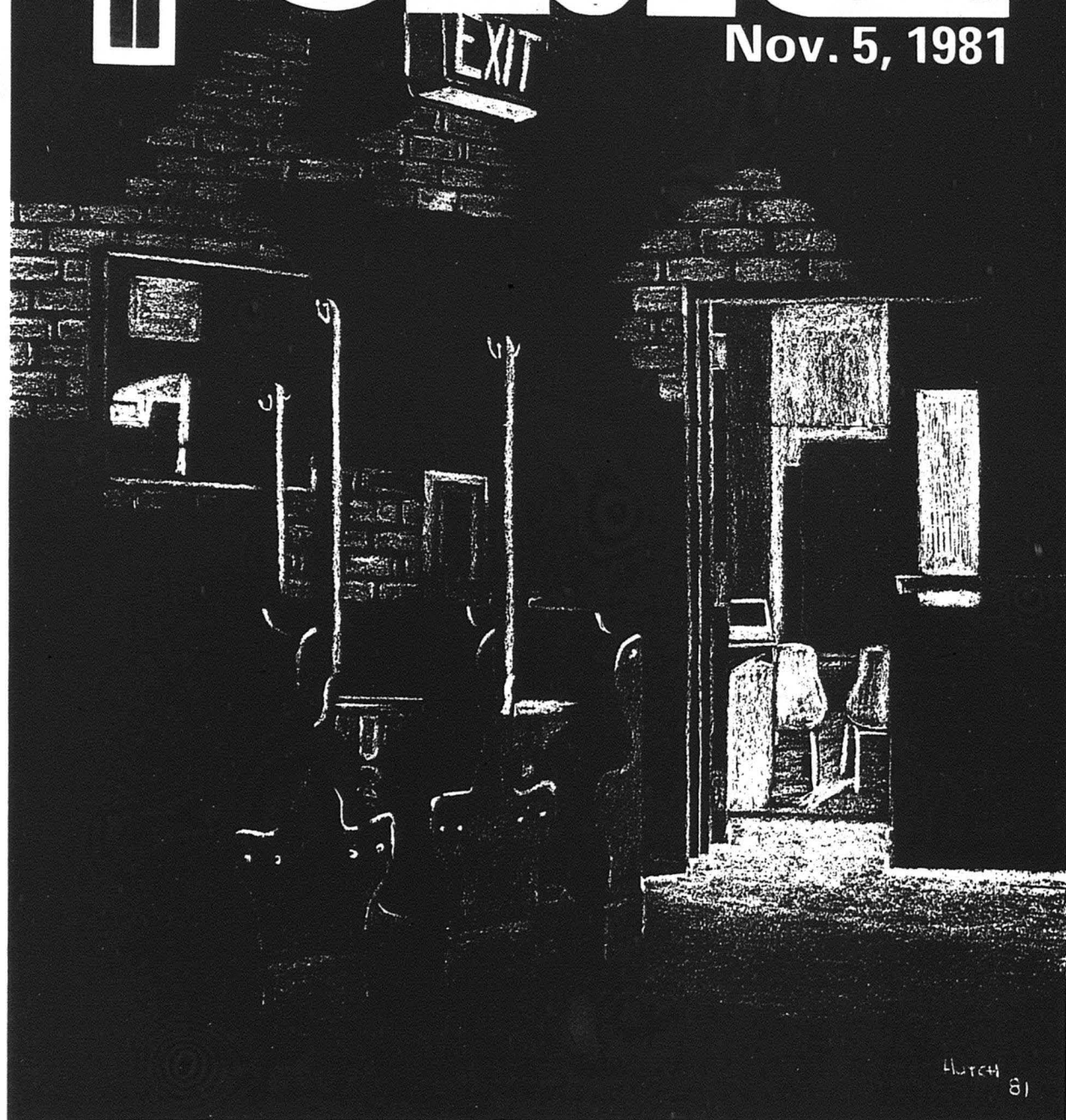


Vol. 25 No. 9

# POINTER

Nov. 5, 1981



HUTCH 81

inside...

## MUSIC

*A Look At The Music Department  
Making A Musical: OKLAHOMA!  
UAB: What's Coming Up?  
Rock and Roll in Point: The State of the Art*

# POINTER

Vol. 25 No. 9 Nov. 5, 1981

Pointer Staff 1981-82

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## POINTER



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. 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 Pointer, 113 Communication Arts Center, UWSP, Stevens Point, Wisconsin 54481.

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# viewpoints

... music can reveal the nature of feelings with a detail and truth that language cannot approach.

Susanne K. Langer



## Smoke 'em if You've Got 'em

The idea of smoking pot legally on the American streets may still be a mind-blower for legislators. But an eased pot law may not be too far-fetched. Rep. David Clarenbach (D-Madison) is sponsoring such a bill: A-639 will not legalize possession and use of marijuana, but it will prevent recreational pot smokers from being considered as criminals in the courts.

This bill, and other decriminalization attempts (e.g. A-325 and S-155), are worthy of support. Marijuana use is not simply a fad from the hippie generation; it is widespread, it is a part of our culture. Pot ranks third in popularity among American recreational drugs, right behind tobacco and alcohol, and it is here to stay despite the whims of misinformed lawmakers.

Pot smokers are not hopeless sociopaths. They are not criminals. They are doctors, lawyers, politicians, students, teachers. Still, our antiquated criminal laws deem pot smokers to be in league with murderers, rapists and burglars. Tens of thousands of police man hours and millions of dollars in criminal justice funds are spent annually on pot busts. Society can ill afford such a waste; the allocations could be put to much better use in curbing genuine anti-social acts.

Lives should not be ruined for simple indulgence in a pervasive recreational drug.

In short, let's give penalties where penalties are due.

Why hasn't pot already been decriminalized, if its use is so widely accepted and relatively safe? Because the disproportionate penalties for pot use have distorted the perspectives of those ignorant of the effects and popularity of the drug. But recent studies have shown that pot is probably less dangerous than the two most popular American drugs, and its use cannot be correlated with lower grades, poor performances or impairments to "real life."

The concept of pot being decriminalized is not only endorsed by its many frequent users (recent statistics show that two-thirds of Wisconsin's high school students have "experimented" with marijuana at least once), but also many upstanding groups including the Wisconsin Council on Criminal Justice, the State Medical Association, the State Council on Alcoholism and Drug Abuse, the Citizen's Advisory Council on Alcoholism and Drug Abuse, the Wisconsin Police Chief's Association, and the League of Women Voters.

## You Deserve A Meal Today

Twenty-eight people are dying somewhere in this world every minute as a consequence of hunger. The total number of people who have died in the last 5 years as a consequence of hunger is greater than from all the murders, revolutions and wars during the past 150 years.

This killing must stop. Hunger must be eradicated from this planet. This proposition should not be a fantasy, as many are known to proclaim, for the means on how to eliminate hunger is already at hand. What is lacking is the will to take the necessary actions. However, a conference was staged this past week in Cancun, Mexico, where leaders from 22 countries had the opportunity to act upon the issue of hunger, assuming that these leaders had the "will" to do it.

The Cancun Summit was a meeting of 22 leaders from throughout the world, representing countries from both the industrialized North and the developing South. The meeting was held on October 22 and 23 of this year. The aim of the Summit was to provide a forum where leaders could get down to the business of solving the problem of world hunger.

The Cancun Summit offered the opportunity for leaders representing very distinct and diversified interests to come together and formulate unified plans of action. Good intentions alone will not solve the problem of hunger; positively-directed actions must be

initiated. The nagging question in the aftermath is whether these plans will actually be acted out, or if they are simply being spit out for PR purposes.

The American public must help answer this question. It is the time to tell our President Reagan that hunger is a problem which affects "all of us," not just "those living out there in the Third World."

Take the time today to write to your elected representatives in Washington, D.C. The American public—we, the people—have the opportunity and the right to influence how and if the problem of hunger will be dealt with by "our" government.

But there are some people who will not write their elected representatives, nor do anything else. Many of these people "know for sure" that hunger cannot be dealt with. "Hunger is here to stay." "If man could have ended hunger, he would have done it long ago." Man also once "knew for sure" that it was impossible to put a man on the moon; it was simple fact that it just could not be done. But it did happen. Man was able to land on the moon not because of any sudden technological breakthroughs. Man was able to do it because then-President John F. Kennedy proclaimed that man could do it. His words alone created an environment of workability. Man must believe before he can achieve.

Thomas R. Olson



# MAIN STREET

## Week in Review

**This Week's Weather**  
Marmalade skies early in the week, chance of newspaper taxis appearing on shore later on.

### What's in a Name?

Seems that you can't turn around these days without hearing of a powerful comic strip syndicate trying to bully a poor college newspaper.

The latest instance of "comic strip harassment" is being played out at Richard J. Daley College, where the student newspaper, formerly called the Obstacle, changed its name to the Daley Planet in 1979.

The publication is now embroiled in a David vs. Goliath battle against DC Comics, Inc., which owns exclusive rights to the Superman comic strip. As you probably know, the fictional Clark Kent (alias Superman) works at a fictional newspaper called the Daily Planet. Interestingly, the fictional hero of that comic strip is constantly fighting for "Truth, Justice and the American Way," which just happens to be the real-life motto of the Daley Planet.

DC Comics and its parent companies, Warner Brothers Inc. and Warner Communications Inc., have filed a suit against the Daley Planet for violation of the Superman copyright. At first it appeared that the college newspaper would have to be more powerful than a locomotive to stand a chance against such formidable foes, but the Daley Planet has lately picked up some

influential backing of its own.

It began with a strongly supportive column by syndicated columnist Mike Royko (of the Chicago Sun Times), and the Daley Planet soon found itself the focus of national media attention. Its writers have now been interviewed by Time Magazine, the Public Broadcasting Service, and ABC News. Layout Editor and Ad Manager Mary Jane Lee says that she is flabbergasted — and gratified — by all the public support.

Already, a Milwaukee attorney with an extensive copyright law background has sent the paper a list of previous cases which might prove handy in the defense. According to Lee, the lawyer has told them that the Planet has "a very good case."

The Daley Planet's staff has changed five times since DC Comics filed the suit, which is still in discovery stages. With each staff change, the paper voted on a possible name change — and the results were always at least 90 percent in favor of keeping the name.

Can you guess whose side Pointer is on in this litigation? Take it from us Davids that being hit with a lawsuit by a comic strip Goliath is not exactly peanuts.

### Does This Mean They'll Take Up Golf?

Joe Lamb and Mary Jo Wamser, UW-SP biology majors, have been accepted to the Medical College of Wisconsin for the fall 1982 class. Mary Jo is currently president of the University Premedical Society (comprised of students from a variety of health-related sciences) and is also on the volleyball team. Joe,

president of the Senior Honor Society, is a member of the tennis team.

Our congrats to both Joe and Mary Jo — we know how tough it is to be accepted into a med school these days. Why, it's even tougher than getting into a law school (and we know how tough that is from watching *The Paper Chase*).

### Art Show Draws Near

"Wisconsin '81," traditionally one of the state's major art exhibits, opens this Sunday in the Edna Carlsen Gallery.

This year the exhibit is restricted to drawings (in any medium), and a total of 84 have been selected for display. The show runs through Nov. 23, and was juried by Chicago art critic Judith Kirshner (who also serves as curator for the Chicago Contemporary Museum of Art).

The tenth annual exhibit, this is the first time that the

event has been solely coordinated by UW-SP.

Students and the public are invited to the "Wisconsin '81" opening from 2 to 4 p.m. this Sunday. The reception will feature wine, champagne, and the presentation of awards. Oh yes — you can mingle with artists from all over the state as you sip and view.

"Wisconsin '81." This Sunday. 2 p.m. Carlsen Gallery. Sketch it in on your calendar.

### When You Say Budweiser, You've Said Enough

"Quite frankly, I'm surprised at the attention that has been drawn to my comments... I'm a solid fan of the UW-Band, the Badgers and the university itself," reported Senator Walter John Chilsen recently, in response to the media coverage of his statements condemning Budweiser's use of the fabled Wisconsin Marching Band's rendition of the "Bud Song" in their TV commercials.

"Considering my interest in controlling alcohol abuse, perhaps it can be better understood why I believe I need to speak out on the company's use of the university in its commercials," continued

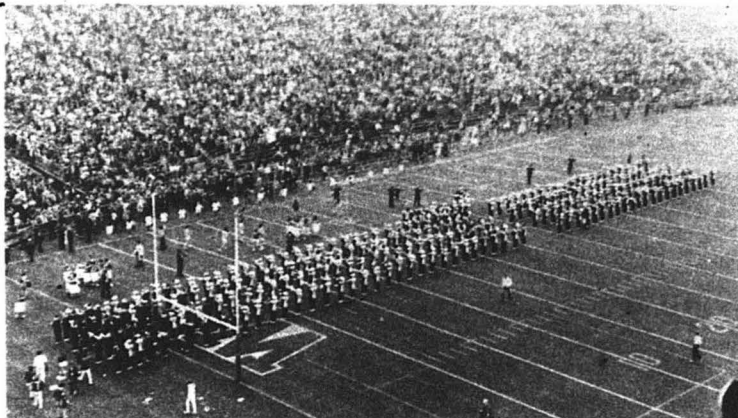
Chilsen. "I believe the company has taken healthy, attractive football fans and 'promoted' them in the context of drinking beer — its beer."

Chilsen's remark on the Senate floor concerning the commercial use of the "Bud song" is not the first time the song's use has been questioned. UW-Madison civil engineering students, upon the discovery that the resonance of the song's crescendo shook the upper levels of Camp Randall stadium, checked the structure for signs of stress last year. But the stadium was deemed structurally sound, and the band played

on. But Senator Chilsen's crusade against alcohol abuse has raised a new issue: should robust football fans be victimized by a company that sells brew via college brouhaha?

"I like the 'Bud song,'" contends Chilsen, "I don't like the commercial use of what has become a university tradition."

It seems quite apparent that Senator Chilsen has never sat in sections L, M or O during a Badger game. Either that, or he considers being drenched in Coke and ice cubes and being pummeled by drinking cups to be "healthy and attractive."



Halftime show at last weekend's Badger game was "A Salute to the Letter 'i'."

### Backgammon in the News

A fancy new backgammon board is the first prize in Student Experimental Television's Backgammon Tournament '81, to be held at 7 p.m. in the UC Coffeehouse on Wednesday, Nov. 11.

The entry procedure is much easier than learning how to play backgammon. Simply stop by the S.E.T. office (Room 111 Communication Building) and pick up an entry blank, which should be returned by Nov. 9. The registration fee is a paltry \$5. For further information, call 346-3068.

### No Sweat

Thinking of changing your major from Kantian Philosophy to Phy. Ed. with a non-teaching option?

If so, muscle your way into Room 118 Quandt at 7 p.m. on Tuesday, Nov. 10 — where you'll learn everything you could ever possibly want to now about a physical education major with a non-teaching option. Latecomers to the advising session will have to do 20 pushups.

### Purloining Resources Center

If you're smart enough to figure out how to use the Reader's Guide to Periodical Literature, you should also know enough not to leave your purse and other valuables unattended while you browse through the stacks of the LRC.

The library staff urges you to keep your treasured items on your person at all times.

Also, a friendly reminder that students are responsible for all materials checked out on their I.D. cards. If your

I.D. card is lost, stolen, or misplaced, please notify the Main Circulation Desk of the LRC, 346-2540.

The Performing Arts Foundation will present two of the country's leading performers of old time Appalachian music on November 17, Wausau West, 8 p.m. Wausau's own John McCutcheon, "a young legend in the old time music cult" and one of America's premier hammer dulcimer masters will be joined by Janette Carter, of country music's famous Carter Family for a rare joint appearance.

Tickets are on sale at Close Harmony Music Studio, Jackson Pharmacies, 29 Super, Alan David Piano, Northside Pharmacy, Passport, Jerry's Music, and PAF, 407 Scott St., Wausau. For further information, call (715) 842-0988.



## PR for Peace

### To the Editor:

It is tragic to live in a society where some people believe that our rights were established, or are defended, by the military. That differs little from the assertion of Chairman Mao that power proceeds out of the mouth of a gun.

In fact, the rights of the American people came through a long series of efforts by various individuals to assert and defend those rights by non-violent means.

Freedom of speech, for example, came through the efforts of many persons, including two English preachers named Latimer and Ridley, who were burned to death in England about 1555 for preaching their mind freely. No army defended them. John Milton's publication of the *Areopagitica*, against the licensing laws of England, had further influence. The willingness of such Quakers as Fox and Baxter to face imprisonment rather than to yield to British law was another contribution.

In the United States, the brave jury that found John Peter Zenger not guilty of seditious libel was a real and non-violent force for free speech. No militia defended Zenger's right of free speech.

Elijah Lovejoy, who published an antislavery paper in Illinois before the Civil War, had his press destroyed by mobs three times, and he was finally killed by another mob. Where was the army then?

There is little or no evidence that the right of free speech was obtained or has survived because of the military powers of the United States.

On the contrary, military bases are places where the circulation of newspapers and magazines have not infrequently been capriciously limited by the base commanders; books have been censored; and military newspapers have been censored. The danger that military power represents to our democracy has been traditionally well understood in this society, and a variety of provisions have been adopted to protect the nation from its military power.

A careful examination of the other rights listed in the first ten amendments to the Constitution would find little evidence that those rights were obtained by the power of the gun. They were obtained by brave and fearless persons who acted, most often, in non-violent ways, to assert and live by the principles that we have enacted in the Constitution.

If our civil liberties survive, it will be in spite of the military, not because of it.

Lee Burress  
English Department  
217 CCC

### To the Editor:

In response to George F. Gitter's letter I would like to point out to him that he left no argument to be carried out.

He only remarked on the points already made by Mark Watson and did not open any new discussion.

In his referral to Mr. Watson, he used his name as if talking to Mark only. He forgot that one writer in the *Pointer* generally represents a whole group of students and other citizens. Therefore I suggest to Mr. Gitter that he wise up and realize the whole he is confronting.

I would also like to ask Mr. Gitter where he got the idea that only freshmen are ignorant, I personally know many "learned" persons who are ignorant.

Ms. Kelly G. Bowen

## The Last Hurrah

### To The Editor:

First of all I would like to say that I have enjoyed writing these editorials. I have had the pleasure of being called slanderous, ignorant, freshmen, or just simply "young fellow", by some of the finest military minds this area has to offer. But when you attack a person rather than the concept or idea that that person puts forth, like using my name five times in your last response, it makes you wonder on whose side the ignorances lie.

I have tried to avoid using names up to now, but why not? Why do you think a war was fought in Korea? Well, I think America learned a great lesson in W.W.II. We were in the throes of a great depression and the only thing that brought us out of it was the mass industry and public support that was needed to fight such a war. So we won the war, the boys came home, and we settled down for a nice, peaceful period of blissful American life.

No way. The defense plants closed, the stockpiles of arms became dust covered, and the powers-that-be decided that something must be done to change the situation. So with the help of fine Americans like Sen. McCarthy, a communist menace was formed. So for the next few years America enjoyed prosperous times again. At the cost of many human lives. After the "police action" was over, Eisenhower said in his farewell speech, "beware the military-industrial complex." And he knew what he was talking about. He had seen it in action. But nobody heeded the great general's words, and with Camelot in full swing, and a handsome young Kennedy on the throne facing a postwar recession, we were off to Viet Nam. The real reason we went was probably because Dow chemicals, a company owned by Rockefeller's, had built up a large stockpile of napalm and agent orange. And with more defense contracts to fill, they had to unload their surplus somewhere.

So you begin to see a pattern in our economic system which leads to the belief that unless things are being blown up, broken, used, destroyed, or killed, the big capitalist machine will slowly grind to a halt.

