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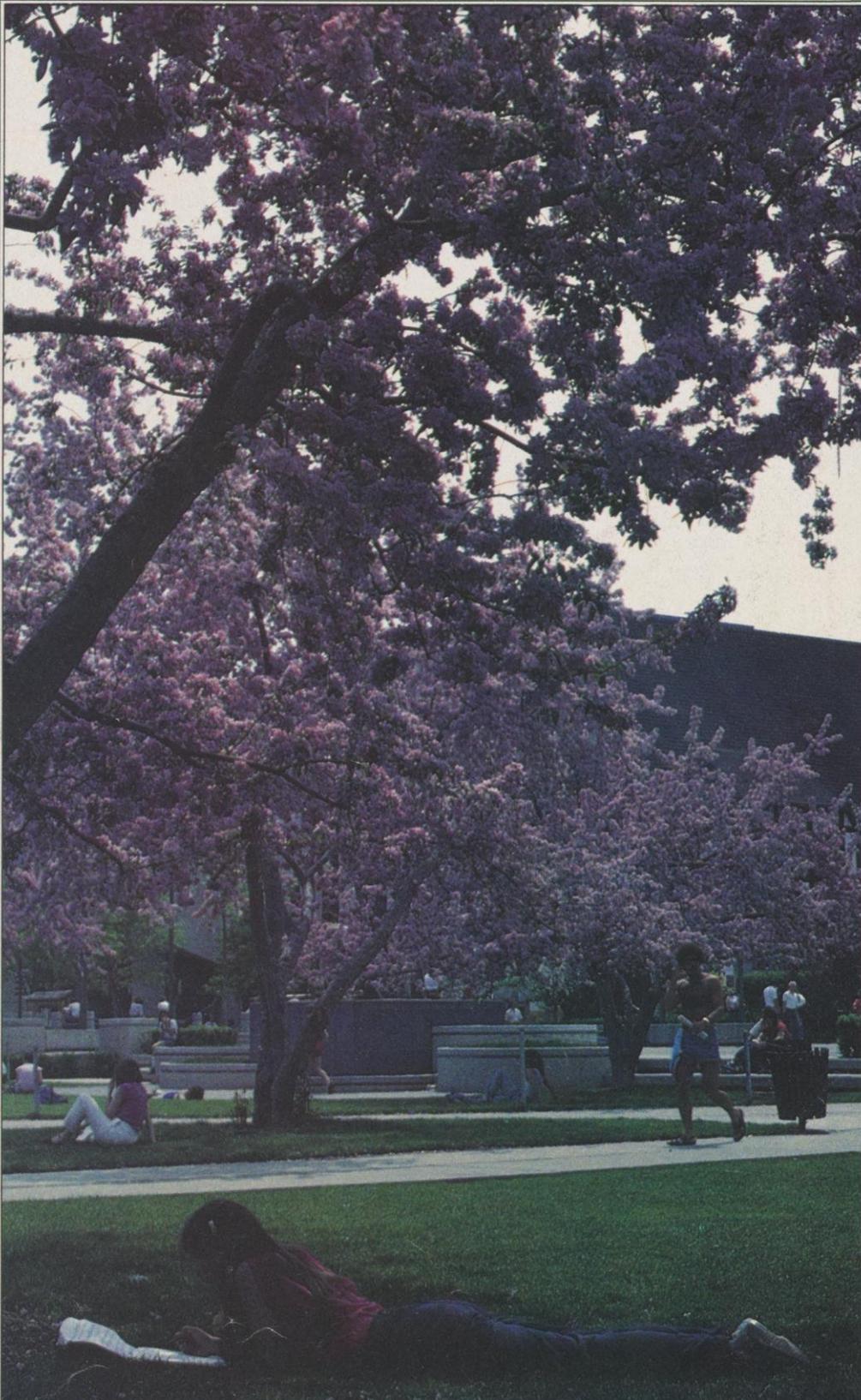
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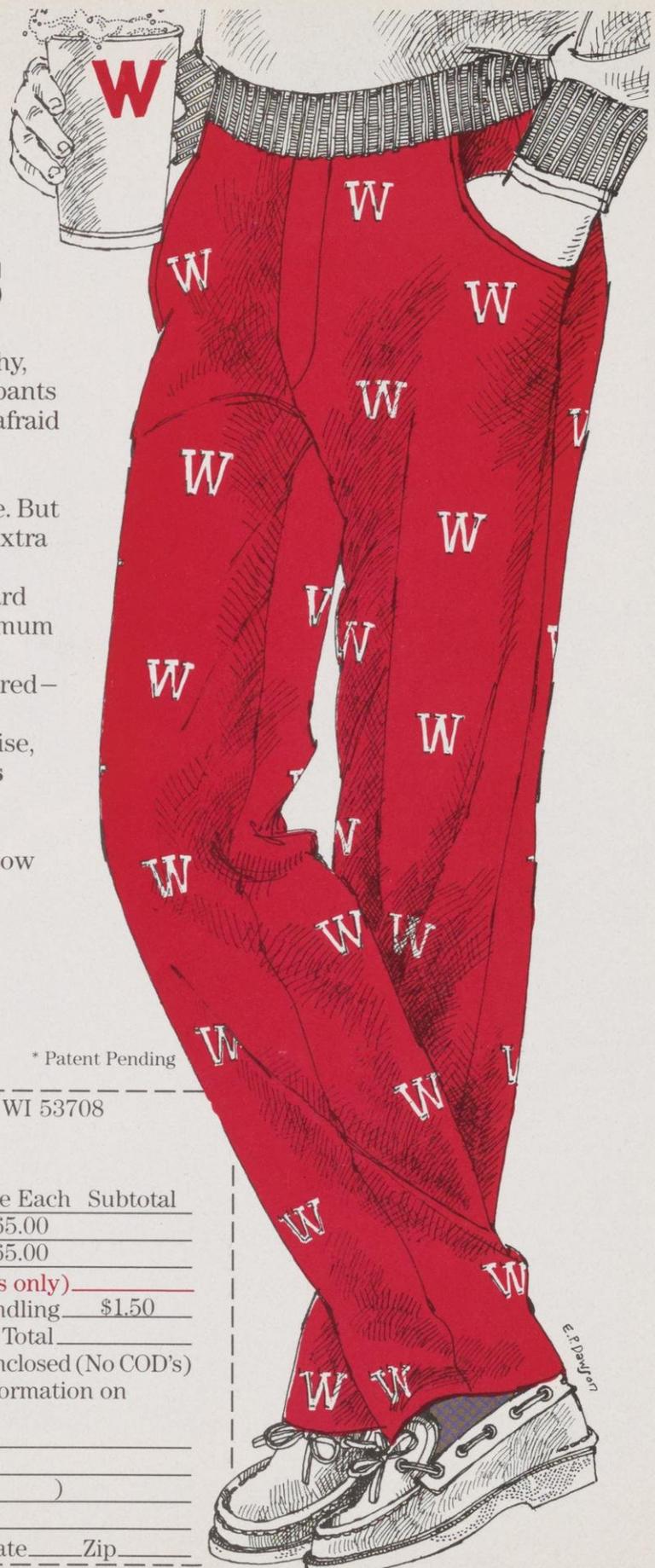
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Wisconsin Alumnus

