

# THE POINT

Vol. 24, No. 1

June 19, 1980

"New" building to open soon—

## Everything old is new again

By Tom Woodside

Beginning July 1, 1980, UWSP's administrative officials will be moved into the historic building called Old Main, which has been closed since April 1979 for remodeling.

According to Harlan Hoffbeck, UWSP facilities manager, work on Old Main is now complete except for landscaping and paving of the building's grounds.

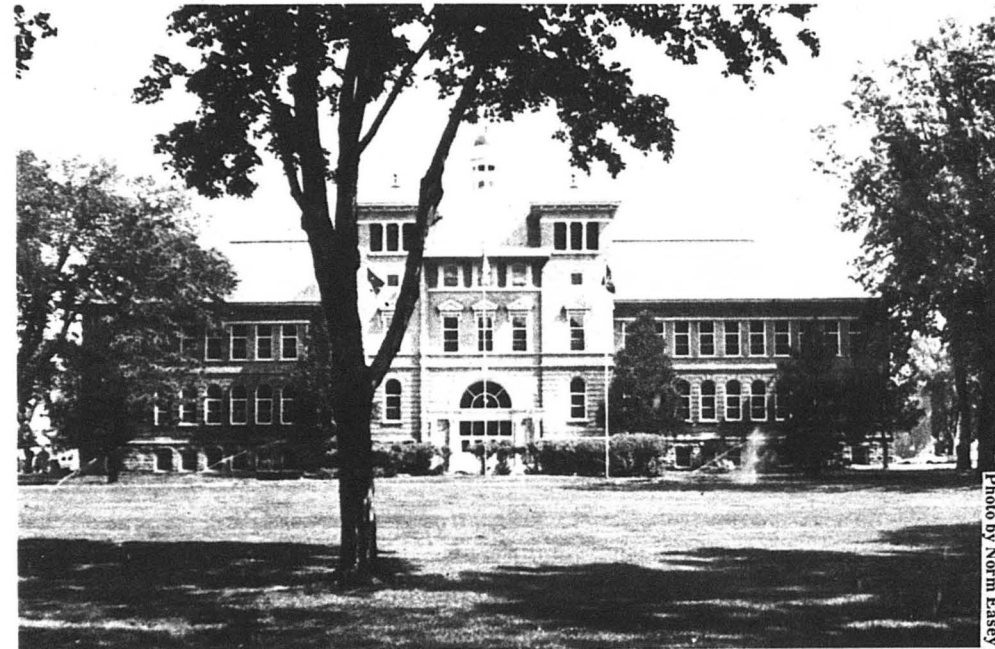
University employees moving into Old Main include the chancellor and his staff, the vice-chancellor for academic affairs, alumni development and university services and budget, all of whom will occupy the second floor. Hoffbeck said the chancellor's complex will have several offices with the original high ceilings.

The first floor will house international studies, personnel, career counseling, placement, extended services and news and publications, said Hoffbeck. The archives, which holds the collection of the Portage County Historical Society for public use, will be moved from the basement of the Science Building to the lower level of Old Main.

University employees returning to offices in Old Main will find many changes in the building's interior. Although the wide corridors remain, the high ceilings with elaborate moldings and the wainscoting along the walls are gone.

Also removed, said Hoffbeck, are the main floor classrooms, which are now divided into offices, except on the northeast side where several rooms open up to form a hall with about 75 seats. According to Hoffbeck, old cabinetry and woodwork from the home economics area were removed before the east wing of the building was demolished, and have been refinished and installed in the meeting hall.

Seats from the auditorium, which are currently being recovered, will be installed and antique furniture will be returned to the hall. Hoffbeck said a stage has been constructed in front with



UWSP's sparkling New Main

railings which were removed from stairways in the east and west wings around the edge. The high ceilings were retained there, and three large chandeliers will be installed, said Hoffbeck.

A main attraction of the "new" Old Main is a stained glass window, taken from the west end of the second floor, re-leaded and installed inside the front entrance. The window is in memory of a faculty member who taught at the Stevens Point Normal School from 1900 to her death in 1903.

Hoffbeck said the walls inside Old Main have been covered with sheet rock and either finished with paint or vinyl covering. They are in various shades of peach and gold on the first and second floors. Carpeting in those areas is in yellow to gold and off-red hues. Old Main's basement has tiled floors and walls painted in various shades of green.

Not only is Old Main's interior new, but the new

insulation, heating and cooling systems are cost- and fuel-efficient. Hoffbeck said the new systems meet federal standards and the new insulation in the building will save money during the winter months.

Surprisingly, with all the modern features Old Main boasts, the renovation cost only \$2 million. Don Krohn, superintendent of the Hoffman Co., the general contractor, said the \$2 million estimate his company submitted was a realistic figure, as the estimate balanced with the final figure.

Krohn said the modernization of the building will last until the year 2066, at which time the work will need to be redone. Krohn added that, except for additions, Old Main has had few structural alterations since it was opened in 1894. He predicts upgrading won't be needed for another 86 years.

The decision to save the original section of the



Continued on page 3 . . .

