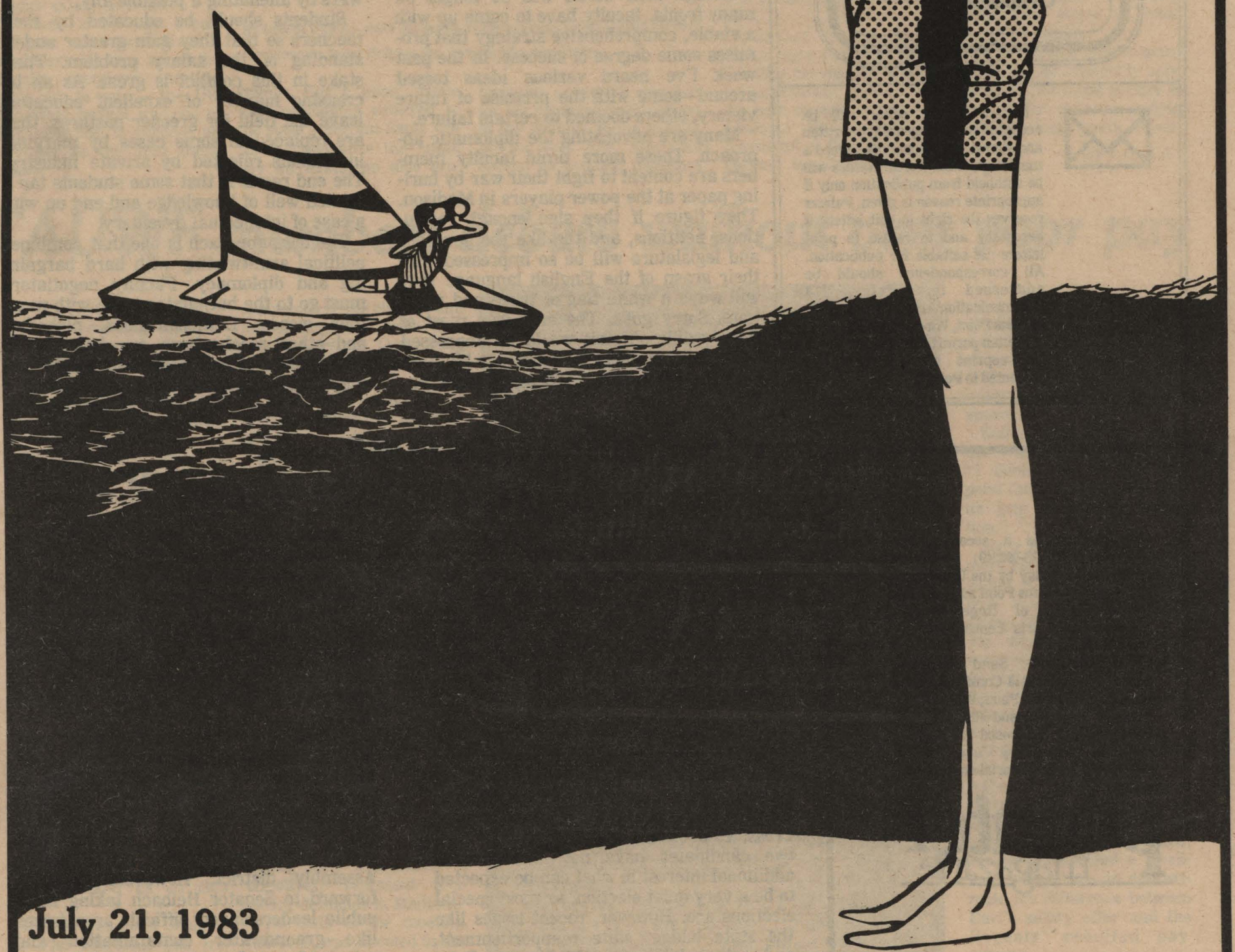


# oinker magazine



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# pointer magazine

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# pointer magazine

# viewpoints

## Doormats get no respect

It appears as if faculty here and throughout the UW System have tired of being doormats for legislators and governors who annually wipe their feet on the backs of UW profs after wading through another sea of red ink.

Few groups of workers in the nation, save for the chronically unemployed, have suffered a greater loss in spending power than Wisconsin's university professors. In the past decade faculty salaries have dropped 29% when compared with the consumer price index. It's hard to win the battle against inflation with a pop gun.

UW faculty will get a 3.84% raise in the next biennium, a virtual guarantee that they will lose even more ground to inflation. So now they have decided to fight even harder than ever. More is at stake than their interest in grabbing tangible material goods. Intangibles such as pride and dignity have suffered also.

Though their battle will be fought on many fronts, faculty have to come up with a viable, comprehensive strategy that promises some degree of success. In the past week I've heard various ideas tossed around—some with the promise of future victory, others doomed to certain failure.

Many are advocating the diplomatic approach. These more timid faculty members are content to fight their war by hurling paper at the power players in Madison. They figure if they sign enough resolutions, petitions, and the like the governor and legislature will be so impressed with their grasp of the English language they will wave a white flag of truce and negotiate. Sorry guys. The only way most of these public officials would be impressed by a bunch of paper is if someone hit them over the head with a Chicago Yellow Pages.