Volume 85, Number 4
May/June 1984

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And hear your
Yes, I'll come t
see you then.
I was not ready
but no one ever
Hit or miss,
no sentences tu

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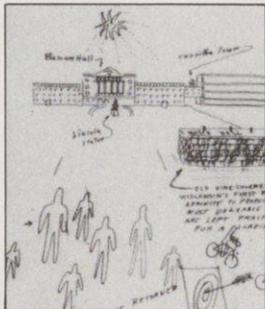
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Cover:

Spring *does* eventually arrive, despite the way things look through April. When it got here last year, photographer Gary Smith came upon this study scene. The trees—and the young lady—are on the lower campus beside the State Historical Society. That's the State Street Mall in the background.

THE WISCONSIN ALUMNUS is published six times a year: January, March, May, July, September and November. Subscription price (included in membership dues of the Wisconsin Alumni Association) is \$25 a year.

The News

Governor's Committee Says 'Raise Faculty Salaries'

On March 24 a special committee created by the governor recommended one-time faculty salary adjustments throughout the UW System in the '85-'87 biennium to "at least the median" among those in comparable schools across the nation. So far below that level are current salaries that it will take \$26.6 million to reach it, of which \$13.8 million will be needed on this campus.

The recommendation came from the Governor's Faculty Compensation Study Committee, a sixteen-member group co-chaired by the secretary of the Wisconsin Department of Administration (DOA) and a vice-president of the UW System and representing labor, the legislature, business, student government, and University faculty and administration. (See editorial, page 30.)

Salaries at UW-Madison rank at the bottom of the twelve "peer institutions" suggested by the DOA for comparison.* Against a similar group the placement was equally low in a report released in January, this one from a campus faculty committee headed by genetics professor Millard Susman (WA, Mar/April). We are also 11 percent below the lowest in the Big Ten.

Categorizing salary requirements by rank, the governor's committee suggested raises for full professors of \$5358 to the median of \$43,384; for associate professors of \$3038 to a median of \$30,236; and for assistant professors of \$1484 to a median of \$25,541.

It also made suggestions for establishing the University budget at the legislative level and for allowing the Board of Regents greater flexibility in allotting it for instructional costs so that the System can "remain in a competitive position in future years."

Getting To Know You

The University wants to get to know you better. Over the next five years the Registrar's Office will systematically survey every Wisconsin alumnus/a in this country

and abroad—that's approximately 250,000 people. The office plans to mail to 50,000 each year, and L&S grads are first on the list. Registrar Thomas Hoover and his staff hope to update, correct and expand existing data already on file in the computerized Registrar's Alumni Records System (RARS). In addition, they will attempt to gauge alumni attitudes toward the UW. The survey asks such questions as how individuals rate the effectiveness of the school's academic programs in preparing them for employment, if they've participated in recent alumni activities or read University publications, how they identify with their college and how informed they are about its affairs.

If the survey is successful it will provide a significant number of corrected alumni addresses. "This is one of our biggest problems," says Hoover. "Often graduating seniors list their parents as a contact but don't let us know when they settle into a new location of their own. We are left in a position of having to depend on parents to pass our mail on. We'd rather reach alumni directly and are asking parents to let us know where their children are." (Don't wait for the census to do this if your alumnus/a offspring is still getting mail at your house. Use the 800 number to call RARS and report the new address. In Wisconsin, except Madison, 800-362-3020; in Madison, 263-2355; in the territorial US outside Wisconsin, 800-262-6243. Ask for the Alumni Records Office.)

Hoover says the census project was prompted by a number of institutional needs. "The various colleges are asking for up-to-date records in order to publish directories. Certain schools, like Music, are celebrating anniversaries and want to get the word out. The Alumni Records Office has to maintain accurate files, the UW Foundation wants to let people know about funding needs, WAA would like its Founders Day announcements to reach alumni. Placement offices are interested in knowing where young grads go and if they're finding employment, in part because these offices have no other way of knowing if they're doing an effective job." Assistant Registrar Rosemary Gall added that computerizing the records system in 1981 made updating on a massive scale feasible for the first time.

The current survey, supported chiefly by funds from the UW Foundation, was put together by representatives of the College

of Letters and Science, WAA, the Foundation and the Registrar's Office. It took seven months to prepare an initial questionnaire—10,000 of which went out to a random sampling of grads last June—and another three months to refine the present model.

Hoover describes the response to last summer's mailing as "moderately good" with a return rate of about 50 percent. The office plans a follow-up mailing to increase the yield. For the most part, alumni are positive about the UW. Gall says, "I was amazed at just how many people really are concerned about the University. They took the time to comment and respond. They asked about admission information for their children or told us about their husband or their brother. Every form is personal." Hoover added that the results have already been extremely useful. "We've gotten a number of new addresses and telephone numbers as well as occupational information."

He stressed that the survey is "important business" and urged all alumni to respond. "The UW needs its people, and the only way we can keep up with you is by what you tell us." Gall said, "We want our information about each person to be correct, and we care about the feedback we get from every alumnus out there."

UW Foundation Has Record Year For Gifts

Robert B. Rennebohm, president of the UW Foundation, announced in February that gifts for 1983 totaled \$19.9 million from more than 20,000 contributors. The figure set a record, and was up 9 percent from the previous year.

Contributions ranged from one dollar to more than a million, to begin or continue such campus projects as several Bascom

Club Programs

CHICAGO: June 4, Badger Golf Outing. Info: Andy Wojdula, 236-5000.



*The list comprised these universities: California-Berkeley, Michigan, Ohio State, Texas-Austin, Illinois, UCLA, Purdue, Minnesota, Washington-Seattle, Michigan State and Indiana.

professorships, the Wisconsin Rural Leadership Program, the Max Kade German-American Research and Documentation Center and the renovation of historic Music Hall.

Funds also supported an X ray lithography project in microelectronics, Chancellor's Achievement Scholarships for minority and disadvantaged students, and—through \$1.5 million from the D.W. Grainger Foundation—major research in computer, electrical and nuclear engineering.

Fund-raising efforts this year include a new program, "Wisconsin Calling," in which students telephone alumni nationwide to ask support for the University. The campaign is intended to emphasize the personal link between the University and about 20,000 alumni in the first year of the campaign.

More complete information on Foundation activities is contained in its annual report which went to its members in April.

Four Profs Win New Research Awards

Four faculty members are among winners of the first Presidential Young-Investigator Awards from the National Science Founda-

tion. The honor can give them up to \$100,000 in research support for five years. The four are among 200 recipients out of more than 1500 applicants.