# THE POINTER

A STUDENT SUPPORTED NEWS MAGAZINE  
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June 19, 1980

## Inside:

### News...

Ad team places 9th pg. 3

### Features...

The Shining pg. 4

Special Olympics pg. 5

Summer Rep's plays pg. 6

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Summer 1980

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## p o i n t e r

### OPINION

## Who's in control?

One of the inducements used by UWSP to recruit new faculty and conscientious students annually is the university's policy of shared governance. Through shared governance, faculty, students, and academic staff have some significant say in the workings and development of their institution. But do they really? At least one recent situation seems to indicate not.

For the past two months, a search and screen committee has been evaluating candidates for the vacant Vice Chancellor for Academic Affairs position. The committee makeup was incredibly diverse and virtually no area of the university was left unrepresented. Furthermore the friendly open forum atmosphere encouraged all to contribute and each member had an equal say in all decisions. Everyone involved agreed this was a good example of effective shared governance.

Eventually, after many hours of file perusals, reference checks, discussions, votes and revotes, the committee brought six candidates to campus for closer scrutiny. Included in their schedules was an informal interview session with any available, interested faculty, students and university employees. However, what were intended as pleasant question-and-answer forums were occasionally transformed into exercises on rudeness and derision by a small group of faculty present.

Their unsavory comments weren't reserved for individual candidates but extended to the group collectively as well. Even the peers they'd chosen to serve on the committee received their share of uncalled for verbal abuse.

This group's complaints were varied and in some cases represented valid concerns. Some spoke against the small number of local finalists (only one made the final list). But this criticism merited little attention as all applicants received documented equal treatment.

However, other questions weren't so easily dismissed. For example, would the candidates' lesser academic backgrounds in contrast with their substantial administrative ones, keep them from understanding or empathizing with the university's academic needs? After much discussion and some serious soul searching, most of the committee agreed that there were some strong characteristics in each finalist that outweighed any such deficiencies. Each of them had some special properties that would enable them to bring some positive insights to the vice chancellor's office.

With these thoughts in mind the committee submitted the names of five finalists to the chancellor. From that point on it was solely his responsibility to make a selection. As might be expected, the same vocal protestors attempted to sway him with calls and letters to reject the entire list, appoint an interim vice chancellor and start anew with a different search and screen team in the fall.

Several informal surveys among faculty and students have indicated the dissatisfied to be only a minority of all those affected by Chancellor Marshall's choice. Yet the silent majority, for whatever reasons, abdicated its political influence. As a result, Marshall has conceded to the outspoken few and appointed a temporary vice chancellor. And even if his decision proves to be a wise one qualitatively, the chancellor's surrender to a form of elitism certainly sets the cause of shared governance sadly in arrears.

Michael Daehn

#### Editor's Note:

The Pointer did not receive any correspondence or classified ads for this issue. We will, however, continue to run the letters and ads as we receive them. The next Pointer will be published on Thursday, July 17.

## Old Main cont.:



Photo by Norm Essey

building and remove the wings that had been added in 1901 and 1914 followed more than a decade of disagreement between state officials.

While state officials all but condemned Old Main, university officials were undecided and the Portage County Historical Society and members of the UWSP Alumni Association lobbied the state building commission.

Lee S. Dreyfus, after being elected governor, argued for Old Main's funding at the first meeting he chaired of the building commission.

Dreyfus, it seemed, was fighting a losing battle as state engineers labeled Old Main as one of Wisconsin's most run-down buildings.

Fortunately, funds were appropriated, and rightly so,

as Krohn said Old Main is a solid structure. Krohn said that, except for some areas of the roof, the building was solid and had a lot of life remaining in it. Krohn added that the wings would have been worth saving, but state officials weren't willing to allocate additional funds for them.

There are extensive pictorial records of how Old Main looked both inside and out before the wings were removed. And, there are reminders of the old decor of the structure hidden behind doors on the third floor, once used for classrooms and offices but now closed off for light mechanical equipment, said Hoffbeck. Above the new suspended ceilings are some of the original wainscotted ceilings with elaborate trim.

## Represents UWSP on a national level

# UWSP advertising team attends national competition

By Tom Woodside

The UWSP American Advertising Federation (AAF) represented the eighth district (Minneapolis, the Dakotas, and Wisconsin universities) in the national AAF student advertising competition-convention on June 7, at the Fairmont Hotel in Dallas, Texas.

UWSP placed first at the district competition in April, and consequently attended the national competition.

The UWSP team placed ninth out of 15 schools competing in the nationals. There were 135 schools competing at the district level for a shot at the nationals.

UWSP was beaten by first place San Antonio, with New York Fashion Institute placing second, San Jose placing third, and San Diego placing fourth.

Fifteen teams competed by preparing a 1981 advertising campaign for the Nabisco snack line. The UWSP AAF student chapter, formed in October of 1979, used the theme, "Nabisco Snack Treasures" in the competition.

The advertising teams presented their ad campaigns before a panel of five judges, who are professionals in various advertising fields. The judges awarded team points based on an analysis of each team's advertising plans book (which accounted for 65

percent of the total score), sent to the judges three weeks before the competition. Points were also awarded on the basis of the oral presentation of the campaign strategies, which made up 35 percent of the total score.

