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 P.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.
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 is simply no such need, and UC has never suggested that bargaining without students present is impossible. The UC position advanced to TAUWF was that UC 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

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
Send your child thru puberty at UWSP

By Sue Jacobson

Have you noticed a few young people 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 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 500 musically inclined young adults. While attending camp the kids stayed in Hansen, Neale and Schmeekle halls.

"The camp was run something like a mini-college," commented Dr. Jay Heidbreder, 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 the folks visiting Wisconsin, 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 technique 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 E-Rhythms," explained Professor Kenneth Hopper who is directing Piano camp this summer. Dalcroze Eurythmics 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 gaining 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 the 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 the family's involvement in the child's lessons. Unlike other methods, Suzuki teaches the children to read 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 2,000 students and members of their families to campus housing alone. As many as three to four hundred other will be expected to stay in and around town. Various experts from all parts of the country will be on hand 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 Camp during June and July attracted around 240 school ballplayers. There were two separate camps for both 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 Coach Goodrich, "he really spent a lot of time working with the kids and offering special help." Goodrich also gave an interview 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 and authors in the 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 three hours of instruction in coaching basketball, football, volleyball, wrestling, track and cross county. The clinic is sponsored 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 Women's Resource Center.

Located at 2101 Main Street, this center fills the void when lack of funding forced the closure of Women Helping Women. The Women's 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; they can call 666-1661 if a woman can get help anytime of the day or night.

Trained volunteers will be answering the phones set up for emergency assistance, crisis, and information referral. There are now approximately 24 volunteers. Each volunteer must attend a minimum of three training sessions before she can begin work.

The Women's Resource Center is not a counseling service, but according to Ms. Mitts, there are professional people in the community who are willing to help 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 composed of 14-16 people from the university and community to find a location, equipment and materials.

The Centre's 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 set on 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 putting 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 transportation, 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 looks his fourth Winston for the morning. His eyes drift up to a map on the 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 in 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-six 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 Camp-Hall, So-offshoot of the Partners of America program. Each state was encouraged to identify and provide aid to a Central American country. At the urging of Governor Lucey, Wisconsin became associated with Nicaragua, a country that now lies in post-quake ruins.

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 unproven, and give him a chance to consider or pursue post-secondary education or training and you have the requirements 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 as determined by the Office of Education, and the fact that the student is not likely to consider, be accepted, or be successful in further education or training beyond high school without the encouragement of the Upward Bound program.

Each year students are encouraged to find one that best suits their education or training beyond high school.

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 Schmeeckle and 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 which are being abused today. According to M. J. Karg, Assistant Director of Housing, Schmeeckle's ideas were not taken too seriously until the 50's. As a result of Schmeeckle's perseverance, UWSP became the first land-grant college in the country to offer major work in conservation education.

At this time it's not clear what type of name change 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 funds 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 students to be aware of the changeover procedure to eliminate confusion: Steiner will be South Hall, Schmeeckle will be Stein, and the Preserve will be Schmeeckle. Now, if you see someone signing a off a dorm, you'll know why.

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By Bob Ham

Phil Klass looks like a cross between the devil and the Pillsbury doughboy—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 Rabbit?”

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, gassed 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.

“...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 think it’s essential in today’s world—almost as essential as a high school education, I tell them, and I know absolutely nothing other 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 in things as the truth of a painting if you are 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 said, but what he is—will rub 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, sitting rooms, waiting rooms, where people are not likely 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 read about used pen names. So I invented one. 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 what I wanted to call me, and I sent it out for granted that I was going to use a pen name. 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 knew the William Tenn—better than I knew the Sidney Porter, you know, all that sort of thing, I wanted a first-rate 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 this part of my personality was not ready to be published, or should be published. And Tenn, the editor, I think—that was a line that was quoted to me after I had published a few pieces. The editor said to me—this is a line that Tenn—I think made up the whole thing—and the editor said to me—“Who the hell is Phil Klass? William Tenn sells books.” So I stayed with William Tenn.

The Pointer: You once said that Science Fiction is the only workable form for social satire. What 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, that is, mostly in 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 happens.

