

# THE POINTER

July 12, 1979

Vol. 23 No. 2



Sleuthop  
Summer Theater

# THE POINTER

A STUDENT SUPPORTED NEWS MAGAZINE

## JULY 12

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**Pointer Staff Summer 1979**

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# p o i n t e r OPINION

## Discrepancy in financial aid forms creates student dilemma

Hypothetical situation: A continuing UWSP student submits an application for financial aid to meet tuition expenses for the summer session of 1979.

The summer aid form, prepared by the Office of Financial Aids, states that a student must take at least six credits (full time for the summer session as defined by the UWSP summer timetable) to be considered for summer aid, so the student enrolls for seven summer credits.

Four to six weeks later, assuming he qualifies for financial aid, the student receives his financial aid proposal from the Financial Aids Office. The proposal states that the aid award is contingent upon the student's maintaining satisfactory academic progress and his carrying at least a half-time academic workload. Since a full workload during the summer is defined as six credits, the student decides to drop a three credit course leaving him enrolled with four credits, and according to his aid proposal, still eligible for summer aid.

The student then tries to pick up his aid check from the cashier who tells him that the Financial Aids Office will not release his check. The student immediately checks with the Financial Aids Office where a person tells him that he must be enrolled for at least six credits so he cannot receive his summer aid. Unable to pay his tuition without the aid package, the student withdraws from summer school.

With one form saying one thing and another form saying another, the Office of Financial Aids has created a situation that can easily be misinterpreted by students applying for financial aid.

If six credits are required before a student can be considered for summer financial aid, this information should clearly appear on both the summer aid application and the final financial aid proposal. We urge the Office of Financial Aids to clear up this situation so that UWSP students clearly understand the requirements attached to their financial aid awards.





Photo by Eric A. Embertson

The Pointer encourages UWSP students to submit photographs for the correspondence page.

# CORRESPONDENCE

**To the Pointer,**

It is hard to disagree, at least substantively, with last issue's (6-21-79) editorial calling for both a budget workshop and a raise in the student activities portion of the segregated fee structure. Two clarifications need to be made, however.

First of all, there will be a budget workshop this fall, just as there was last fall. Student Budget Director Mary Ann Coleman was most explicit about this when she was interviewed by The Pointer for the 5-10-79 issue; unfortunately, this information never appeared in the article, and thus perhaps the confusion.

As for raising segregated fees to cover the costs of a budget workshop, such will not be necessary. Expenses for even a "comprehensive" workshop would be marginal and our office will only be too glad to pick them up.

Our concerns, rather, have to do with attendance. Last year's workshop had minimal participation, and several of the groups who had

their budgets cut because of poor or unsound preparation were not among those who did make it. We therefore applaud The Pointer's strong words on sound budgeting, and hope that you will give the upcoming workshop (to be held probably in late September or early October) the proper amount of publicity.

Now for the second clarification: it is very likely that we will be raising the student activities portion of the segregated fees structure. The reasons for this include not the minor costs of a budget workshop, but double digit inflation, a predicted decline in enrollment, the desire to preserve both the quality and the quantity of already existing programs and services, and the wisdom of maintaining a strong reserve.

To achieve these ends, and because seg fees have not been raised in some time, it may even be necessary to raise our portion of them \$1 a year for the next several

years. We would prefer not to do this, of course, but fear that to do otherwise would only hurt the sound fiscal policies The Pointer so heartily endorsed in its June 21 editorial.

**Bob Borski  
President  
Student Government  
Association**

**To the Pointer,**

On June 20, 1979, the State Elections Board met to consider the results of its investigation into the activities of the Students for Dreyfus. On November 21, 1978, a letter was sent to Mr. Kurt Busch, editor of The Pointer, and in April of 1979 there were several telephone conversations with members of the business staff of The Pointer. As a result of the investigation, the Elections Board has come to the conclusion that the student newspaper, The Pointer, failed to comply with the election law by not assuming its responsibility to assure that political advertising

published by The Pointer contained proper disclaimers. Sec. 11.30 (2), Stats.

Although The Pointer never submitted any defense to this allegation, it was suggested by a member of the Students for Dreyfus that one of the reasons The Pointer failed to make sure that the proper disclaimers were on the advertisements submitted by the Students for Dreyfus was that the person in charge of the advertising layout refused to work on any ads for the Dreyfus campaign. This would not excuse The Pointer from its responsibilities for making sure that all ads which it runs in its newspaper are in compliance with Wisconsin's campaign finance law. All this requires is that the newspaper examine the disclaimer on the advertisement to make sure that it is in compliance with sec. 11.30, Stats., and that the people who paid for the ad are the people named in the disclaimer.