So it's because of these things that I will end this editorial with the same message that I have ended all of them with. If you are involved in the military, are you doing what's best for your country? Or are you just satisfying the needs of the military-industrial complex? Think about it! And the next time your country calls you to war, will you be defending democracy and the constitution, or just the economic interests of a handful of power-mad, money-hungry individuals?

Mark Watson

very eyes. His anxiousness to attack whatever he might deem to be a feminist event clouded his mind to the reality of the situation.

I believe the purpose of "Take Back the Night" Week was to make people aware of the problem of violence against women and how our society perpetrates and somewhat encourages this behavior. His insinuation that the organizers were suggesting, "scary tales about shadowy strangers on dark streets" is exactly the kind of myth this awareness program was trying to dispel.

# Mail

## Writing A Wrongdoer

### To the Editor:

I am presently incarcerated in the federal prison located in Lompoe, California. I have spent the last five years here and during that period of time I have lost contact with the people I once knew on the streets.

The reason I am writing you is to ask for a favor. I am due to be released in the not too distant future and I need to be able to relate with the outside world again. This can be accomplished by making people aware of my need. If you would publish my name and address in your paper and let people know that I need correspondence and their support on this matter or just place this letter in your paper. Any help you can give me in this would be much appreciated.

Joe Sadauskas No. 36437  
P.O. Box W-B-unit  
Lompoe, California 93438

## Freedom from Religion

### To the Editor:

I merely wish to say that I thoroughly enjoyed your Oct. 22 issue on intellectual freedom. I also wish to include the address of another fine organization which has been combatting censorship by religious enthusiasts and promoting free thought as well as separation of church and state: The Freedom From Religion Foundation, 30 W. Mifflin St., Suite 312, Madison, WI 53703.

Travis R. Reed

## Adamant Eves

### To the Editor,

I was deeply disturbed by the "Take Back the Rally" letter written by David Streicher in the last issue of the *Pointer*. Mr. Streicher seemed "damned" angry, obviously he was. He was so angry he was ready to vent his anger at the first target he found, whether or not his anger in any way related to what was occurring.

Seeing as he signed himself a humanist, I'm sorry he failed to recognize a humanist event before his

I don't know where he heard the phrase "turn around violence". I attended the rally and never heard this chant. The most frequent vocalizations I heard were the song "We are gentle, angry people, singing for our lives", and "Men and women together, we shall not be moved." I believe these somewhat capture the spirit of the solidarity of the evening. Men and women, people, working to free our lives from victimization and violence.

Peacefully,  
Marlene A. Schmatz

### To the Editor:

The October 22 issue of the *Pointer* produced a volume of material I must respond to.

*Pointer* coverage of the Take Back the Night rally incorrectly stated I was at one time director of the Women's Resource Center. As a woman living in Stevens Point I've worn many hats, among the coordinator of Stevens Point Area NOW. These are two separate organizations, each working in their own way, sometimes jointly for the many issues of feminism. The reporter also put words in my mouth. The purpose of my speech that night was not to thank the women and men who attended Take Back the Night, although they do deserve thanks. My speech consisted of a personal observation on the strengths of the Stevens Point women's community and the potential of that strength. The direct quote should have read: "We have within us the power to change our lives and the world." The speech did not end in a chant. These corrections in no way take away from my appreciation for the attention the *Pointer* has given to the important issues facing women.

David Streicher's letter to the editor deserves more lengthy note. His letter is proof that two people can see the same picture, hear the same words and tell two different stories.

Hear the words of Detective Audrey Reeves of the Stevens Point Police Department in commending the Women's Resource Center for its able assistance when called to aid in rape

cases.

Hear Janet Newman recount the heartbreaking story of Mary Vincent, as taken from the April 1980 issue of *Mother Jones*. Hear her cite the statistic that 276,000 rapes occur each year according to the FBI Uniform Crime Report. Hear Janet Newman talk of the many (not all) men who are victims of their conditioning in a violent society and who haven't been taught the nonviolent means to deal with anger.

See over 200 people marching to Take Back the Night. See their anger against sexual violence channeled in a positive direction, working for nonviolent change in a violent society.

Can anyone possibly be for violence against women? Appear, David Streicher! How dare you trivialize the violent experience of any human being!

If as you say an average woman in Stevens Point will be raped every 850-900 years, the years are passing faster than I thought! A rape and attempted sexual assault occurred in Stevens Point last week.

Also, for you to suggest that it is less scary a rapist will be someone you know is more than I can fathom. It's frightening enough to fear the stranger on the street, but to fear rape by someone you consider a friend is mind boggling.

Finally, your comparison of the marchers to sheep is an insult I cannot let pass. I salute their courage and conviction. And the labeling of Janet Newman as a "sexist demagogue" is an affront to the many people who have worked with her on a multiplicity of issues. She is an inspiration in her dedication to feminism and humanism, yes humanism! Gloria Steinem once said, "The only path to humanism is through feminism." In a truly equal society women and men alike will reap the benefits. Feminism is not a struggle of somebody wins, somebody loses. Hasn't anybody told you? We can all win.

I'm for humanism, too  
Denise G. Matyka

## Tree Cheers

### To the Editor:

Never before have I seen so many volunteers work so efficiently together under the worst conditions and have a great time all at once. On Saturday, October 17, 100 trees were planted along the west border of parking lots P and V as part of a campus beautification project. Over 25 people showed up for the work and most of them continued working through the downpour until the job was completed.

Thank you Dan Traas, Les Werner and the volunteers from the Society of Arboriculture, Dr. Robert Miller, the members of my crew, Jerry Herek from the grounds maintenance crew and all of the other volunteers for your contribution to the project.

Scott Ziebol  
Grounds Intern



# News

## Most Of What You Wanted To Know About The Music Dept. \*

by Susan Falk  
and Cindy Schott

In the span of a year, the musical groups here at UWSP put on about 120 performances between them, yet none are very well attended by students. The reason may simply be that students are unaware of what the music department has to offer the public. So this article provides a brief description of the variety of musical groups that do exist here and how you can get involved—directly, or as an appreciative audience member.

### Singing Our Lives Away

As well as providing a music major with a good solid learning experience, UWSP's music department provides "good musical services to people who aren't real serious" about music, said Brian Gorelich, UWSP choral conductor and voice instructor. It gives everyone the opportunity to participate in the five choral groups on campus, be it with singing, dancing, or just observing.

"Being a part of the singing world here is very painless," Gorelich said. An interested person would merely sing for one or more of the three voice instructors for about five minutes. Then the instructor(s) would evaluate which group the voice is most appropriately suited.

#### The Oratorio Choir

Because many people enjoy singing but are dismayed at the thought of auditioning, there is a group called the Oratorio Choir which enables them to get involved without the audition. Gorelich said this group of 150 members is a "general community service" and is composed half of community members and half of UWSP students. The Oratorio Choir performs large musical pieces with symphony orchestras. This year the choir will perform with the Central Wisconsin Symphony Orchestra at the SENTRY Theatre, on December 2.

#### The University Choir

The University Choir is a select group composed of the best fifty vocalists campus-wide. Female music majors make up most of this choral group, however, Gorelich said he strongly encourages participation by students from all academic areas. He emphasized participation by male students because of the lack of male voices in the choir. The University Choir will represent UWSP on tour in Wisconsin and Illinois this year. In past years the group has been able to travel to Washington, D.C. and Poland.

#### The Concert Choir.

The Concert Choir, directed by Charles Reich, generally gives students an "initial experience in terms of serious singing, voice development, and improving musicianship," Gorelich said. This group practices daily in preparation for a November 10 performance.

#### The Mid Americans

Many universities have a swing choir which performs at high schools and businesses. The Mid-Americans is UWSP's version of a swing choir but is more of a "musical review" which entertains with song and dance. UWSP voice instructor Judy May directs this twelve person group in writing their own music and choreographing their movements as well, as in performance.

#### The Madrigal Singers

The Madrigal Singers, composed of 14 students, will perform at a November 24 Christmas concert. In addition, this group will also provide the entertainment at



Photo by Gary LeBouton

And you thought reading Shakespeare was difficult. Try Johann Sebastian.

a special dinner. The Madrigal Dinner, as it's called, will be held in the Fine Arts courtyard, which will be transformed into a fantasy castle for the event. The evening sounds enchanting but expensive. However, Gorelich said all of those who have gone to the dinner in the past have found the \$12 cost well worthwhile.

There you have a quick summation of the types of choral groups available at UWSP, but if you would like more information contact any of the voice instructors about auditioning for the spring semester.

Brian Gorelich said, "We would like more students to audition, and it's really not as difficult as it seems."

### Strings and Things

UWSP's 18-year-old Brass Choir is conducted by Robert Van Nuys. All but two of its 17 members are music majors. Students receive one credit for participation in this minor ensemble.

Instrumentation includes: trumpets, trombones, French horns, tubas, a baritone, and the percussion section. They play for university commencements and were also selected to provide music for the university convocations.

Previous tours have taken them to Minneapolis and Michigan, but travel is generally restricted to Wisconsin. Transportation is financed through the Student Activities Fund. Housing and meals during their trips are provided by private homes and school cafeterias. This year, the group is destined for Ironwood, Michigan.

According to Van Nuys, "The purpose of the tours is to promote better brass playing around the state and to recruit prospective UWSP students."

Their next concert is on Nov. 23 at 8:15 p.m. in Michelson Hall in the College of Fine Arts building.

**Percussion Ensemble**  
The Percussion Ensemble, directed by Geary Larrick,

has provided UWSP with rhythm since 1969. This year's group has six members, four of whom are music majors. Students meet twice weekly for one credit.

The Ensemble is divided into two sections: music for percussion ensemble and music for marimba ensemble. The marimba ensemble plays transcriptions and original music as well as percussion works.

One concert is presented during the semester. On Nov. 30, they will perform with the Brass Choir in Michelson Hall.

They also present youth concerts occasionally in grade schools. Previously, they contributed the sounds of antique symbols to a performance of the Central Wisconsin Symphony. Larrick said, "We used to tour when there was more money and more people involved. Another reason that we don't now is that we need new instruments. In addition, half our program revolves around the marimba, and because of its large size it's extremely hard to transport."

Mr. Larrick and some of his students will attend the International Percussion Convention in Indianapolis next semester. Reiko Abe, world famous marimbist from Japan, will be featured. UWSP is also attempting to host her as she tours this part of the country.

#### Jazz Ensemble

UWSP's Jazz Band is a one credit small ensemble open to any student by audition. Although music majors generally dominate, there are currently five non-music majors.

The Jazz Ensemble involves two separate groups: a combo comprised of six to seven people, and the Big Band with 18 or 19 students.

Instrumentation includes five trombones, five trumpets, five saxophones, four in rhythm, and an electric guitar, piano and bass drum.

Director Brian Martz, who played in the touring orchestra of Henry Mancini, Johnny Mathis and Glenn Campbell, leads the ensemble in one formal on-campus concert each semester. Both groups will be featured in performance Nov. 23 at 8:15 p.m. in Michelson Hall.



Photo by  
Gary LeBouton

**\*(but didn't know who to ask...)**



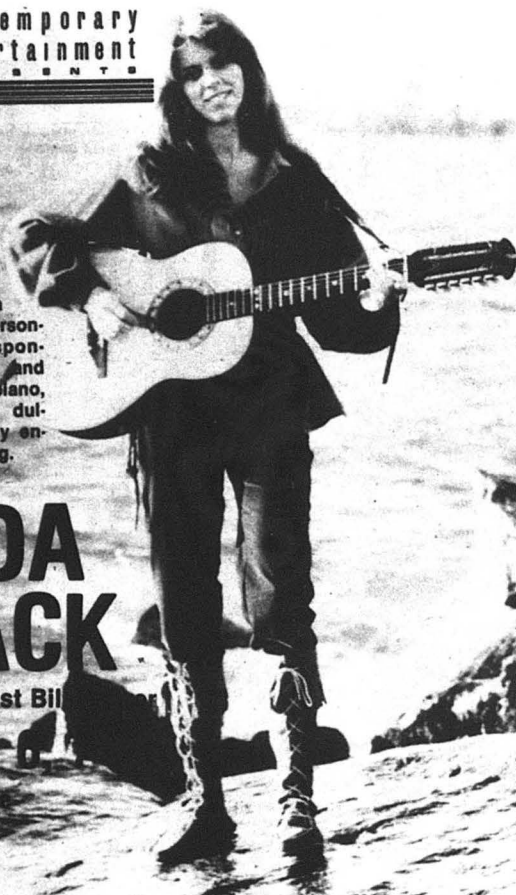
contemporary  
entertainment  
PRESENTS

Linda combines a warm stage personality, quick spontaneous humor, and musical talent (piano, guitar, ukulele, dulcimer) for a truly entertaining evening.

**LINDA  
BLACK**

Special Guest Bill

**NOV 5**



## Music Bridges Gap

A group of senior citizens and a group of "junior" citizens come together in spirit and in song in the documentary **CLOSE HARMONY**, airing November 9 at 8:30 p.m. on the Wisconsin ETV Network.

The program focuses on Arlene Symons, an outgoing and charismatic music teacher from Brooklyn, New York, and her two groups of students — fourth and fifth graders at the Brooklyn Friends School, and the senior chorus of the Council Center for Senior Citizens, a project of the Brooklyn section of the National Council of Jewish Women.

In the program, Ms. Symons says, "When I went to work at the Council Center for Senior Citizens, I thought this was a lovely job, and I would do some community singing. The groups was very eager to learn and we worked into quite a hefty chorus. We gave a performance and I had visions of all their

grandchildren being there... but all I saw were more senior citizens. I didn't see children and I didn't see young adults, and it struck me then how isolated our senior citizens are."

"When I came to the Brooklyn Friends School, a couple of years ago," she adds, "I found it very difficult to leave the chorus, and I decided I would find an hour a week to work with that group even though I was here full-time. I also decided that it might not be that crazy to combine them and have a truly intergenerational chorus."

**CLOSE HARMONY** follows Ms. Symons and her two choruses in separate and joint rehearsals and in concert, revealing the eagerness and excitement felt by both groups about singing together, and how the project raised the children's consciousness about the elderly and lifted the senior citizens' hearts.

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# News



Photo by Gary Le Bouton

Each spring, they compete with other university jazz ensembles at UW-Eau Claire. Martz said, "The winning bands generally rehearse daily. That's one disadvantage for us, since we only put in two hours per week."

As they travel to Eau Claire in March, they plan to perform at public schools along the way.

In the past, the Jazz Ensemble has appeared at various conventions at the Holiday Inn, Bernard's, and the Sky Club. Reimbursement comes in the form of contributions of about \$100 to the Student-Faculty Organization Fund. Most performances are, however, for university benefits. They have also played for the campus dinner theatre and are planning to entertain prisoners at Waupun next semester.

## Guitar Ensemble

The Guitar Ensemble, established three years ago is a key performing group for classical and jazz guitar.

Nine fairly experienced guitarists selected by audition are able to earn one credit for two hours of rehearsal per week.

Stevens Point is unique in the UW system offering degrees in both jazz or classical guitar. Students aren't required to play both as a member of the ensemble, but according to

Director Richard Pinnel, "there is quite a bit of music that is a combination of the two. Jazz guitar emphasizes improvisation and graduates will generally play in a group. Classical guitarists must authentically perform the standard literature and will primarily solo as a career. Students must have a compelling commitment to the guitar itself for the kind of music that's involved."

The Guitar Ensemble Recital will be Wednesday, Nov. 11, at 8 p.m. in Michelsen Hall. Featured are both classical and jazz arrangements and several South American pieces.

Pinnel has published a two-volume, 714 page book entitled, "Francesco Corbetta and the Baroque Guitar" and plays bass guitar with the Dave Peters Trio (comprised of UWSP faculty) in the Restaurant on Thursday and Friday nights through Christmas.

## Marching Band

The Marching Band is a relatively short-term activity that operates only during the football season.

For one credit, seventy students met every day this semester to practice the formations, patterned drills and dance routines that they performed on the home field.

Director Daniel Stewart said, "Eventually, we would like to travel with the team, but I would like to see about 100 to 150 members in the

band first. Chancellor Marshall favors the idea, so funding shouldn't be a problem either."

Although the band's main function is as a student organization supporting athletic events, it also gives experience to students who want to teach marching bands after graduation.

## University Band

The University Band has been growing from its inception four years ago to its current 38 members. It is an unusual group in that it provides continuing band experience for non-music majors and one repeatable credit.

According to Director Jon Borowicz, who also leads the Central Wisconsin Symphony, recreation and relaxation are the main objectives. "We do present one concert to give us something to work for, but the point of it is to have fun! The University Band provides an outlet for the many musicians that have typically stopped playing their instruments since high school."

Borowicz is very fond of the University Band and hopes that the idea will catch on. He feels performing organizations have become so professionally oriented that people who play just for enjoyment are neglected.

There are no auditions required for admission in the University Band. However,

## Electronic Music Studio

The Electronic Music Studio is actually a combination of two separate studios that provide facilities to train students the techniques of commercial recording.

Equipment in Studio A includes a video TV screen, various multi-media, three synthesizers, six tape recorders, and three video cassette machines. Studio B is the media room.

Students are able to earn up to three credits for their work. Those who lack music skills may enroll for one credit learning sound effects and audio visuals. There is a special music file for people not keyboard proficient. For two credits, students must play the electronic music. Three credits requires the students professionally compose electronic music.

The Electronic Music Studio serves the entire university. This semester, non-music majors using the facility include forestry, psychology, communication, and elementary education.

Students aiming for a professional career in recording may go on to graduate school to study electronic composition. Others may gain experience for their work in media.

Director Leon Smith believes the Electronic Music Studio will benefit anyone who wants to communicate directly to the world by sound. He said, "One of our main goals is accessibility since we involve non-music majors as well. It is also professionally broad encompassing all aspects of the human sensory experience."

Electronic music students have provided sound effects for the drama department and for the Wisconsin Public Radio station. Mr. Smith has also composed a ballet entitled "Tentare" for the dance theatre. Their current multi-media project is composing electronic sounds for environmental pictures of Wisconsin wildlife in cooperation with the communications department who provide color television and technical expertise.

students who are found particularly proficient in their ability are encouraged to accept the challenge of the Symphonic Band or the Wind Ensemble. Students are able to use university instruments and repair facilities free of charge.

The University Band fulfills some community needs by playing in nursing homes, for service clubs and hospitals.

Their next concert will be held Dec. 6 at 3 p.m. in Michelsen Hall.

## Symphony Orchestra

The characteristic that differentiates the Symphonic Orchestra from other university groups is the string section. In fact, anyone playing a string instrument is exempt from auditions because the need for their contribution is so great.

Non-music majors comprise 25 percent of the Symphonic Orchestra, but according to Jon Borowicz, it is rare for wind, brass or percussion players to gain membership in this advanced group since it is included in a music major's curriculum.

Borowicz said, "The need for strings is everywhere. It will take time to develop them in this country since bands have typically been the dominant group. Bands are folk instruments; orchestras aren't. They have an advantage in that the instruments are not as difficult to play and are more attractive to younger students, and they can be used in a variety of situations. Ironically, adults find more community

orchestras. It's backward! The work in towns to redevelop bands is one of the most healthy improvements in recent music education."

Symphonies are not a recognized group. The objective at UWSP is quasi-professional. Students attempt the professional, "ritual-type" performance on stage and within reason, play the same literature. This will give them pre-professional experience should they become avocational musicians in community orchestras across the country or as professional performers.

The Symphonic Orchestra has five performances a year on campus. Their next concert is Sunday, Nov. 8, at 3 p.m. in Michelsen Hall. They are also doing a cable TV telecast to be released later this month.

## Wind Ensemble

The Symphonic Wind Ensemble is a select group representing the finest instrumentalists in the university. Performing the best in original wind music and transcriptions, it is considered one of the outstanding musical organizations in the Midwest.