The four are professors James A. Bucklew and Roland T. Chin of electrical and computer engineering; Michael L. Corradini of nuclear engineering; and Jean-Marc Vanden-Broeck, mathematics.

The awards are intended to help young university scientists obtain funding necessary to set up long-term research programs. (Receipt of a doctorate within the past seven years is one of the requirements for eligibility.) They provide an annual base grant of \$25,000 with the NSF providing an additional \$37,500 per year to match grants from industry.

Bucklew has been on the faculty since 1979; the other three since 1981.

You Told Them, And They Want More

About a year ago we passed along a request from two specialists here on campus. John Jenkins MS'73, PhD'78 and Barry Teicher MS'74, PhD'77 are hard at work on the *Wisconsin History Project*, compiling a record of the University from 1925 (where the famed Curti & Carstensen history leaves



off) to the present. They asked those of you who were here between 1925 and 1950 to jot down some of your memories and send them in. Many of you did so. Teicher says the results were "fabulous." He and Jenkins then contacted all who'd written about subjects not already thoroughly covered. They sent lengthy questionnaires and blank audio tapes and asked you to have at it.

Now they'd like more of the same. They're asking all who didn't respond before to do so now. Send a rather brief sketch. Maybe it's about some campus prank, or a crisis, or a professor or a custom. If it happened between 1925-50, it's worthy of attention.

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The Way We Were—17

June, 1937. Each spring since Barnard Hall opened in 1913 its residents staged Barnard Swingout to honor all who had won scholarships or prizes or been named to honorary societies. After they had passed under an arch of peonies (the seniors wore white), everyone proceeded to Bascom Hill for the twilight Senior Swingout, where all women students said an official goodbye to graduating seniors. Senior Swingout is believed to have lasted into the seventies.

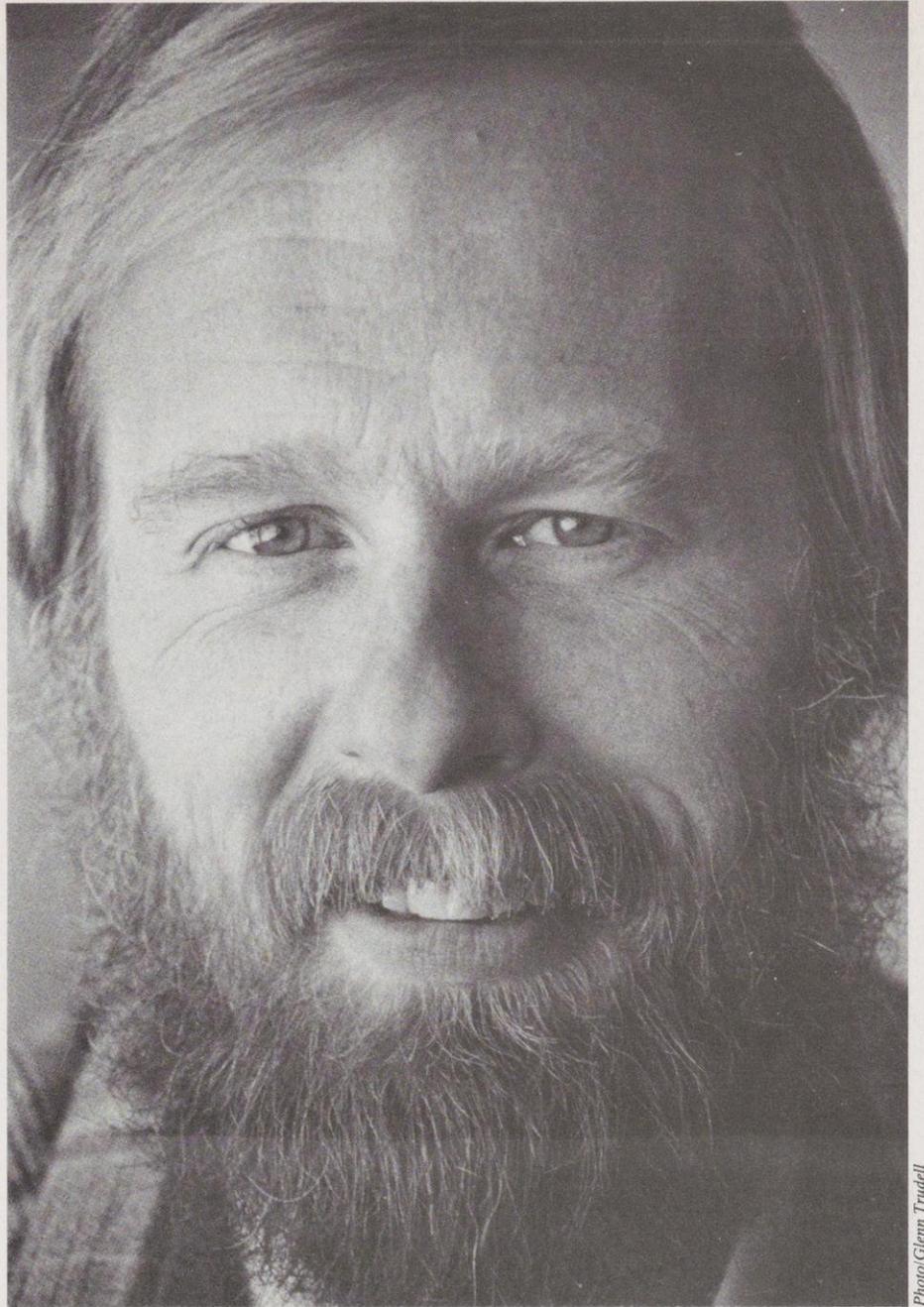


Photo: Glenn Trudell

Instruction And Delight

Poet Ron Wallace talks about teaching creative writing.

by Christine Hacksaylo

When Ron Wallace came to the University in 1972 on what was to have been a one-year visiting professorship in English, he found students standing in line to take creative writing. It had been part of the curriculum since the early '40s, but he was the first hired to teach it full-time. That year he turned away fifty or sixty students each semester. "The Memorial Union provided some outlet for student writers with the magazine *Modine Gunch* and the George B. Hill creative writing contest. Academically, there were Rennebohm Foundation funds to allow the UW to hire one well-known writer-in-residence each year—for example, George Barker, Isaac Beshivas Singer, James Dickey and Diane Wakowski came—but that money was running out. The demand for creative writing classes outstripped supply."

So great was the interest that in 1973 Wallace's position was made permanent. Four years later the department hired novelist Kelly Cherry as writer-in-residence. "Kelly had a national reputation. I had gotten a PhD from Michigan, was bringing out a book on the American novelist Henry James, and thought of myself as a scholar first and then a poet. But Kelly was, above all, a writer and she generated a certain seriousness of purpose. We decided to establish a creative writing emphasis within the regular English major," Wallace said.