The UWSP presentation team consisted of five students, although others contributed to the effort. Presenters for the UWSP team were Todd Brenard, Paul Landgraf, Randy Kokal, Chuck Roth, and Mark Woepse. Others involved in the campaign were Bob McInnon, Karen Jacobson, Tom Woodside, and Marion Ruelle.

Faculty advisor for the UWSP AAF, Professor Dennis Corrigan of the Communication Department at UWSP said attendance at the national convention "brought UWSP out of the trees and put us on a national map." He added that, "within the Wisconsin-Minneapolis area we made significant contacts with advertising and public relation executives in our area."

Besides advising the award-winning UWSP AAF team, Corrigan advised a Communication Department marketing team which entered a Philip Morris competition last fall, and placed fifth out of 156 entries from universities across the nation.

The team's campaign proposal, submitted for the contest in December, called for heavy use of promotions to put the 18-24-year-old market on tap for Miller, which served as the client for the competition. The promotions, based on research conducted on five college campuses in Wisconsin and California, included a Miller "Bottlecap Bingo" game, a "Keepa Keg Cooler" offer, and a "Make Your Bar a TV Star" contest.

A second UWSP team, consisting of students majoring in the Business and Communication Departments, placed in the top 15 in the Philip Morris competition.

After placing ninth in the national AAF competition and fifth in the Philip Morris competition, Corrigan said UWSP was "one of two schools to place in the top 10 for two national competitions." He added that Florida State was the second school to place in the top 10.

UWSP students attending the Dallas convention listened to such speakers as Robert Mulholland, president of NBC, Wayne Calloway of Frito-Lay, entertainer David Frost, and Lee Abbott, vice-president of Nabisco Inc.

Also hosted by the convention was a student-pro rap session, which gave students a chance to get a professional view of the advertising industry as it is today. Questions regarding resumes, interviews and job placement were asked and answered.

The AAF, the only organization in the U.S. that represents all aspects of the advertising community, seeks to improve advertising and the climate in which it functions through constructive programs in the areas of government and public information, education, public service and self-regulation.

Its membership includes 300 companies (ad agencies, advertisers, media and related services), 192 nationwide ad clubs with over 20,000 individual members, 23 affiliated advertising and media associations and 106 college chapters.

Headquartered in Washington D.C., AAF also maintains a western region office in San Francisco.

## TRIVIA CORNER

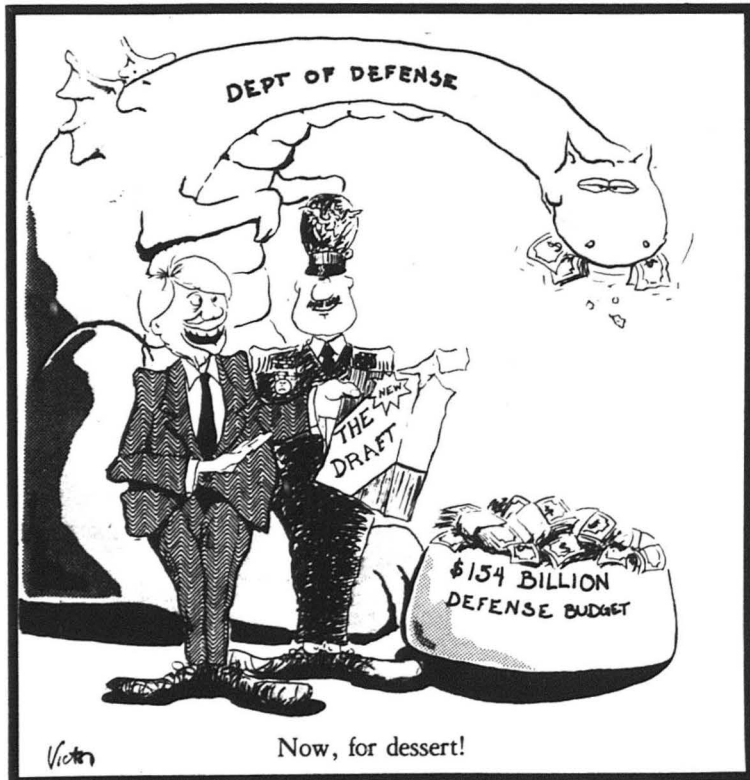
1. Who are the three women who have been married to producer-director John Derek?
2. Name the Seven Dwarfs.
3. Who was the last relief pitcher to win the National League's MVP award?
4. What former Packer great is the head coach of the Bruce Clark bound Toronto Argonauts?
5. Which former U.S. Senator recorded his own version of the Troggs' "Wild Thing" in the late Sixties?

## ANSWERS:

1. His current spouse, Bo Derek and past loves Linda Evans and Ursula Andress.
2. Dopey, Grumpy, Doc, Sleepy, Happy, Bashful, and Jim.
3. Philadelphia Phillies (1950).
4. Willie Wood.
5. Senator Everett Dirksen.

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Now, for dessert!



A non-horror film

# Kubrick shines again

## Kubrick shines again

By John Teggatz

Forget what you've read about *The Shining* being "a masterpiece of modern horror." It is a masterpiece, but it is not "modern horror" in the same sense as *Halloween*, *Phantasm*, or even *Alien*. Being a Stanley Kubrick film, with all the technical virtuosity and intelligence that implies, is precisely why *The Shining* does not fit into the horror genre that easily.