This year, 50 members have gained admission by audition. For two credits, students practice one class hour a day following the football season.

Serving an educational purpose, they host three to four concerts during the year. Their next appearance is on Nov. 22 at 3 p.m. in Michelsen Hall.

Donald Greene has been conductor since 1967.

by Carrie Dillman

In order to obtain an audio component system which meets your specifications you must first do some research on the various brands. For about \$700, you should be able to get a receiver, a pair of speakers which will fill an average room, and a turntable. But, depending on your tastes you may want added features such as a cassette tape deck, a reel-to-reel, or an equalizer which adjusts the sound of the system to the acoustics of the room. These features are extras, and are not necessarily needed if your requirements for listening pleasure are not demanding.

To begin with, there are three possible routes you can take in your purchase. First, you can look for a system that has a 1.) turntable, 2.) a receiver, and 3.) a pair of speakers. This is the most common combination because it is compact and easy to assemble. Second, you can buy separates which consist of 1.) an amplifier, the source of power, 2.) a tuner, cartridge containing the stylus diamond needle, 3.) pre-amp, which contains the bass, treble, volume, and balance, 4.) speakers and 5.) the turntable. Finally, you could buy an integrated amp which includes the amp and pre-amp in one unit, 2.) speakers and 3.) the turntable.

Again, the first option mentioned, receiver, speakers and turntable is easier to operate for those inexperienced in high fidelity systems and is less expensive.

The stereo component market is flooded, thus, there are numerous brands from which you can obtain your specifications. A few of the most popular brands are: Technique, Pioneer, Sansui, Marantz, Kenwood, Onkyo, JBL, Scott, DBX, KLH, Hitachi, Sony, Nikko, Sherwood and Cerwin Vega. With this vast list it is imperative that you research each component. A salesperson can spot a novice immediately and will try to sell him the most expensive brand that may not necessarily be the best in quality.

To begin with, choose loudspeakers first because the loudspeakers are the part that determines the quality of your sound. It is not necessary to buy \$700 speakers, because these are mainly for intensity in sound amplification. You can buy a good set of speakers for \$200-\$400.

When you are testing loudspeakers in the store, be sure to test only two at a time. Compare the sound of one to the other, choosing the best and then comparing that set to yet another. Because of the many brands, you will

have to make decisions as you go, narrowing down the prospective market. Adjust both models to the same

mind connecting rooms. Next, consider the acoustic demands of your room. If your room has thick

must be considered too. Your speakers should be able to handle amplification specifications of the receiver, otherwise you will blow your speakers.

# How To Buy A STEREO



volume, bass and treble for an equal analysis. Play recordings with a lot of deep bass to determine which system has a richer tone. Then walk around the room to find out if the bass is equally distributed.

Next, buy a receiver. There are two things to consider when purchasing a receiver that will produce your desired amplification. First, determine the volume of your listening room, keeping in

carpeting, heavy drapes, and a lot of furniture, your room's acoustics will be literally "dead." Therefore you'll need more amplification power. On the other hand, if you have hard floors, thin drapes, and minimal furniture, you will need less amplification because your room is acoustically "alive." To determine your amplification needs calculate your room's volume in cubic feet in intervals of one thousand, then multiply that by the corresponding intervals, 0.5, 1.0, 1.5, 2.0, 2.5, 3.0 and 3.5. For example, if your room measures 1,000 cubic feet in volume, multiply 1,000 by 0.5. If your room measures 2,000 cubic feet, multiply 2,000 by 1.0 and so on. The result will be power in watts that each speaker will need to obtain from your amplifier.

You can buy a good receiver for \$200-\$475. A higher priced receiver may not give you any better quality, rather, is mainly higher priced because it can accommodate added features. Because the receiver is the control center for the component system it is necessary to get one that will adequately handle the output of your speakers. Therefore, when considering a receiver, your speakers

All components come equipped with a detailed assembly guide. You should read all part descriptions and assembly instructions thoroughly before attempting to put together your component system. There will be photographs of the unit with corresponding numbers and definitions stating the part's name and function. In a step by step manner the guide will instruct you as to the proper system connection.

In short, you must be an educated consumer before you enter a stereo component store. A salesperson can pick out a novice in a crowd and will attempt to sell you the most expensive brand. Therefore you must understand stereo jargon so you are not coaxed into buying a system you know nothing about. You should read up on all available stereo literature, shop around and compare many brands, talking with different salespeople before choosing a specific system. You can afford to be choosy because the stereo market is flooded. By shopping around a bit you will be able to buy exactly what you want in a stereo component system.

## NOVEMBER IS UAB mini-Course month

This Week's Mini Courses Include:

Monday, November 9—SPEED READING

U.C.-Van Hise Room, 6:30-8:30

Tuesday, November—PHOTOGRAPHY (Choosing the right equipment)

U.C.-Green Room, 7-9 p.m.

Wednesday, November 11—PHOTOGRAPHY (Picture Taking)

U.C.-Nicolette-Marquette, 7-9.

Register at the Student Life Activities and Programs window (SLAP) in the lower level of the University Center. Sign-up is limited. For additional information on Mini-Courses call 346-2412.

## ALL MINI-COURSES ARE FREE!

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# News

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extension 40

## Good Day Sunshine

Despite objections from rural area representatives worried about farmers and schoolchildren, the House of Representatives voted last week to extend daylight saving time by approximately two months.

The measure would have daylight saving time in effect from the first Sunday in March to the last Sunday of October. It now begins on the last Sunday in April.

Supporters of the bill say there could be significant energy savings the equivalent of 100,000 barrels of oil a day—if more daylight hours are added to the end of the day.

But rural reps say the change would work a hardship on farmers who would have to do more morning chores in the dark. Others said children would be endangered by leaving for school in the dark.

The bill, passed on a 243-165 vote, now goes to the Senate.

## Sojourn Express Tries To Promote Music in Point

by Lauren Cnare

So you wanna be a rock n' roll star... but you live in Stevens Point and don't know where to record your prospective top forty contender.

Well, all is not lost, future rocker. Stroll down Dixon St. right here in Point and stop at 3509 and enter the musical world of Sojourn Express Studios.

Gary Nielson, the owner and principle user of the studio's facilities started Sojourn Express about three and a half years ago because "nobody supported music in this area and disco was coming out."

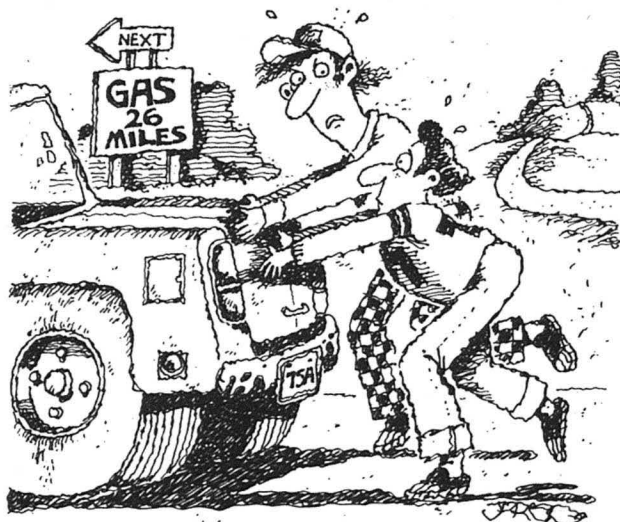
In his effort to combat the apathetic ear in Point, Nielson records much of his own material as well as original music by other local artists. Almost any type of musical endeavor is welcome, (except disco). Currently, Sojourn Express is dealing with the Grassroots, (of early sixties fame), and has recorded such musicians as Chuck Mitchell, Doc Talent and various other locals. Other productions, such as the audio for television commercials, are also made at the studio.

However, the studio is only used about six hours per week by paying customers.

Nielson may have successfully combatted the disco invasion, but he hasn't spurred a great musical awareness in Point. In fact, the lack of interest is so great that Nielson will be leaving for San Francisco as soon as possible. Sojourn Express however, will be staying.

Nielson laments the lack of interest in music in this area and says there is just no support for it. Bar owners are reluctant to sponsor bands and no one else is really promoting live acts in this area unless there is a tour by a national group. One example of this apathy is the non-participation in the W103 Talent Search. For the twenty some bands that performed, only about 40 people were in the audience!

Nielson did express some hope in a future for music in Point, noting that bands may be gaining a foothold around here. Perhaps in the future, more of you amateur musicians with professional aspirations will visit Sojourn Express and start Stevens Point on the road to a fame comparable to Nashville.



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	Oshkosh	Ar	4:00p
	Milwaukee	Ar	6:00p
Sunday	Milwaukee	Lv	9:00p
	Oshkosh	Lv	10:45p
	Appleton	Lv	11:40p
	Allen Center	Ar	12:05a
	Stevens Point	Ar	12:15a

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# 8

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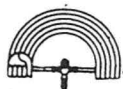
MONDAY	NOV. 9	Billiards (Lite)	6:00	(Men's 8-Ball)
		Chess	7:00	



TUESDAY	NOV. 10	Billiards (Lite)	6:00	(WOMEN'S 8-Ball)
		Darts 301	7:00	



WEDNESDAY	NOV. 11	Backgammon	6:00	
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THURSDAY	NOV. 12	Foosball	6:00	
		Table Tennis	7:00	(Men's Singles)



SUNDAY	NOV. 15	Frisbee	6:00	
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MONDAY	NOV. 16	Table Tennis	6:00	(Women's Singles)
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TUESDAY	NOV. 17	Table Tennis	6:00	(Doubles)
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musical granddaddy being staged

# Music plus Dance plus Comedy Equals Pleasure

by Michael Daehn

Another colorful crowd settles in for the show. The house lights begin to dim, the cocktail pitter fades to silence. Programs find their way to the carpeting underfoot and the problems of the day are put out to siesta. The play is set to roll, actors in places, director, choreographer, musical instructors and instrumentalists all doing battle with hybrid butterflies. And then the curtain flutters open, the stage is swept with light, the overture begins. It's magic time!

For the next three hours, dance and music, comedy and romance will hold this audience in captivity. Generally they will not be required to think, merely to absorb and enjoy. And as far as most audience members are concerned, that's just fine with them. If they wanted philosophy, Brecht, Sartre, or Beckett would've lured them to another theater. No, what this special breed of theater patrons desires is usually light escapism, pure and simple.

So give them a red, white, and blue flying man who soars across the stage, steals Lois Lane's heart, sings, dances, tell jokes, and saves the world in less than three hours. The musical comedy fan will go gaga over him.

Expand the limits of reality in a New York barrio neighborhood by allowing Maria and Tony to sing a rousing love ballad right outside her parent's window. For good measure, keep Maria loving Tony even after the Polish stockboy has slashed her brother to death. Hey, this is musical comedy. Reality—who cares?

While we're at it, why don't we teach a cockney flower girl to speak the queen's English in just a matter of months, or have the head of a disembodied Goth share with us the horrors of war. Perhaps we could create a Scottish fairyland which appears mysteriously every hundred years. Anything goes in a musical comedy and that's probably why they draw so well and please so many.

The UWSP Theater Arts and Music Departments have developed quite a reputation for the overall quality of their musical comedy productions. The last several years have witnessed a procession of such popular and/or experimental works as *Sweet Charity*, *West Side Story*, *Anyone Can Whistle*, *A Funny Thing Happened on the Way to the Forum*, and *Kiss Me Kate*. Currently, the departments are busy rehearsing one of the "granddaddies of the American Musical," Rodgers and Hammerstein's immortal *Oklahoma*.

*Oklahoma* (1943) was considered



Photo by Rick McNitt

revolutionary in technique. Unlike its predecessors, the play told a story of reasonably adult interest without the use of irrelevant songs, dances and bursts of comic patter. On the contrary, the authors had purposely aimed at making every song, dance, ballet, and joke a means of advancing the story and of holding the mood they had set in the very first words of the opening song—"Oh what a beautiful morning...everything's going my way." They achieved their aim with a degree of completeness never before attained and only sparingly thereafter.

So how does a medium sized Midwestern college tackle such a notable giant in the field. Well, there seemed to be about four key areas involved: picking the show, the director's pre-rehearsal homework, the rehearsals themselves, and special or unexpected considerations or challenges. *Oklahoma* artistic director Edward Hamilton and show choreographer James Moore were both more than willing to share their feelings on this process.

## Picking The Show

Generally, the season's play bills are chosen by a committee composed of all Theater Arts faculty but the probable directors of recommended plays are given sizable say in the final decisions. In the case of *Oklahoma*, that approval had to come from several sources—the director, the choreographer, and both musical specialists who collaborate with them, the vocal instructor (Judy May), and orchestral conductor (Dan Stewart). Apparently, all four responded enthusiastically to the play's selection.

Profs. Hamilton and Moore both cited the fact that the show's never been done here before as the initial point in its favor. Hamilton went on to comment about what an

"important milestone in musical theater" the show is, making it quite a challenge for any director. But he added as well that the play is good for the box office too. Unlike the summer season, when lesser known musicals are often given a chance, Hamilton feels box office considerations are important when deciding the school year's subscription season. "Sure we have an obligation to our students but we also have one to the community," said the director. "They must be remembered too. That's part of our function as a state institution."

Choreographer Moore is also excited about the show's challenge but perhaps for different reasons. *Oklahoma* is often a dancer's showcase and the ballet sequence at the end of Act I is still considered one of the best. Moore was a strong proponent of the show being done because it is a "big dance musical."

## Homework

Of course, all this enthusiasm must inevitably be tempered by hard work and that's where the second stage comes into focus—the homework before rehearsals. Albert Einstein once coined the phrase that creativity "is one percent inspiration and 99 percent perspiration." Perhaps he'd worked in musical comedy.

Prof. Hamilton felt that he could relate a great deal to this show from his numerous touring experiences in this area of the country. In fact, he was appointed an honorary "Okie" by several state dignitaries during one Southern road trip. As he sees it, the cattleman-farmer clash which serves as the core of *Oklahoma*'s plotline, isn't all that far removed from the situation with migrant cropworkers in Texas today. Hamilton understands characters like Jud because he remembers how people felt about the transient workers.

As the show's artistic director, Hamilton is also responsible for any historical research that's necessary for accurate staging or developing the right mood. For example, *Oklahoma* takes place around the turn of the century when it still held only territory status. Such a distinction is important toward understanding the flavor of the period and some of the character's behavioral traits.

Like the play's director, Prof. Moore also felt his past experiences would be very useful in choreographing the show. Moore has had the opportunity to work closely with the play's original choreographer, Agnes de Mille, on quite a few occasions. With ABT, he often assisted with rehearsing her pieces. So as he puts it:

"I'm very aware of de Mille's style and flavor and am working to keep that intact in my choreography for this show. The steps aren't the same of course but the style will be there."

## Rehearsals

The rehearsal schedule is a demanding one. Partial rehearsals began (especially for vocal and dance work) before the last main stage show had finished its run. Immediately after, the regular schedule came into play—5 days a week, 3 to 5 hours a day for the first couple of weeks, 6 to 7 days a week when opening night's only a couple of weeks away. Plus additional rehearsals are scheduled for individual songs, scenes, or dances as needed. A special kind of dedication is needed to keep hours like these over a six-week period.

Yet according to the directors, not a grumble's been heard or a rehearsal skipped for frivolous reasons. Just the opposite has been true. The cast has been remarkably eager to tackle rehearsals and is really looking forward to opening the show.

## Special or Unexpected Considerations or Challenges

Putting together a musical comedy is like any other act of love—there will be peaks and valleys all along the way. However in the theater, no one but the insiders even know about the less satisfying moments as long as the peaks take place from first performance onward.

According to Profs. Hamilton and Moore, the high times have substantially outnumbered the low during this production so far. That isn't to say, however, that these two haven't met some obstacles along the way.

For the choreographer, there are a number of unavoidable annoyances. First, there is seldom a recording of the dance music he will be working with. Recorded songs from musicals can be found almost anywhere—elevators, grocery stores, a two-year-old daughter's toy music box. But the dance music usually remains a mystery until the score arrives and someone sits down at the piano to play it.

Secondly, this score was written to accommodate certain movements; the music was written specifically for someone else's choreography ideas. Now Moore has to try to reverse the process and figure out "what on earth was being thought of that fit into the general movement." And the interdependence is twofold—that piece of music needs just the right style of dance in order to make it work.

"It's like being left with a nice suit," says Moore, "then having to fill it, when it was tailor made for someone else."

One of Prof. Hamilton's concerns was taking on one of the greatest, best known and loved musicals of all time, and trying to make it look like 'his' work, while keeping true

Continued on p. 12



Photo by Rick McNitt

Continued from p. 11

to the script and score. He considered it a real challenge to interpret a show freshly that's been staged and viewed so many times before.

One criticism that is sometimes leveled against the musical productions done at small colleges claims that what ends up on stage are either actors who can't sing, singers who can't act, actors and singers who can't dance, or all three. Profs. Hamilton and Moore both took exception with such a charge.

The director agreed that certain roles do demand at least a certain level of craftsmanship in singing, dancing, and/or acting but that's the job of the various directors. It's their responsibility to make the cross-disciplinary experience an exciting one while taking non-singers, non-actors, or non-dancers and making them "a workable, viable force on stage."

The choreographer also felt such a cross-discipline experience might be a bit more difficult, but

challenging as well. In fact, he said, "it often makes it even more interesting." While Moore happily states that very few in this cast, regardless of their previous experience, are having any trouble with movement, he adds that "very often we get some of our more interesting performances from non-dancers." Moore believes

strongly that all performers should get involved in some form of movement work or they're "making a mistake."

One final point worth mentioning is that this version of *Oklahoma* will have a quirk that's all its own. In the original production, one of Agnes de Milles' most talked about dancers was the 'girl who

falls down.' This dancer's fleeting moment of infamy, which became an identifying factor in that number's choreography, has crossed the sex barrier. At UWSP, the girl has been changed to the 'boy who falls down' and he does it in a different number. Even the classics fall to the winds of liberation.

*Oklahoma* runs November

13th through the 22nd (except for Monday, Nov. 16) in the Jenkins Theatre of the COFA. Tickets may be purchased at the Theatre Box Office, open daily from 9:00 to 4:00, at a price of \$3.00 for adults and \$1.50 for students with both a student I.D. and an activity card. Showtime for all performances is at 8:00. For further info, call 346-4100.

## United Council Women's Director Named

Sandra P. Starrett, President of the UW-Madison Sports Club and a Teaching Assistant in the UW-Madison Women's Studies Program, accepted appointment recently as Women's Director of the United Council of University of Wisconsin Student Governments.

The position has been vacant since September. A

statewide search was conducted, with an application deadline of October 15. Her appointment was made by United Council President Robert Kranz, and is subject to confirmation by the United Council Executive Board after two months.

Kranz appointed Starrett because of her "constructive commitment to women's issues, and the high degree of scholarship and

professionalism she will bring to United Council."

Starrett received her B.A. in Communication Arts from the Madison campus, and completed her M.A. in Cinema Studies at New York University. She recently gained A.B.D. status in Communication Arts at the Madison campus with her major area being Film History, and a minor in Women's Studies.

As a Teaching Assistant in the Madison Women's Studies Program Starrett's major interest has been the status of women and men in today's society and their

relationship to Social Change and Social Institutions. This interest has encompassed teaching units on Title IX as well as state and federal affirmative action guidelines.

Starrett's activities within the university include membership on the Women's Studies Program Personnel Committee, panelist for the University of Wisconsin Extension Course entitled Human Liberation: Male Perspective, and membership on the Advisory Panel for Wisconsin Librarians' Committee.

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### Political Science Association Presents

Eunice Edgar, Executive Director of the Wisconsin Chapter of the American Civil Liberties Union (A.C.L.U.) will be speaking Tuesday, November 10th at 3:00 p.m. in the Program Banquet Room of the U.C. The topic of the speech will be our fundamental First Amendment Rights of Free Speech, Free Press, Free Assembly, and Free Religion. In the past the A.C.L.U. was supportive of the right of the Nazi's to march in Skokie, Illinois, and is currently active in opposing censorship in schools and the bail reform amendment.