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 is socialized as the making of automobiles, and you have it done on conveyer belts?”

He went from there, of course, to the construct of propaganda, subliminal education, much of which is what you got from Zamyatin’s “We” and used those things, and came up 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 sure master of it, and I picked up a lot from him. Another guy, I think of something very interesting, by the way—you asked me, what about men, and answering, if you gave me an hour, I'd think of something very interesting—well, 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 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.

I began writing because the editors of my fan organization—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 relate 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 space and time and form. Science Fiction is a limited form. 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 writer, as a writer 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 in the 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 recognizeable 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. With respect to 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 what a society in the future might look like—Science Fiction as a classic form, and saying that a writer may only work in the classical time travel paradoxs.

But I'm not sure of what I'm saying—it's one of the ways I try to express what seems to be wrong with the world 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 literary standards, 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 think that 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 else, which has developed in its time as almost a substitute for literature. It is genuinely science fiction. It partakes of the laboratories as well as 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.

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Phil Klass levitates

Photo by Mark McQueen
Ah, Mama, Can This Really Be The End?...

Maybe it started with the news that the Fourth of July parade would be staged in Point this year—little enthusiasm in the wake of last year's bifurcated efforts, they said.

Maybe a need was felt to stage a celebration in its place; sort of a nascent millennium bicentennial.

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

For whatever reason, the much anticipated Grand Opening 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 close its last bar.

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 T project.

The inevitability of a leaving period was planned debacle 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 few days were wild. Bare-chested bartenders served mescal-based drinks to tippy patrons who did part their top by ripping off their shirts in emulation. A case of bottles was dropped to the floor, accompanied by a cacophony of like-sounding crashes as others got into the act. As the smoke was cleared over heads as ever usual, Chase remarked:

"Could this have happened at 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 drinks about.

... So last Sunday, the 27th, was the last bar opening.

But people, I expect it to happen, for that's the whole point of any Bar.

Which would be held in the bar on Main Street and that half hour.

"Jack Dylan"—mock inside of Mobile with the Newport Store Agents

The mood of the days that followed varied with the individual evening. The woven one would note the level of excitement in the bar on any one night would vary with which one of the regular patrons was sending off. Everyone was relatively calm with his avons for the hard and fast car care the bar revered to its mother's instinct. Ordering drinks was somewhat of an adventure or punishment; at the ripe liquor was involved, a 767 came out more or less as a straight number of whiskey, with the mix provided largely by memories of maloca commercials.

Certain music was played with some regularity. Two albums, an old Stevie and some early jellybes staff always appeared parted together, punching out of speakers marked "just right." Word was that many Harmony alums were coming back to celebrate the Grand Closing from O'Kean, Roccella, Madison and surrounding enclaves. One of the bartenders told $39 to a friend out west to go to Point. Back on the bar home front, however, most of us were content merely to challenge the crowds that packed the bar and made impression difficult.

Some evenings, bad craziness prevailed. Bartenders "got back" as they packed in countdown shots, belted in shots or words as the calendar was turned forward a day. It was also their lot to provide entertainment for the crowd. "Moving" from the bar became commonplace event.

Barkeeps stripped, then streaked the bar to build a bit but when patrons downed six or seven jugs of beer, it was deemed necessary to switch bars.

At various times people would get on a mike plugged into the stereo and that "this is the last Thursday of the Harmony Bar...turn in the history of the Harmony Bar...encourage this business, a small hotel建て with the end was near, could come at any time. Cancellation was being made: Wednesday afternoon trips to Point to claim, Swedes for the barkeeps on Tuesday night, the band "Shine" on Wednesday.

The end came on Sunday. Never a big night downtown. The show was to be at the Harmony Bar, and it was to see a party, for which the bartenders were planning to sell them out. It was as if the bar-tenders were planning a couple of shots, a few beers, a big night downtown. The show was to be at the Harmony Bar, and it was to see a party, for which the bartenders were planning to sell them out. It was as if the bar-tenders were planning a couple of shots, a few beers, a few shots. And then, after the show, it would be over. It would be over.
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 ottobrite 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 people put their books in boxes in the attic, where they acquire that most unsatisfactory and common aroma—what's going a bit overboard. There is nothing quite so satisfying as opening a book in very good condition. Completely furnished with unique and esoteric 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 Cinderellalike 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 Jirak is 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 Kawlesi. 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.