Those who expect just a gut-level bloody horror movie will no doubt be disappointed. *The Shining* has its share of violence, and a fair amount of blood, (in fact, hundreds of gallons in one scene), yet there is a safe distance between the audience and the screen... just simple blood isn't that scary. What Kubrick is trying to say, like Francis Ford Coppola tried to say in *Apocalypse Now*, is that there is a greater evil or horror that exists beyond the physical world of blood, murder, and dismemberment.

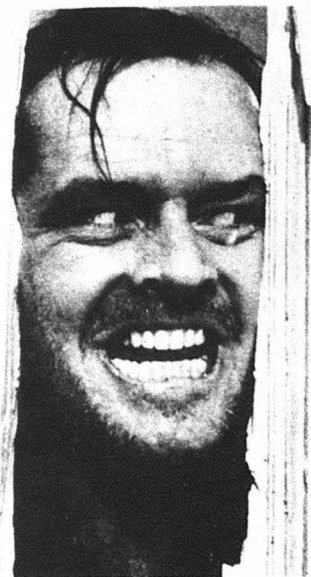
Typical grade-B horror films, even when they lean heavily on occult or supernatural themes, are usually quite rational—their plotting, simplistic, cause-and-effect plots are very predictable. By setting out to scare people and nothing else, these films aim for the pedestrian's low brow and nearly always achieve the desired knee-jerk reaction. *The Shining* is a little more subtle than that.

*The Shining* is more of a true nightmare — Kubrick breaks so many of the genre's conventions that nothing is predictable. There are time and space distortions and weird metarational events that have no apparent causes. Kubrick's real coup, and what makes *The Shining* so nightmarish, is that the film is funny. Jack Torrance is the Devil as Clown, and no one could pull this off better than Jack Nicholson. The mugging of his bizarre, wonderfully sardonic face is truly comic. Rather than hitting the audience over the

head with a brick of a plot, Kubrick and Nicholson conspire to tickle with multi-plumed feathers of double meanings and droll dialog. *The Shining* does for the horror genre what Dr. Strangelove did for nuclear destruction.

The scene on the steps of the Overlook's huge lobby is filled with both humor and dread. Jack, who at this time is well on his way to madness, menacingly confronts his wife and backs her up the stairs, all while she impotently swings a baseball bat at him. It is playfully amusing while it lasts, but when she actually strikes him and the blood flows, it's Back to Reality Time.

The entire film is an ambivalence between comedy and the macabre. Kubrick affectionately strokes and sneeringly slaps the face of the horror genre at the same time. There are no dark stormy nights in *The Shining*. The most spooky things happen in broad daylight. In fact, most scenes



I'll huff, and I'll puff . . .

have an overabundance of bright white light. The sets have an almost sterile cleanliness to them — there are no cobwebs or dust to be found anywhere. Worst of all (depending on how you look at it) there are no shadows that contain lurking evil. The evil is everywhere — it does not hide only to come out at night. It is omnipresent and immortal.

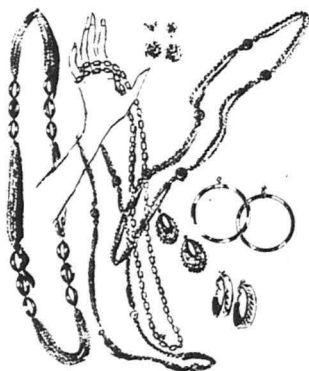
*The Shining's* photography is breathtaking. The opening sequence in the Colorado Rockies is incredibly beautiful — surely no supernatural evil can exist in the goodness of nature's grandeur, can it? Yes, it can. Visually, *The Shining* does not look like it was filmed from the dark,

fuzzy recesses of a frightened mind, but rather it is an ultra-clear, ultra-focused look at horror and evil. Yet for all the focus and clarity, the evil still eludes us, still frightens us.

The theme of Immortality of Evil is a pessimistic one, the kind Kubrick usually deals in. Even people who have the ability "to shine" are not immune from Evil's touch. To "shine" only means to see things others cannot; it doesn't grant any special skill in defeating evil. Even on crystal clear sunshine days, evil is around — some people can shine and see it while others can't. We tend to "overlook" that at times.

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# Athletes demonstrate invincible spirit

By Jeanne Pehoski

"In Special Olympics it is not the strongest body or the most dazzling mind that counts. It is the invincible spirit which overcomes all handicaps. For without this spirit, winning medals is empty. But with it, there is no defeat." — "The Spirit of Special Olympics," Eunice Kennedy Shriver

Pomp, festivity and an impressive list of celebrities were the highlights of the opening ceremony of the Wisconsin Special Olympics summer games, held on the UWSP campus June 5-7.

Because of rain, the ceremony was moved from Colman Field to the Quandt Fieldhouse, canceling the traditional parade of the athletes. The crowd's spirits were not dampened, however, as they cheered enthusiastically when Master of Ceremonies Mark Zelich of WSAU-TV in Wausau asked, "Are you all glad to be here?"