## UAB Contemporary Entertainment: Good Acts To Follow... (maybe)

by Trish Koser

After attending some of the successful mini-concerts and coffeehouses on campus, you may have wondered what UAB's Contemporary Entertainment has planned for the rest of this semester. According to Robin Bushey, the vice president of this area, their overall plan is to bring as many alternatives and good acts to campus as possible.

Currently, his team only has five members who organize all areas of entertainment—including promotion, working with the media, and using artistic ideas.

"Yet," said Bushey, "it seems there are so many plans and so few people to effectively run them. In order to continue to bring more events to campus and carry out various creative ideas, we really could use about 10 to 12 people."

One idea Contemporary Entertainment started this fall which has been successful because of a team effort by various organizations is bringing dance bands of differing styles to campus. This idea has grown into a series of four Saturday night mini-concerts held in the Program Banquet Room in the U.C. UAB is doing these Saturday Night Specials in cooperation with 90 FM, and both groups work as a team and approve acts that will be appealing to students. American Advertising Federation is also a big part of this team effort since they handle the main advertising for these mini-concerts. A couple of bands that have already played include Lonnie Brooks and The Tony Brown Band.

This series of Saturday night concerts also includes a cash bar with a special drink for each concert theme. The next Saturday Night Special will be on Saturday, November 14 and features a seven-piece rock and soul group called Amusement Park. Among the unique features of this group is their superior trumpet and sax combination and the rhythm and blues songs they play from the 1960's and 1970's. They play many familiar "top 40" songs as well.

It looks like the Contemporary Entertainment team is fulfilling its philosophy of bringing good alternative acts to other entertainment areas, too. In booking upcoming coffeehouse acts, for example, they've lined up a wide range of entertainment acts playing classical, folk, country, and contemporary music. Linda Black, a soloist, is appearing at the next UC-Coffeehouse on November 5-7. Her style of music will appeal to those folks into progressive classical, country, and folk tunes. Among the instruments she plays are the dulcimer, piano, and ukelele. Kim and Reggie Harris will appear at the UC-Coffeehouse

November 19-21, and Doc Hult will be playing December 10-12. Kim and Reggie Harris will appeal to those who like contemporary music by Roberta Flack, Carol King, and the Beatles. They are a refined, classy nightclub act. On the other hand, those who like the laid back folkstyle of coffeehouses should check out Doc Hult. He plays banjo and guitar and will be playing Christmas folk tunes. All Coffeehouse acts start at 8 p.m.

Probably the best known area of UAB's programming is their major concerts. Contemporary Entertainment organizes these concerts, too. In the past, certain acts were brought to campus to draw both community and

student patrons. Bushey still thinks this is a good idea, yet his team will be leaning toward programming more for the university. He noted several problems students should be aware of when programming for the university.

"Stevens Point is not a huge metropolitan area, so there isn't much of a crowd to draw around here. If an act is expensive we have problems. For example, \$15,000 for the cost of just the act is too high for us. We would have to sell tickets at about \$11.00 and need to sell out all of Quant Gym, too."

Usually, UAB works with acts that charge up to \$10,000.

"There are many things that we have to consider," said Bushey. "We have to

have a name that sells, we need to book a group in our price range and have a worthy act to bring to campus."

At times, UAB deals with a promoter, too, since the promoter works on an 80 percent-20 percent deal. This means that the promoter takes either 80 percent of a loss, or gain, and UAB receives 20 percent of the revenues. Since Bushey couldn't reveal what the major concert will be for this semester, we will all have to wait to see if the Contemporary Entertainment team makes good on their promise to keep bringing the campus good entertainment acts.

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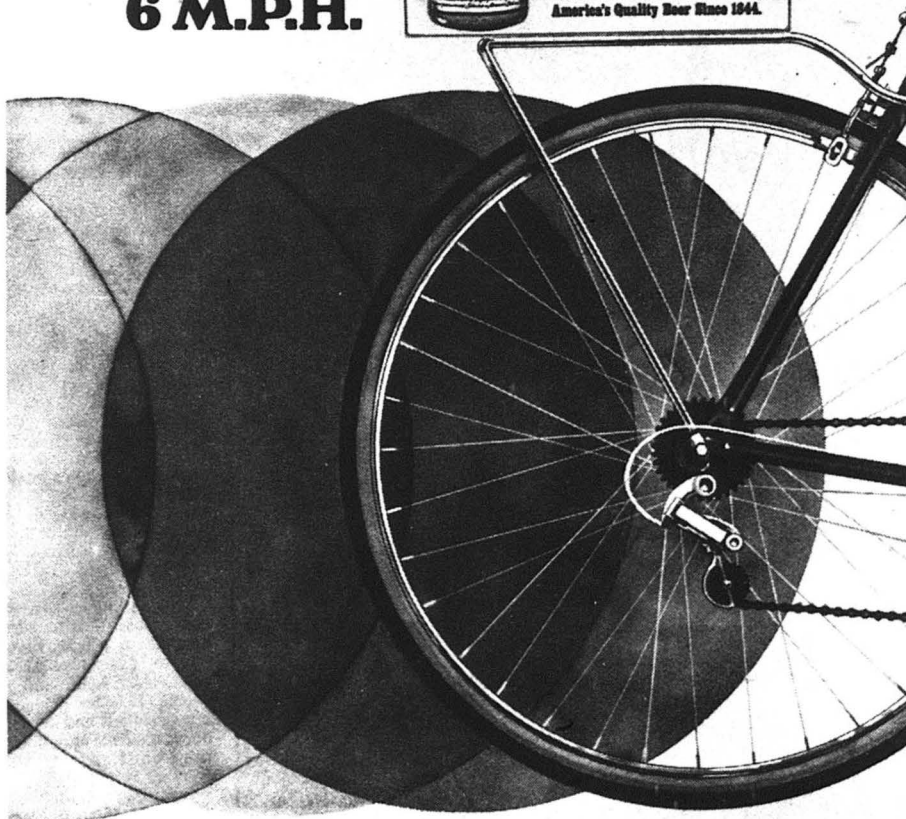
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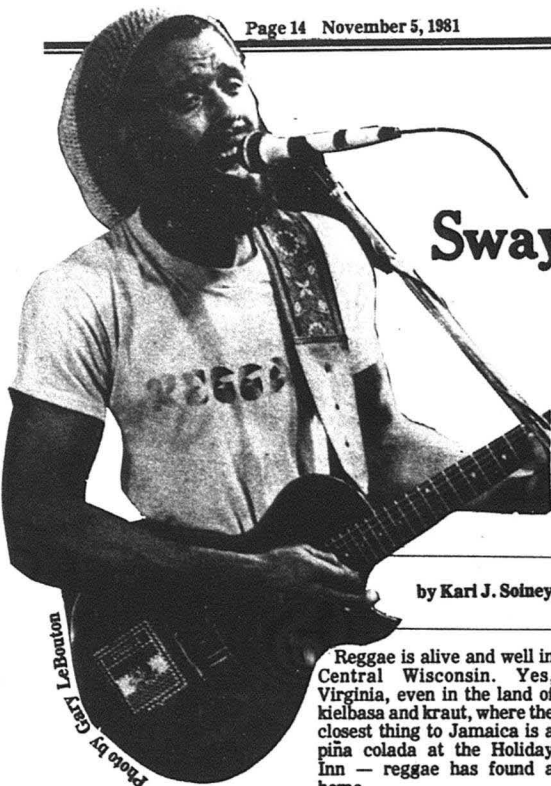
## How to recognize the real taste of beer at 6 M.P.H.



## Give That Student a Blue Ribbon!

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It all started innocently enough; a few tunes heard on the campus radio station, growing to a small following of announcers who would sneak it in whenever the time was right or the request was

years. Every performance was a rhythmic union between artist and audience, with everyone moving together to a beat that has been called "the rhythm of life".

rastafarian lifestyle is, essentially, world peace. It speaks to all people (not just black or Jamaican) who are oppressed, slaves to poverty or "the system", and who wish for spiritual revolution,

## Swaying To The Rhythms Of Life

by Karl J. Solney

Reggae is alive and well in Central Wisconsin. Yes, Virginia, even in the land of kielbasa and kraut, where the closest thing to Jamaica is a pina colada at the Holiday Inn — reggae has found a home.

there. At first, there was protest against what some called "Jamaican Disco", but it soon died down as the rhythm caught on and what was once a small following soon became strong support. The music was fresh, different and alive. So, when the Second Street Pub brought The Tony Brown Band, a hot reggae group out of Madison, the crowd turned out. There were snow flurries in the air, but the temperature inside the small club sizzled like high noon in the tropics. Stevens Point embraced reggae that night, and it would prove to be a lasting relationship. Subsequent performances would bring in capacity crowds, dancing feverishly to some of the hottest music that this town had heard in

Perhaps the best way to feel the message of reggae is to see it performed live. One of the Tony Brown Band's finest Stevens Point performances was on May 11th, 1981 in the Program Banquet Room of the University Center. It was the day of Bob Marley's death, a solemn occasion for those of us who saw his death as the passing away of another soldier of peace. The band walked onstage. Tony stepped up to the microphone and asked for a moment of silence in remembrance of the passing of the "prophet Bob Marley". The room was completely still — it was almost as though both the band and the audience were getting charged by the silence, because the performance was electric. The music and the message were felt in every heartbeat and every pair of dancing feet in the room. No one walked away from the performance unmoved.

The Tony Brown band is a group of unlikely individuals that come together with incredible force. Tony Brown (vocals, guitar) is an itinerant preacher, ever theatrical and emotional in his stage presence. Gary Geisler (guitar, keyboards, vocals) is as unsuspecting as Tony is theatrical, yet an accomplished musician with more than a few hot licks to his name. Ted Wingfield is one of the funkiest bass players on the circuit, and along with Arno Gonzales' brilliant sense of rhythm they are a solid presence, essential to the group's sound, which is a mixture of reggae, along with jazz, fusion, and rock.

But there is more to reggae than rhythm. There is a message to be found in the lyrics, and the Rastafarian movement from which the music evolved. In an interview aired on WWSP-90 FM before the band's fateful first performance here in Stevens Point, Tony Brown gave some insight into the message of reggae:

"Reggae is an expression of the soul. It is music that appeals to people who are into an awareness of their relationship to life and other people. It is for people who are conscious and concerned about their life situations and the politics of living together."

Certainly their music speaks of this. In "Happy Music" (written by Brown) he says, "Walk up one street, move to the other, give love to each and every sister and brother."

"The line of communication is music", says Brown, "and the justification of that is living." The message in the

not the guns of war. The message is found in the lyrics of other great reggae artists like Bob Marley, who in the song "Slavedriver," says: "Who is to say that we are free, to be chained in this poverty?" Peter Tosh speaks of "standing up for your rights", and Jacob Miller sings of poor people in tenement yards with no privacy or dignity. It is the music of revolution, oppression, and the need for people to be free to live together in harmony as world citizens. The rhythm is truly the "rhythm of life" in that it closely resembles the beat of the heart. According to Brown, there are tensions and energies in our lives, and when they become unbalanced, there is confusion. The rhythm of reggae is easy to pick up on, and if you watch the crowd at the next reggae band you see, you will notice they eventually all become aware of the rhythm, and move together. Reggae is "community-based" music, and the larger the crowd, the greater sense of community. There is no need to scream the lyrics along with the band; the feeling of oneness just takes over.

I suppose it is necessary to address the topic of marijuana use as a Rasta tradition. Grass is almost always referred to as "the herb of wisdom", and is not so much recreational as it is enlightening. I think Ted Wingfield said it best: "You feed your body with food, but you feed your mind with HERBS."

It's been a long time coming, but reggae has finally established itself as a marketable form of music. The message is no different than the 60's protest music, but the style is unique to our culture. Even die-hard rock and rollers have been known to get lost in the rhythm and have found that, once involved, it is impossible to stand still. The future of reggae is bright, and the future of the Tony Brown Band even brighter. They have just released an album entitled "Prisoner in Paradise" (Mountain Railroad Records) and are soon embarking on a tour that will take them from Texas to New York. There are possibilities for a European tour in the next year or so.

If you still think reggae is "Jamaican Disco," that is your privilege. But I challenge you to sit through a performance of the Tony Brown Band without getting caught up in the heat of the moment and the "rhythm of life"; because if they don't make you feel "positive vibrations," nobody else will.

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special insert

# A TRIBUTE TO THE BEATLES Just For The Record

What follows is a list of the actual Beatles albums as recorded and released by John, Paul, George and Ringo. These are the originals that appeared in England on the EMI Parlophone label. All are still available in American record stores as "import albums."

While the "imports" will run you \$10 or \$11, discerning fans agree that it's worth it. For one thing, consider that most domestic albums now list at \$8.98 or \$9.98—so the price difference is not really that alarming. Also, the Beatles' American distributor, Capitol Records, had a nasty habit of butchering the group's original British releases. Most of the early Capitol Beatles albums (such as *Something New*, *Beatles VI*, *Beatles '65*, *The Early Beatles*) offer: 1. fewer songs (eleven, as compared to 14 on a British LP), and 2. a different and inferior stereo mix (often utilizing "fake stereo" and extra reverb on the vocals).

Call us snobs, but we think it's worth hearing the Beatles as they were really intended to be heard. And now, meet the original Beatles albums:

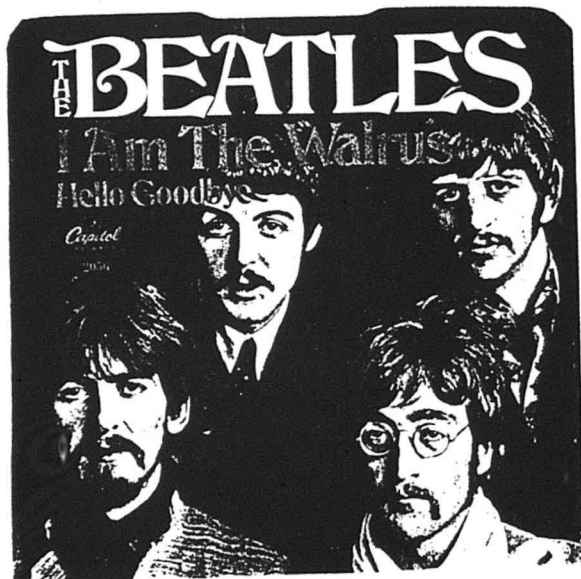
**HELP!** (Parlophone PCS 3071; August 1965):  
Help!-The Night Before-You've Got to Hide Your Love Away-I Need You-Another Girl-You're Gonna Lose That Girl-Ticket to Ride-Act Naturally-It's Only Love-You Like Me Too Much-Tell Me What You See-I've Just Seen a Face-Yesterday-Dizzy Miss Lizzie.

**RUBBER SOUL** (Parlophone PCS 3075; December 3, 1965):

Drive My Car-Norwegian Wood-You Won't See Me-Nowhere Man-Think for Yourself-The Word-Michelle-What Goes On-Girl-I'm Looking Through You-In My Life-Wait-If I Needed Someone-Run for Your Life.

**REVOLVER** (Parlophone PCS 7009; August 5, 1966):

Taxman-Eleanor Rigby-I'm Only Sleeping-Love to You-Here, There and Everywhere-Yellow Submarine-She Said She Said-Good Day Sunshine-And Your Bird Can Sing-For No One-Doctor Robert-I Want to Tell You-Got to Get You Into My Life-Tomorrow Never Knows.



**PLEASE PLEASE ME** (Parlophone PCS 3042; April 1963):

I Saw Her Standing There-Misery-Anna-Chain-Boys-Ask Me Why-Please Please Me-Love Me Do-P.S. I Love You-Baby It's You-Do You Want to Know a Secret?-A Taste of Honey-There's a Place-Twist and Shout.

**WITH THE BEATLES** (Parlophone PCS 3045; November 22, 1963):

It Won't Be Long-All I've Got to Do-All My Loving-Don't Bother Me-Little Child-Till There Was You-Please Mr. Postman-Roll Over Beethoven-Hold Me Tight-You Really Got a Hold On Me-I Want to Be Your Man-Devil in Her Heart-Not a Second Time-Money.

**A HARD DAY'S NIGHT** (Parlophone PCS 3058; July 10, 1964):

A Hard Day's Night-I Should Have Known Better-If I Fell-I'm Happy Just to Dance with You-And I Love Her-Tell Me Why-Can't Buy Me Love-Any Time at All-I'll Cry Instead-Things We Said Today-When I Get Home-You Can't Do That-I'll Be Back.

**BEATLES FOR SALE** (Parlophone PCS 3062; November 27, 1964):

No Reply-I'm a Loser-Baby's in Black-Rock and Roll Music-I'll Follow the Sun-Mr. Moonlight-Kansas City-Eight Days a Week-Words of Love-Honey Don't-Every Little Thing-I Don't Want to Spoil the Party-What You're Doing-Everybody's Trying to Be My Baby.

**A COLLECTION OF OLDIES...BUT GOLDIES** (Parlophone PCS 7016; November 1966):

She Loves You-From Me to You-We Can Work It Out-Help!-Michelle-Yesterday-I Feel Fine-Yellow Submarine-Can't Buy Me Love-Bad Boy-Day Tripper-A Hard Day's Night-Ticket to Ride-Paperback Writer-Eleanor Rigby-I Want to Hold Your Hand.

All subsequent albums have the same song selection as their American counterparts:

**SGT. PEPPER'S LONELY HEARTS CLUB BAND** (Parlophone PCS 7027; June 1, 1967)

**MAGICAL MYSTERY TOUR** (Parlophone SMMT 1-2; December 1967)

**THE BEATLES** (the "White Album"; Apple PCS 7067-68; November 1968)

**YELLOW SUBMARINE** (Apple PCS 7070; December 1968)

**ABBEY ROAD** (Apple PCS 7088; September 26, 1969)

**LET IT BE** (Apple PCS 7096; May 8, 1970)



# SHOUT

The Beatles in Their Generation

BY PHILIP NORMAN

The Beatles...consisted of four very different elements of roughly comparable importance, and they...complemented one another perfectly. George may have been more crucial to the music than Ringo, but Starr was less dispensable—at least at the beginning—to the Beatles' "image." John may have ignited most of the innovations, but it was Paul's commercial sense (and good looks) that put these across to the multitudes. And so on. For no group, before or since, was so much a group...John's fiery, restless imagination; Paul's airy romanticism; George's quiet, dependable flow; and Ringo's down-to-earth ordinariness—all balanced, enhanced, and inspired the best in one another, while keeping the weaknesses in check. The result was magic.

—Nicholas Schaffner

# It Was 20 Years Ago Today

This November 9 marks the twentieth anniversary of the Beatles' coming together, and we at *Pointer* think that's an occasion worth celebrating.

Actually, there's no way to pinpoint the precise date of the Beatles' true coalescence, but November 9, 1961 is as good a date as any. This marked our heroes' first meeting with their future manager, Brian Epstein. Prior to then, the Beatles were a scruffy quartet (John, Paul, George and Pete Best) who played good, raw rock'n'roll—yet there seemed little chance that they would ever be heard by anyone other than a few thousand Liverpool teenagers. Good as they were, the Beatles were going nowhere.

Enter Mr. Epstein, who first caught their regular lunchtime act at the Cavern on Thursday, November 9, 1961. From that day onward, things would never be the same for the sloppy, unorganized Beatles; and a couple of years later, things would never be the same for the rest of us either.

Thus, it's especially timely to once again turn our thoughts to the Beatles. We also feel that it's high time to recognize the important part that music plays in all of our lives, so here you have it: *Pointer's* music-Beatles issue...