The program they developed is competitive; undergraduates must apply for admission, submit writing samples and undergo individual interviews. In screening potential enrollees, Wallace looks for a number of things: "I want to know how long they've been writing, if they've done it on their own through high school and in college. I also believe you can't write unless you read, so I check for some familiarity with the great contemporary poets, with James Wright or Maxine Kunin or Richard Hugo. If they show an interest in Emily Dickinson or Robert Frost, that's ok, too."

He weeds out students who bring in flowery meditations on truth and beauty or obvious imitations of established writers. "I don't expect a finished piece of art. I do look for clarity, for wit, for imagination

and for the ability to surprise. I watch for vivid images, for lively metaphors, for a sense of line. I can tell pretty quickly if a student shows evidence of a love for language. I no longer look for nice 'normal' people. I've learned that someone who might strike me as a little weird or slightly antagonistic can sometimes be the better writer and the more stimulating student."

He used to try to maintain a fairly even male/female ratio in his courses, but last semester admitted people on the basis of merit alone and ended up with thirteen women and two men. "It was one of the best classes I've ever taught. Although it felt a little strange at first for the men in the room, I think it was good for us to be in the minority. After a few weeks, we were all just writers."

He says the program now offers enough introductory, intermediate and advanced sections so that no one of real talent and serious intent is turned away. "We're competitive but we're not an exclusive club." He is encouraged by the quality of the student writing he sees here. In the past ten years he's encountered six or seven people who he believes have the potential to be major writers. On the other hand, "It's hard to predict a writer's future success. Joyce, Faulkner, Hemmingway all started out as poets and they were terrible. I don't think I'd have let them in my class. Then again, someone at eighteen may accidentally pull off one remarkable work but be through at twenty. I *do* know that every year I see at least one student who is phenomenal.

"Our people are good. I've had graduates go off to advanced programs at some pretty prestigious schools and write back to say the work done in classes here is better. Visiting writers have also been consistently impressed with the ability of our students. I know that not every one in the class is going to be a poet, but most will go on to do some kind of writing. In teaching, I stress many of the same elements that apply to good prose: clarity, organization, development. I ask them to produce reviews and critical essays, too, so the experience is valuable.

"Less than half our enrollees are English majors. Some are in pre-med, art,

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How does one know whether a poem is “good” or not? Howard Moss, poetry editor of *The New Yorker*, says a good poem is one he likes. Emily Dickinson said if she felt as if the top of her head were taken off she knew that was poetry. These are probably the most reliable tests.

There is no formula for a good poem. If there were, teaching poetry writing would be considerably easier. The three student poems included here are all quite different in language, voice, and subject matter, and yet each rings true—sings and bites and levitates off the page. What the poems all share is a confidence, an energy, a clarity, an inevitability, a richness of language or voice or emotional tone. They avoid obscurity, predictability, self-consciousness or clumsiness, crafting instead a clear surface that resonates with possibility.

Au Revoir is intensely personal without being private; what’s withheld is as important as what’s on the page. The vulnerable voice, the ostensible refusal to acknowledge death, the hint even of whimsy in the tone, all combine to control and communicate the grief.

Café uses what the poet Wallace Stevens called “the essential gaudiness of poetry,” to convey the exquisite tedium of a woman’s life. The language is sensual and narcotic. The poem evokes boredom and fixity without itself becoming boring or fixed.

Depot: Beaver Dam, Wisconsin combines a strong narrative pull with terseness of tone and self-deprecating humor to explore some important themes: continuity, relationship, salvation, and the art of narrative itself.

Ron Wallace

Au revoir

It has been months now
and still I won’t remember.
I save stories, a cartoon in *The New Yorker*,
this you would like.
I’ll ask your advice tomorrow,
face a little warm.
And hear your voice on the telephone,
Yes, I’ll come to supper,
see you then.
I was not ready
but no one ever is.
Hit or miss,
no sentences turned finely,
cadences of grief.
Before you go, sir,
your apple,
and where is that toupee.

Ann Lacy x ’86

Café

After the painting by Foujita

This is what it must be to be perfected:

The complexion that has never known sunlight,
chiseled from the moon's side, a cameo
relieved by the evening gown, black velvet.
The lips: a sigh, a soft pout. The sorrel eyes:
one stares blankly at the viewer, the other,
clairvoyant, gazes sidelong into shadow.
The chignon a saffron flame, a disciplined fever.

She has tossed her black velvet clutch
containing white talcum, a mirrored compact.
On the table, a glass of rosé breathes.
She must not sip this, allow the heat
to flush her cheek. Beside the wine,
a vial of indigo ink and a fountain pen.

She had intended to write you:
the first page a transparent, white veil,
the second rose, soiled with ink,
the last pale blue, a flake of sky.
And the envelope matches the hue of her skin—
alabaster, as does the café across the alley:
"La Petite Madeleine."

She meant to tell you how boring beauty is,
and art. She meant to tell you
just how wearying it can be to love
day after day the same dull details,
forever fixed in the parentheses of the frame.

Lisa Knothe '81

Depot: Beaver Dam, Wisconsin

So small there's barely room for the phone
to ring. Each time it does someone's trying
to save me. My frustration conjures
the worst: a bus curled up on the shoulder
of a road. The ticket man is brimming
with small town sense. He tells everyone
it'll be here when it gets here.
The woman on the other end
of my ticket doesn't hear.
She tosses her hair and heads home.

He puts a hand on my shoulder, the way
he's learned to comfort strangers. Whistles
a secret in my ear: I should learn
to be more patient; he believes
reincarnation. Snow inches up to the door.
A bus horn blares for the hundredth time
in my head, and he tells me how it is:
one fifty a week for changing bulbs
and quarters. Says he has a way of knowing
he can trust me, wants me to believe with him
the sky is full of spirits
on their way to new bodies.
I tell him I'll try to. He's anxious
to go on. I see myself in the station window,
thinking of explaining all this when
I get back. The ways we see ourselves through
when a bus breaks down or a life
goes broke, and waiting is the asking
of the prayer and the answer.

If the soul never dies, then some nights
it's close. No lights for miles and the sky
full of snow. Burning in another town
is a woman who turns in her sleep, who has
no way of knowing the ticket man is talking
in circles of lives that keep on going.
That I'm running my own story up and down
my tongue until I'm sure I'll be convincing.
No way of seeing the two of us going,
our separate ways, for broke.

David Clewell '77

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I've noticed in contemporary poetry a return of interest in traditional forms.

continued from page 7

physics. A large number are Special Students*; some are older and have been long out of school. For example, one is a seventy-year-old woman from Australia. (She was wonderful!) Another is a politician and several are MDs. It's a real mix.

"But all are looking for feedback, so one of the most important things we offer is a sense of community. (That may seem strange. Writers are supposed to be loners. But they need the company of other writers. I've often found that when I'm in the woods alone I don't write half as much or as well as when I'm stimulated by teaching and going to readings. In the early '20s aspiring writers went off to Paris in search of community. Now they find it in graduate programs at the University of Iowa or Stanford or Johns Hopkins or, if they're undergraduates, at Wisconsin.)