This insipid, weak-willed strategy has been the staple of UW faculty for the past decade. Its advocates will attest to its success. They're the same one who are crying about the disastrous state of UW faculty salaries—on paper.

At the opposite end of the spectrum are the radicals. They have supported a walk-out or sickout for one week during the fall semester. Some have even suggested this take place during exam week. These people seem to forget a second party with a great interest and stake in their actions—students.

Such actions would deprive students of the educations they were promised when they paid their tuition. No student should or will be held hostage in a conflict between their professors and state officials. Rather than using students as a bargaining chip, faculty should be seeking student support for their position. You don't win wars by alienating a possible ally.

Students should be educated by their teachers so that they gain greater understanding of the salary problem. Their stake in this conflict is great. As an increasing number of excellent educators leave the field for greener pastures, they are replaced in some cases by marginal individuals rejected by private industry. The end result is that some students tap a tainted well of knowledge and end up with a case of intellectual dysentery.

The best approach is one that combines political arm-twisting with hard bargaining and diplomacy. Faculty negotiators must go to the bargaining table with more than words. Demonstrations, picketing and other mechanisms can be used to draw public attention to their plight and may garner much needed public support.

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## Helbach deserves your vote Aug. 2

The press is often times maligned by politicians for taking their molehills, hauling in plenty of irrelevant dirt, and bulldozing the mound into a peaked and sturdy mountain. This, safely, cannot even begin to be construed about the upcoming special election for state senator on August 2 because their aren't any noticeable molehills for us media-types to distort.

The contestants in this election to fill the vacated senatorial seat last held by current State Supreme Court Justice William Bablitch are Assemblyperson David Helbach (D-Stevens Point) and Roger Cross, Republican of Farmington. These two candidates have not drawn much additional interest in what can be expected to be a very quiet election, as most special elections are. However, recent issues like the state budget state reapportionment, and salary hikes for UW-Stevens Point professors conveniently became very newsworthy in time to make this special election actually very worthy of news. Apparently, this is not to be.

Unfortunately, the voters of the 24th senatorial district are being treated inappropriately by the candidates, one of whom will represent this district in Madison for the next four years. Muffled tactical delicacy has been substituted for any semblance of verve on behalf of both candidates. This should work for the advantage of Helbach and to the detriment of Cross.

If both of these candidates were newcomers to Legislative politics Pointer Magazine would find it very difficult to enforce either one. However, we have witnessed Rep. Helbach's performance in the Assembly. We are pleased with Helbach's service to UW-SP and to the 58th Assembly district. However, we look forward to Senator Helbach taking more public leadership on difficult area issues like groundwater contamination and salaries for professors. Aroused from your electoral slumber on August 2, Senator Helbach, we hope to be hearing more from you in the future.

Todd Hotchkiss



# news

## Angry picketers protest low faculty salaries

By Chris Celichowski

Some of them hadn't walked a picket line since the Vietnam conflict. But last week it was the threat of allegedly inadequate pay increases, rather than any feeling of nostalgia, that made UW-SP professors take to the streets in protest.

Approximately 50 pickets walked in the Holiday Inn parking lot to call Gov. Earl's attention to their salary demands. Earl was in Stevens Point to address a convention of the Paid Professional Fire Fighters of Wisconsin. He had talked earlier in the afternoon to four faculty members and UW-SP Chancellor Philip Marshall.

During the meeting with Justus Paul, Ann Bloom, Clifford Morrison, Pete Kelley, and Marshall, Earl said the state simply did not have the funds available to give a higher salary increase.

"There is no way I can conjure up new dollars," said Earl. He then asked the faculty members meeting with him to note — the UW operating budget was one of two agencies to receive increases in the next biennium.

The Governor said the two sides had made some progress during the 45-minute meeting, but Pete Kelley said the meeting failed to

misled higher increases when the state's fiscal picture brightens.

The governor attempted to avoid picketers by arriving

massed at the back entrance of the hotel by exiting from the front entrance.

During the picketing several documents were distributed. In a memo from Chancellor Philip Marshall to members of the Joint Committee on Employment Relations, UW-SP's top administrator argued for the Board of Regents pay scheme that would have given faculty an 11 percent raise over two years.

According to Marshall, faculty have "suffered more than any other employee group in Wisconsin (public or private) in the past decade."

Marshall argued that funds for higher salaries for faculty would have been available had the state placed it higher on its list of priorities. He mentioned tuition increases as a possibility in funding part of a salary boost.

Attached to Marshall's memo were two documents detailing the decline in faculty purchasing power over the past decade and demonstrating the inequitable treatment of faculty in comparison to other state employees.

ployees.

While state employees have had a 12.7 percent drop in purchasing power over the last decade, UW faculty have watched their salaries erode 29 percent, according to Marshall.