And you know that can't be bad!

by Matthew Lewis

The Beatles' story has been told and retold by more writers than there are characters on the cover of Sgt. Pepper. The most recent—and in some ways the best—version of the gospel was handed down last spring, in the form of Philip Norman's *Shout! The Beatles in Their Generation* (Simon and Schuster, \$9.95). Although Norman hastily slapped on a Prologue after Lennon was killed, the bulk of his narrative is meticulously researched and highly entertaining. The following recreation of November 9, 1961—that most important "day in the life"—draws primarily from Norman's *Shout!*, with a little help from Hunter Davies' *Authorized Biography* (1968), Geoffrey Stokes' *The Beatles* (1980), and Lennon *Remembers* (1971, edited by Jann Wenner).

It seems that every 20 years or so Liverpool witnesses an explosion of

some sort. In the early 1940's, the Nazis bombed the hell out of England's vital port city; in 1961, hundreds of rock'n'roll bands, fueled by the latest American records brought in by the sailors, sprang up along the banks of the River Mersey; and in the summer of 1961 Liverpool was once again in flames. This time, however, poverty was the enemy: the area's traditionally high rate of unemployment coupled with an unsympathetic police force led to the worst rioting England has ever seen. For many young people, the bleak environment had finally become intolerable; and the Liverpoolians—long accustomed to shrugging off their problems in their lilted, couldn't-care-less accents—suddenly found themselves more concerned with the future of their city than with the obscenely splendid preparations for the royal wedding.

By far, Liverpool's most important explosion was that of 1961. Had a teenage



rock'n'roll band not crossed paths with a young misfit named Brian Epstein on November 9 of that year, there is no telling how different today's world might be. As we shall soon see, the events leading up to November 9, 1961 are filled with irony and coincidence. This is one of the rare instances when the random happenings of "real life" have aligned themselves with the perfection of a great work of art.

There once lived a man named Brian Epstein who hated the drab surroundings

of Liverpool. At 27 years of age, he was as out of place as any Liverpoolian could have been in 1961: a cultured rich boy, a Jew, and a homosexual. To please his parents, he bided his time by running the record shop in NEMS, a music store in central Liverpool owned by his father, Harry. Brian was a lonely, "high-strung" man who felt bored in his present job; ideally, he would have preferred a career in the theater (he had gained some acting experience at the Royal College of Dramatic Art in London) or working as a dress designer. His parents,

**"There was nothing big in Liverpool; it wasn't American. It was going poor, a very poor city, and tough. But people have a sense of humor because they are in so much pain, so they are always cracking jokes. They are very witty, and it's an Irish place. It is where the Irish came when they ran out of potatoes, and it's where black people were left or worked as slaves or whatever. It is cosmopolitan, and it's where the sailors would come home with the blues records from America on the ships."**

—John Lennon, 1970

however, were shocked that he would even consider such appalling professions; and so, after several abortive attempts to begin his "life in the theater," Brian resigned himself to running the record department in the family music store.

Actually, he was not at all ill-suited for the job, as he had a great passion for classical music. A solid backer of the Liverpool Philharmonic, his musical knowledge aided his efficient handling of the record shop. Although he abhorred this

**"The blues...is a chair, not a chair, or a better chair, chair, or a chair with leather design...it is the first chair, for sitting on, not chairs for being appreciated. You see music...We didn't sound like else, that's all. I mean we don't like the black musicians because weren't black. And because brought up on a different kind and atmosphere, and so 'Please Me' and 'From Me to You' are were our version of the chair building our own chairs, that they were sort of local chairs."**

—John Lennon

new rage called rock'n'roll, he nonetheless saw to it that the store was well-stocked with the recordings of the latest American and British "beat" groups: Cliff Richard and the Shadows, Carl Perkins, Chuck Berry, Buddy Holly and the Crickets...Brian even had a store policy that reflected his natural politeness: if a customer wanted a record that was not in stock, every effort would be made to track it down from another supplier. For all his job dissatisfaction, Brian exhibited a certain flair in operating the record shop, and his parents assumed that he had finally gotten all this wild nonsense about the theater out of his system.

Unfortunately, this was well before the era when "coming out of the closet" was a viable alternative for most homosexuals. As a result, Brian Epstein lived every day of his adult life in guilt and shame over what he naturally was. He was forced, in effect, to lead an agonizing double-life: by day, the dapper young businessman who charmed his customers and his co-workers; by night, as Philip Norman has written, "he became what his nature dictated, searching the Liverpool darkness for others of his kind. He found they did exist, though secretly and fearfully, in a small, surreptitious district."

Compounding Brian's misery was the fact that he was attracted to the rougher element of men who drifted through these sleazy night spots. On many occasions, this preference earned him an actual beating or worse—some of his former "lovers," threatening to make public Brian's secret life, found him an easy target for extortion. In retrospect, it appears that Brian Epstein's homosexuality was a major tragedy: instead of bringing



## That Brian Ep



personal fulfillment, it caused him no end of physical, mental and financial abuse.

This, then, was the Brian Epstein who stood behind the NEMS record shop counter on the morning of Saturday, October 28, 1961. Into the store walked Raymond Jones, an 18-year-old whom Brian vaguely associated as a Carl Perkins buyer. On this particular day, however, Raymond was looking for "My Bonnie," a song by a group called the Beatles. Mr. Epstein, despite his extensive musical vocabulary, recognized neither the song title nor the group.

"Who?"  
"The Beatles," Jones repeated. "With an 'a.'"

Brian was further puzzled to learn that the alleged Beatles were a local band, and that they regularly performed at the Cavern Club. Since Raymond Jones could not remember which label had issued "My Bonnie," Brian promised to check into the matter on Monday; perhaps the record could be ordered. His curiosity was heightened later that afternoon, when two girls came in and requested the same disc.

**Epstein didn't just manage the Beatles, he loved them.**

—Geoffrey Stokes, 1980

Now, it is somewhat odd that Brian Epstein had never previously heard of the Beatles. Regardless of his disdain for rock'n'roll music, he prided himself on keeping abreast of the local music scene. Moreover, the very Beatles themselves, trying to kill an hour, sometimes browsed through the record racks in NEMS. The group was almost literally right under his nose.

The following Monday Brian was informed by the record wholesalers that there was no "My Bonnie" by the Beatles in any of the catalogues. Conscientious businessman that he was, he concluded that the easiest way to solve the mystery would be to simply ask the Beatles themselves what label had released their single. And so, on Raymond Jones' next visit to NEMS Brian asked, "Where is this Cavern Club anyway?"

Jones was amused by Brian's innocence, for the Cavern was located in the heart of Liverpool; less than 200 yards from the Epstein store. After a phone call to the club owner—who was flattered and surprised that such a respectable gentleman as Mr. Epstein would want to visit his teenage hangout—it was arranged that Brian would attend the Beatles' regular lunchtime performance on Thursday, November 9. Accordingly, word was

passed to Cavern doorman Paddy Delaney to let Mr. Epstein pass without paying the one-shilling admittance fee.

On the appointed day, Brian walked to the Cavern Club feeling only mild curiosity as to what kind of local group could capture the fancy of such a discriminating record-buyer as young Raymond Jones. It goes without saying that any other record shop owner would never have taken such trouble to simply track down a customer's request; and yet Brian Epstein, bored with his job, welcomed this little challenge.

He was not prepared for what he beheld at the Cavern Club that day.

The Beatles, as any Cavern regular could have told you, were led by a madman named John Lennon—who had only days ago turned 21. Despite having been raised (by his aunt, Mimi Smith) in a comfortable suburban home, John cultivated a tough, "bad boy" image. Too cool to wear his glasses in public, he peered out at the world through narrowed,

was Elvis Presley, while Paul favored the vocal hysterics of Little Richard; and they mutually admired Chuck Berry and Buddy Holly. In fact, the very name for John's group had been inspired by Buddy Holly's Crickets: wasn't it great,



John marveled, how the word "cricket" had a double connotation to the British? He then began to experiment with similar punny titles for his own group....

While John and Paul were the closest of friends, the same could not be said about John and the band's lead guitarist—a quiet 18-year-old named George Harrison. On the contrary, John usually couldn't be bothered with the scrawny kid who constantly dragged his footsteps. An accomplished guitarist, George had joined the group in 1958, upon Paul's recommendation (the two went to the same high school and had known each other for years). Since his singing abilities could not compare to John or Paul's, George tended to look like the "forgotten man" onstage: a pale, slight figure concentrating on his guitar licks.

The Beatles were rounded out by Pete Best, a 20-year-old drummer whose mother operated the Casbah Club

England and America. Once in a while—between "Dizzy Miss Lizzie," "That'll Be the Day," "Be Bop a Lula," and so on—they would slip in a John and Paul original such as "Love Me Do" (composed around Pete's solid backbeat) or "The One After

masters of rock'n'roll, yet they were growing bored at the same time. The Beatles may have been stars to a select few in Hamburg and Liverpool, but the prospects of a more general fame seemed as distant as London itself.

Their gig on Thursday, November 9, was simply another run-of-the-mill lunchtime performance at the Cavern. Like the well-dressed man who descended the Cavern stairs that day, the Beatles were desperately hoping to break out of their rut.

"It was dark, damp, and smelly and I regretted my decision immediately," Brian Epstein later recalled. "The noise was deafening, loud amplifiers sending out mainly American hits.... Then the Beatles came on and I saw them for the first time. They were not very tidy and not very clean. They smoked as they played and they ate and talked and pretended to

909." Most audiences, however, were more interested in hearing the popular songs of the moment.

What set the Beatles apart from most other local bands

**During the course of 1964, the Beatles, previously the top pop group in Britain but unknown in the United States, had thirty-one titles in the "Billboard" Hot 100, eleven of them in the Top Ten. In one memorable week alone in April 1964, the Beatles had all Top Five singles ("Can't Buy Me Love," "Twist and Shout," "She Loves You," "I Want to Hold Your Hand," and "Please Please Me," in that order). No other artists—not Elvis Presley, not the Bee Gees—have ever so dominated their times.**

—Paul Gambaccini, 1979

was the fact that they had twice traveled to Hamburg, Germany, for prolonged engagements. At tough strip joints like the Indra and the Kaiserkeller, they pounded

hit each other. They turned their backs on the audience and shouted at people and laughed at their private jokes. But there was quite clearly enormous

**By 1962 the Beatles' mastery of rock and roll was such that it was inevitable they would change the form simply by addressing themselves to it.**

—Greil Marcus, 1976

taken on as so much armor to shield him from any more pain. One of the cruelest blows was the recent death of his mother, Julia—killed by a drunk driver while waiting for a bus outside Mimi and John's house. If John pretended to be unaffected by the tragedy, his best friend and fellow Beatle, Paul McCartney, knew better.

Paul, 19, had lost his own mother to breast cancer several years earlier. He and John had met in 1955, and began writing songs together shortly thereafter. Both were ardent converts to rock'n'roll—the American rage which had crossed the Atlantic and conquered England in 1956. John's idol

(another popular coffeehouse where the group frequently performed). The others had never officially asked him to join the band, but Pete just always seemed to be around when they needed a drummer. Although his demeanor was even more sullen than George's, Pete's dark movie star handsomeness had garnered him (and the Beatles) a sizable local following. When it came to eliciting shrieks from female listeners, the silent Pete gave Paul McCartney a good run for his money.

Like most bar bands, the Beatles were necessarily "walking juke boxes," parroting the current hits in



out eight hours of music seven nights a week—and it was only natural that they should improve as musicians and performers under such conditions. They returned to Liverpool undisputed

excitement. They seemed to give off some sort of personal magnetism. I was fascinated by them."

In *Shout!*, Philip Norman

Continued on p. 18

# Epstein Taught the Band to Play

Continued from p. 17

suggests that there was a more obvious reason behind Brian's "fascination":

"It is doubtful whether, in those surroundings and with his conservative taste, he could even have begun to appreciate the freshness of the Beatles' music. Rather, it was the sight of four slim boys in form-fitting leather, sweat-drenched and prancing, which held him fascinated. It was a daydream, encountered at midday; a rearing up in public of his most covert fantasies. Most of all, the eye of his secret life watched the boy who seemed most aggressive and untidy, whose offhand manner and bad language would have affronted the daytime Mr. Epstein, but filled the nighttime Brian with a scarcely endurable excitement. Though he did not know it then, the one he could not take his eyes off was John Lennon."



In any event, the "fascinated" Brian remained for the entire performance. Afterward, he fought his way through the crowd to ask Paul and George about "My Bonnie." George (after drily inquiring, "What brings Mr. Epstein here?") informed him that they had recorded the song in Hamburg on the Polydor label. The Beatles, in fact, had served only as Tony Sheridan's backing group on this record—and they had not even been properly credited (since the word "Beatles" was uncomfortably close to a German obscenity, the group was billed as "the Beat Brothers").

Brian was so impressed with the Beatles that he promptly ordered 200 copies of "My Bonnie" from the Deutsche Gramophone Company (and dozens of Liverpool teenagers, including Raymond Jones, were disappointed to learn that the Beatles were only the backing group on the song). At this point, Brian Epstein's professional duties as a record shop owner had been admirably fulfilled; but as you might imagine, there is a bit more to the story.

Whether it was owing to homosexual attraction or the prospect of an interesting new sidelight, Brian now began toying with the idea of managing the Beatles. Obviously, the scruffy black leather foursome could benefit from his tutelage: he could clean them up, tighten their act (no more smoking, eating, drinking, and horsing

around onstage) and book them into more prominent dance halls...At first he barely admitted—even to himself—that he was having these thoughts.

And yet he found himself returning to the Cavern time and again during the next few weeks. He began to talk to Paul, George, Pete—even John—more frequently at the lunchtime sessions, and soon discovered that they didn't have a manager. On December 3, Brian mustered his nerve and invited the boys up to his NEMS office for "a chat." Although the Beatles were characteristically late in arriving—and Brian was characteristically annoyed by the lack of punctuality—it was then that he casually brought up his management idea. The Beatles, impressed by Mr. Epstein's air of efficiency, had no objection to the plan. Ten days later, on December 13, they cemented the deal by signing a contract with Brian at Pete Best's Casbah Club.

With Brian calling the shots, the Beatles slowly but surely began to emerge from their Liverpool rut. On New Year's Day, 1962, he arranged for the boys to audition with Decca Records (Paul sang "Red Sails in the Sunset," George "The Sheik of Araby," and John "Please Mr. Postman"). Decca, to their everlasting embarrassment, turned the Beatles down, noting that "groups of guitars are on the way out. Mr. Epstein—you really should stick to selling records in Liverpool." (Trivial note: instead of signing the Beatles, Decca opted for Brian Poole and the Tremoloes.)

Then it was back to Hamburg for a third extended gig, where the Beatles drowned their sorrows in German beer and further sharpened their stage act. Meanwhile, back in England, Brian was doggedly pursuing other recording contacts; his persistence paid off on May 9, when he sent his group the following telegram: "CONGRATULATIONS BOYS. EMI REQUEST RECORDING SESSION. PLEASE REHEARSE NEW MATERIAL." As was often the case in those early days, Brian had stretched the truth a bit in order to keep his boys' spirits up. EMI had not, in fact, requested a bona fide recording session, but merely an audition. Nonetheless, the date was set for June 6, when the Beatles and their manager traveled to the London EMI Abbey Road studios and played for a 37-year-old record executive named George Martin. Sound familiar? It should, because the rest, as they say, is history.

Well, a couple more items before we resign this Cinderella story to history: George Martin thought that the Beatles had promise, but he wasn't crazy about Pete Best's drumming. When John, Paul and George got

wind of this, they appointed Brian as their ill will ambassador—the man who must inform Pete that his percussive services were no longer required. On August 16, Brian gathered all the tact at his command (and he possessed considerable quantities) and gently told Pete that the boys had decided to replace him with a friend of George's named "Ringo" (Richard Starkey, alias Ringo Starr). Naturally, Pete went into a severe depression at the thought of being thrown out of the group just when they were at the point of "making it"—but this was nothing compared to the reaction of his large local following. For the next couple of weeks there was a general uproar around the Cavern Club—and George Harrison even received a black eye during the "Pete Best Riots."

With an EMI recording contract already signed and Pete Best callously dismissed, the new Beatles—John, Paul, George and Ringo—were ready to rock and roll. On September 11, the Pre-Fab Four once again made the 180-mile trek down to London for their first recording session at the Abbey Road studios. On that day, under the watchful eye of George Martin, they waxed their first single, "Love Me Do" ("P.S. I Love You" (it was highly unusual for an "unestablished" group to record two original songs, but the Beatles had no qualms about breaking with tradition). The record was

**(The Beatles) were beings such as the modern world had never seen. Only in ancient times, when boy emperors and Pharaohs were clothed, even fed, with pure gold, had very young men commanded an equivalent adoration, fascination and constant, expectant scrutiny. Nor could anyone suppose that to be thus—to have such youth and wealth, such clothes and cars and servants and women, made for any state other than inconceivable happiness. For no one since the boy Pharaohs, since the fatally pampered boy Caesars, had known, as the Beatles...knew, how it felt to have everything, done everything, tasted everything, had a surfeit of everything; to live on the blinding, deadening, numbing surfeit which made each, on bad days, think he was aging at twice the usual rate.**

—Philip Norman, Shout!, 1981

released on October 5 (received its first spin on Radio Luxembourg), and eventually rose to Number 17 on the British charts.

On November 26, after a fourth trip to Hamburg, the Beatles recorded their second single at EMI, "Please Please Me"—"Ask Me Why." It was then back to Hamburg (their fifth and final journey) for the

about by business intrigues—but we'll never know for certain.)

To those who charged that Brian "sold out" the Beatles by forcing them to wear matching suits and take on the "lovable mop-top" image, John Lennon had this to say: "We had complete faith in him when he was runnin' us.



lucrative Xmas season. Then, on March 2, 1963, "Please Please Me" became ensconced at Number One in Britain, and the rest truly is history. This was the beginning of Beatlemania in England, and it hit America less than a year later: on February 9, 1964, with the boys' first appearance on the Ed Sullivan Show.

Brian Epstein, who had always been heavily dependent upon sleeping pills, died of a drug overdose on August 27, 1967. (In Shout!, Philip Norman entertains the notion that Brian was the victim of a bizarre murder plot brought

To us, he was the expert. I mean originally he had a shop. Anybody who's got a shop must be all right. He went around smarmin' and charmin' everybody. He had hellish tempers and fits and lock-outs, and y'know he'd vanish for days....We'd never have made it without him and vice versa. Brian contributed as much as us in the early days, although we were the talent and he was the hustler. He wasn't strong enough to overbear us. Brian could never make us do what we really didn't want to do."

The moral of the story is that this November 9 is a twentieth anniversary worth commemorating. Pour yourself a glass of your favorite beverage, put on the Beatles record of your choice, face Liverpool, and imagine how much happier this occasion might be if America's gun laws did not cater to crazy people.

Thank you Paul, George, Ringo, Pete Best and George Martin—and thank you John and Brian. You gave us more than anyone had a right to demand.





## Spikers clinch share of WWIAC championship

by Tom Burkman

After a slow start, the UW-Stevens Point volleyball team stormed back to defeat UW-River Falls in a dual meet last Thursday to assure themselves of at least a tie for the conference championship.

The Pointers won 15-13, 15-5 and 15-5, thus finishing conference competition and improving their overall record to 32-4.

The victory over River Falls means the Pointers are assured of at least a tie for the championship since UW-La Crosse also has one conference loss (to the Pointers) with three matches remaining. Stevens Point, however, has ended its dual season but still has one non-conference game on the schedule.

The clinching victory did not come easy to the Pointers. After a come-from-behind win, the women seemed to lack aggressiveness

in order to totally control the Falcons. As a result the Pointers lost the second match by the score of 15-6. But the Pointers regained their composure to win the next two games easily, 15-5 and 15-5.