"They usually come looking for a sympathetic but critical response. They know they've gone as far as they can on their own. Our classes are workshops where they can literally tinker with their poems. When they read and there's an excitement in the room, they know they've done something right and can build on it. While they don't want to write *only* for the audience, it helps to be reminded there *is* an audience out there. The purpose of poetry, after all, is to say something to your fellow human beings, to 'instruct and delight' as the English Renaissance poet Sir Phillip Sydney said."

Wallace says there is an ongoing debate in and out of the profession about whether or not creative writing can be taught. He has found himself on one side or the other at various times in his career. "I never took a writing course in college. I was afraid someone was going to look at my work and say to me, 'You're no writer.' It takes a certain amount of emotional toughness to accept criticism. You have to be self-confident enough to absorb what's helpful and to reject what's damaging."

Now that he's been teaching for more than a decade, Wallace has seen students make incredible progress in a semester or two. "When people bring in their work, we can help them discover and develop

their strengths and de-emphasize their weaknesses. We can help them learn where their focus is, what their voices are. There will be a line that stands out, a place where their imagination takes over to the fullest. We can point out where they are committed as writers and where a pattern begins to emerge.

"Sometimes they hand us 'Hallmark card' stuff, but when we *really* look at it, we find some strong image hidden away. And we can say, 'All this flowery language obscures the poem, but here's one great metaphor. Concentrate on it and just for a moment abandon all these other trappings.'

"Sometimes they get stuck in dead ends. They want to write about only one thing, they go over the same subject matter again and again. But we can jog them out of that. For example, I've had a couple of students come in obsessed with sex; every poem they write deals with it in an adolescent, sometimes ugly way. They may be fairly good writers, but they need range and variety. So I say, 'You're forbidden to use any sexual words or references. Now, write a poem.' And they can. My goal is to expand imaginations.

"I structure my classes around a series of exercises. At first I didn't do that. We'd all bring in our writing every week and sit around and talk about it. I had good students that semester, but when it was over they told me they wished I'd forced them to do things they hadn't wanted to do. So now I ask them to write sonnets and villanelles and sestinas. I've noticed in contemporary poetry in general, and in my own writing, a return of interest in traditional forms. The older generation of established modern poets began their careers with this kind of verse, before they put it aside for emotionally freer expression. But most younger writers today have never written traditional verse, so to them it's new, it's exciting. When they sit down to write a sestina, the form itself forces them to go in directions they otherwise might not have taken. And that's a liberating experience.

"I believe, too, that traditional forms appeal to some deep psychological patterns, so it's foolish to abandon their power or their history. When we compose a sonnet, we think of Milton's and Shakes-

peare's and the form reverberates. There's an almost physiological appeal in a sonnet as well. One definition of pleasure is the build-up and release of tension. The sonnet is large enough to develop an idea, short enough to hold in the mind, and turns on the resolution of a problem, forcing the poet to give us that release.

I tell my students there are three things a writer needs. One is technical competence. That's something I can teach. I can give a lecture on metaphor, talk about how it's used and why it's used, why—as Aristotle says—it's the 'heart of poetry.' And I can give them examples of how other poets have employed metaphor and ask them to come up with an exciting one and extend it. That's a mechanical workout with the language, but it will be absorbed and put to use later. I can do the same thing with imagery, showing how we can allow purely descriptive language to carry the meaning of a poem. I can do it with sound and persona. All this is technique. Any intelligent, fairly talented student can master it. I like to say I can take anyone and by the end of the semester get him or her to write something publishable, not necessarily great, but publishable.

"The second thing a writer needs is theme. We can't exactly teach that but we can point it out. We can see what a student's interests are. An objective reader can turn up the central concerns, can suggest what themes should be developed.

"The third thing, we can't teach at all. That's magic, that's 'the Muse,' that's the spiritual quality in a great piece of writing that makes the poem rise off the page. When a student takes all the technique he or she has been practicing and with imagination adds *that* quality, it's an exciting moment in teaching!

"In the early twentieth century, writers were turning to art for salvation. Poetry was going to take the place of religion. Well, we may not believe any more that poetry will save us, but it's still one of the things that makes us worth saving. If we don't preserve literature or theater or art or music, why worry about nuclear war? A Big Mac is nice, but what has meaning in our lives gets expressed through our poems." □

* A nondegree student at the University who is usually taking courses for professional, personal, or cultural enrichment or to make up prerequisites in an attempt to qualify for a professional or graduate program.



They Were All 'Enchanted Evenings'

*Recalling a quarter century
of lively backstage life at the Union Theater.*

By Fannie Turnbull Taylor '38

Are you interested in the theater, dear?" The question came to me with great concern and sympathy from the lovely little English woman who surprised me around the corner of a rack of costumes, backstage at the Union Theater.

I was somewhat astonished. Yes, I agreed, I *was* interested. I did not try to explain to Lynn Fontanne that, as the director of the Theater, I was responsible for bringing her and Alfred Lunt for a week's run in *I Know My Love*, a farce they were premièring with us before they moved it on to New York. In fact, for more than a decade, I had been encountering the famous couple rather regularly as they faithfully brought their productions to a theater they always praised for its architecture, its wonderful audiences and its

Emer. Prof. Taylor retires this month after a lifetime of service to the University. Besides sixteen years as director of the Union Theater, she served two terms with the National Endowment for the Arts, as first director of its music program and first director of its office of program information. She is a founding member of the Association of College, University and Community Arts Administrators, a national service organization of non-profit performing arts presenters; coordinator of the UW-Madison Consortium for the Arts; and, most recently, president of the University Club.



Photos: Union Theater collection

Helen Hayes thought our theater was too good.

good management—a management which had always concluded the engagement with a solid check.

It was at the end of this same engagement that Alfred Lunt (who loved to cook) scrambled some eggs in the Green Room kitchen for his wife and himself as a quick snack before leaving the comfort of Wisconsin for the rigors of the road ahead in February. He and Miss Fontanne sat at the table at the end of the room which doubled as my office in those days. She was wearing a beautiful floor-length mink coat and a mink hat, but she kicked off her shoes as she tackled the eggs. A sight I shall never forget.