Another handout was entitled the "UW Employee Emancipation Proclamation." Addressed to Gov. Earl, it protested the fact that elementary and secondary educators made more than UW faculty. It further noted the erosion of faculty salaries and the UW operating budget. The proclamation also mentioned the oft-argued issue of mediated binding arbitration, and concluded with the following request.

"We respectfully request that the Governor free his state slaves by giving us the rights of other Wisconsin employees and a salary which can propel us from shame to dignity."

As mentioned in the proclamation, an especially sore spot for University faculty is the higher salaries pulled down by their peers in ele-

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Pickers deliver their message of displeasure to Gov. Earl outside the Stevens Point Holiday Inn. (Photo Rich Burnside)

change Earl's mind. While Earl repeatedly referred to the state's current fiscal crisis to rationalize the small pay increases, he also pro-

posed an hour ahead of schedule for his speaking engagement at the Holiday Inn originally set for 6:20 p.m. After his speech he avoided picketers

## TAUWF members debate walkout over poor pay

By Chris Celichowski

The pot covering university faculty demands for substantial pay increases sat dormant for years. Last week, amid picketing and special meetings, it may have finally boiled over.

On Wednesday, July 13, the Stevens Point chapter of The Association of University of Wisconsin Faculties met to discuss the latest developments in their apparently futile attempt to secure pay increases.

Pete Kelley, head of the local TAUWF group, opened the meeting saying "All we want is the dignity of decent pay raises and good library funding."

Noting that faculty meetings during the summer were almost unprecedented, Kelley told the members, "I sense a strong sense of militancy in the faculty and the (UW-SP) administration. There is not an iota of difference between Chancellor Marshall and us on this one."

UW-Stevens Point Chancellor Phil Marshall has frequently voiced his displeasure with the salaries of UW-SP professors, which he finds too low.

However, Kelley noted,

opponents of the current salary arrangement were unable to convince Gov. Tony Earl to agree with their salary demands.

"Earl seems set in granite and intransigent in his position."

Earl recently signed a biennial state budget which gave UW profs no salary increase this year and a 3.84 percent raise in 1984-'85. The UW Board of Regents and several UW faculty groups had pushed for a 4 percent and 7 percent increase in the next biennium but were unsuccessful. Earl has repeatedly said the state cannot afford such pay increases during its current fiscal crisis and recently drew the ire of faculty reps when he characterized some UW profs as "greedy."

TAUWF members expressed displeasure with both the UW Regents and the faculty's fulltime lobbyist, saying they had failed to effectively represent their salary demands in Madison.

The bulk of the meeting, however, was devoted to discussion of possible strategies that could be used to press the salary issue.

Communication professor Roger Bullis suggested the

July 1, 1983—Gov. Anthony Earl approved a biennial state budget freezing UW faculty salaries during the coming school year and raising them 3.84 percent for the 1984-'85 session.

July 11, 1983 — The UW Board of Regents voted 7-6 to seek pay increases of 4 percent and 7 percent in the next biennium. They hoped to fund the raises by reopening the recently approved state budget to find an extra \$29.7 million. An additional \$10.5 million would have come from tuition increases. Knowing neither the governor nor legislature would accept their proposal, the Regents attached an alternative plan. It called for authority to fund a \$6 million increase in the faculty recognition fund. Students would have paid for the increase in higher tuition payments of \$12 or \$13 each year.

July 12, 1983 — The legislature's Joint Committee on Employment Relations gave the Regents permission to authorize a \$2.5 million addition to the faculty recognition fund. However the Committee said the increase would have to come from the UW's existing 1983-'85 budget rather than additional state monies or a tuition increase.

July 13, 1983 — Gov. Earl indicated he would veto the proposal allowing the Regents to reallocate \$2.5 million from the UW budget toward the faculty recognition fund. UW President Robert O'Neil said he was "deeply disappointed" with the Governor's promised veto.

local chapter of TAUWF band together with other state chapters to spread the movement pressing the salary issue. A motion on Bullis' suggestion was unanimously approved.

Bullis believed the coalition was necessary because "I think we're beyond the point that Wisconsin has lost its grip on quality education."

Some professors opted for more radical proposals. Jim Haine, a professor of Business and Economics, suggested the faculty hold a one day walkout this fall and converge on Madison to push for increased salaries. He opposed any faculty demonstrations in the Capitol not on class time.

English prof Louie Crew felt a faculty "sick-out" during exam week would demonstrate the severity of the issue. Though few expressed outright support for his idea, one member noted a week-long walkout would approximate the difference between Earl's salary offer and the Regents' rebuffed pay scheme.

TAUWF members expressed differing opinions on the necessity of tuition in-

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# entertainment

## Twilight Zone explores outer limits of horror

By Chris Celichowski  
"Twilight Zone: The Movie" offers science fiction fans a smorgasbord of fantasy and horror. However, certain parts of the film are poor enough to give the viewer a mild case of aesthetic indigestion.

The film opens with a lonely car easing its way through a desolate area. The car's two passengers are jamming along with a tape, but are soon forced to play a makeshift game of "name that tune" when the tape itself jams. Inevitably they come to the familiar "Doo, doo, doo, doo, doo, doo, doo" theme of the old CBS favorite "The Twilight Zone".