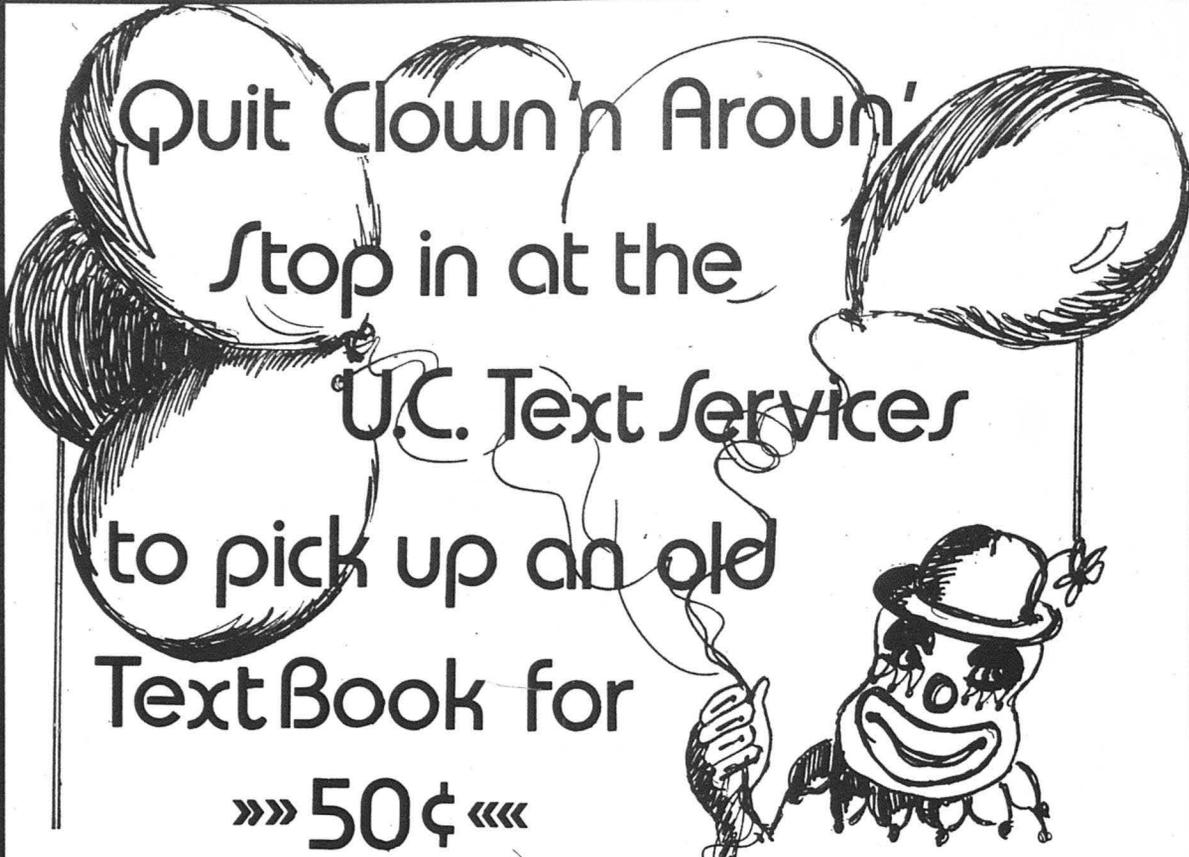
The Elections Board has

taken the position that The Pointer should be made aware of its violation of the law rather than being subject to a forfeiture. Subsequent violations by The Pointer could result in the institution of a civil action seeking a forfeiture of up to \$500.

Very truly yours,  
**STATE ELECTIONS  
BOARD**  
Kevin J. Kennedy  
Legal Counsel

**Letters Policy**

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## Schmeckle Reserve development continues

By Greg Polachek

The new director of the Schmeckle Reserve, Ron Zimmermann, said this week that work to improve the Reserve is expected to continue through the 1979-80 school year.

Zimmermann, who formally started his job on July 1, noted that many improvements have taken place this summer and more will take place this coming year. Work this summer has included some mulching on the lakeshore for the planting of shrubbery, and placing utility wires along Reserve Street underground in anticipation of turning the street into a staggered parkway. Wooden boardwalks allowing for the study of the area without disrupting it, will also be constructed by the end of the summer.

Plans for the coming year include constructing the

parkway, establishing a fitness trail, and erecting a shelter building near the ski slope. Tentative plans for the building call for its use as a meeting place for groups and possibly as an information center. In addition, plans call for the construction of circle turns to allow for canoes to be used on the lake. Access for canoes and nonmotorized boats would be on the south end of the lake.

Work on the Reserve started two years ago with funding from LAWCON (Land and Water Conservation Act), and past improvements have allowed for cross country skiing, hiking and swimming.

The Schmeckle Reserve Board (SRB) was set up to deal with management decisions and the Schmeckle Reserve Policy Advisory Committee will deal with policy decision. The Advisory Committee will be comprised of members from the university and community.

At present, the SRB has placed a one year

moratorium on swimming in the lake. This was done in order to obtain accurate data on coliform bacteria and to determine the actual quality of the water. Because of the amount of swimming last summer the data on the bacteria was distorted. In addition, wells on the property are used to monitor the inflow of ground water coming into the lake.

The SRB also hopes that the moratorium will minimize traffic on the beach enough so that new plants and shrubs will take to the soil and that construction of the canoe access will be easier.

The moratorium is in line with SRB priorities. The first priority in establishing and managing the Reserve, according to Zimmermann, "is to preserve and maintain aesthetics." In following this, the Board and the management hope to provide educational and recreational facilities that will benefit the university and the community. In order to do so, some restrictions on the use

of the area have been placed. The Reserve is closed between 8 p.m. and 6 a.m., and posted signs ask users to "Take nothing but pictures" and "Leave nothing but footprints."

The new director has noted that people using the area

this summer have been very cooperative and understanding and he encourages any feedback concerning future plans and management of the Reserve. Ron Zimmermann has an office in the CNR and can be reached at 346-2076.

### Professor predicts

## Brighter Fuel Outlook

An economics professor here at UWSP is betting on a heating oil shortage this winter, but he's not gloomy about the long-range availability of the fuel.

James Jensen, a 21-year veteran of the UWSP faculty who once worked as a petroleum specialist for the Federal Reserve Bank in Dallas, believes any future problems with oil will center on cost and price instead of availability.

For homeowners contemplating how to heat their dwellings, Jensen says natural gas will be the best buy for the next few years. More importantly, there should be no supply problem.

Over the long-term, however, he predicts there'll be a gradual shift resulting in the equalization of oil and natural gas prices.

Jensen disagrees with a widely held attitude that the gasoline and oil situation is contrived by major oil companies. And he rejects the prediction that the world will run out of oil.

The supply problem now stems largely from recent political upheaval in Iran, Jensen argues, and is resulting in a genuine temporary shortage. Anyone who talks about a contrived situation should use that language in reference to the Organization of Petroleum Exporting Countries (OPEC), he adds.

"The American people want to find a conspiracy in oil companies and use them as scapegoats," Jensen says, "yet the same people pay no attention to OPEC which is openly and obviously conspiring on prices."

Petroleum prices in Europe have been high for a long time and are still far above amounts charged to United States consumers. Doesn't that suggest a price conspiracy? Jensen says oil companies didn't cause the excessive costs of gas and oil abroad, instead the reason is that governments there placed high excise taxes on those resources.

## Computing Director named

Michael Sowiak of 403 Adams St., Plover, is the new executive director of computing services and information systems at the UWSP.

Sowiak will be responsible for a staff of about 25 permanent employees who provide both administrative and instructional computing services.