Pointer head coach Nancy Schoen said, "We were looking past the first two games and didn't play as well as we are capable of but we finally realized what was at stake." But Schoen also saw something else in the first two games stating, "We were not playing aggressively, we displayed poor serve reception and we also seemed to hit into the blocks of River Falls."

Tina Hill was the high scorer with 13 points off her serve with three being aces.

Doris Riley followed with 11 serve points, seven consecutively in the critical third game.

Hill led the team in kills

with 10 while Melanie Breitenbach added nine.

Stars of the game as seen by coach Schoen included: Breitenbach, Hill, Sue Bulmer and freshman Chris Samp who did an "excellent job of setting and who is getting more confidence all the time."

Schoen was also quick to mention her squad's excellent serving. "We did an excellent job of serving in the entire match as we only missed two serves in the four games. It is the best we have ever done."

"It (the win against River Falls) should be good enough for us to win the conference championship and without a doubt this is the best team I've ever had here at Stevens Point," she added.

The Pointers will now have to wait for a bid to the NCAA Division III National Tournament.

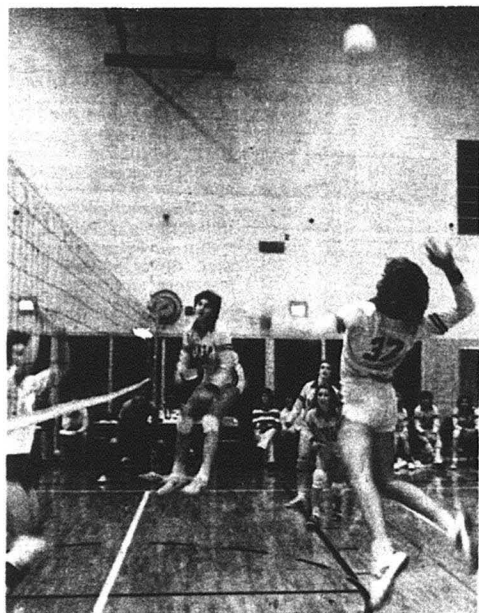


Photo by Gary Le Bouton

## "OC" gives gridders OT win

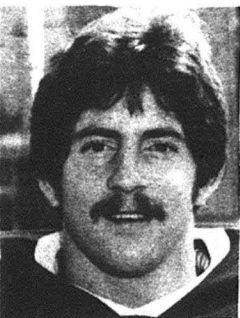
Jerry O' Connor wasn't suppose to be the hero for UW-Stevens Point Saturday. But he was.

The junior from Clintonville turned what could have been a disaster into the winning score at the 10:52 mark of overtime, giving the Pointers a thrilling 20-14 come from behind victory over UW-Oshkosh.

Stevens Point had driven to the Oshkosh nine on the first series of the overtime period. The Pointers were trying to position the ball in the center of the field for a Randy Ryskoski field goal attempt. But quarterback Brion Demski bobbled the snap and had to ad lib.

"The play was supposed to be a 34 dive," explained O' Connor. "Andy Shumway was supposed to get the ball and my assignment was to fake the option. I saw that Brion didn't hand off and had come down the line. There was an Oshkosh player coming at him and I yelled at him to pitch the ball."

Demski had the presence of mind to pitch the ball and O' Connor ran around the right side for the touchdown. "I knew I had a good chance to score when I got the ball," said O' Connor. "There was one man to beat. He was at the one yard line and he didn't have a good angle on



Jerry O'Connor



Rod Mayer

me."

It was O' Connor's only carry of the game. Prior to the touchdown he had been used primarily as a play messenger on passing downs. "I was just running in plays the whole day. I never thought I would score the winning touchdown," remarked O' Connor.

For a while, it looked as though Stevens Point wouldn't be in a position to win. Reverting to its early season form, the UWSP offense blew several opportunities to break the game open in regulation time.

Case in point number one. The Pointers drove from their own 26 to the Oshkosh 21

on the initial possession of the game. But they gambled on fourth and eight and lost when a Demski pass to Rod Mayer fell incomplete.

Coach Ron Steiner explained why the Pointers eschewed the field goal. "We're a gambling team. We had nothing to lose and everything to gain — That's what kind of team we are and want to be. By gambling we put pressure on them, we were not pressuring ourselves. Inside the thirty yard line I'm going to use four downs to get a first down."

Case in point number two. Leading 7-0 late in the first period, Demski connected on a 31-yard scoring strike to All-American split end Chuck

Braun. But the score was nullified by an illegal motion penalty on fullback Andy Shumway. The drive stalled and the Pointers were forced to punt.

Case in point number three. Trailing 14-7 early in the final period, Stevens Point drove to the Oshkosh 15. But tightend Scott Erickson was called for offensive pass interference, a penalty which cost the Pointers 15 yards and the loss of a down. As a result, Randy Ryskoski was asked to kick a 48-yard field goal which fell short.

Case in point number four. UWSP was knocking on the door again later in the fourth. Demski connected with halfback Rod Mayer on a key fourth down play, giving the Pointers a first and goal from the Oshkosh four. Two plays later Demski was picked off in the end zone by Titan cornerback Bill Breider. Demski's intended receiver had turned the wrong way on his pattern, causing the interception.

Fortunately for Stevens Point, Oshkosh also plays give-away football. After holding Stevens Point again it looked as though Oshkosh would run out the clock and preserve the victory. But Rod Mayer knocked the ball loose from Titan punt returner Bob Schmitt and center Tom Madden was Johnny-on-the-

spot, recovering the ball on the Oshkosh 45 with 1:58 remaining. "Rod made a great hit and forced the fumble. We made that break for ourselves, we weren't handed anything," Steiner noted. "We're using more starters on our special team and that made a big difference," he added.

This time the Pointers took advantage of the opportunity. Andy Shumway's one-yard burst brought Point within one and Ryskoski's extra point tied it up with just 51 seconds left to play. Shumway's score was set up when flanker Craig Qualley was interfered with in the end zone — on the previous play.

The Pointers had jumped off to an early 7-0 advantage on a 13-yard scoring pass from Demski to Erickson at the 6:33 mark of the first stanza.

Oshkosh got on the board after taking advantage of a Pointer miscue in the second stanza. Jim Palubicki's two-yard touchdown run was set up by Doug Destache's interception of a deflected pass from off the hands of Qualley.

The Titans took the lead in the third period on a 10-yard scoring strike from quarterback Bradd Hitt to

Continued on p. 21



Wait for national bid

# Stickers cop WWIAC Championship

by Shannon Houlihan

The UW-Stevens Point field hockey team wrapped up the regular season by winning all four games at the Lake Forest Illinois Invitational October 24 and 25, and by defeating Oshkosh October

Sara Boehnlein in the second half. Shawn Kreklow scored the other Pointer goal.

In their next game the Pointers trounced the University of Chicago, 7-1. Boehnlein slammed in 4 first-half goals. She was assisted twice by Bernhardt and once each by Kreklow and Michelle Anderson.

In the second half Bernhardt scored on an assist from Anderson and Boehnlein scored her fifth goal of the game on an assist from Bernhardt. Cheryl Montanye scored the final goal.

Indiana's Depauw University was Point's final victim on Saturday as they went down to defeat 5-0. Montanye struck first on a pass from Boehnlein and Jane Christianson scored twice to give the Pointers a 3-0 halftime lead.

Bernhardt and Boehnlein added one goal apiece in the second half.

The Pointers handed host Lake Forest a 2-0 loss in their last game of the tournament Sunday. Kreklow scored on a penalty stroke in the first half and assisted on a goal by Bernhardt in the second half.

Coach Nancy Page was excited by her team's performance in the

tournament. "We played excellent hockey," she said. "Our short, quick passes worked to perfection and we beat our opponents to the ball. Our defense was consistently good and Shawn was outstanding. She was on the ball whenever it was in her area of the field."

The Pointers won their last

game in Wisconsin by defeating Oshkosh 2-0. Neither team played well in the first half, but Boehnlein managed to score in the second half. Anderson added an insurance goal.

"We weren't up for the game after such a big weekend," said Page. "It was an important win,

however, as it secured us first place in the conference."

The Pointers now must play the waiting game as they hope to be selected for national competition at the University of Westfield in Massachusetts November 14.



Nancy Page



Photo by Gary Le Bouton

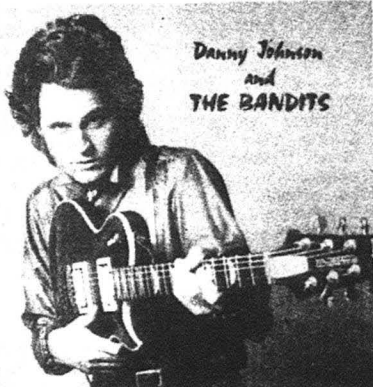
27. The Pointers won their last 13 games and finished with an excellent 20-3 record.

In the first game of the Lake Forest Invite, Point whipped Concordia College of Illinois, 5-0. Barb Bernhardt scored 3 goals in the first half and assisted on a goal by

UWSP's 1981 field hockey team.

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Continued from p. 19

wingback Jim Wild. Wild made the catch while trying to keep his feet in bounds. The score came with 5:12 remaining in the third.

The Titans had moved the ball effectively on the ground with a variety of off-tackle plays, counters and inside reverses. Stevens Point's defensive tackles played poorly until the fourth period when they began to penetrate the Oshkosh forward wall.

Steiner credited superior conditioning for the improved play of his defensive linemen down the stretch. "We shut them down in the fourth quarter because we came in lower and were in better condition. They called a time out late in the game just to

regroup and I think it was a case of fatigue."

The Pointer secondary also played an outstanding game, holding Oshkosh's top receiver, John Dettmann, to just three receptions for six yards. Steiner praised freshmen Scott Meyer, and Rick Wieterson, whose third quarter interception prevented Oshkosh from taking a two touchdown advantage.

"Rick played super. He's an outstanding one-on-one defender," beamed Steiner.

"Scott Meyer also did one heck of a job. He played like a wild man out there."

As is usually the case, Stevens Point dominated the statistics. The Pointers accumulated 464 total yards

to Oshkosh's 193.

Individually for the Pointers, Andy Shumway rushed 16 times for 74 yards. Chuck Braun caught 12 passes for 153 yards and now has grabbed 47 passes for 735 yards in 1981. Quarterback Brion Demski did not have one of his better outings, completing 34 of 58 passes for 344 yards and one touchdown. He was intercepted three times, however.

The victory raises UWSP's conference mark to 3-3. The Pointers are 4-4 overall. Oshkosh dropped to 2-4 in the WSUC and 4-4 overall.

One has to wonder where the Pointers would be if they had received some breaks earlier this season. "We've played like a true contender

all season," noted Steiner. "The breaks didn't go our way in the beginning but they have evened out considerably."

O'Connor agreed. "We did have a lot of bad breaks earlier in the season. We had better statistics than the teams we lost to but we just beat ourselves. Now we're getting the big breaks."

And they're winning.

Stevens Point 7 0 0 7 6-20  
Oshkosh 7 7 0 0-14

**INJURY REPORT:**  
Linebacker Bob Kobriger is out for the season with a pinched nerve.

Next Opponent: UW-River Falls invades Goerke Park Saturday. The Falcons utilize the wishbone formation and have had tremendous success running it against Stevens Point in recent years. The Falcons have lost key personnel through graduation but still pose a challenge to any team.

Game time for the annual Parent's Day contest is 1 p.m.

#### WSUC Standings

	W	L	GB
Eau Claire	6	0	—
Stout	4	2	2
La Crosse	4	2	2
Stevens Point	3	3	3
River Falls	3	3	3
Whitewater	3	3	3
Platteville	3	4	3½
Oshkosh	2	4	4
Superior	0	7	6½

#### Saturday's results

Stevens Point 20, Oshkosh 14  
OT  
Eau Claire 28, Platteville 7  
La Crosse 23, Superior 10  
Whitewater 17, River Falls 14  
OT  
Stout 27, St. Norbert 6 NC

#### This week

River Falls at Stevens Point  
Eau Claire at Stout  
Whitewater at La Crosse  
Superior at Oshkosh  
St. Norbert at Platteville NC

## Hockey returns to UWSP

by Steve Heiting

When the UW-Superior Nov. 6, it will mark the first time the University has fielded such a team since the 1975-76 season.

The earlier team folded for lack of an adequate home facility but the building of the new arena at the Goerke Sports Complex has solved that problem. Now the only problem the team has is building itself from scratch to respectability.

That task has been rested upon the shoulders of Linden Carlson, a former UWSP skater and the Most Valuable Player on the 1975-76 team. Carlson's previous experience includes action with the semi-pro Central Wisconsin Flyers, coach of the Pacelli High School (Stevens Point) hockey team and organizer of the UWSP Hockey Club to maintain player and fan interest.

If the task of building a team from scratch seems hard enough, consider the fact that the team was not able to get in any on-the-ice workouts until Nov. 1 and had to rely on dry land conditioning.

"It hurts when you have a pretty 'green' group of kids and you can't get on the ice until a week before your first game," admitted Carlson.

But a good recruiting year has made Carlson's job somewhat easier and he

noted that his squad should be very strong in the front line and in the goalie position.

"Our strongest position will be goaltending as we have some just super goalies," said Carlson, pointing to transfer Al Suppa from the University of Wisconsin-Madison who was the No. 3 draft choice of the Los Angeles Kings, and to brother Floyd Carlson, a freshman from Duluth East High School who was selected Minnesota's top high school goaltender.

Other goalies expected to do well include Rod Efta and Scott Hermendorf.

"Center Daryle Hanson will probably be our leading scorer for the season," said Carlson, adding, "He will provide the backbone of a front line with excellent scoring potential." Hanson's experience includes having played with the Waterloo Blackhawks and the Warroad Lakers.

Other prospects for the front line are captain Dennis Drake and brothers Mike and Jack Stoskopf.

"Our forward line should be able to play with anyone, but our defense is our main concern right now," noted Carlson.

Carlson expects Jeff Blankschein, Dave King, and freshman Craig Madlung to provide consistent play on the defense.

"Blankschein, who is a

Stevens Point product, is a tough defender with the good size to be a good checker," said Carlson. "Madlung was one of the top players from northern Wisconsin last year on the front line but will be switched to defense and King will help the defense through his being a hard worker."

Stevens Point's schedule is not stacked in their favor as they play Iowa State, a school that is in the process of becoming an NCAA Division I team, perennial powerhouse St. Scholastica, and four teams that made it into the NAIA playoffs last year — UW-Superior, UW-River Falls, St. Thomas and

St. Mary's.

"Our big goal is to be competitive this year, especially in the early part of the season. We'll have to take each game one at a time and develop our weak points so that we can become competitive," concluded Carlson.

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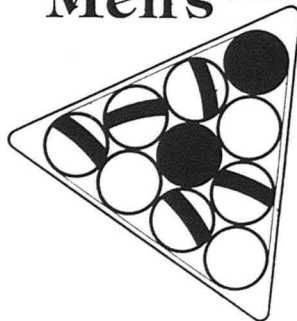
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# SPORTS/SHORTS

By Quinc Adams

At last, a week free of upsets! The Prophet feels a hot streak coming on, as last week's 12-1 record puts his season mark at 79-45, or 64 percent. On to Week Ten:

WASHINGTON 24, DETROIT 23 — The Redskins are on a roll, as Joe Theismann outduels Eric Hipple.

MINNESOTA 31, TAMPA BAY 23 — Tommy Kramer will make sure Vikings avenge earlier loss to Bucs.

GREEN BAY 23, NEW

YORK GIANTS 14 — Bart keeps buying time, as the Giants prove how lousy they really are.

NEW YORK JETS 35, BALTIMORE 24 — If the Colts were smart, they'd schedule Northwestern next season.

KANSAS CITY 23, CHICAGO 7 — Come to think of it, the Colts would be smart to schedule the Bears next year, too.

PITTSBURGH 34, SEATTLE 7 — If the Steelers lose this one, the Prophet

vows to hang up his typewriter for good.

SAN DIEGO 27, CINCINNATI 23 — Dan Fouts will have just enough magic to defeat the surprising Bengals.

SAN FRANCISCO 23, ATLANTA 20 — This is the 49ers' big chance to prove that they're a contender. In other games... Philadelphia 14, St. Louis 13; Miami 20, New England 16; Houston 17, Oakland 13; Dallas 24, Buffalo 14; Los Angeles 30, New Orleans 16; and Denver 23, Cleveland 21.

No. 5 singles field.

Schalow defeated UW-Whitewater's Lisa Gies 6-2, 6-2 in the semifinals and then disposed of Katie McGuire of UW-La Crosse 7-5, 6-3 for the title.

At the No. 3 singles, Point's Kerry Meinberg finished second in the state behind UW-La Crosse player Kris Volstedt. Meinberg, a senior from West Bend, reached the finals by pulling a major upset over the tournament's No. 2 seed Joan Pedersen of UW-Eau Claire by winning 1-6, 6-4, 6-3. Volstedt beat Meinberg in the championship match by a score of 6-2, 6-3.

Stevens Point received a setback during the race when Tina Theyel and Kathy Upton had to drop out due to hip and knee injuries, respectively.

"Our small number of runners hurt us since it meant that our five runners all had to pull in a very good time. The other schools were able to rely on 10 runners," UWSP coach Deb Lindert said after the meet.

The University of Wisconsin-Stevens Point men's cross country team concluded its regular season schedule by losing a dual meet to UW-Eau Claire by a score of 19-36 at Stevens Point Area Senior High Saturday.

The Bugolds won the meet easily as UW-SP coach Rick Witt decided to rest his top six runners with the Wisconsin State University Conference Meet only one week away.

Lou Agnew led UWSP with a third place finish and a clocking of 25:38. He was followed by Leon Rozmarynowski, sixth, 26:11; Shane Brooks, eighth, 26:16; Chris Celichowski, ninth, 26:18; and Eric Parker, 10th, 26:21.

Dan Stack of UWEC won the individual winner with a clocking of 25:02 and was followed by teammate Bryan Peterson who toured the course in 25:31.

The WSUC Meet will take place Saturday at River Falls.

Unexpected injuries caused a lack of depth and forced the UW-Stevens Point women's cross country team to settle for third place in Division III of the Wisconsin Women's Intercollegiate Athletic Conference Meet at Kenosha Saturday.

UW-La Crosse won the Division III meet with 30 points and was followed by UW-Eau Claire with 56.

Senior standout Dawn Buntman led the Lady Pointers with a sixth place finish and a time of 18:42. Tracey Lamers was Point's second finisher and was 11th overall with a clocking of 19:02.

Rounding out UWSP's finishers were Mary Bender, 17th, 19:37; Ellen Kunath, 19th, 19:45; and Renee Bremser, 21st, 19:47.

The UW-Stevens Point tennis team finished fifth in the Wisconsin Women's Intercollegiate Athletic Conference Championships held at the BridgKort Racquet Club two weeks ago.

UW-La Crosse captured first place behind strong singles play.

UWSP did gain a state championship at the No. 5 singles spot from Sarah Schalow and a runner up finish at the No. 3 singles position from Kerry Meinberg.