The Pacelli High School Marching Band provided music, and Terry Meeuwse, a former Miss Wisconsin and Miss America, led the crowd in singing the National Anthem.

Wisconsin's First Lady, Joyce Dreyfus, welcomed the athletes. "The governor and I give you our special love and special greetings because you're what it's all about. There are some people who have a great deal of ability and don't do much with it, and there are people who don't have that much ability but do a great deal with it. You are all people who do a great deal with your ability. You are all winners!"

To the parents of the athletes, Mrs. Dreyfus said, "Because of living with these

special people, you have a great deal of respect for human beings that some of us never learn."

Mrs. Dreyfus also thanked the coaches and volunteers, for giving time, the most precious possession, to help make this event possible."

Other celebrities attending the opening ceremony to greet the 2,700 mentally and physically handicapped athletes between the ages of 8 and 80 included Kris Conrad, the present Miss Wisconsin; Rebecca Powell, the current Alice in Dairyland; John Killilea, assistant coach of the Milwaukee Bucks; Jim Carter, a former member of the Green Bay Packers; Mike Reinfeldt, a member of the Houston Oilers; State Senate Majority Leader Bill Bahlitch and State Representative Dave Helbach. Most stayed throughout the games to help distribute awards.

Throughout the ceremony, Zelich kept asking the audience if they were having a good time. When Stevens Point Mayor Mike Haberman addressed the crowd, he asked the same question and echoed Mrs. Dreyfus. "You are all winners and we're glad to have you in our city." Before giving the invocation, Father Lyle Schulte of St. Joseph's Parish also asked the crowd if they were having a good time, and once again, the athletes were told, "You are all winners."

While the band played the ABC-TV Olympic theme, Allison Carlson, the Wisconsinite who helped carry the torch to the XIII Winter Olympics at Lake Placid, and Stevens Point Special Olympic athlete Roger Schlice carried the torch into the fieldhouse and lit the flame, signifying the

opening of the games.

Jim Carter and Schlice then recited the Special Olympic oath — "Let me win, but if I cannot win, let me be brave in the attempt." The games were declared officially opened and balloons were released.

A carnival in the Quandt Fieldhouse, complete with clowns and prizes, was held following the opening ceremony for the athletes. The celebrities went to a benefit dance for the Special Olympics, held at the Holiday Inn, which the public was invited to attend.

In a sports world where it is common to see athletes display the worst elements of greed and selfishness, it is refreshing to see athletes being generous and considerate toward one another. This was demonstrated during the track events held June 6 on Colman Field. Competitors would encourage their opponents on, congratulate and console each other. When one girl cried because she came in fourth, the boy who finished second said, "I'll give you my medal — I don't mind." In one race, a boy who would've come in third, stopped near the finish line and waited until his friend crossed it. When asked why he gave up a medal, he replied, "I won two medals last year and Tim didn't win any. All he got were ribbons. This year, I want him to win. I don't care about medals. I just want him to be happy."

For the most part, the coaches were supportive of their athletes, urging them on and telling them, "Just do your best — give it all you got — that will make us both happy." However, there was an incident where a coach got upset with an athlete. The boy had finished the race second and started crying because, "I'm so happy I won a medal. I'm just so happy." His coach came up to him and snapped, "Quit crying. You won a medal, even if you didn't run as fast as you did in training. Cut it out now!" Upset, the boy cried harder. A volunteer explained the situation to the coach, who then said, "Well, let's get your medal."

An organizer of the track events said, "The people who have the most important jobs are the 'huggers' (people who stand behind the finish line and encourage the athletes to cross the finish line, even if they're in last place). When they finish, give them a hug and tell them how well they've done. Even if they come in last, they get a ribbon. These people need encouragement."

And encouragement they got. Every athlete got at least one hug, sometimes from



Photo by Norm Easley

Ronald McDonald or another celebrity. And everyone was told how great they did. After telling an athlete how fast she ran, a "hugger" was startled when the girl replied, "I'm not stupid. I know I came in last." Another athlete who finished last said, "Please, don't say anything. Just hug me."

At one point during the relay races on Friday afternoon, the announcer said, "Clear the track. Here come the runners like a herd of turtles. Everyone off the track but the 'huggers'." When the race ended, he congratulated the runners on how fast they ran.

Each celebrity asked said they attended the event because they believe in the philosophy of Special Olympics and stated that physical fitness is important for everyone, not just "normal" people. "Besides," said State Senator Bill Bahlitch, "it's a great volunteer thing to do." Mike Reinfeldt said, "It's a bigger thrill for an athlete to win a medal or ribbon here than it would be for me to get to the Super Bowl."

Sport workshops were also held throughout the games. Executive Director of the Wisconsin Special Olympics, Jacquie Kennedy, said the workshops were held to provide extra training for the athletes.

At the closing ceremony on Saturday, State Senator Bill Bahlitch and State Representative Dave Helbach read a citation from the Wisconsin State Legislature commending everyone who participated in the Special Olympic Summer Games. Bahlitch added that the event was "one of the best

and most satisfying experiences in my life."

Stevens Point Mayor Mike Haberman told the athletes, "We are very proud of you — you are all winners. We'll see you again next year."