A 12-year employee of UWSP, Sowiak was hired as a data processing manager in charge of a staff of two people. He served as the acting director of the office the past two years after Robert Schmidt resigned to enter private business here and in Fond du Lac.

A Chicago native whose family moved to Portage County in 1959, Sowiak was

graduated from P. J. Jacobs High School in 1960 and became involved in the computer business 17 years ago when it was in its infancy. He was data processing supervisor for Tee-Pak, Inc., in Chicago and then data processing manager for Home Juice Management Corp. in Melrose Park, Ill. before coming to UWSP in 1967.

Out of state SAGA---

## Student fired for salad politics

**Editor's note:** The following article appeared in the July 10 issue of *Mother Jones* magazine. Reprinted with permission.

A student cafeteria worker at Hampshire College has lost his job for putting politics in the salads.

Davis Bates, a 24-year-old, was fired from his \$3-an-hour position by Saga Food when he refused to stop writing "No Nukes" on salads with carrot sticks and making red wax hammers and sickles in the cottage cheese.

Admitting that his political designs were on salads for

months before his firing, Bates says the combination of the two ideologies on one bed of cottage cheese caused some anti-nuclear students to complain.

"I couldn't resist the surreal effect of that bright red hammer and sickle on the white cottage cheese in the middle of the dining room, that's all," says an unrepentant Bates, who does not support Soviet communism and did not intend to link it with the anti-nuclear movement.

An activist who has urged Saga employees to organize, Bates got into designing, using both vegetables and wax cheese-wrapping as his

media as a means of creatively whiling away the hours at a dull job. His firing, he says, show the employment situation of Saga Food workers on campus in high relief--there is no appeal process for dismissals.

Bates is asking the college's president for reinstatement. He told *Mother Jones*, "I was hoping to be back by Parents Day in April, but it's too late for that now." Meanwhile, Hampshire students have taken up the cause, and are inscribing political messages on the salads and cottage cheese even with out Bates' help.





**E**xaminations for graduate students in education and history have been scheduled in July at the UWSP.

The master of arts in teaching and master of science in teaching exams in history will be administered Friday, July 13, from 1 to 4 p.m. in Room 472 of the Professional Studies Building. Candidates intending to write them may register before July 6 with Professor Robert Knowlton or Justus Paul.

Students selecting the examination option in the master of education professional development program and master of science in teaching in education program plus the candidacy examination for the early childhood — early educational

needs program will have their tests on Tuesday, July 10 from noon to 4 p.m. in Room 105 of the Professional Studies Building. Registration will be conducted prior to June 25 in Room 446 Professional Studies Building, the School of Education Advising Center.

**P**lanetarium programs and observations of the summer night sky are being held on Tuesday evenings throughout the summer at the UWSP.

Greg Kulas is hosting the planetarium lectures at 8:30 p.m. and Allen Blocher is coordinating the observatory viewings following the planetarium shows. Both are

members of the physics and astronomy faculty at UWSP.

The observatory is open to the public after sundown on both Tuesdays and Wednesdays. Located on the fourth floor of the Science Building, the area may be reached by using the Reserve Street entrance. Parking is available to the public in university lots without permits.

If the sky is overcast, the Tuesday planetarium programs on the second floor of the Science Building will be held without the observation sessions.

**N**INETY-NINE BOTTLES Responsibility and Drinking, a film produced through the Student Life Office recently received an honorable mention award at the 21st annual American Film Festival in New York City. The film was directed by Roger Bullis, and written by Bullis, James Moe and C.Y. Allen. The film was developed to promote responsible alcohol consumption.

**T**he 3M Company of St. Paul, Minn., has given \$3,000 to the UWSP Paper Science Foundation and became its 64th corporate member.

Establishing ties with the university for 3M in a recent campus meeting were Dean Ostlie, technical director for carbonless

and related products; Robert Bertelsen, manufacturing director; and Donald Albrecht, Nekoosa Plant Manager.

Representing UWSP at the meeting were Bruce Sanborn, president of the Paper Science Foundation; Burdette Eagon, acting vice chancellor; Dan Trainer, dean of the College of Natural Resources; and Michael Locurek, chairman of the paper science department.

The UWSP Paper Science Foundation has as its first objective the encouraging of students of high scholastic achievement and leadership potential to enroll in the paper science and engineering program, by providing scholarships to these students. More than 70 students received awards last year.

**C**ouples or families in this area are being recruited to serve as community hosts for new foreign students who will be enrolling this fall at the UWSP.

Marc Fang, adviser to foreign students, said about 30 young men and women from around the world will be enrolling here for the first time, and he'd like to arrange for their hosts before they arrive here.

The university has a total of about 125 foreign students each year, and people interested in becoming involved in programs in which they are involved may contact Marc Fang at the Park Student Services Building.

## Director of Polish History retires

The founder of an academic program at the University of Wisconsin-Stevens Point dealing heavily with Polish history and culture is retiring from its directorship.

Professor Wacław W. Soroka says that after 15 years as head of Russian and East Central European Studies it's time for new leadership. He also would like to devote more attention to research and teaching before he concludes his career on campus.

Professor Robert Price of the foreign language and comparative literature department whose specialty is Russian, will be Soroka's successor.

The Russian and East Central European Studies faculty comes from several departments, members of which recommended that S. Joseph Woodka, dean of letters and science, appoint Price to be their chairman and program director.

Price, a native of Detroit who joined the UWSP faculty in 1972, holds a doctorate from Indiana University and previously taught at the University of Colorado —

Boulder.

He is the author of "Mikhail Sholokhov in Yugoslavia: Reception and Literacy Impact" about a Soviet novelist who received the Nobel Prize in 1965. He has translated and edited two major writings from Russian to English for publication in books.

In addition, his mastery of the Russian language has resulted in his being invited to the Soviet Union on several different kinds of scholarly missions. On several trips he was an interpreter for major religious groups meeting there.

Soroka is a native of Poland who received three degrees there and during World War II was an officer in the underground Home Army and Peasants' Battalions. After the war, he was secretary general of the Polish Peasant Party for Western Europe and later, chief executive officer in the central office of the International Peasant Union in New York.