Dan Aykroyd and Albert Brooks give admirable performances in the opening prologue. When Aykroyd asks Brooks (and the audience) "Do you want to see something really scary?" both answer yes. Neither is disappointed.

"Twilight Zone: The Movie" is a compilation of four segments woven together into a feature-length film. Three of the episodes appeared originally on the old "Twilight Zone" television series. The fourth is an original short directed and written by John Landis ("Animal House" and "An

American Werewolf in London").

Ironically it is Landis' segment that suffered the strangest quirk of fate. During its filming actor Vic Morrow and two Vietnamese children were killed in a tragic helicopter crash. The accident sparked an extensive investigation into the employment and safety practices of Hollywood's major studios and their directors.

All the segments attempt to instill the same heavy moral overtones of the original "Twilight Zone" series. Rather than go after simply shock value, the episodes seek to leave the audience with more than elevated heart rate.

"The Shelter", an episode originally aired on Sept. 29, 1961, provides an excellent example of Serling's moral temperament.

"No moral, no message, no prophetic tracts. Just a simple statement of fact: For civilization to survive, the human race has to remain civilized...Tonight's very small exercise in logic from The Twilight Zone."

The first segment stars the late Vic Morrow as a bigoted white collar worker who vents his frustrations on minorities, regardless of their real involvement in his prob-

lems. After a frequent tirade in a local bar, Bill (Morrow) leaves his friends and enters The Twilight Zone. There he suffers physical and mental punishment as he is mistreated as a Jew in Nazi Germany, a black in a Klan lynching, and a Vietnamese native who surprises a US patrol. Not surprisingly he is treated shabbily by his op-

dren. The transformation teaches them that while they cannot go back to their childhoods they can be "young at heart."

Crothers does an admirable job as the twinkling Mr. Bloom. His good-natured innocence warmed the audience's heart to the kind of childish sentimentality that most of us are afraid to

toons. When they try to escape monstrously deformed cartoons (bald rabbits with large teeth and claws), come to life and stop them.

When the segment ends Quinlan has befriended the little terror in order to help exploit his power.

Once again the healthy moral message is missing. Sure it was scary and a bit weird to see a little kid controlling a group of adults, but what does it mean? I suspect Serling's epilogue for the original offered more than this empty and disturbing encouragement of exploitation and manipulation.

The producers of the film saved the best done episode for last. Originally titled "Nightmare at 20,000 Feet", the final segment features John Lithgow (the transsexual in "Garp") as a terrified air passenger. During a violent storm he sees a gremlin tearing apart the plane's engines at the same time it is experiencing engine trouble and losing altitude. Though both staff and passengers feel he is crazy, closer inspection of the engines once the plane has landed reveals mysterious damage.

The special effects in the

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pressors. However, when the segment ends Bill is still in the Twilight Zone.

The ending rings hollow when compared to Serling's traditional moral lessons. The only message here says that if you discriminate you too will be a victim of prejudice. It is the kind of vindictive morality that was thankfully missing from most of Serling's shows.

The second segment features Scatman Crothers as a wandering visitor of retirement homes. He deplores the pervasive mood of death that hangs over such places. Through magic he transforms depressed and crotchety residents back into chil-

admit we have. The sentimentality comes from America's guru of sentimentality producer Steven Spielberg.

Kathleen Quinlan stars in the third episode as a solitary traveler who gets tricked into visiting the home of a devilish little kid (Jeremy Light). Whatever Jeremy wants, Jeremy gets and there is hell to pay if anyone gets in his way. His sister yelled at him and he simply erased her mouth. The "family" living with him is an odd group of strangers who earlier met the same fate as Quinlan. For years they have been forced to eat peanut butter hamburgers and watch car-

## Jedi: SW saga ends on force-full note

By Mike Daehn  
Star Wars, the ultimate cinematic showdown between the forces of good and evil, is back with a vengeance as George Lucas' third (and perhaps final) chapter, *Return of the Jedi* is storming summer moviehouses.

The main reason *Jedi* works so remarkably well is that it avoids the major pitfall of its immediate predecessor, *The Empire Strikes Back* — "technological overkill." *Empire* seemed to lose grasp of the mythic adventure which lay at the heart



Good, in this case however, really means "great" — as in great direction by Richard Marquand, a great acting ensemble of old and new favorites, great scripting, music, and special effects. Taken in total, *Return of the Jedi* adds up to great fun and excitement, or otherwise put — a great night at the movies.

of Lucas' original concept. Hence it referred to the Force and Luke Skywalker's ultimate destiny only in those moments when the special effects wizards needed to refuel their high tech wands.

*Jedi*, in contrast, returns to the mythic jugular. It is

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## Summer Theater 83



By Michael Daehn  
Pointer Mag Critic  
Summer Theatre 1983 opened at UW Stevens Point last week with two hits and a near miss.

This season's repertory consists of two musical comedies, *Irma La Douce* and *The Drunkard*, plus the turn of the century revue *Tintypes*. All three are being staged on a rotating basis.