Jacquie Kennedy thanked the people of Stevens Point and all the coaches, organizers and volunteers for making the 1980 Special Olympic Summer Games possible.

One organizer said that about 700 people volunteered to work for Special Olympics. "A lot of them came from out of town. We had people from Sheboygan, Sparta, Wisconsin Dells and Racine. There's really a willingness to help with Special Olympics."

There were various reasons why people volunteered. Many said they have a relative or friend who's handicapped. Some are planning careers in special education. Others said they like to help others less fortunate than themselves. One volunteer said she offered to help when she heard that WTMJ-TV from Milwaukee was going to film a documentary. She hoped to see herself on television. Another person volunteered to get the free T-shirt. And one person said, "I'd do anything to get out of my house for a day."

They're gone now, back to school, home and summer camp, but the "special" people who participated in the summer games of the Wisconsin Special Olympics showed the people of this community what love and true sportsmanship is all about. They'll be back next year, to again demonstrate the spirit of Special Olympics.



Photo by Norm Easley

Company to produce 3 plays

# Summer reperatory preview

By Michael Daehn

The Summer Repertory Theater Company at UWSP will stage three productions for its 1980 season. For the second year in a row it will offer two musical comedies and one popular straight drama. The musical comedies are Arthur Laurent's *Anyone Can Whistle*, to be directed by Edward Hamilton, and *A Funny Thing Happened On The Way To The Forum*, written by Burt Shevelove and Larry Gelbart, with James Moore as its director. Music and lyrics for both were created by Stephen Sondheim. The third show is an intriguing version of the *Frankenstein* legend which Thomas Nevins will direct.

Forum opens the season on July 8. *Frankenstein* follows on the 9th and *Anyone Can Whistle* starts on the 10th. From then until July 27 the three shows will be performed on alternate nights Tuesday through Sunday. Curtain time is 8 p.m. in the air-conditioned Jenkins Theater in the UWSP Fine Arts Center.

This summer's company is an ensemble 37-strong, divided almost equally between performers and technicians. Both UWSP students and semi-professional talent from throughout the state have been hired to work in and on the shows.

Two of the ensemble's outstanding players are theater veterans Dale Gutzman of Milwaukee and UWSP Professor Edward Hamilton. Area audiences probably remember Gutzman from his stellar performance in last summer's *Sleuth*. His work was admirable in the other two offerings, *Bells Are*



Photo by Norm Essey

*Ringling* and *Music Man* as well. In addition he has extensive acting and directing credits. Once again this year he will be handling a principal role in each of the three plays. Hamilton, who teaches a variety of acting and dramatic literature classes at the university, is returning to the stage after a several-year hiatus. However, his past acting record contains an impressive assortment of characters from both the contemporary and the classical theater.

Despite his experience, Hamilton's task will by no means be an easy one. He is tackling the role of slave Pseudolus, a part bred professionally by the late great Zero Mostel, in *A Funny Thing Happened On The Way To The Forum*. Forum was based on the farcical plays of the Roman playwright Plautus who delighted his countrymen in the Coliseum around 200 B.C. The script uses standard

stock devices such as mistaken identities, masquerades, loves sweet and profane, and devious schemes always on the verge of disclosure to keep the audience laughing. The action is also enhanced by the pleasingly familiar sounds of Stephen Sondheim's delightful score.

Other principal players in the show are Dale Gutzman as Senex, Pat Monroe as Domina, David Johnson as Hero, Ray Dobeck as Hysterium, James Chamberlain as Eronius, Joe Mahowald as Miles Gloriosus, David Gall as Lycus, and Katherine Cloutier as the beautiful Philia. Jane Lavek, Mary Ann Marshall, Ann Mosey, Colleen McCann, Jean Drobka, Cynthia Coulthurst, Rafael Smith, Rob Schrader, and Grant Feay also make significant contributions to Forum.

The season's second musical is the lesser known *Anyone Can Whistle*. Along

with a madness and vigor to rival Forum, this play brings a social consciousness to the stage. Whistle combines broad satire, clever dialog and lyrics, exciting dance rhythms, and an interesting orchestral texture to provide audiences with a well balanced evening of entertainment.

The story concerns a depressed town ruled by a lady mayor (Pat Monroe). But this isn't an ordinary depression; the town has manufactured something that won't wear out — so when everybody has one, the big factory closes down and only a miracle can help. The resolution of this problem along with the activities of the local sanatorium and the behavior of a mind-boggling doctor (Gutzman) provide the plot foci around which a kaleidoscope of satirical ideas are entwined.

The relatively large cast is comprised of: Anna Lewis as Baby Joan, Mary Ann Marshall as Mrs. Schroeder,

Rob Schrader as Treasurer Cooley, Grant Feay as Chief Magruder, David Gall as Comptroller Schub, Kris Aiello as Fay Apple, Jim Chamberlain as Dr. Detmond, and Rafael Smith as Martin. Others in the ensemble are Jeff Brindley, John Jajewski, Joe Mahowald, Karen Vincent, Paula Fox, Craig Augustine, Kathy Cloutier, Dave Johnson, Cindy Paplaczky, Patricia Potter, Bruce Bushman, Jean Drobka, Mary Ann Jenkowske, Mary Runge, Cynthia Coulthurst, Carmel Malek, Joseph Kurth, Kelli Brandenburg, Gary Garske, Anita Wadeland, Chris Dietche, Joan Levi and Ameer Cleave.