He served at Indiana University and the University of Illinois before coming to UWSP in 1963.

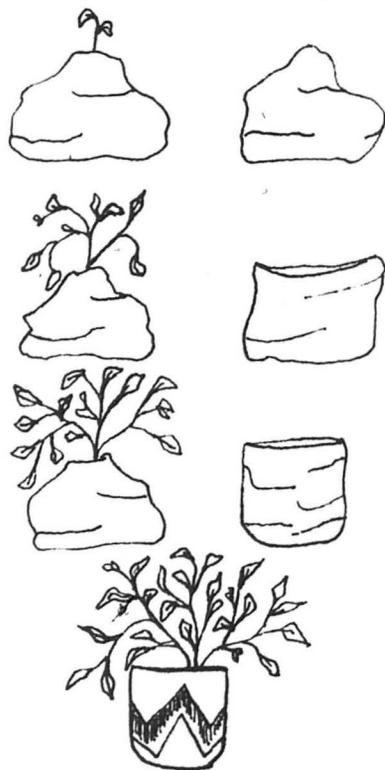
Widely known for his interest in promoting the

cause of Poles abroad, he now is on the national council of the Kosciuszko Foundation which is based in New York and on the board of directors of the Polish Institute of Arts and Sciences in America. He once was called to the State Department in Washington, D.C. to confer with this nation's ambassador to Poland.

One of his more notable accomplishments for UWSP was the role he played in arranging for a visit to the campus and Portage County communities in August of 1976 by Cardinal Karol Wojtyła. Last fall, that prelate from Poland became Pope John Paul II.

The faculty teaching courses in the Russian and East Central European Studies program presented an accolade to Soroka last week in which they described his directorship as being marked with "notable distinction" and "impressive achievements."

Price said that he intends to continue emphasis on the Russian and Polish heritage of this region which has been emphasized previously in the program.



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## FEATURES



## Summer Theater

## Games mystery writers play

Reviewed by Bob Ham

Fans of the good old-fashioned whodunit murder mystery, with its endless surprise twists and inevitable last-laugh ending, would be well advised to take in the University Summer Theater's production of Anthony Shaffer's *Sleuth*. Shaffer's play, which won him a special "Edgar" award from the Mystery Writers of America—only the fourth such award given to a playwright in 26 years—is a masterpiece of bafflement which lures the unsuspecting viewer into one wrong turn after another, and leaves the whole mess up in the air until

the very last.

Things get under way when successful mystery writer Andrew Wyke (played by Dale Gutzman) invites his wife's lover, Milo Tindle (played by Christopher Knudtson) into his sumptuous English manor. After several moments of vacuous small talk, Wyke comes to the point.

"I understand you want to marry my wife."

"With your permission, of course," replies the affable Milo. Wyke then leads Milo into a wonderfully diverting scheme to secure Milo's financial future. But beneath all this elaborate tomfoolery, the real stuff of the play begins to get moving, like a viper uncoiling for the kill. To give anything more away here would spoil the play, and that would be a crime.

It takes considerable talent and effort to bring something

this complicated and intricate off onstage, and the cast and crew of this production prove themselves more than equal to the task.

Dale Gutzman turns in an engagingly hammy performance as Wyke, the mystery writer who has surrounded himself with all the stuffy trappings of his bestselling novels. He is especially fine when things are working against him and he has to think fast on his feet.

Christopher Knudtson's Milo is much more low-keyed, as he moves through Wyke's little game in an appropriately faltering style.

The offstage performances are of an equal caliber. The persons responsible for the beautifully realized English manor set ought to get some sort of medal. Heavy, rich looking woods, solid workmanship, and minute



Mystery writer Andrew Wyke leads Milo Tindle into temptation

attention to detail make it utterly convincing. It provides the sophisticated atmosphere so essential to this kind of play.

Robert Baruch's inventive direction keeps everything moving along at an invigorating pace. Audiences do not usually realize that every move the actors make

has to be figured out in advance, and that even a minor slip in this department results in people standing around onstage, looking as if they'd just wandered into the wrong play. The movements of the

Reviewed by Bob Ham

Five men and two women — the crew of the commercial freighter, *Nostromo*—are on their way home with the goods when Mother, the ship's computer, wakes them up to explore an uncharted planet nearby. On the planet's storm-swept surface, they discover the remains of a 14-foot astronaut, frozen at the controls of his ship. They also discover a sinister alien organism, and are forced to bring it aboard when it becomes attached — literally — to a member of their expedition. Once inside the ship, the alien assumes a number of absolutely revolting metamorphoses, and proceeds to eat its way through the crew.

The plot of *Alien* is really nothing more than the old haunted house routine, dressed up with *Star Wars* special effects. But, thanks to the mystery built around the appearance of the monster by 20th Century Fox's refusal to release advance photos of it, and the gastliness of the thing itself, *Alien* turns into one of the most chilling horror movies in recent years.

The alien's stomach-churning first attack, as it



## Buffet in space

emerges from the last place you would expect, is enough to make you crawl under your seat and promise God anything if He'll get you the hell out of there. Later, things get a little less explicit (instead of seeing people being devoured, you hear

them) but not enough to return your blood pressure to normal.

The slaughter continues rather predictably, with a few twists here and there, and a couple more brief doses of hard-core gore, just to keep you on your toes.

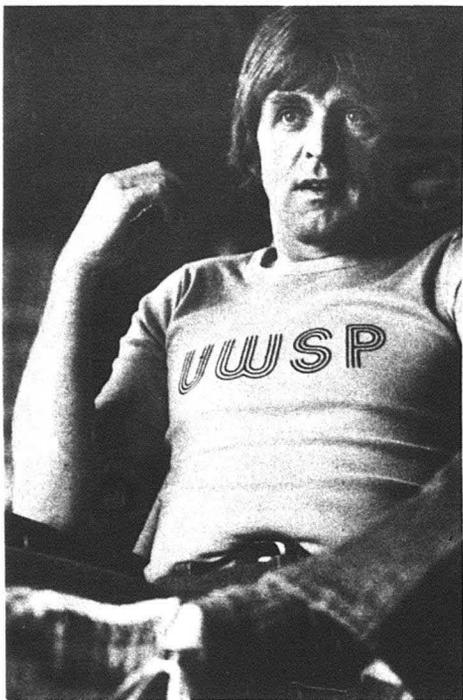
After making lunch out of the first six members of the crew, the alien turns to the seventh, delicious Sigourney Weaver, for dessert. By this time, the producers of the film have apparently run out of interesting ways to show people being torn to pieces

and, faced with this sudden shortage of gore, they turn to sex. Weaver, wearing only a T-shirt and panties, runs smack into the monster's latest incarnation. She leaps back in shock as a slimey, gruesome looking appendage, the exact purposes of which we can only imagine, emerges from the monster's side.