Schalow, a junior from Marshfield, finished the season with an excellent 13-2 match record and at the championships demonstrated her ability to dominate the



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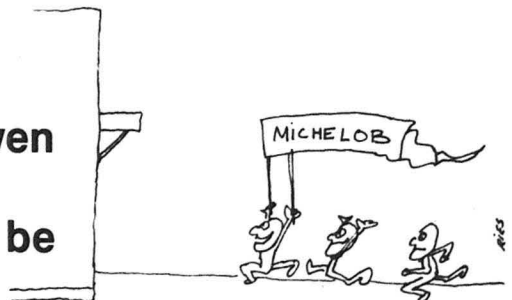
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## by Jack Buswell and Ed Karshna

Organization	Revision Request	SPBAC	SGS
1) American Ad. Federation	\$700	\$350	\$350
2) A.C.T.	\$3027	\$1098	\$1098
3) Child Care	Figures to stay the same		
4) Gay People's Union	Dropped Request		
5) Intramural Sports	\$5000	\$4500	\$4500
6) Pointer	\$5095	\$1740	\$1740
7) Student Budget Adm.	\$841	\$827	\$827
8) S.G.A.	\$231	\$0	\$231
9) University Film Society	Revenue to stay at current level		
10) WWSP-90FM	\$2580	\$2050	\$2180
11) Women's Resource Center*	Request sent back to committee		

The Great Lakes Association of Colleges and University Residence Halls is an organization which provides individuals in residence halls with academic, intellectual, cultural and social growth. This growth is to be accomplished through meetings with other schools on an individual or conference level.

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\* stained glass.  
\* ceramics.

tuesdays. november 3, 10, 17.  
\* christmas cards & ornaments  
\* calligraphy

wednesdays. november 4, 11, 18.  
\* photography

thursdays. november 5, 12, 19.  
\* stained glass.  
\* auto mechanics.

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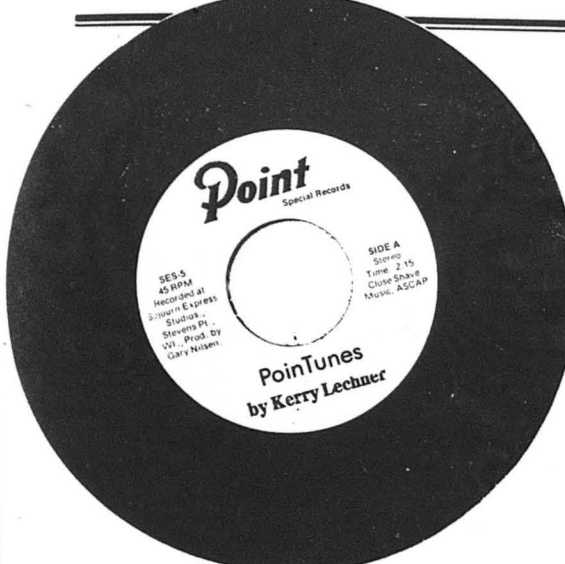
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*A WEEKEND OF ENTERTAINMENT!*



The following is just some of the many bands that call Point home.



Wisconsin draws the best in bluegrass, and large appreciative crowds, each summer to the famous Great Northern Bluegrass Festival in Mole Lake. Point's own Blue Mountain Bluegrass Band has performed there for the past three years, and also have worked extensively in northern Wisconsin during the summer months. The band members are Zeke Lachapelle, mandolin, lead and bass vocals (lefty Zeke has been influenced by the "flatpicking drive of Bill Monroe and the beauty of David Grisman and Jessi McReynolds") — Peter Anderson on acoustic bass, lead and tenor vocals (Peter has a degree in music and has performed with the Central Wisconsin Symphony Orchestra). "His distinctive voice ranges from baritone to tenor with ease and gives Blue Mountain that 'high lonesome sound'." Len

Halvorson plays guitar and sings both lead and bass harmonies, and Jed Malischke is the banjo picker for the group and also sings lead and tenor.

Besides the more traditional bluegrass fare the band plays "newgrass, blues, original and country and even American opera like Gershwin's 'Summertime.'" Jed Malischke told me that there isn't much of a market around Stevens Point for their kind of music. They occasionally play at the Super Bowl in Plover and a few other local clubs, but mostly, they perform in the Fox Valley around Appleton. He said that old time country music and polka are what sell in the local bars and of course rock at the university. This Saturday night affords bluegrass enthusiasts an opportunity to catch their show at Ziggy's on Division St.

The group Entropy, which just recently broke up, got started about 4½ years ago in the Smith Hall basement, according to Dietmar Blank who played bass and did a good share of the vocals for Entropy in the last year and nine months. "That first group, which was the result of many extended jam sessions, was called the 'Reserve Street Chicken Band,'" Blank recalled. Entropy excelled at hard-drivin rock

The employment opportunities for bands in Stevens Point is not great according to Blank. "At most of the clubs that have live music in Point the band works for the door (receipts from the cover charge)," he said. "Sometimes you do well and sometimes not so well." The musical void in Stevens Point is probably the lack of bars to perform in he said. None of the bars on the Square are big enough, and the clubs in town that are hire mainly country or polka bands Blank said. He cited the Pub and the Alibi as exceptions but that they only run music one or two nights a week.

Triple Threat has emerged from the Entropy breakup and they will be rockin' your socks off soon in the Program Banquets Room on campus. Look for 'em. The Triple Treat roster will include Blank on bass and vocals; Ackermann, who will be with the group full-time after his gig with Northwind, will play lead and also sing; and two former Shine members, drummer Dave Guenther (formerly of Entropy) and bassist Paul Leithold who will play guitar in Triple Threat. Leithold is the most recent member of the nearly-brand-new Triple Threat, which was named when they were to be a trio. A name change may be forthcoming.



"Way back" in 1972, during the very early years of country rock, Daddy Whiskers came together. Whiskers has gone through some changes since then and still more are in store.

Whiskers did a "farewell" gig at UW-Green Bay on April 6, 1974. Singer-songwriter Randy Bruce went to Nashville to work on his craft and the other members "played in about 15 different bands." Then about three years ago Bruce came back from Tennessee and the Whiskers band was back in the saddle. For about two years they were a 6-piece band when Rick Lyons from Oak Ridge, Tenn. joined on harp and vocals. "We did about one-third home-cooked tunes," Jeff recalled, "we were more R&B, Rick wrote some great stuff as did others in the band."

But about a year ago they were forced to cut back to 5-pieces because of the financial burden of trying to

Northwind formed about 2½ years ago and keeps busy playing "lots of parties and weddings and at some local clubs and several in Wausau," according to Bruce Hobright group guitarist and owner of the Northwind Music store on Isadore St. Variety is the key to working steadily around Point, Hobright said, and Northwind can serve up tunes from the 40s, like the Mills Brothers and Tony Bennett, to Top 40 and 50s and 60s rock. They also do quite a bit of country, Waylon and Willie style.

Northwind is a 5-piece unit that features Connie Pagel on keyboards; Dan Alfuth (your friendly Campus Records & Tapes store owner) on bass; Pete Ackermann is playing lead with the band now; drummer Don Dietsche; and Hobright plays guitar. All members sing. The music store is kind of a matchmaker for local musicians and those in search of musicians' services. Hobright, a 1975 UWSP graduate and former SPASH music teacher, said that he thought Point had a healthy music environment and that the excellence of music programs in all the schools in town was a contributing factor. "There are many excellent up and coming musicians in town," he said.

book the larger group. Several of the members have families and responsibilities here so they couldn't do road work. Jeff is an engineer at a local furniture manufacturing firm, and Joe is a student at UWSP.

Both Joe and Jeff said the music scene in Point is definitely not what it used to be. "It was really good here in the early 70s," Jeff said, "this town used to support 3 or 4 fairly big time music clubs and would draw some fairly big-name acts. But with the economy the way it is the costs are so high that



clubs and bands both are forced to cut back, and many just aren't making it...they're dying off." He said that there is quite a bit of work around Point for single acts, duos and trios, and that "Randy and Joe and some others play solos fairly often at the Crossroads." Daddy Whiskers plays the Pub or the Super Bowl every couple of months, he said, but besides those places there aren't many clubs in town we can play.

Jeff attributed the changes in part to the sowering of the drinking age in Wisconsin in the mid 70s. Because the beer bars were a major source of band jobs and because many of those beer bars couldn't get liquor licenses, they couldn't hold the crowds that the liquor bars were attracting he said. "And the discos kinda killed it for us, too," he added.

Joe said that in the 60s and early 70s most of the young

Continued on p. 28

Bryan Anderson of the Wild Turkey Band said "we specialize in perspiration." The band advertises "music to shake your tail feathers to," and with a repertoire that includes everything from Hank Williams, Dave Dudley, and The Rovers to REO, the Commodores, Cheap Trick, Molly Hatchet, and Buddy Holly, it's a cinch! They also do original and "electrified bluegrass and other fun music."

The present group has been intact for 3½ years and includes: Rick Boehm, drums and vocals. Rick is a

UWSP music major.

According to the band's promo "band profile" Rick plans to write a new dictionary "with words he would like to see in the English language." Walt Gander plays keyboards and has had experience in "broadcasting, recording, PR, financial management and instrument repair." Willie Warner, whose "singing, bass playing, and even general appearance is so much like Waylon Jennings that we call him 'Willie' just to keep him confused." Anderson, a

substitute teacher at SPASH, plays guitar, trumpet, flute, and also sings.

Anderson said he thought the climate for music is "better that it was 34 years ago in Point." "There is a dyed-in-the-wool country bar scene here," he said, "as well as a pretty progressive university crowd. There is a good diversity of taste; the Second Street Pub is fairly progressive." He said the Crossroads (where they can be found this Friday night) is "opening up" and the Starlight Ballroom occasionally will "do something big."





# Musical Creationism *The Devil made us doo-dah, doo-dah*

By Bob Ham

All areas of life are being affected by the rapidly expanding influence of the New Right, and music is no exception. A few years back, school children were taught that music had begun as primitive grunts and war-whoops, and evolved over a period of centuries into today's sophisticated, hi-fidelity, studio-polished grunts and war-whoops. Now schools are being pressured to teach Musical Creationism, a Fundamentalist doctrine that tells the story of music in quite different terms:

In the beginning, the earth was without form and void. It had no rhythm. It had no soul. It just wasn't funky. And the Spirit of God moved upon the face of the deep, and God said, "A one, two, a one, two, three, fo!" And there was music. And God heard that it was good.

Next He separated the left channel from the right and the woofer from the tweeter. And it was here that He chose to put the bop in the be-bop-ba-ree-bop and the sham in the sham-a-lam-a-lam.

Now God created man, and gave him dominion over all the sounds of the earth, saying, "Take it boys."

But the devil entered into the Studio, in the form of a 100,000-watt amp, and tempted the man, saying, "Hey baby, plug that axe into me and you'll really make a joyful noise—can you dig it!" And the man did as the devil had said, and lo, he did get down and boogie far into the night.

The Spirit of God appeared again, and was sorely vexed, saying, "You want to turn that crap down—some of us have to get up in the morning!" And when God saw the man jamming with the devil, He turned the

devil into Bob Dylan's harmonica, and cast the man out of the Studio, saying unto him, "In pain and frustration shall you bring forth your music, for it will require many takes to get it down right. And lo, you will search in vain for a record contract, and your albums will not get decent air-play, and bad vibes will surely follow you the rest of your days. Now get out of here."

And the man went forth into an unfriendly world, and was fruitful and multiplied, and began cranking out tunes like there was no tomorrow. God found most of man's music atrocious, and soon took to listening to His own stuff on headphones.

After this fall from grace, Musical Creationism teaches that God got pretty fed up with the world in general, and decided to wash most of it away. But He still had a soft spot in His head for music:

And the Lord said unto Chuck Berry, "Go forth and make an ark, and collect two of every instrument and take them with you unto the ark, so that when I send floods to cover the earth, music will not perish."

And Chuck Berry did as the Lord had commanded. It rained for forty days and forty nights, except for a couple weeks when it was partly cloudy and looked like it might clear up. And when the floods had passed, Chuck Berry unloaded his instruments and sold them to some passing tribes. And lo, he did make quite a bundle on the deal, for he was the only music store in town.

Despite this reprieve, all did not continue to go well for music. Moses and the Chosen labored for years without success before going platinum with The Promised Land.

And then there was poor Job:

One day the Lord came unto Job, who was practicing his violin, and said unto him, "All day long you sit inside fiddling with that stupid thing while your brothers toil in the fields. Aren't you ashamed?"


And Job answered the Lord saying, "Yea, even as they which toil in the fields shall suffer the fruits and vegetables of their labor, so shall I, who laboreth with my bow, bring forth the sweet fruits of everlasting music."

And the Lord rapped Job smartly across the knuckles with a yardstick, saying, "Not only are you a lousy musician, but you talk like some kind of idiot." And He smashed Job's violin to bits and handed him a rake, saying unto him, "Now get your tukus out there and toil before I really lose my temper."

Critics of Musical Creationism argue that it ignores the vast body of fossil musical evidence—which includes thousands of ancient banjo picks, spit valves, and wah-wah peddles, three nearly complete trombones, and the skeleton of an accordion found in what is now Italy. They further insist that the doctrine tends to portray music as a waste of time and an annoying, if not dangerous, force.

Proponents of the doctrine insist that the evolutionary approach puts too much emphasis on music as fun, and that this is leading young people astray.

As for the young people—those most likely to be affected by the Musical Creationism-evolution controversy—they say they really don't mind being led astray, and would rather dance to the wrong beat than not dance at all.



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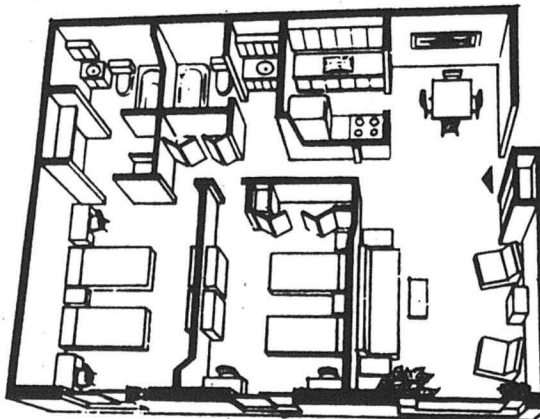
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Continued from p. 25

people were into the same music, rock. "It was really the happening thing too," he said, "that's what everybody did. And the bands could really pack 'em into the bars. It used to be that people really got into cheering on their bands...I guess it isn't hip any more." He said that now there are so many

different types of music and "everybody is split up into their little camps. There are the hardcore heavy metal camps, and the pop rockers, new wave people, and disco folks." "And I'm not so old (he's 32) and jaded that I can't get into some of the new wave and disco either," he said, "it's just that times have changed, and that's not necessarily bad."

One change in the music

scene that Jeff noted as being positive is that now musicians are more open to having other pickers (besides good friends) come up on stage to sit in. "There is more interaction between musicians than there used to be," he said, "more spontaneity." He also said that bands are getting more flexible than they were, and that now if somebody wants a duo, trio, or whatever, the

bands are willing to accommodate, to diversify more.

What is the current status of the Whiskers band? Well, like many groups personnel changes are occurring. Both Joe and Jeff are leaving the band, and are now playing out the gigs that were booked before they gave their notices. Original member, guitarist Frank Statton is also leaving. Randy Bruce

and bassist Tony Menzer will remain and will be joined by Jim Olschmidt from Sheboygan who will play steel guitar and dobro in the newest edition of Daddy Whiskers. Joe told me that he had heard that Eagles manager Irving Azoff has gotten hold of one of Whiskers' old demo tapes...so who knows, after all these years something really big might happen for D.W.



PROGRAMMING

YOUR ENJOYMENT

# POINTER PROGRAM

## THIS WEEK'S

Friday, November 6

**RAJKO**, a Hungarian Gypsy orchestra and dance ensemble from Budapest, will bring gorgeous costumes, exhilarating folk dances, and the irresistible sounds of cimbalons, zithers, and gypsy violins to Sentry Theater, as part of the Arts and Lectures Series. Tickets are \$1.50 with current student ID and activity card, and are available from the Arts and Lectures Box Office in Fine Arts. The caravan gets underway at 8 p.m. Free transportation to and from Sentry will be provided from Hyer, Pray, Baldwin, Burroughs, Thomson, and the University Center, beginning at 7:15 and 7:40 p.m.

predicted a Point win over Stout. This week the football says Point will lose by six. We think the Pointers will pull this one off too. Game time is 1 p.m. at Goerke, and it's Parents' Day, so behave yourselves. Next week the Pointers go to Platteville.

Monday-Thursday, 7-9 p.m.;  
Saturday & Sunday, 1-4 p.m.

## RADIO

Thursday, November 5-  
Wednesday, November 11

**WWSP 11TH HOUR SPECIALS** — Tune in the 90FM at 11 nightly for these specials: Thursday, Genesis, Abacab; Friday, King Crimson, Discipline; Saturday, The Iron City House Rockers Radio Special, from Thrifty Ear Productions; Sunday, Jean Michele Jarre, Oxygene; Tuesday, Collier & Dean, Whistling Midgets; Wednesday, The Joan Armatrading Radio Special.

**Sunday, November 8**  
**WSPT SUNDAY NIGHT FORUM** — This week's edition of 98 FM's talk show focuses on sexual assault in Stevens Point and Portage County, and will feature members of the UWSP Women's Resource Center and local law enforcement people. 10 p.m.

**SNEAK PREVIEWS** — Tonight Roger and Gene preview *Looker* and a spooky Disney entry, *The Watcher in the Woods*. Next week they look at *Chanel Solitaire*, *Halloween II*, and *Priest of Love*. 8 p.m. on Cable Channel 10.

**Sunday, November 8**  
**THE CINEMA OF HUMPHREY BOGART** — This month-long Bogart series made its debut last Sunday. Tonight's film is *The Petrified Forest*, a 1936 version of Robert Sherwood's fine stage play about an escaped gangster (Bogey) who holds Leslie Howard, Bette Davis, and others hostage in an Arizona roadside cafe. 10:30 p.m. on Cable Channel 10.

**Monday, November 9**  
**MONDAY NIGHT FOOTBALL** — The Buffalo Bills lock horns with the Dallas Cowboys on ABC. You can watch it on the VideoBeam in the UC Coffeehouse, starting at 8 p.m.

**Tuesday & Wednesday, November 10 & 11**

**THE BODY HUMAN** — This two-part show tries to shed some light on how men feel about uh, er, you know, sex. Those of you who aren't too shy can catch this one by tuning in to CBS at 12:30 p.m. both days.

## Miscellaneous

**Sunday, November 8**  
**PLANETARIUM** — This week's far-out presentation will be *The Universe of Dr. Einstein*. The doors open at 2:30 p.m. and the show starts at 3 (it's all relative actually) in the Planetarium of the Science building. As usual, it's free.

## HIGHLIGHT

### movies

Thursday & Friday,  
November 5 & 6

**9 TO 5** — Jane Fonda, Dolly Parton, and Lily Tomlin have trouble — and we mean trouble at work. 6:30 and 9:15 p.m. in the UC Wisconsin Room. This UAB flick costs \$1.50.

Tuesday & Wednesday,  
November 10 & 11

**WALKABOUT** — Nicolas Roeg (*Don't Look Now*, *The Man Who Fell To Earth*) directed this beautifully told story of two children abandoned in the Australian wilderness who survive with the help of an aborigine boy. Sensational locations add to the film's power. This Film Society offering will be shown in the UC Wisconsin Room at 7 and 9:15 p.m. for \$1.25. Still to come in the Film Society Series are *Medium Cool*, *William Wyler's Funny Girl*, *Between Time and Timberktu*, *The Lion in Winter*, *King of Hearts*, and *The Marx Brothers' A Night at the Opera*.

Thursday & Friday,  
November 12 & 13

**ORDINARY PEOPLE** — Robert Redford made his directing debut in this stunning drama of a young man's suicide attempt and his family's struggle to understand and cope. Outstanding performances by Mary Tyler Moore,

Donald Sutherland, and Timothy Hutton. This UAB offering will be shown at 6:30 and 9:15 p.m. in the UC Wisconsin Room. \$1.50.

### LIVE

Thursday & Friday,  
November 5 & 6

**POETRY READING AND WORKSHOP** — Ron Ellis will present a poetry reading at 8 p.m. Thursday in the UC Green Room. Ellis has been published in such magazines as *Commonweal*, *Monmouth Review*, and *Poetry Northwest*, and edits a literary magazine, *Friends of Poetry*. Ellis will also hold a workshop in the Writing Lab (306 Collins) on Friday at 10 a.m.