The third show of the summer is Tim Kelly's *Frankenstein*, a relatively faithful adaptation of Mary Shelley's horror classic. The script's approach is one of emotional empathy and compassion for both Victor Frankenstein (Gutzman) and his creation (Craig Augustine). But the monster is not one dredged up from the archives of Nightmare Theater. His tragic and lone major flaw lies in the horrifying fact that he is "artificially created" from bits and pieces of dead men.

The *Frankenstein* cast also includes Dave Johnson as Henry, Joe Mahowald as Ernst, Paula Fox as Elizabeth, Cindy Paplaczky as Frau Frankenstein, Karen Vincent as Sophie, and Katherine Cloutier as Justine the Gypsy.

Season tickets are currently on sale for \$6 at the box office in COFA (Monday-Friday from 9 to 4; call 341-4100 for phone reservations.) Single tickets are also on sale at \$2.50 for the general public and \$1 for UWSP students with an I.D.

## Showagon rolls again!

By Michael Daehn

While the repertory company sets about the task of entertaining mature audiences this summer, several other groups are dedicating their theatrical efforts to area youth. Workshops are already underway for both elementary and high school students. In turn, members from both of these groups are actively preparing for the Library Showagon series.

The high school workshop consists of 15 area secondary school students with strong interests but varying amounts of experience in theater. Some have indicated a preference for attending UWSP upon graduation. So, in effect, the drama

department is training its future stars.

Their first week was spent working in technical jobs such as set construction and scene painting. In light of the students' almost exclusive acting backgrounds, this tech experience was intended to provide a more suitable balance. Presently, they're involved in daily rehearsals for *How The Chicken Hawk Won The West* and *Winnie The Pooh*, two productions going on tour to Central Wisconsin libraries in July. Edward Hamilton is directing *Chicken Hawk* and Patti Potter is director of *Pooh*. Several of the high schoolers are also performing in the summer stock musicals.

A third production from the Library Showagon is also being toured. *Zeppo And The Dragon*, an adaptation of a James Thurber fairy tale, will open with a June 23 performance at the Charles White Library downtown. Most of the cast was selected by audition from students attending the elementary workshop. Gene Guenther is directing the play while Michael Daehn is serving as technical coordinator for all three offerings.

The aforementioned elementary workshop is a two-week program of intensive creative dramatics and children's theater. The 65 participants range in age from six to 14 and take in a broad range of backgrounds.

The creative dramatics group concentrates heavily on sensitivity exercises, mimetic work and improvisation. The children's theater groups also deal in these fields but are more production-oriented; they conceive, write, and perform

their own scripts. All three groups undergo a sizable variety of awareness and skill enhancement activities to motivate the creative process. Instructors for this program are Potter, Guenther, and Daehn.



Photo by Norm Essey



## STUDENT LIFE

sponsored by the UWSP Student Life Offices



More exposure to academic advising

## Orientation takes on a new dimension

By CHRIS BANDETTINI

Before venturing to Point for the first time, did bizarre questions such as these fly through your mind?

"What is registration?" "Do I have to have a roommate?" "What if she collects live insects, or smokes funny cigarettes?"

Before making the big move away from home, concerns such as these frequently dwell in the minds of incoming freshmen.

UWSP's orientation program is offered to clarify many nebulous preconceptions students and parents have about college, and the program allows them to leave the university with a good feeling about the upcoming year. It is a comprehensive two-day process which represents the university and exposes various organizations, departments, and services available at UWSP.

One service which is receiving an increased amount of exposure is faculty academic advising, which has made quite a difference in the entire format of orientation. In past years, less time was spent in contact with faculty. Presently, an entire afternoon is devoted to academics and students have

an opportunity to visit with various departments, talk about expectations within those departments, participate in advising and work out a schedule.

Director of Orientation John Timcak of Co-curricular Services emphasizes that not only is the orientation staff trying to get students to feel good about this campus, but the objective is to have them obtain a closer identification with specific departments of study.

Anyone planning to major in Business Administration for example, will be given the opportunity to listen to a faculty member tell them what business is all about. Topics covered during this time will include advising and pre-registration procedures. Concurrently, a schedule will be worked out with the prospective student.

The orientation staff is guaranteeing that every student has one-to-one contact with faculty, which wasn't offered in the past. The validity of this innovative procedure will be proven during the semester, possibly resulting in fewer freshmen dropping and adding classes.

Student Life emphasizes a

healthy balance between academics and social-interactional types of activities, and entertainment is not overlooked during orientation. Chuck Mitchell has returned for his second year to perform for vivacious freshmen and their parents.

Drake Martin, director of Knutzen Hall during the academic year, is responsible for staff training and coordination of Baldwin Hall, which lodges students, their parents and orientation staff. He feels the purpose of orientation is to honestly represent UWSP while registering freshmen in the most efficient way.

Steiner Hall's director, Keith Lewis, is responsible for second-day coordination of advising. He strives to give students accurate ideas in this area so they are prepared instead of coming to school totally lost.