All of this is actually pretty standard horror fare — right down to the scantily clad heroine in the jaws of doom. The movie does, however, manage to break some new ground. The monster, product of Swiss artist H.R. Giger, is a lovely piece of work — and Ridley Scott's sensitive direction makes the most of it. Like the crew, we never find out what the monster really is. We never get a good long look at it — lots of close-ups of dripping jaws and greasy tentacles — but never a complete picture. And the damn thing never looks the same way twice.

Scott's timing is right on target. He always springs the alien on us just one or two seconds after we expect it. The special effects are also fine — especially the ship's interior, which looks more like a sewer system than a starship.

All this adds up to a first-rate shocker — well handled, competently acted, and creepy as anything that ever threatened to crawl out from under a little kid's bed.



# Sing along with Mitchell

An interview  
with 'entertainer  
in residence'

C h u c k M i t c h e l l

The Pointer Interview

By Bob Ham

With the possible exception of those majoring in Complete Indifference To Everything, no one who has pursued an academic career here at UWSP within the last six or seven years will have any trouble recalling folksinger Chuck Mitchell. Not at all surprising, since he's been making annual stops here for as long as anyone can remember, packing coffeehouses with people eager to listen to and participate in his amazingly energetic one-man shows. Most people who see this man's show agree that his success with audiences is due to the extreme relevance of his music—songs about horses from Tennessee, songs about getting women drunk and into trouble, and songs about Hippos in love.

Mitchell is currently doing time as Artist in Residence here, performing for orientation groups, music camps, and a host of other university and community groups, including the Women's Resource Center and the Portage County Commission on Aging. "Basically, they've just hired me for the summer and given me a place to stay—and I love it! This is the time when most performers are just scratching around saying, well what am I going to do next."

Mitchell's experience performing folk music began in the early sixties when he quit his job with the Board of Education in Detroit and began singing for a living. "It started out, I think, thirteen dollars a night in some bar—the longest bar in Michigan, the Rail Bar in Detroit, doing saloon singing, which Woody

Guthrie says is good for you."

Since then, Mitchell has built up an impressive and varied repertoire, including everything from show tunes to the poetry of Eliot and Sandburg, to traditional tunes, to contemporary works such as "The Dutchman," "Spoon River," and "The Circle Game."

He now lives in Colorado, but continues to cross the country a dozen or more times a year, visiting different colleges, and performing both onstage and in the classroom. His peculiar affection for working in classrooms seemed like a good place to begin the interview.

**The Pointer:** You do a lot of performing in classrooms. What are the advantages of this? What can you do in a classroom that you can't do in a coffeehouse or concert setting?

**Mitchell:** In a lot of ways, I find that if I don't work classrooms I take the wrong kinds of chances onstage, because I'll do material that I really should be doing in a classroom—I'll do "The Three Ravens" in a lounge. Well, there's nothing more absurd than doing "The Three Ravens" in a lounge. But it's a beautiful song, it has a hypnotic quality, and that kind of music should be part of the experience of somebody who's interested in literature and interested in how the language came to be the way it is.

Going into classrooms is more fun, I can justify my existence a lot better. Curriculum is what I believe in. The major reason for picking the classroom is that it's essentially an ambience very similar to a theater. You have a captive audience. Whether it's sterile or not is unimportant.

For me, going into the classrooms, if I can make a contribution, is the way to go. Because that way I've got them, I don't have to count on the vicissitudes of the typical college audience—will they show up or won't they.

**The Pointer:** In a recent interview, you said, "Most young music lovers lack experience in live entertainment." Would you elaborate on that?

**Mitchell:** Let me put that quote into context. The question asked in the interview was, what's the difference between now and ten years ago, when I started doing concert and classroom. In 1968, that was the first year that large numbers of freshmen arrived at college with the tradition first of watching a lot of TV, and second, of smoking a lot of reefer.

So all of a sudden I was dealing with a situation where people weren't coming to my shows. And so I had to change my way of going after them, so I got into concert and classroom.

you've got all this power, and way, way, way way far away onstage, dancing around, are little stick figures who are making these humungous amounts of music that come pouring out at you. That isn't necessarily a live performance in the traditional sense I was talking about, where it's almost like theater. I'm talking about the intimacy of an old fashioned Weavers or Pete Seeger concert, or a Chad Mitchell Trio concert—back in the days when the Ford Auditorium in Detroit, which seats 3,000, was a big room.

**The Pointer:** How does the lack of that particular kind of musical experience on the part of your audience affect your performance?

**Mitchell:** It makes it difficult. It's like—okay, here's a perfect example—the Freshman Orientations. In The Coffeehouse, we do this standard shtick—the room is acoustically very bright, so even the smallest conversations carry, so please try to hold your

because they aren't used to the peculiar kind of silence that you have in a theater.

If you put them in Michelsen they might be different. When I did Michelsen with the music camps, it was great.

**The Pointer:** You've been all over the country performing. Are there any places you'd rather not go back to?

**Mitchell:** Places where, just arbitrarily, I may not have been well received. But geographically, I don't know. A lot of people hate West Texas, but I've had a very good response there. Basically, I think it isn't so much an area of the country as it is a certain context. There are certain areas of the country where there is more of a tradition for what I do—like the Middle West and the East.