*Irma* is a sweet and sassy excursion through the red light district of Gay Paree. It follows the slings and arrows of outrageous love between Place Pigalle's favorite street walker (Colleen Davis) and an idealistic law student Nestor Le Fripe (Thomas Derenne) looking for a way to keep them both fed while keeping her out of her chosen profession.

Opening night jitters were apparent in most aspects of the show last Wednesday, the virtuoso orchestral

accompaniment one clear exception. However, that isn't to imply this isn't a fine production. Au contraire — *Irma's* a gem!

Director Thomas Nevins has successfully blended a lively script, livelier music, Tim Zimmerman's high-octane choreography, simple but deceptively attractive lighting and set designs, Linda Martin Moore's customary superb costuming, and a young cast of stellar performers into a unified, interdependent, flashy whole. At the same time, he manages to maintain an essential balance between the show's naughty edges and the script's intended Aesopian innocence.

Most of the acting ensemble turns in memorable performances. But it was the Mechs, a quartet of seedy but snappy petty crooks that stole the audience's hearts and loudest applause Thurs-

day. Steven Senski and Christopher Caldwell are especially prominent among this comic clique.

*The Drunkard* is quite a switch from *Irma* and the traditional theatrical offerings of the 80's. Whereas most of today's drama gets integrally entangled in the moral greys of philosophical discourse, this one paints it all out for the audience in just two shades — Good and Evil.

*The Drunkard* is a musical melodrama complete with a purest of pure heroine, her fond and widowed mother, a villain who makes Syndily Whiplash look like a boy scout, and a hero who initially refuses to harm "old razor chops" because he respects his elders.

*The Drunkard* is also director Edward Hamilton's last show at UWSP for a while. He is taking a leave of

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# sports

## Fractured fantasy

### Baseball dreamer strikesout

By Chris Celichowski

Like most American kids, I once dreamed of playing baseball in the major leagues. Dreams of hitting one out against the likes of Palmer, Ryun, Seaver, Jenkins, or Carlton filled my head as I spent many hazy summer afternoons in the parks and playgrounds of Milwaukee's East Side.

But as I became a confused teen, my interests wandered off the basepaths and into other areas of athletic endeavor. I traded my Don Kessinger-autograph glove for a pair of Converse All-Stars and the promise of greater fame on the hard-board courts of the NBA.

As a 4'10" high school freshman my basketball future held little promise. But the dream eclipsed reality and I continued playing roundball through high school, destined to make my jump shots in fantasies rather than Madison Square Garden.

But old dreams die hard. This summer the Boys of Summer have returned to haunt me with their empty

mer UW-SP athletes. Our team, Eastbay Sports, is the expansion franchise in Stevens Point's semi-fastpitch Slingshot League. Although we're all in pretty good physical condition, most of us have little or no organized softball experience. It shows.

In our first seven games we lost by an average of 17-3. Only one of those games went a full seven innings. The others were ended mercifully by the 12-run or "slaughter" rule.

After our first few games I began thinking the slaughter rule was invented solely for us, but an old-timer assured me it wasn't. At first I was comforted by his remarks, but then he explained the history of the rule. The slaughter rule was invented by the Cowchip County, Idaho Little League to protect the fragile pride of their worst team, an odd collection of four-eyed, runny-nosed, pigeon-toed losers playing for a local mortuary. I said goodbye to my comfort, put on my glasses and sniffled a little.

We usually suffer most of the scoring damage in a sin-

Don't go for a play at the plate after grabbing a grounder when the only baserunner is a 300-pound sloth on first base.

Our pitching has improved quite a bit since our first game, which we lost 21-0 in just 4½ innings. In that first outing we walked well over a dozen batters and some of our pitches had trouble staying within the confines of a fenced park much less an invisible strike zone. By our third game, pitching volunteers displayed about as much enthusiasm as a klansterman assigned to recruit in Harlem.

Our hitting has as much potency as a frigid steer. When someone reaches base, however, a hopeful electricity passes through the dugout even though we may be down 10 or more runs at the time. Don't laugh. For a team whose early-season goal was to score a single run, the possibility of tallying two or three runs in the same game is pretty darn exciting.

Although we're considered an established loser, Eastbay is heavily sought after



## Press Box

By Michael Daehn

Where have all the heroes gone?

Long time passing.

Where have all the heroes gone?

Long time away...

What the beejezus is going on in the sports world today? Where does your average everyday adolescent jock turn in 1983 for a positive role model?

Open any sports page these days and you're just as likely to find 60 pt headlines about which athlete is ingesting what drug or defrauding which company or sleeping with whose wife. It's getting to the intolerable point where news of some pro holding out for more "le grisbree" than our parents made in a lifetime is looked upon as good news. At least, he's not doing cocaine, we satisfy ourselves.