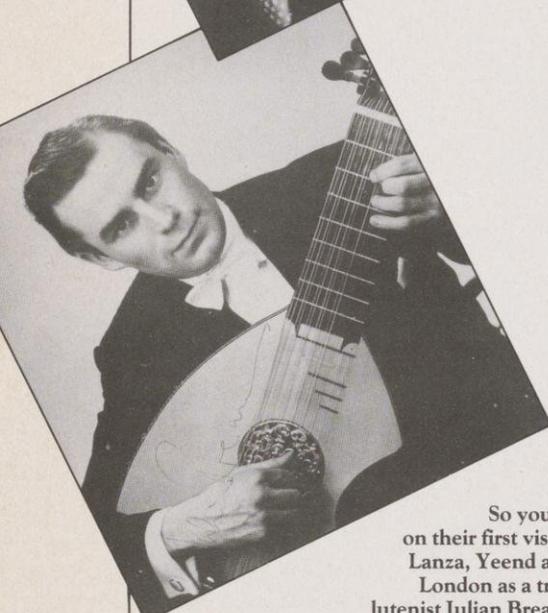
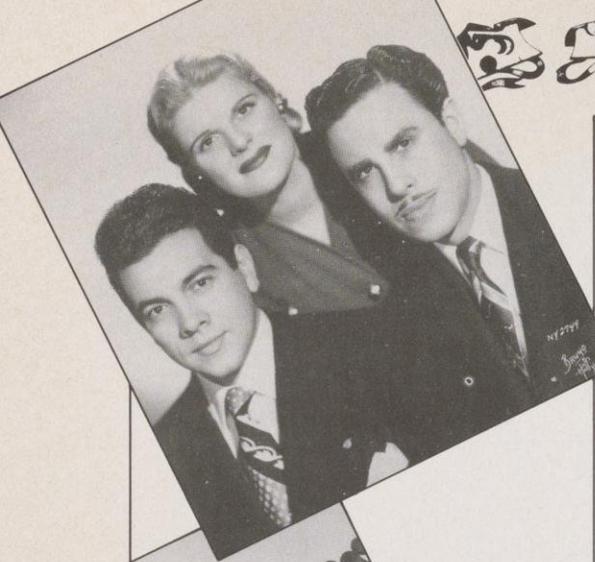
During my years at the Union Theater—from 1939 when we opened it with the Lunts to 1966 when I left for Washington and the National Endowment for the Arts—there were hundreds of such moments in Wisconsin's nationally famous auditorium.

Not everyone praised us. In 1962 Helen Hayes and Maurice Evans arrived with *As We Like It . . . From Shakespeare*. (They were directed by alumnus Warren Enters, incidentally.) The engagement went very smoothly. Too smoothly, apparently. Miss Hayes said, "A stage like the Union Theater's does not prepare anyone for what he is going to be up against in the commercial theater because everything is so convenient. But," she added, "the good side of it is that young people will be trained in the way the theater should be."

Frank Lloyd Wright was less generous. "This place is a cheese box," he announced from the stage on one occasion. Backstage there were general snickers because just moments before he had taken off his famous broad-brimmed hat and cloak and loaded them on me. Then he gave me his cane. "Don't lose it," he said. With this parting thrust at my general ineptitude he drew himself up to his full height (he was about my size) and walked into the lighting closet.

During the Theater's first decade we brought in some of the great names of the storied past. In November, 1948 we were able to sign the beloved violinist Fritz Kreisler as one of the ornaments of the University's centennial celebration, along with Gregor Piatigorsky and Vladimir Horowitz on the same concert series. Kreisler was a wonderful old man, still able to evoke a special magic although he

continued



So young on their first visits: Lanza, Yeend and London as a trio; lutenist Julian Bream.

continued

wore a hearing aid, and thus occasionally the intonation was a little off.

I had had some criticism for booking Kreisler. Too old, past his musical prime, were the complaints. After the concert no one complained. To me, it was important to give yet another generation of concertgoers the opportunity to tell their children and grandchildren, "I heard one of the musical titans of all time!"

Another great name was that of George Enesco, the Romanian composer, violinist and conductor. He came onstage, old, arthritic, wearing the same evening clothes he had worn since 1912 (or so I was told—they were greenish with age). He seemed to be balancing himself on one leg, but to hear his third sonata "dans le caractère populaire roumain," performed by its creator was an extraordinary experience. After the concert he and his wife greeted people backstage briefly. She was a princess or a countess or something, regally outfitted in a long dress and a turban, and with her face apparently enameled into a fixed expression of pleasant disdain.

One of the great rationales for building the Union Theater had been to get away from the motley variety of campus build-

ings which had to be used to house concerts. There was Great Hall, or the Red Gym, sometimes the Parkway Theater up on the Square and quite often the Stock Pavilion.

Marian Anderson sang for us several times. The first was in the thirties in the Stock Pavilion, when that edifice was still in active, redolent use as a barn. A stage was set up at the east end and the entrance for Miss Anderson was down a long staircase from the balcony. No railing; just steep cement stairs with 3000 people watching.

A few years ago, when Marian Anderson was a member of the National Council on the Arts, I talked with her again in Washington. "Of course," she said, "we will never forget the first time in the Pavilion when we had to make our entrance down a long flight of stairs." Anderson always spoke in the plural; herself and her art, I suppose. She went on, and for once I did not hear the "we."

"I was never so scared in my life!," she said.

Later on she sang at the Union Theater which could comfortably accommodate the audience once the excitement about her celebrated flap with the DAR over the use of Constitution Hall in Washington had abated. When she made her final tour in the spring of 1965, we were one of only fifty national sponsors (out of perhaps 500) offered a "first refusal" on the engagement. Of course we took it. Back to the Pavilion we went and work we did. The great oval auditorium never looked better; fresh wood chips on the dirt floor; lush plants and greenery from the University greenhouses decorated the stage. The entrance was to the audience's left, not down the steep central stair, and on every seat was a souvenir program in a rainbow of colors. The incredible acoustic properties of the Pavilion exerted their magic.

The event was a triumph for one of America's legendary stars. It was a triumph for the set-up crew, too.

Like every programming institution we had some ridiculous moments.

Early in the Theater's history the Wisconsin Players essayed a new, locally conceived musical, *Knightsbridge*. It involved a sequence in which a chorus of young men, costumed as British military types in red coats and white tights, appeared on stage to sing and march. Unfortunately, the white tights seemed to fit most of the chorus members with alarming looseness. Where there should have been the ripple of smooth young calves, there were curious wrinkles. The army seemed to be marching in its underwear. The audience took one look and collapsed into guffaws.

Many years later the greatly gifted but distinctly quirky Canadian pianist, Glenn Gould, performed. At intermission, one of

my student managers greeted me with uncontrollable giggles. "Fan," she exclaimed, "you'll never guess what he is doing. He's soaking his elbow in a wash basin!" I was not surprised. I had brought the basin from home myself, at the request of Gould's management.

Zipper were often a problem, acute and sudden. I always kept an ample supply of safety pins of different sizes in my top drawer, along with Band-Aids, a flashlight, and aspirin (that was for me, not the artists). Running a theater has a lot in common with being a den mother.