If there's any area—maybe Louisiana, and some other areas of the country which, for one reason or another, are extremely provincial: I worked a Holiday Inn in Fat City,

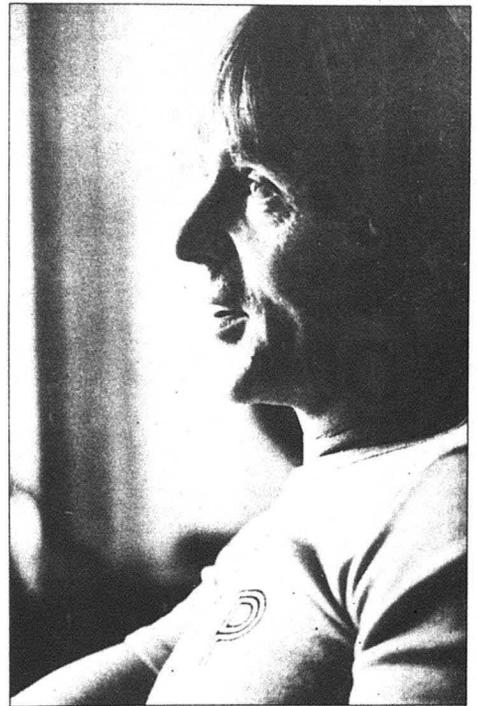
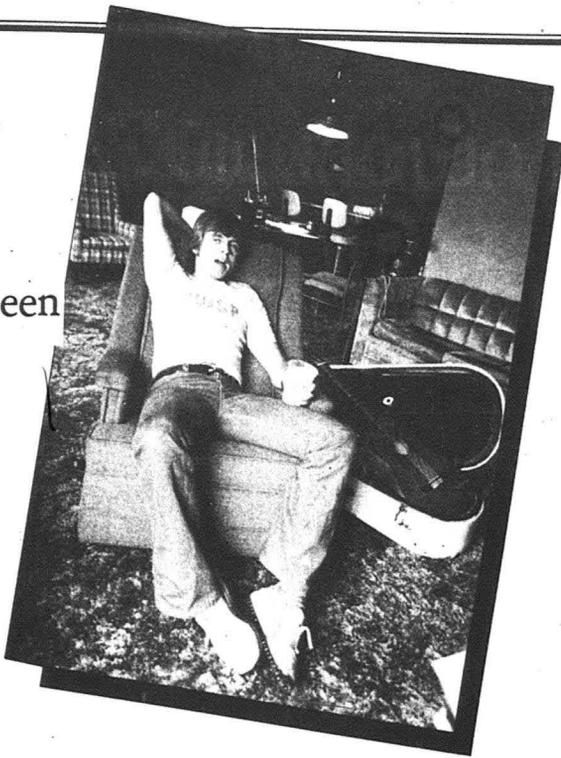
More and more, I'm discovering that one of the things that makes an audience go to work for you, and ultimately for themselves, is not putting your life or their reputation on the line. There's not that much at stake."

At about the same time I found that less and less people were having the experience in their lives of theatrical performance. I'm not talking about someplace where The Allman Brothers appear outdoors—there it's just like a happening. It's like a little Woodstock—you've got tremendous wattage and

conversations to an absolute minimum. And yet, you'll have people opening potato chip bags and conversing in very low tones—as if they were watching TV! If you were to ask them if they were being polite, they'd say of course. If you were to ask them if they were being silent, they'd say yes—

Louisiana. And it was nobody's fault, they were real friendly—but they just didn't have any context to put me in. That's the big problem. Every once in awhile, people just don't know how to use you, and you don't really fit into what is their idea of fun on a Friday night. You know, fu fu music

Photos  
by  
Mark  
McQueen



is what they're really after, and you're up there trying to do that. I can do a couple sets worth of that stuff, but after that...

I've had a rough go around in Amarillo, and yet Amarillo is as nice a town as it can be. It just happened that I crossed paths with a club owner down there and we didn't get along — but that's not Amarillo's fault.

**The Pointer:** You do a wonderful thing with a song called "The Dutchman," where you recite the last piece of T.S. Eliot's "Prufrock" at the end of the song. How do you go about matching a piece of poetry with a piece of music?

**Mitchell:** In my case it happens in any number of situations. It may happen, and it has happened, spontaneously onstage. But more often than not, it happens semi-spontaneously as I'm driving to a job. It happens because I concentrate — I say, okay, what can I do to amuse myself tonight?

The album I did is called *Combinations*, and that's because I take these various things that I think are relevant and that somehow enhance one another, and put them together in such a way that they expand and amplify each other.

In the case of Mike Smith's tune, "The Dutchman," I think it's a form of editorializing. I want to say something, but I don't know what to say, so I do the next best thing. I take what amounts to a script, rather than just doing something off the top of my head. I've been doing "The Dutchman" that way for a long time, six or seven years, and the reason I'm still doing it that way is, I get strong feedback from the audience that this works. Somehow it creates a kind of

energy exchange between me and the audience. When you get into a situation like that, all you have to do is keep out of your own way and let people bring their own experience to the piece.

**The Pointer:** Audience participation is a very important part of your show. How do you warm up a really reluctant audience?

**Mitchell:** You don't. You can shame them, you can chide them, you can say, "come on, goddamnit," or whatever. But I'm discovering, more and more, one of the things that makes an audience go to work for you and ultimately for themselves, is not putting your life or their reputation on the line. There's not that much at stake. One of the things I find interesting about Stevens Point is that I have not had, almost from the very beginning, any difficulty getting people to sing.

**The Pointer:** What about the famous Chuck Mitchell technique of Noncommittal Humming?

**Mitchell:** That's something I came up with just because I needed something. It's since developed into a shtick, as you've seen. I've found it amusing, and I've yet to come up with anything better. I wish I had three or four of those.

I think there's a natural sort of reticence to singing along and yet, that's one of the most obvious ways to amplify the limited energy that a single performer can put out. And what's really fun is, it makes you feel like a real star when you go into a situation and people know your shtick. They know your songs already, and they're looking forward to them. That's really special, and it doesn't happen everywhere. I just wish it did.

**The Pointer:** You use

humor very effectively as an audience participation technique, and that helps a great deal, because laughter, unlike singling along, is an involuntary response.

**Mitchell:** I've never thought of myself as being particularly funny. And yet, lately, I've come to realize that whether you think you're funny or not, it's important to the ongoing nature of showbiz, and to all of the various other things I'm involved in — it's important that I surprise people and shock them into laughing.