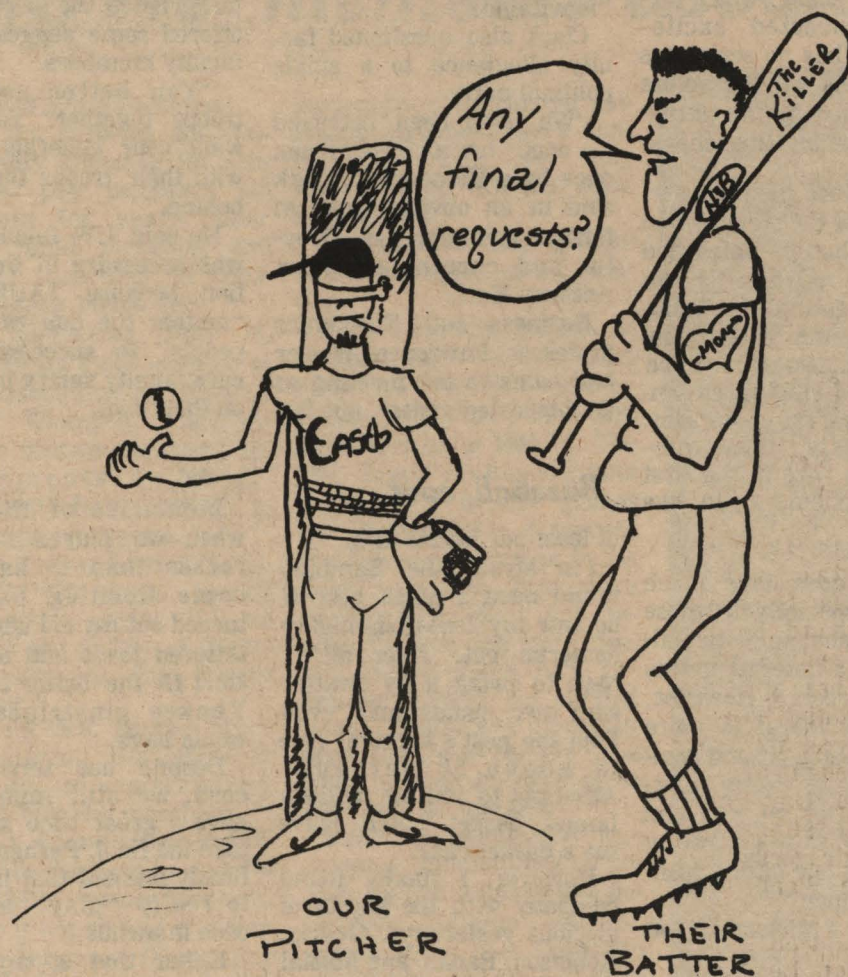
Cases in point: Five members of the Dallas Cowboys including Tony Dorsett and Harvey Martin, three of last year's Brewers, Sammy Stewart and Rich Dauer of the Orioles all have been integrally linked with major cocaine investigations. Steve Howe of the Dodgers falls regularly in and out of the habit. Half of the NFL has been reputed to jack themselves up chemically for Sunday's gridiron battles.

Several Boston College athletes were indicted for point shaving. Former superstar Billy Cannon is currently plea bargaining on felony counterfeiting charges which could land him a healthy jail sentence. Jimmy Connors has seen more ink lately for a separation from his former centerfold wife than his tennis exploits. And let's not forget Art Schlichter. In fact, a day doesn't pass in which some sports linked scandal doesn't receive mention in any major newspaper.

I repeat, where does a well intentioned young athlete look for inspiration? Well, there are still a few pro's worthy of the label "hero." Joe Delaney, the Kansas City Chiefs' star who gave his life trying to rescue three drowning youths several weeks ago certainly qualifies. In Wisconsin, the names Robin Yount, Bob Lanier, James Lofton and Larry McCarren quickly spring to mind. These are classy men who regularly go out of the way to lead young folk positively by example.

But perhaps the only real heroes in today's athletic world, the only jocks who are truly free of criticism for materialistic or scandalous pursuits are the rare breed of men and woman who compete in Division III sports. These are athletes who received no scholarships, payments under the table, or promises of future glory. These are athletes who were told studies were just as important, if not more so, than shooting free throws or smashing a softball.

I think Stevens Point youngsters are indeed very fortunate to have role models the likes of Fred Stemmeler, Chuck Braun, Anne Bumgarner and the other classy Pointers to emulate and admire. So I guess there are still heroes — most of the time you just have to look for them in different places than you used to.



promises of Ruthian homers and Mays-style fielding. Like a love-struck schoolboy I've succumbed to the charm of America's pastime once again.

I joined a team composed mostly of present and for-

gle embarrassing inning that could serve as a textbook example of baseball don'ts. Don't scope the crowd for women while a fly ball sails deep into the outfield. Don't hold your mitt at chest level when handling a ground ball.

for charity games. Anyone needing a victory can feel safe knocking on our dugout door. Although our bats and gloves are seldom in the right place at the right time

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# Proper counselling on sexual assault urged

By Todd Hotchkiss  
Pointer News Editor

Due to the inability of local agencies to completely counsel victims of sexual assault, twenty-five people representing ten different organizational entities convened at St. Michael's Hospital last week to discuss what they could do to alleviate this deficiency, the director of the UW-SP Women's Resource Center said Tuesday.