Year after year the ballet came. In the early seasons it was the Ballet Russe de Monte Carlo. Later it was the American Ballet Theater with all the great stars of those decades. Those were wonderful evenings, with a magic evoked only by the sound of an orchestra starting up in the quieting, darkened theater. The curtain would rise on *Les Sylphides* or a stunning *pas de deux*. On one occasion we played a full-length *Giselle*. There were new ballets and new-old favorites like *Rodeo* and *Fancy Free*. At one engagement just before the Christmas holidays we came to the end of the evening program and the time for bows. The company was poised in extended attitudes. The curtain went up. Bows. The curtain descended two-thirds of the way. There it stuck, neither up nor down. The dancers maintained their pose, smiles frozen. Finally, one of them, unable to contain herself any longer, smiled even more broadly at the audience and waved. "Merry Christmas," she called.

By the time I left the Union Theater we were booking the American Ballet Theater for three consecutive nights and selling them out. "We love it," the ballerinas would tell us as they padded around backstage with their duck-footed walks. "We have time in Madison to get our laundry done."

Those were, indeed, golden times, and it is unfortunate that the costs of travel, labor, musicians, even the dancers, have risen to such astronomical heights that only the big cities can afford these great companies in the present day.

For some time after World War II agents avoided booking the great Norwegian soprano, Kirsten Flagstad, because of her husband's involvement with the Nazis. Finally she again became available for concerts, and we booked a pair of dates with some trepidation. She wanted to play Madison because her daughter was living here at the time. We announced the concerts, hoping there would be no picket lines as a result. There weren't. Instead, we had such a clamor at the box office that we had to book a third engagement. The program was superb. Flagstad had one of the greatest voices ever heard on any stage and the audience was ecstatic.

Perhaps surprisingly, I rarely saw any manifestations of so-called "artistic tem-



perament." On one occasion, however, I remember needing to talk with Merce Cunningham, the dancer, about some matter. He was standing on stage alone, not moving a muscle, and apparently uninvolved for the moment. I went over to speak to him. He looked at me distantly. "Please!" he said. "I'm dancing!"

But the majority were warm and kind, a delight to work with. Many of our greatest were uncertain about their skills even in moments of triumph. Lotte Lehmann, the German soprano whose interpretation of the role of the Marschallin in *Der Rosenkavalier* set the standard for that character and whose recitals of German lieder were lucent gems of poetic singing, gave two concerts in our series in February, 1951. She had just done her farewell appearance in Town Hall in New York with great media fanfare and finality. It was, indeed, late in her career and the golden voice of her youth had faded a little—but not the artistry. She sang a beautiful final concert, ending with Schubert's "An die Musik." As the sound of her voice ended, the audience rose to applaud. The moment was breathtaking. She exited, went back for bows, was presented with a great bouquet of roses. When it was all over, and she came off for the final time, she looked me full in the eyes. "Was I all right?" she asked. *Was I all right?* That was the concern, the humble, endless seeking for perfection that made her one of the consummate artists of the twentieth century.

Artists almost always seemed to enjoy

meeting the students on the Union committees, many of whom had worked hard to make the engagement a success. They had helped select the artist in the first place; they had "folded and stuffed" and gotten out dozens of mailings; they had bill-posted the campus in every sort of weather. When it came time for the event they presented flowers, and many of them were part of the usher corps. They helped backstage.

They also enjoyed taking visitors through the Theater and describing the facilities and the program. Some of them did this exceedingly well, being informed and imaginative about what the visitor would want to find out. Some were too imaginative. Once we overheard an earnest young woman explaining the lighting capabilities of the stage. "And in the basement," she confided, "we have a big box of electricity."

Now and then we had small parties for the artists backstage after the show. Once we served borscht to the Don Cossack Chorus; another time we had hot dogs for the dancers in the American Ballet Theater (lots of hot dogs; dancers are always hungry.) Sometimes our friends and patrons would put on a post-performance party in a private home; occasionally we took the artists to some local restaurant for a little supper. I remember the wonderful Italian soprano, Licia Albanese, absolutely devouring a huge steak—she was such a little woman one wondered how she could manage. Leopold Stokowski ordered creamed chicken and canned peas. Vladimir Horowitz asked for an old-fashioned and bran flakes!

On one occasion, when there was an extra day available between a brace of concerts, Leonard Warren, the beloved Metropolitan Opera baritone, cooked up a

mountain of spaghetti in the Green Room kitchen for a memorable student party. The aroma of garlic simmering in olive oil remained in my office for days.

And there are heart-wrenching memories. Just after World War II, Leonard de Paur and the Infantry Chorus performed on the concert series. This was a group of black GIs with voices reminiscent of the early Don Cossacks. All of them wore uniforms with short Eisenhower jackets, and de Paur led them through an appealing and demanding concert which the audience loved. The tour took them on to Sheboygan the next day, and from there I received an urgent call from de Paur. "Mrs. Taylor, can you find us hotel rooms in Madison tonight? We are not permitted to stay overnight in this town." It was not the first time I had encountered such bigotry, but it was surprising after the war. I went into action and found rooms. The men had a similar problem in northern Illinois, and again had to drive back here.

We introduced many young artists. One of them was Isaac Stern, twenty-two years old when we brought him in on the silver anniversary of the Union Concert Series. (The big star name on that season's roster was that of Ezio Pinza, then at the height of his Metropolitan Opera fame, long before "Some Enchanted Evening.")

At a Sunday Music Hour (a free Sunday afternoon concert broadcast over WHA radio) we introduced the young guitarist, Julian Bream. The handsome French pianist, Philippe Entremont, was just getting started on his distinguished career when he first appeared on the series and charmed everyone. George London and Mario Lanza were part of the Bel Canto Trio, a group of total unknowns.

continued

Alonzo and Youskevitch of the Ballet Theater brought us a *Giselle*, and Leonard Warren cooked dinner for the student committee.





continued

Their main problem on the road was getting their dress shirts laundered and ironed. (I did them.)

Tours of Broadway shows were always quick to sell out, and in 1950-51 one of the truly "hard ticket" engagements was *Mr. Roberts* starring Henry Fonda. When the three-performance booking sold out overnight we negotiated an additional matinee. It too sold out. But disaster struck. Henry Fonda got laryngitis and felt he could not play both the matinee—which would open the engagement—and the evening show. We would have to accept the understudy for the afternoon. I swore everyone to secrecy. The matinee audience crowded in, the lights went down and Don Fellows '49, who played Ensign Pulver, stepped before the curtain to announce that Fonda would not be appearing that afternoon. There were the usual groans, but the crowd stayed. Fonda, nursing his throat carefully, managed the other three performances and the whole engagement was a triumph and a tribute to Madison's dependably loyal and understanding audiences.