I wish I could find some non-scatological toasts. You know, I have things like,

Here's to America, the land of the push,  
Where a bird in the hand is worth two in the bush,  
But if in the bush a maiden should stand,

Then a push in the bush is worth two in the hand.

That'll shock 'em! And they'll start to laugh, because it's a very funny, outrageous, chutzpah type of toast. I've been collecting stuff like that, and I've been doing limericks — partly to shock, surprise, and get people laughing. Once you've got everybody going, it's almost like saying, "Yeah, he's a regular guy." Then, if you want to lay a sentimental trip on somebody, they're more or less willing to go along with you.

**The Pointer:** What's the purpose of folk music? What can it do for us?

**Mitchell:** I don't know — for me, I look at a guy like Pete Seeger, who's a super entertainer. It doesn't matter whether you're six, sixty, or even in the very self-conscious years, whether you're twelve to nineteen. You're still going to get off on Pete Seeger, unless you're really uptight about your "image." You're going to

enjoy him. He will disarm you and take you someplace. And I think that's what folk can do.

In folk — or in rock, let's say — Stephen Stills, who is a wretched person, I understand, and Neil Young, whom I once knew, long ago before chemistry — they do it with "After The Gold Rush," "Heart of Gold," "Teach Your Children Well" is just a mind-bending song. I can fall apart. That's a song I'm in the process of learning. If you can get people to sing that song, there's such a bittersweet context to it. It doesn't matter what you call it or what you label it — it has that essence of the folk, which is exchange among

people — just people people.

Woody Allen has it. He can do something — a brilliant film like *Manhattan*, which is just done with so much love, and at the same time, so much power. And you can see it in *Fiddler on the Roof* — there's so much caring in that, so much of a sense of history. And you can go down list after list — Bergman's films, American films, anybody's films. *Coming Home* is a piece of folk. You've got to get rid of the notion that music is the barrier, or anything else. It's what brings us into a sense of circling or family — a caring

cont'd on pg. 10.

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## Chuck Mitchell, continued

kind of thing.

You can take the simplest thing, like "We Shall Overcome," or "We Shall Not Be Moved," all of the songs associated with various kinds of non-violent demonstrations — currently the nuclear thing. You've gotta have something to say, but it's the context that makes it powerful.

I was raised with stories like that. The entire soccer team of Great Britain was wiped out in an airplane crash — and at the commemorative thing, a huge stadium, seventy thousand people, all rose as one and sang, "Nearer My God To Thee." To me it's amazing what people will do periodically to let other people know that, by God, we're all in this whatever-it-is together.

**The Pointer:** Do you write much of your own stuff?

**Mitchell:** I write my own tunes and I perform them. At the moment, I don't really feel that my tunes work any better, or as well as some other tunes I use for this particular situation. My contribution is the show itself, and the context that I place the tunes in. But I do write a fair amount, and I think I'm about to enter into another area. I discovered a couple years ago that I have a kind of narrative sense and I tend to write poetry better than I write lyrics. I'm not a sparse poet, and I think a lyricist is a sparse poet — someone who writes very succinctly, like Paul Simon does, like Stephen Sondheim, like Neil Young. I enjoy writing and I enjoy singing the songs I write, but I don't know that I have invested as much security in my own tunes as I have in some others that I know work. And

I frankly don't think that I'm as good a songwriter as somebody like Mike Smith, or some of the other people I work with.

I do my own stuff. I'm not prolific — I wish I was. I think that, given some success, I would be. You know, if somebody said, "Hey man, far out, let's record that!" (laughing) I'm terribly responsive to success — to the possibility of remuneration. I get just really prolific when that happens.

**The Pointer:** Anything special you'd like to say before we hang it up?

**Mitchell:** Yeah, one thing — I don't know whether it's just the first impression of a naive recent-arrival, but this campus, — it's a very commonplace looking campus — you know, it's flat and it's got all these buildings — but there's something

fascinating going on here at several levels — certainly in Student Life and the Health Center. There's a lot of people saying, "Hey, we've got a problem." And the problem is, let's say, the general well-being of the student body or the size of the student body. And they're coming up with, not radical, but sound and interesting solutions. The Freshman Orientation Program — I'm not sure, but I think it's quite an unusual program. The idea that you can prepare parents and kids to the point where unnecessary attrition of the student body is cut — the idea that, simply by doing a better job, you can maintain the student body at a better level — is an atypical one.

The Clam Lake thing, the overseas programs, and everything else. It's an interesting school. It is not a

typical school. And it's because the people who are involved in various aspects of the administration seem to be asking, "Well, what can we do to solve the problem," rather than saying, "Oh, there's nothing we can do, screw it!" They're saying, "Hey, let's try this, let's try this." And they're willing to fund. And I gather they're getting results. I also think they're kind of watching it — it's not as if they're just throwing money around. So I'm impressed.

Part of it is, of course, I like nice jobs, and this is a nice job. I have a feeling that I'm making a contribution, it's an unusual setting, and I've never done anything like this before. I would like to have more of these kinds of things. What else? It's been a hell of a nice summer and I'm looking forward to the rest of it.

Candy-O not sweet

## Cars need overhaul

Candy-O  
By Bill Reinhard

The Cars' debut album last summer was arguably the most successful album of the year. It managed to do two things that were completely unexpected. Not only did it go platinum twice over, but it also garnered critical acclaim, two happenings that rarely go hand in hand in the rock and roll business.

The Cars album was a nifty combination of new wave sounds with a commercial influence. The synthesizer worked. The album included some of the finest moments in

amplified music of last year, especially "Just What I Needed," the single that became the ice creeker for the band.

Now the Cars have released their follow-up, Candy-O, while the taste of their first still lingers pleasantly. Thus, one can hardly call Candy-O long awaited, yet most assuredly some idiot reviewer will use the term in his review to describe the album. There are reviewers who use that term even for Christmas LPs. The market for Candy-O is there, however, and the record is being shipped

already gold.

Unfortunately for us, Candy-O is overshadowed by its predecessor in most every respect. Although it is a solid effort, it stands pale next to the band's initial album.