The Stevens Point Area Sexual Assault Coalition (SPASAC) was formed, indicated Val LeGault, Women's Resource Center (WRC) director, because no one in the

area could adequately treat the victim of sexual assault. She said that no one in any local agency or organization had the proper counselling training to provide the service needed to appropriately assist a victim. This lack of "complete training" in the area resulted in people attending the meeting who "either had gaps in their training or they had something they could teach others." She said that the procedure for the victim of a sexual assault should not have "gaps or unnecessary overlaps" which will make the process burdensome for

an already burdened victim.

The people who attended the July 13 meeting were generally unfamiliar with each other yet they all had a common goal: they wanted progress to be made.

"A lot of people at the meeting didn't know each other at all," said LeGault, but, ironically, this helped the group to sharpen its focus. The initial formation concept for SPASAC, to help adult female victims, was replaced by a wider concern for assaulted children and assaulted adult males when attending people voiced their concerns and experiences.

LeGault was very impressed with the way the group worked together. "Everyone had such good things to say. Everyone there was such an action oriented person and that is such a thrill to be around." She indicated that the people split up into four committees, each of which will be meeting separately to address their relevant matters. There was 100 percent volunteer commitment from those attending.

LeGault said that SPASAC had many goals, chief among them being the coordination and association of the involved and related

agencies and organizations, and pursuing the possibility of hiring a professional who would be completely versed in the process of aiding victims of sexual assault. "We want to be able to handle a traumatized person as efficiently and sensitively as possible, no matter who it is."

The next meeting of SPASAC is August 24 at 7 p.m. in the second floor boardroom, conference room no. 5, of St. Michael's Hospital. All interested and concerned persons are encouraged to attend. For information call the WRC at 346-4851.

## Theater, cont.

absence for academic research reasons. That's why it is so satisfying to watch him leave on such a positive note. Hamilton demonstrates once again with this production that he is a master of the musical comedy approach to directing.

His acting ensemble moves magically on the stage, embodying a smoothness of foot that's usually reserved for elves and fairies. The comic timing in *Drunkard* is impeccable, the schtick almost always accomplishes its hilarious intent, and the musical score's campiness is extended to its most entertaining limits.

Castwise, *Drunkard* is also a real pleasure. Each member of the ensemble brings some essential quality to the production through their individual roles. The actors and actresses who play the forementioned lead parts are all extremely well suited for the task. At least two supporting characters deserve special recognition as well. Brother Bill, as created by John Urich and Temperance advocate Carrie A. Nation as nurtured by Grant Taylor Feay both stood out from the rest of this exemplar cast.

Technically, an intoxicating light design perfectly complimented the wagon dominated settings which were quite memorable themselves — because of the high quality period scene paintings on each.

In the spirit of old melodrama, the audience is also invited to vocally get involved with the show, booing, cheering, etc. So here's a brief rundown of what seemed to work the best for Friday's audience:

**Villain's presence** — boos, hisses, putdowns of a G rated nature.

## Twilight, cont.

segment are overshadowed by Lithgow's feverish performance. His hysteria thrusts the audience into an uncomfortable position. We can see the gremlin too, but

**Hero's presence** — Yay's and thunderous ovations.

**Heroine's lamenting** — Ahhh's.

**Mother's lamenting** — Ditto.

**Heroine pulling up dress a bit to get money out of ankle garter** — whistles and wolf sounds.

**Funny lines (and there's plenty of them)** — full and unthrottled laughter.

Just one more note. Barry Manilow wrote the music and lyrics for this revival but that should neither compel you to come or stay away. There isn't a single "Copacabana" in the score.

Near miss is probably an unfair label with which to describe *Tintypes*, a distinctly American musical revue. It is at first glance that rare sort of theatrical production which is loved by one group of theatergoers and viewed as a pretty postcard time-keeping exercise by others.

Anyone over 40 probably had a ball with this show's abundant patriotic croonings. Anyone younger probably lacked the age-acquired ability to crawl under the period's skin and become empathetically involved with *Tintype's* scope and passions.

Regardless of age, it was apparent this show had many things going for it and a few which stood in its way. Among the highlights are a polished and charismatic cast. From the show's opening nickelodeon fashioned strobe flicker, the cast proves they can sell a number or tell a joke with the best of them. Another sure crowd pleaser was the strong musical accompaniment afforded *Tintypes* by its small ragtime band. The band's location on stage under a colorful gazebo did however occasionally get in

who else will believe us? The feeling of helplessness is real and a bit upsetting.

"*Twilight Zone: The Movie*" has its shortcomings, the most frequent being its inability to imitate the powerful moral messages so often

the way of vocal audibility.

Certainly Director Patrick McDonough and the rest of his design crew have done a remarkable job in simulating the intended atmosphere of the show. *Tintypes* is loosely set as a look at the turn of the century through the foggy bifocals of former President Theodore Roosevelt. Slides of complimentary subjects are even flashed onto frames affixed to the proscenium arch throughout the play to flesh out the realities behind the score's fantasies, usually with illuminating success.