The campus community is represented and includes Chancellor Philip Marshall launching each session with a welcome to students and parents. Student Life is represented by Mel Karg, Director of Residence Life Administration. New students have many questions regarding

residence hall life and this topic is presented by Keith Lewis and Drake Martin.

Student Employment Supervisor Nancy Nelson educates new students on activities campus-wide and services available to them. Arts and Crafts, Recreational Services and UAB are also represented.

"Wellness and Human Development," a topic of growing interest, is presented by the Counseling Center to freshmen at an early stage in their college career.

This program is complete and organized, exposing students to many activities, events and services offered at UWSP. In comparison to other state schools, this program touches more areas in depth during a shorter period of time.

A dedicated, enthusiastic student staff and the availability of resources are key factors in the success of this program.

All student staff have been exposed to extensive training by members of Student Life Administration and have demonstrated skills such as group facilitation, counseling, and academic advising. A great deal of

preliminary training involved heightening the staff's sensibilities to what freshmen who participate in orientation are feeling. The final step in training involved equipping them with accurate information about what the university has to offer.

Accuracy and sensitivity are a must, and staff training focuses on these two essentials. UWSP's program has the reputation state-wide of being "highly personalized" because of added attention given to each student.

In addition to students' needs being met, parents have an opportunity to meet with various Student Life personnel to share concerns and ideas on how to cope with this new relationship with their son or daughter.

Evaluations completed after each session have proven summer orientation to be a beneficial program. Cultivating the potential of approximately 1/4 of next year's student body is a good investment to make and well worth the planning and work put forth by staff members.



Every Thursday of the Week  
**CHUCK MITCHELL.**  
Student Activities presents Chuck Mitchell. Sing-along with your brown bag lunch, 12 noon, between the Science building and the LRC on Reserve.

Saturday, June 21

**SENTRY THEATER** — The Kingston Trio will be performing at 7 p.m. and 10 p.m. at the Sentry Theater.

Tuesday, July 8

**UNIVERSITY THEATER** — A Funny Thing Happened On The Way To The Forum, performed at 8 p.m. at the Jenkins Theater in the Fine Arts Building.

Thursday, July 10

**ANYONE CAN WHISTLE** — Performed by the University Theater at 8 p.m. in the Jenkins Theater in the Fine Arts Building.

Friday, July 11

**A FUNNY THING HAPPENED ON THE WAY TO THE FORUM** — If you



didn't see it Tuesday. University Theater is performing again for you at 8 p.m. in the Jenkins Theater in the Fine Arts building.

Saturday, July 12

**FRANKENSTEIN** — Everyone's favorite horror will be performed by the University Theater at 8 p.m. in the Jenkins Theater.

Thursday, July 10

**ANYONE CAN WHISTLE** — Presented by the University Theater and performed in the Jenkins Theater in the Fine Arts building at 8 p.m.

Wednesday, July 16

**UNIVERSITY THEATER** — Presents A Funny Thing Happened On The Way To The Forum, to be performed at 8 p.m. in the Jenkins Theater in the Fine Arts Building.



Thursday, June 19

**NORTH BY NORTHWEST** — RHC presents this suspense-filled Hitchcock classic free at 9:30 p.m. in the pit area behind Knutzen Hall, and if it's raining it will be shown in Knutzen's basement.

Thursday, June 26

**HIGH ANXIETY** — What everyone feels around exam time? No, not really, this is a comedy masterpiece from Mel Brooks, shown free in the pit area behind Knutzen Hall at 9:30 p.m.

Thursday, July 10

**PHANTASM** — An exciting horror film presented by RHC in the pit area behind Knutzen Hall at 9:30 p.m.

Thursday, July 17

**THE FOUR MUSKETEERS** — RHC presents the boisterous adventures of four musketeers, in the pit area behind Knutzen Hall at 9:30 p.m., free of charge.



Sunday, June 22

**SUMMERFEST** — Take a few days off and take in the activities on Milwaukee's lakefront. You have till Saturday, July 5, so go for it!

Saturday, June 21

**RUMMAGE SALE** — The Downtown Businessmen's Rummage Sale will be held on the Market Square.



Every Thursday

**LUNCH TIME** — Don't forget about Chuck Mitchell playing for you between the Science building and the LRC at noon.

Every Monday and Wednesday

**CANDLELIGHT DINING** — For those of you on campus for this summer, you will be entertained in the Blue room of Debot by piano players during the dinner hour. Just think two days a week!

Every Day, Monday through Thursday

**FREE MINI-COURSES** offered by Arts and Crafts.

Monday, 1 p.m.-3 p.m., **PHOTOGRAPHY**

Monday, 7 p.m.-9 p.m., **OIL PAINTING**

Monday, 7 p.m.-9 p.m., **POTTERY**

Tuesday, 1 p.m.-3 p.m., **BATIK**

Wednesday, 7 p.m.-9 p.m., **BASKETRY**

Wednesday, 7 p.m.-9 p.m., **LEATHER TOOLING**

Wednesday, 7 p.m.-9 p.m., **STAINED GLASS**

Thursday, 1 p.m.-3 p.m., **CANDLE-MAKING**



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