**Wednesday, November 11**  
**TOM DELUCA** — He'll thrill you, amaze you, he'll put you to sleep. Tom DeLuca's two-part show explores ESP and various levels of hypnosis, using volunteers from the audience. The Amazing Tom gets things rolling at 8 p.m. in the UC Program Banquet Room. This spellbinding freebie is brought to you by UAB.

## SPORTS

**Saturday, November 7**  
**POINTER FOOTBALL** — Two weeks ago we defied our crystal football and correctly

## Music

Thursday-Saturday, November 5-7

**UAB COFFEEHOUSE** — Linda Black will warm up the UC Coffeehouse with her songs, poetry, and BTU-producing stage personality, at 8 p.m. all three nights. Linda does both original songs and interpretations. Free from UAB.

**Sunday, November 8**

**MUSIC DEPARTMENT FACULTY SCHOLARSHIP SERIES** — The University Orchestra, conducted by Jon Borowicz and featuring Cello Soloist Kathleen Francheschi, will fill Michelsen Hall in Fine Arts with the sound of music at 3 p.m. Student tickets are available at the Arts and Lectures Box Office for \$1. This is the first of four special concerts being conducted to raise money for the Department of Music Scholarship Foundation. All money raised by the concerts will go to the fund.

**Thursday, November 12**

**SLAP JAZZ NIGHT** — HMS Jazz and the Don Green Quartet, two jazz groups from Fine Arts, will cook in the UC Coffeehouse from 9-11 p.m. Cheese and wine will be provided for a modest sum by Food Service. The event is being sponsored by Student Life Activities and Programs (SLAP).

## apt

Sunday, November 8

**EDNA CARLSTEN GALLERY** — A juried exhibition of drawings by Wisconsin artists will be featured in Wisconsin '81. An Opening Reception and Award Presentation will take place at 2 p.m. on Sunday. The exhibit will run through November 25. Regular Gallery hours are Monday-Thursday, 10 a.m.-4 p.m.;

## TV

Thursday, November 5

**STUDENT EXPERIMENTAL TELEVISION** — This week, the newsmagazine *Perspective On Point* will focus on the Wisconsin Public Interest Research Group (WisPIRG) starting at 6 p.m. At 6:30 SET will feature **NASA REPORTS**, an edited version of a series of NASA tapes. *Viditracs* takes off at 7 p.m. with the Sure Beats Shoveling Sand Band. At 7:30 you can catch the Point-Stout football game. It's all on Cable Channel 3.



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**Specials Of The Week**  
Nov. 2 to Nov. 6, 1981

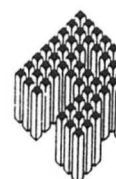
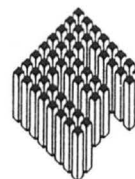
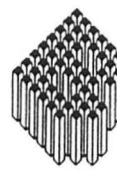
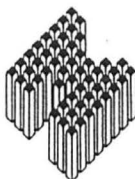
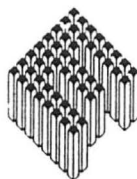
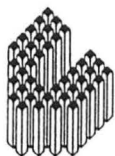
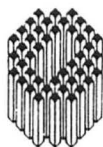
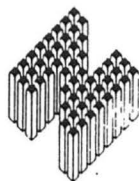
Drink Special  
**Tequila Sunrise \$1.25**  
**Imported Beer Special**  
**Harp-Ireland \$1.35**

**Wine Cart**  
featuring fine varietal wines  
by the glass \$1.40 per glass  
**Backgammon Boards**  
Featuring Hors D'oeuvres during Cocktail Hour  
with Lenord Garr on the piano.

Jazz entertainment for your listening and dancing pleasure.

**Thursday & Friday Nights**  
8:30-12:30

Dave Peters Trio



Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

1 The country's first air raid shelter is built in Fleerwood Pennsylvania, 1940.



8 Islamic Year 1401 begins at sunser.

15 Elvis Presley stars in his first film, *Love Me Tender*, 1956



22

29 Chuck Mangione is born, 1940.

2 The American Birth Control League is founded by Mrs. Margaret Sanger, 1921.

Schooner, Lg. fry and sm. soda Regularly \$1.95, Today's price \$1.75

9 First issue of Rolling Stone published, 1967

Read on: Get a fresh piece of fruit with a purchase of \$2.00

16 The first "light show" concert is held in San Francisco, 1965.

Shine the light on a B.A.C. for \$5.00

23 The zoom lens is patented, 1948.

Focus your attention on this: Get a FREE bowl of crisp tossed salad w/each \$2.50 purchase (OUT TAKES ONLY)

30 Welcome back to this: FREE small fries when you buy any sandwich and small soda.

Mark Twain is born, 1835.

3 Charles Bronson is born, 1922.

Cheeseburger and small fry--featuring a free small soda!

Election Day.

10 Twenty-year-old Paul Morphy wins the first U.S. chess tournament, 1857.

Check this out, mate! Buy 2 cookies and get the third one free

17 From sun up to sun down get a Jumbo cheese, small fry and medium soda for \$2.10

Gordon Lightfoot is born, 1938.

24 The National Rifle Association is chartered, 1871.

Take aim and shoot for this deal: 2 bagels for \$1.00

If you're with your guy, ask for pie; he'll get the second free.

Buy 1 piece--get 1 free. Good on this date only.

4 If you help a friend in need, he is sure to remember you -- the next time he's in need (L. Wayne)

SEE COUPON BELOW!

11 Buy a large coffee for the small price of \$3.35

Veteran's Day/ Canadian Remembrance Day.

18 The New York World introduces the first Sunday comics, 1894

Introducing FREE small soda with any hot buy.

25 The Band's farewell "Lost Waltz" concert, 1976.

Warm up with a hot bowl of chili for \$7.75



5 Freedom of the Press begins. John Peter Zenger prints the first political newspaper in the U.S., the New York Weekly Journal, 1733.

EXTRA! EXTRA! \$1.00 off any ice-cream buy!

12 Put a song in your heart and this yummy deal in your tummy! 2 brats and small fry for \$1.95.

(From 10-2)

Neil Young born, 1945.

19 "One century and 17 years ago..." Lincoln's Gettysburg Address, 1863.

An old time favorite--burger small fry and small soda for \$1.35



Thanksgiving.

HAVE A GREAT VACATION EVERYONE!!!!

6 First intercollegiate football game kicks off, 1869 (Harvard beats Princeton, 6-4).

You're sure to score on this deal: Get a large soda for 4 price when you buy a Hot Saucy Beef Sandwich

13 The first underwater tunnel in the U.S., the Hudson Tunnel is opened, 1927.

May luck be with you after getting free soup with any sandwiches.

20 You don't have to travel far for this special: Hot Ham 'n Swiss and small fry for \$1.35

Passport photos are first required, 1914.

27 Horse-drawn streetcar service begins in New York, 1832.

7 World Community Day.

14 Aaron Copland is born, 1900.

21 Goldie Hawn is born, 1945.

28 The first auto race is held from Chicago to Waukegan, 1895 (average speed: 7 1/4 mph).



THESE SPECIALS HAVE BEEN BROUGHT TO YOU BY THE UNIVERSITY FOOD SERVICE.

## for sale      lost and found      announcements

**FOR SALE:** Last great rummage sale of the year. This Saturday 10 to 4 201 Old Wausau Rd. Everything you ever knew you needed. Cheap.

**FOR SALE:** x-country ski suit, like new. Men's medium one piece. Bicycle 25" Motobecane Gran Record, Racing-Touring. Call Joe at 344-0749, evenings.

**FOR SALE:** Dunlop "maxplay" tennis racket, strung with gut to 60 pounds. Rossignol Equip x-country skis, 210 cm. Call Jim at 345-0009.

**FOR SALE:** Kors Digital Delay System. Paid \$425.00, will take best offer. Call Chuck at 344-0699.

**FOR SALE:** Pair of Jensen Quadrax speakers. Bought for \$130 — hardly used. Make an offer. Call Steve — 346-3128, Rm. 344.

**FOR SALE:** 1972 Chevy Malibu, needs some work. \$195.00 Call 345-0700. Ask for Bob.

**FOR SALE:** Couch in great shape. Must sell soon. Call Mary at 341-0940 after 5 p.m.

**FOR SALE:** 1977 AMC Gremlin X. Four cylinder, automatic transmission, 38,000 miles. Call 341-3064.

**FOR SALE:** Wilson Jack Kramer autographed tennis racket strung with nylon at 58 lbs. 4 1/2" medium grip with cover and press. Only 12 months old. \$35.00. Sears 35 mm SLR camera, \$75.00. Adidas Suomi X-country ski boots, size 13, \$25.00. Call Steve at 341-0840. Address 323 Apt. 11 Michigan Ave.

**FOR SALE:** 46 Tall men's buckskin coat with zip out lining. Excellent condition. Reasonable. 341-7182.

**FOR SALE:** 12" black and white television. Only 5 months old. Call 341-6229.

**FOR SALE:** Pair of Frye clogs, size 9B. Price negotiable. Call Stacey at 341-7239.

## wanted

**WANTED:** The Horizon Yearbook needs writers, especially sports writers. Positions are available immediately and may be completed for credit. Apply at the Horizon office Room 133 University Center or call Laura Sternweis at 346-2505 or 346-4734.

**WANTED:** Help unite a lonely student with his wife. Ride needed to Milwaukee this Friday. Call Jon at 341-3479.

**WANTED:** Wanted to buy: guinea pigs. Call Dan at 345-0386.

**WANTED:** Car in good condition. \$200 to \$300. Call Nancy at 345-0521.

**WANTED TO BUY:** Backpack with interior or exterior frame. Call 345-0124 after 3 p.m.

**WANTED:** Judo ge, call Jackie at 344-1475.

**WANTED:** One female to share apartment with three others. Nice location. \$325 per semester. Call 345-0936.

**LOST:** Pair of glasses in a brown leather case. If found please call 341-8189.

**FOUND:** One hunter's vest in lot J. Call 346-4219 ask for Clarence.

# free student classified

## for rent

**FOR RENT:** The Infamous Sneakers and Shades Emporium has two sneakers rooms to fill by November 1 for two shady humans who want to live their lives behind rose colored shades. (This means you, foresters). We want to graduate too, so bring your books. For further cloudy details, sneak to or call Bridges at 344-5908. Serious inquiries only.

**FOR RENT:** Spring semester, female only. Single room, furnished, one block from campus. \$375 per semester. 341-7091 call after 5 p.m.

**FOR RENT:** Foosball table, cheap. Call Jed 341-4109.

**FOR RENT:** Must sub-let apartment. Room for one or two people in the Village Apartments. Can save up to \$100 off normal semester rates. Call Terry at 345-0538.

**FOR RENT:** Large, comfortable private room with screened porch available to sub-lease second semester. \$115 to \$125 per month. Must see. Close to campus and downtown. Call 344-8037.

## employment

**EMPLOYMENT:** OVERSEAS JOBS Summer and year round employment. Europe, South America, Australia, Asia. All fields. \$500 to \$1200 monthly. Sightseeing. Free info. Write IJC Box 52-WI-5 Corona Del Mar, CA 92625.

**EMPLOYMENT:** Information on Alaskan and overseas employment. Excellent income potential. Call 312-741-9784 extension 7984.

**EMPLOYMENT:** The following organizations will conduct on-campus interviews for select positions in the Career Counseling and Placement Office next week:

Eastman Kodak Co. .... Nov. 9  
Northwest Fabrics. .... Nov. 10  
UW-Extension. .... Nov. 10-11  
Kmart Apparel. .... Nov. 10  
Procter & Gamble Paper Products Co. .... Nov. 11  
P.H. Glatfelter. .... Nov. 12-13  
U.S. Navy. .... Nov. 12  
Burroughs Corp. .... Nov. 12  
Shoppko Stores, Inc. .... Nov. 13  
The following organization will be represented with a booth in the Concourse of the University Center next week:  
U.S. Navy. .... Nov. 11-13

**ANNOUNCEMENTS:** New volunteers are always welcome at the Women's Resource Center. Call 346-4851 or stop in at 2101A Main St. during regular office hours. (8-8, Mon.-Fri.)

**ANNOUNCEMENTS:** Blue Mountain is playing at Ziggy's Saturday, November 7 at 8:30 to 12:30 p.m. No cover.

**ANNOUNCEMENTS:** Thursday, November 5 UWSP Park and Recreation Association will have its general meeting. 7 p.m. Nicolet-Marquette Room UC. Everyone welcome.

**ANNOUNCEMENTS:** The Association of Graduate Students will meet in the Pinery at 6:30 tonight.

**ANNOUNCEMENTS:** Alpha Phi Omega offers membership in a national fraternity that does more than party, abuse its pledges, and charge ridiculous dues. Learn more about our "different" kind of fraternity in the U.C. Green Room on Nov. 4. Watch for more information.

**ANNOUNCEMENTS:** Steve Krueger will speak on bald eagles in Arizona, Thursday, November 19 at 7 p.m. Room 312 CNR. Sponsored by the Tri-Beta Club and the Wildlife Society.

**ANNOUNCEMENTS:** November 11 and 12 from 10 a.m. to 3 p.m. Campus Girl Scouts will be selling GIRL SCOUT COOKIES in the UC Concourse. Don't pass them by or you'll have to wait another whole year! mmmm

## ATTENTION PSYCH MAJORS AND MINORS

Pre-registration for 2nd Semester, 1981-82 for Psychology Majors and Minors will be held Monday, Nov. 30; Tuesday, Dec. 1st; and Wednesday, Dec. 2nd in Room D240 Science Bldg. Pre-registration hours are as follows:

Monday, Nov. 30th, 10:00-1:00  
Tuesday, Dec. 1st, 10:00-1:00  
Wednesday, Dec. 2nd, 10:00-12:00 and 2:00-4:00

When you pre-register, please bring a prepared list of psychology course(s) you wish to pre-register for. Also, YOUR PACKET WILL BE ASKED FOR TO VERIFY YOUR PSYCHOLOGY MAJOR-MINOR; SO BRING YOUR PACKET TO PRE-REGISTER.

## personals

**PERSONALS:** Thanks for coming, Walter. Please order chicken on Saturday! And make one toast to being single, we're almost the last ones! Love, Doo.

**PERSONALS:** Only \$5.00 entry fee, huh? What a deal! Signed BkGm.

**PERSONALS:** Lloyd, Ed, Leroy and Scott. This is good for a case of Point. The girls with the garbage.

**PERSONALS:** Kathy, I gave you a snowball on the square Saturday night and gave you my heart. Please call 344-5868.

**PERSONALS:** To whomever stole the deerskins, axe and rubber mask (\$35) during the party at 2029 Portage. Did you have a good time? So did we, but how 'bout bringing them back?

**PERSONALS:** Girls of 4 West Burroughs. Was it good for you? It was great for me. I hope you all had a great break. Love, Evan.

**PERSONALS:** Pattie, Happy Birthday! Has Bubba taken your picnic basket? Love, Dad.

**PERSONALS:** Hey lovebirds! Ah, excuse me... could I interest you in a... yep, yep, yep, yep! Happy Birthday Kid! Yours truly, Fish.

**PERSONALS:** Poopie Doopie — you curl my toes!!! Cakes.

**PERSONALS:** To all current WRC volunteers: Thank you all for your help and for caring. We love you!

**PERSONALS:** L.J. — Thank you for being my friend. Love you! — L.H.

**PERSONALS:** Buns, Congratulations on your new job. I will miss you more than you will ever know. I love you. Cheeks.

**PERSONALS:** Available now: Deluxe three course meal consisting of Aunt Jemima pancakes (with syrup!) and Minute Rice followed by mass quantities of beer. Served Tuesdays only. Free hairdressing while you dine. For reservations call 345-0386. Ropes provided.

**PERSONALS:** E.P. DoD, Herbs, Yukon: You only have until Saturday noon to "beat the system" and keep the "memorial auction" on schedule. Better work fast or else the stereo, glass collection and the classical readings stay put! Stats.

**PERSONALS:** Scenic Restoration Committee: Hayduke lives!!!

**PERSONALS:** Hold the phones, girls! Are you interested in having fun, sporting activities and a sharp guy who likes agriculture? Well hold the phones no longer. The time has arrived to call 341-1801 or 1-258-7233 and ask for Bob.

**PERSONALS:** On November 7, 1981 we will be one, joined by Love, Happiness, Respect and Understanding for each other. Happy Wedding Day. I love you, Karla.

**PERSONALS:** Don't forget that wonderful joining by S-E-X!!

**PERSONALS:** Lyle and Phil, we wish you all wonderful things and happiness forever. (Gift to follow!) Love, Laurney and Walter.

**PERSONALS:** Lyle and Phil, wishing you the very best for all the future. Tracey and John.



On Business Highway 51 So., Next To Shopko  
Open Daily 8 a.m. to 9 p.m.-Sundays 9 to 6

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You'll be pleasantly surprised at the low prices in the bright and clean aisles thru-out our store!

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More savings in our—complete Meat Department! Complete Produce Department! Complete Liquor Department! Frozen Foods and Dairy Foods, too!

**SHOP COMPARE, WE HAVE THE  
LOWEST GROCERY PRICES!**



# CAMPUS RECORDS & TAPES

CHECK THESE PRICES OUT!!!

\* Steve Miller  
"Circle Of Love" \$6.79

\* Al Stewart  
"Live" \$10.77

\* Rush  
"Exit . . . Stage Left" \$10.45

\* Exposed Volume II  
\$2.96

\* Jeff Beck  
"Early Anthology" \$4.99

\* Roberta Flacks  
"Best Of" \$6.79

Look For Upcoming Albums Of:

\* Elvis Costello  
"Almost Blue" \$6.79

\* Lover Boy  
"Get Lucky" \$6.79

\* J. Geils Band  
"Freeze Frame" \$6.79

\* Canned Heat  
"Kings of the Boogie" \$6.79



\* Sneaker  
\$6.79

\* Earth, Wind & Fire  
"Raise" \$6.79

\* Bee Gees  
"Living Eyes" \$6.79

\* Cozy Powell  
"Tilt" \$6.79

WET BEHIND THE EARS

IS:

RED HOT SIZZLING COUNTRY ROCK  
THIS SUNDAY, NOVEMBER 8TH



Admission \$2.00

Doors Open At 7:00 P.M.

**MONDAY**

VARIETY NIGHT  
NO COVER UNTIL 10:00 P.M.

\$1.50 Pitchers From  
7-9

\$2.00 Pitchers From  
9-10

**THURSDAY**

UPSTAIRS

Anyone with Student I.D. will get  
in free from 8-10

\$2.00 Pitchers From 8-10

DOWNSTAIRS

RUGBY HAPPY HOUR  
6-9 \$2.00

All You Can Drink



UPSTAIRS

FOXY  
LADY  
NIGHT

7-10

NO MEN

35¢ TAPS  
35¢ B-BRANDS  
45¢ CORDIALS

1 Dozen  
Roses To  
Foxiest Lady

**FRIDAY**

POOR MAN'S  
HAPPY HOUR

\$2.00 ALL THE BEER  
OR SODA YOU CAN  
DRINK FROM 6-9

**WEDNESDAY**

OLDIES SPECIAL  
"QUARTER NIGHT"

25¢ Taps

25¢ Shots

25¢ Cover 7-10

THE CRAZY IVEN AND JEFF  
ROCK-N-ROLL REVIVAL  
SHOW

LIMBO CONTEST

**SATURDAY**

UPSTAIRS

LADIES NIGHT

\$1.50 Pitchers Of Highballs  
7-9

DOWNSTAIRS

THE LOCKER ROOM PRESENTS

\$2.00 Pitchers Of Beer  
From 7-9

Open To Anyone.