Sleuth, Hop, Summe, Theater
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.
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 maintain 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 ads 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

Letters to the editor will be accepted only if they are typewritten and signed, and should not exceed a maximum of 250 words. Names will be withheld from publication only if appropriate reason is given. The Pointer reserves the right to edit letters if necessary and to refuse to print letters not suitable for publication. All correspondence should be addressed to: The Pointer, 112 Communication Arts Center, UWSP, Stevens Point, WI 54481. All correspondence must be received no later than Monday afternoon for publication the following Thursday.

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

Photo by Eric A. Emberton
COME TO TINKLERS FOR
A DRINK ANY DAY FROM 3 P.M.-5 P.M.
AND GET A FREE BASKET
OF HOMEMADE POTATO CHIPS

Tinklers
RESTAURANT

433 DIVISION 341-6633
Schmeeckle Reserve development continues

By Greg Polacheck

The new director of the Schmeeckle Reserve, Ron Zimmermann, said this week that construction of 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 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 will 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 Schmeeckle Reserve Policy Advisory Board (SRB) was set up to deal with management decisions. The Schmeeckle Reserve Policy Advisory Committee will deal with policy decisions. 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 poor water quality during the 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 is managing the Reserve, according to Zimmermann. "The Reserve 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.

"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."

"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.

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.

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.

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

Admitting that his political designs were 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 Bates.

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 a student in Hampshire campus in high relief—there is no appeal process for him.

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 inserting political messages on the salads and cottage cheese even with out Bates' help.
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 Waclaw 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, 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.

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 Wojtyla. Last fall, that prelate from Poland became Pope John Paul II.

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 Koscicuzko 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.

The faculty teaching courses in the Russian and East Central European Studies program presented an accolade 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.
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 Knudson) 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 gel 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 stage, 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 stufty 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 Knudson'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 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

Mystery writer Andrew Wyke leads Milo Tindle into temptation

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 begins to gel moving, like a viper uncoiling for the kill. To give anything more away here would spoil the play, and that would be a crime.

The alien's stomach-churning first attack, as it emerges from the last place you would expect, is enough to make you crawl under your seat and promise God anything. 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 alien's final attack on the life-support organ, 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. For 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 slimy, 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.

Buffet in space

Reviewed by Bob Ham

The Pointer Page 7
Sing along with Mitchell

An interview with ‘entertainer in residence’

Chuck Mitchell

The Pointer

Interview

By Bob Ham

With the possible exception of those majoring in Computer Sciences, Everything, no one who has pursued an academic career here at UWSP within the last six or seven years will have any trouble recalling Complete Indifference To energetic one-man shows. An any one can remember, getting women drunk and Everything, no one who has seen this he’s been making annual for the last part in his amazingly energetic one-man shows. Southeastern Tennessee are a host of other orientations groups, music camps, and a host of other music camps, it was great.

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.

Mitchell: It makes it difficult. It’s like - okay, there’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

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, playing 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 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 on stage 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: On 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. Curricula is what I believe to be 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 in 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.

Mitchell: In a lot of ways, I found that less and less people were having the experience in their lives of theatrical performance. I’m not talking about somewhere 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 — because they aren’t used to the peculiar kind of silence that you have in a theater.

If you put them in Michelson they might be different. When I did Michelson 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.

Do n’t really get into that stuff, but they’re 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, la la music

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

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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 road 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 don’t 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 slick, 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 reluctance 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 slick. They know your songs already, and they’re looking forward to them. That’s really special, and it doesn’t happen everyplace. 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-ecdyscalogical 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 say 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.
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 what people will do summer was arguably the most successful album of the early seventies. While doing

some of the finest moments in the mainline of new wave freshness of the debut album nearly reaches the top of the charts. The emotion of the whole album becomes

amplified music of last year, especially "Just What I Needed," the single that became the icebreaker 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 idle 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-handiness 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 overmatched Brian May's guitar beyond recognition. As producer of the first Cars release his mixing board and tape loop theatrics were curiously absent on the new album. Baker has decided to toy with 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 synthesizers are more prominent, the guitars have become subordinate to the effects, 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 slightly 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 as company Electra was pushing to follow the leader of the band, singer-guitarist-songwriter Rick 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 the 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 the advent of a new producer, the Cars could fill the role of bebop-ating behind the most important band of the eighties.
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 from 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 leaden thumb against the backs of our heads, we realize that this is the feature section of The Pointer. The only sound among our readership is basically only that located in the bickrash ring about the heels of our bare feet. The advertising plugged in among this section is usually some sort of a two for one guther 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 Deluxe with special sauce and all you can eat. Good. Yes.

One thing you will want to admit that you 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.P. heavens 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 bolt 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 hunchburger 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't go and 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 scrump. Eating there every day will make your skin change color.

Overview—Togo's has always been there.

The remaining performances of Sleuth are on July 13, 18, 21, 22, and 26. University Summer Theater is also presenting the musical comedy, Music Man on July 14, 15, 19, 24, and 27, and Bells Are Ringing on July 12, 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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