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 Cinderellalike musical.

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Environment

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 issues, 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 woodman, 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 said, "What value do you put on shade?"

Countryside Sojourns

By Barb Paschel
Roving Environment Editor

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 at 10 percent. What's precipitation? Cowpies are almost completely sun-dried.

Edward Abbey saved himself a lot of frustration by referring to all avians as l.g. b. (little grey birds). You can tell apart the hawks, humming birds, bats, and deer flies, but other flying animals care not apparently 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 bayous, swells into major 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 there? Student."

The only decent roads here are indecently paved--nary a stitch of blacktop but three of 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.
Consolidated Papers Wisconsin River Division (WRIV) is now operating mill 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 Glen A. Peterson, Manager of Public Information.

The secondary system was required by the state 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 initial dramatic reductions, and further gains have come about because of numerous in-plant projects for improving process water and materials.

The effects of the in-plant projects have been substantial. Total effluent discharges from the two treatment systems resulted in the Wisconsin River from 12.2 tons per day in 1971 to under 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 10 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 Papers Wisconsin River Division Technical, and H. A. Simons, consultant engineering firm of Vancouver, B.C.

Building and equipping the complex cost $18.5 million. Yearly operating costs are estimated at $350,000.

End to mill swill for Consolidated

By Al Schuttke

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CNR majors rec. organization

By Laurie Low

Early last spring approximately 50 students gathered together to form a student chapter of the Wisconsin Public Relations 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 on its 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 Schmeeckle 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 in­terest 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.

Carol 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 agen­cies, land acquisition, park planning 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, phy ed. 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, of the World Peace Foundation, and Cancer Researcher of the Roswell Park Memorial Institute, Buffalo N.Y.

Dr. Bertell presented an inditing scenario of the nuclear power in­dustry outlining the negative effects of radioactive radiation and its impact from the normal operation of the plants. (The audience of over 50 con­cerned folks included employees of several paper mills, nurses, and working people as well as students—a cross section of people similar to the 1,200 people 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 1968 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 numerous can­cers. Dr. Bertell said that the 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 geiger industry technologists with geiger counters and other sophisticated ap­paratus. What is neglected however, are the people around the nuclear in­stitutions 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 "This is the industry of the day it's negligent in monitor­ing radiation effects both on workers and on the population." Bertell said, "The failure to keep pertinent records has allowed the industry to perpetuate 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 echelons of the industrial world. 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

The Pointer Page 12 July 1 1971
City development underway

By Sue Maliahn

Who could ever imagine the changes brought about by a few thousand sidewalk protesters? UWSP students have preferred beaten footpaths to sidewalks probably since the concrete hardened in the molds. The sightling 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 Lauduree 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 be installed. Bicycle racks will line a majority of the pavement and sidewalks for easy accessibility and more convenience.

If you've ever accidently immersed yourself up to the knees 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 21,000 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 supplemented and in addition to these, $70,000 of 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 12th. Somer's Landscaping Inc. of Stevens Point holds the general contract for the project and E-Co 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 do the actual bridge repairs while the actual bridge work is to be done by another private company. That of Kraner 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 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 the 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 State for its part 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!

The Pointer Page 13 July 7, 1977
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 the ability to wipe out whole planets. With this perverse power, Darth and his Empire goonies 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 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 sings. 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-heap." 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.

Football Follies
July 11-21
12:00 noon-3:00 P.M.
in the
Coffeehouse Room
Enjoy the fun
for FREE

Point to host
softball tourney

By Randy Wievel

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-SA'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 third in '76.

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 SPSA'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; Treut's of Wausau and Scorpion from Marshfield.

The state champs will receive, in addition to team and individual awards, $300 in expenses.

Teams wishing tournament information are urged to contact Tournament Director Dabner.
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 finish 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 husband's 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.

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 arthmetic, 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!
FREE