It is hard to fix blame on any part of the album or its conception as to why it is flaccid. The material is adequate, although "Let's Go," which kicks off the album nearly reaches the highs of "Just What I Needed," "Bye Bye Love," or "My Best Friend's Girl" on Cars. Still, with basically the same bag of tunes, Candy-O could have been

quite satisfying. The main thorn in the record seems to be one of presentation.

The enthusiasm that marked the Cars' first release of last summer is markedly absent on the new LP. Into its place has moved a bit more heavy-handedness with studio effects. The problems can be blamed on producer Roy Thomas Baker.

Baker is the producer that helped propel Queen into superstardom during the glitter-rock craze of the early seventies. While doing so he overdubbed Brian May's guitar beyond recognition. As producer of

the first Cars release his mixing board and tape loop theatrics were curiously subdued. The emotion of the group exploded off the grooves. This is not the case with the new album. Baker has decided to toy with success.

As a result, the synthesizer is more prominent, the guitars have become increasingly muddled, and the vocals lack the "urgency" that was present on the Cars LP. The new wave freshness of the debut has been replaced by a squeaky clean commercial sound.

There is a lot of hope left for the Cars. After all, the second album jinx is common in the industry, and perhaps their company Electra was pushing them too hard. The leader of the band, singer-guitarist-songwriter Rik Ocasek, is still responsible for some fine lyrics. Take these lines from "Lust for Kicks" as a case in point...

He's got his plastic sneakers  
She's got her Roebuck purse

He's got his butane flicker  
She's got it worse  
They are crazy about each other

The vocals of the group, especially Ocasek's, have a slightly deranged quality that can be interesting in the right light. Finally, the band is a tight, capable unit that can play rock and roll with everyone.

In the end, Candy-O may just be that second album that every band has to get behind them. It is an adequate follow-up which only seems poor when compared to their astounding first album. Perhaps with the advent of a new producer, the Cars could fill the roll of being the first important band of the eighties.

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# Eating out...Division Street style

By Dwight Heaver

Traditionally, feature columns dealing with the subject of going out to eat generally tend to address themselves to the upper crust, the dining elite. Similarly, such compositions are included in the section of the paper designed, more or less, with the wealthy in mind.

But as reality once again thumps its leadened thumb against the backs of our heads, we realize that this is the feature section of *The Pointer*. The only crust found among our readership is basically only that located in the brackish ring about the heels of our bare feet. The advertising plugged in among this section is usually some sort of a two for one gutbuster deal that we take advantage of so we don't have to (or simply can't) eat again for a day or so. Fast Food. The Division Street Two Step. Super Big Huskee all meat Bomb Deluxes with special sauce and all you can pile on condiments. That's what we're dealing with here.

Why do we eat Fast Food? There are several reasons, most categorically uncomplicated. Whether it be the constants of time, a charcoaled aroma drifting across campus to greet us as we leave class, or a classic case of the Bob Ham two a.m. killer munchies; the case is indisputable, almost everyone has some occasion to eat Fast Food.

O.K. I can hear some of you hollering already. "I don't eat at those places," you shrill. "Their nutritional value is zero, and they taste like pressed fiberboard."

Some of you would-be naturalists may have become so angry at this point that you're nearly ready to explode. Don't do that though. Just stop here, then tear the borders off of this page and eat them. Organic-as-hell I understand.

Those of you willing to admit that you do eat Fast Food should continue. The reasons for our malady are varied and relatively insignificant when compared to the human resources they fuel. Brain food it's not, but fast food does keep the motor running.

Now comes the part that you may have been waiting for, the critical analysis section of EATING OUT. I'll take the F.F. havens one at a time and give advantages, disadvantages,—and an overview of each. **Burger Chef**

**Advantages**--walking distance from campus, and a salad and condiments bar that, more often than not, reflects the colors that vegetables are supposed to look like when encased in plastic serving stands.

**Disadvantages**--standardized grey meat on a soggy bun. Wins award for plastic ball motif interior design.

**Overview**--The add your own condiments make this the place to go when you're down to your last dollar. Also a good place to hang out and rub elbows with the summer school instructors that hang out there at lunch time.

**Hardee's**  
**Advantages**--fast service always allows you to catch an

immediate grunt burger of some kind. Lots of young girls bumping into each other behind the counter. Some variety in the sandwich line. (Roast beef, ham and cheese)

**Disadvantages**--same rotten burgers. Too many high school males standing around, drunk, watching the young girls bump into each other behind the counter. Broken tables.

**Overview**--Getting in and out of a F.F. joint in a hurry is always to your advantage.

**MacDonald's**  
**Advantages**--You've got to hand it to Mac's. They've mastered the F.F. business. Burgers are superior in flavor and texture, and the place is always very clean. Good Sundaes.

**Disadvantages**--Slowest service I've ever seen in a Mac's. Who can eat eggs and sausage off styrofoam? Ronald MacDonald.

**Overview**--Nobody can figure how they won an award for those ridiculous paintings with the deer heads and canoes hanging out of them.

**Togo's**  
**Advantages**--A place to go close to campus where you can go to get something other than a burger. A steak bomb for two bucks is a meal in itself. Chocolate milk.

**Disadvantages**--They make the cold sandwiches right there in front of you where you can see them scripp. Eating there every day will make your skin change color.

**Overview**--Togo's has always been there.

# Sleuth cont'd from page 7

characters in this production had an easy, fluid naturalness to them that only very careful direction can produce.

There did seem to be some minor audio prolems here and there, but they weren't serious, and can probably be written off as opening night bugs.

If you're one of those people who is irresistibly drawn to whodunit mayhem, you owe it to yourself to catch this production. If you're not—see it anyway. You won't be sorry.

The remaining performances of *Sleuth* are on July 13, 18, 21, 22, and 26. University Summer Theater can produce.

is also presenting the musical comedy, *Music Man* on July 14, 15, 19, 24, and 27, and *Bells Are Ringing* on July 17, 20, 25, 28, and 29. All performances begin at 8 p.m. The University Box Office, located in the upper level of the College of Fine Arts, is open Monday through Friday, from 9 a.m. to 4 p.m., and at 7 p.m. on the evenings of performances.



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