*Tintype's* only real shortcoming is the inexplicable restraint which hovers over most of its stage movement and some of its choreography. In a show which demands concocted excitement, as it has no script (as such) to rely on, the actors often seemed to be struggling against invisible shackles which root them to certain areas of the stage. When someone finally unleashed them to go full throttle like in the energetic dance number, *El Capitan*, or throughout the finale, this hard working and singing ensemble let their real gusto soar. Unfortunately, these moments were rare in the first act and ephemeral in the second.

*Tintypes* does have much to offer, especially to those with traditional patriotic values or special interest in this century's roots. However, the college liberal is more likely to sneer a bit and comment, "It's a pretty postcard, but after all, you can only look at so many pretty postcards in one sitting without losing touch."

Michael Daehn

present in Rod Serling's original series. Despite its failure, the film is still enough fun to keep the audience entertained and unsettled. Sci fi fans will find it palatable despite a slight aftertaste.

## Jedi, cont.

not afraid to tap deep into our collective consciousness and extract our most enduring childhood dreams and fantasies. The Force, which we subjectively perceive as all that is good, real or imagined, becomes equally as important as the trick photography skills of the movie's master craftsman. The thrills and chills of the aggressive battle sequences find an essential counterfoil in *Jedi's* psychological dissection of Luke's heritage

## TAUWF, cont.

creases. Some indicated they could and would not support an increase in student tuition. However, Bill Clark felt a tie between increased salaries and higher tuition was "inevitable."

Clark also questioned faculty allegiance to a single political party.

"We have been betrayed — once by a Republican, once by a Democrat," Clark said in an obvious poke at former governor Lee Dreyfus and current governor Anthony Earl.

Business and Economics professor Lawrence Weiser had come to the meeting as an interested visitor, but left

## Baseball, cont.

at least our hearts are.

I'm afraid the Bambino would need a quick beer if he saw my less-than-mighty homerun cut. After all, I have to swing a fly swatter with two hands, and even then the pest's survival rate is above 50 percent. Attempts to imitate Willie's famed basket catch leave me a basket case.

However, I finally found company with the ghosts of glorious yesterdays. Gehrig, Robinson, Banks, and Musial never returned, but my childhood friends — Lemon, Schwartz, Lewis and Burns

and destiny.

Add to this successful blend a villain who makes Darth Vader look like Ward Cleaver, another bad guy who's a gelatin secreting slug, and a whole planet of cuddly little manufacturer's dreams called Ewoks and you have the makings of a SF film masterpiece.

So it should surprise no one that a long, long time from now in a galaxy just like ours, fun loving movie fans will still be applauding the saga that Lucas built.

a member of TAUWF. He noted an unlikely candidate had convinced him to rejoin the group — Gov. Earl.

Anton Anday, a member of the Wisconsin Education Association's board of directors, visited the meeting and offered some suggestions to faculty members.

"You better get your troops together. You don't want your generals leading with their troops three hills behind."

He said UW faculty unity was necessary in this situation because TAUWF had "neither the dollars nor the people" to successfully secure faculty salary increases on their own.

— did.

Memories of the days when we played no other reason than to have fun came flooding back. It turned out my old uniform of tattered jeans and an old t-shirt fit me better than the Yankee pinstripes ever would have.

Despite our terrible record, we still manage to have a great time when we take the field. Perhaps we've finally learned that it's okay to really "play" a game once in awhile.

Either that or my philosophical musings are a weak attempt to avoid the real issue: we stink.

**NEXT ISSUE:**  
**August 4**



# student classified

## employment

### HELP WANTED:

**WRITING SPECIALIST.** Temporary academic staff. Ten month appointment in the Writing Laboratory, with possibility of renewal. Ability to tutor and advise Special Services students. Minimum — bachelor's degree. Experience teaching or tutoring writing preferred. Salary commensurate with qualifications and experience. Send vita (including names of three references) to Search Committee, The Writing Laboratory, 304 Collins, before July 28, 1983.

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**FOR SALE:** '81 Fiat Spider 2000 convertible. Pirelli radials, ANSA header and exhaust. Good condition, must sell. Call Ron at 345-0580 mornings.

## wanted

**WANTED:** One female renter. House across from the Communication building. Phone 345-0027.

### Doormats, cont.

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Initially university faculty must be content with modest salary increases that chip away at their lost ground. The state is currently in a severe fiscal crisis and simply cannot afford to make up a decade-long decline in one or even two bienniums.

Some faculty members have been down so long they're afraid to look up. However, they're not doing themselves any favors. Nobody respects a doormat. They get walked on.

### Picketing, cont.

Chris Celichowski

mentary and secondary schools.

UW-SP Communication professor Roger Bullis said an applicant with a master's degree and no experience could expect to earn \$13,300 at UW-SP. The same person could earn \$15,290 teaching in the Stevens Point School

District. A garbageman (no masters degree required) earns \$16,300 annually in Stevens Point.

Such statistics prove one thing said Bullis. "We are treated unfairly. We are discriminated against. Everyone else is getting raises and we are getting nothing."

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