There were many wonderful lecturers. Carl Sandburg singing and chatting with his audience. Robert Frost spoke to an enraptured crowd which would not let him leave. Finally he returned for yet another bow and said, "I suppose you want the woody one," and with that we all heard, from the master:

*The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep. . . .*

On several occasions Eleanor Roosevelt came, always a symbol of democracy and caring. She was becoming deaf and made no bones about it, but fielded questions with the aplomb of many years experience. One of the lectures was given on a sunny Sunday afternoon and I, lacking a baby-sitter for my six-year-old, took her with me. I settled her in the Green Room with an ad-

Uta Hagen came home as Blanche DuBois; and Don Fellows '49 was Ensign Pulver to Fonda's *Mr. Roberts*.



monishment to stay put until I should return from whatever tasks I had to do in the front of the house. When I came back she had disappeared. I found her, sure enough, sitting on a small couch near the stage door, cuddled up with Mrs. Roosevelt in earnest conversation. It was a marvelous sight, the old grey head and the young dark one bent toward one another. Absorbed.

Years later I asked my daughter if she could remember this occasion. "Oh yes, but I can't remember what she said to me."

One of our ongoing programming efforts at the Union Theater was the encouragement of appearances by troupes from international cultures: Azuma Kabuki from Japan, a gorgeous if interminable evening of exotic pageantry; the Romanian Folk Ballet with a gypsy orchestra and singers; the Dancers of Thailand; the Bayanihan Philippine Dance Company with lovely, lyrical little bodies; the fiery Ballet Folklorico de Mexico; Shanta Rao and Indrani and Ravi Shan-Kar from India.

Martha Graham brought her company in the forties. Few who saw that masterpiece about the Brontë sisters, *Deaths and Entrances*, can possibly forget its visceral impact. (Unfortunately, Madison missed this great artist in the productive middle period of her creative life because



she did not tour; the cost was prohibitive. Instead, the State Department funded her on overseas tours. Thus, one of the greatest artists of the century was seen by European audiences, and not those of her own nation. One of the first acts of the National Endowment for the Arts, after its establishment in the mid-sixties, was to fund a national Graham tour. So she played the Union Theater once again when she was past seventy.)

There were other groups who appeared over the seasons: Doris Humphrey, Charles Weidman, Paul Taylor, Murray Louis, Alvin Ailey, José Limon. The audience for these, compared to that for the ballet, was sparse but dedicated. We persevered. By the early sixties I felt we had developed a knowledgeable and dependable dance audience, helped by the support of the University dance department and the regular appearances of its student performing group, Orchesis.

An early interest by a few dedicated lovers of folk music developed into a strong strand in the diverse Union Theater program. If my memory is right, the initial such event was given by John Jacob Niles, who had a thin reedy voice, an original repertoire which included "I Wonder As I Wander," and who accompanied himself on a dulcimer. Many others followed, like Burl Ives, and Josh White singing "Strange Fruit." Especially I recall Pete Seeger, that controversial pied piper who was accused in the McCarthy era of being a communist. It made little difference to his worshipping followers who packed the Theater for any engagement, knew every song, and sang along with him enthusiastically. He was a marvelous performer. So was Odetta, unknown when I found her through the manager of a Chicago nightclub—wasn't it The Gate of Horn? Madison was her first college date as it was for the little South African, Miriam Makeba with her "click" songs.

The queen of them all was the young Joan Baez. We presented her, partly as a result of a recommendation my daughter had sent me from Boston, where Baez was the rage of Harvard and the coffee houses. I picked her up at the airport and brought her to the Union. Her suitcase had not come through and she had no change of clothes for the concert. No matter. She kicked her shoes off, went on stage, and carried the audience with the aplomb of an old pro.

Jazz was another performing area that had a very specialized audience and a rather small one unless the featured artist was Louis Armstrong or Ella Fitzgerald. These two giants of the American jazz world came to us over and over again. Ella, in her ample red outfits, pianist Oscar Peterson, and "Jazz at the Philharmonic" were cornerstones of the fall jazz



festival for a time. Louis Armstrong was one of the finest artists to work with one could ask for. With no stress and little warming-up he would go onstage with his pile of fresh white handkerchiefs, and start to toot his horn. What a sound! What a showman! I asked him to autograph the harp of our great Steinway piano as had all the stars who'd performed here. He was a modest man. He looked down at the signatures, and he hesitated. "Mrs. Taylor, I don't belong *there*." But I persuaded him, and he signed, adding "Satchmo."

The pianists who performed on that piano were the cream of the decades. Quiet, nearsighted Rudolf Serkin; the wonderful Brazilian, Guiomar Novaes, whose traveling companion nearly drove us all crazy with her demands for the star who had no special needs at all; young Gary Graffman with both hands functioning well; Myra Hess who called me at home about midnight to come down and unlock the Union so she could get into her room. She could not work the key. (When I got there I found it a bit tricky myself.)

Arthur Rubinstein played twice. On the first occasion I had no idea whether he was in Madison for the date, not having heard from him at all. However, we went ahead, opened the Theater, got everyone seated. Then, finally, at five minutes after eight, Rubinstein came in the stage door. He took off his coat, walked on stage, bowed, sat down at the piano and played. No practicing, no warm-up, no histrionics. Someone asked me, "Weren't you worried?" Curiously enough, I was not. Rubinstein was the quintessential pro.

Many of the great world figures in the political scene came to the Union Theater. John F. Kennedy was a young senator; Barry Goldwater a political aspirant; Hubert Humphrey gave (as was his custom) one of the longest speeches on record; Trygve Lie talked about the United Nations; George Wallace was surrounded by what appeared to be a bodyguard of uneasy and watchful southerners, probably to protect him against the chill liberalism of Wisconsin. Prime Minister Nehru of India addressed a jammed theater and met with Indian students in the lower lounge, a touching exchange to witness. All the students (they were men only) were dressed in long black buttoned coats. Afterwards the Prime Minister went to the outside upper deck of the Theater and spoke to an overflowing crowd—estimated at 5000—who stood shivering on the Terrace. It was a bitterly cold November day with the wind blowing off Lake Mendota; to me it was also the most memorable of many historic occasions on the campus.

Year after year the Minneapolis Symphony (as the Minnesota Orchestra used to be called) played Madison for a night or two and occasional matinees. They were always

favorite performers and tickets were highly prized. We had our greatest theater tragedy on one of those sold-out evenings. A tympanist collapsed onstage during a performance and died offstage as I was bringing a doctor out of the audience to attend him. The orchestra continued to play, not knowing what had happened, and reached the intermission. At that point, receiving the news, Antal Dorati cut the rest of the program short. After a brief announcement to the audience, he led the orchestra in a short elegiac movement from a Beethoven symphony. The stunned audience gave scattered applause, not knowing what to do under the circumstances, and filed quietly out.

On another occasion a tremendous March blizzard completely wiped out any possibility of playing the scheduled matinee. Herculean efforts by the orchestra manager brought the players together for the night concert. Ticket holders for both the afternoon and evening performances walked through snowdrifts to the Theater. We honored every ticket and filled the house. Those who could not make it got their money back. That matinee was one of the few outright cancellations I ever experienced—a very fortunate record and one that would be nearly impossible to earn these days when cancellations have become endemic in the business.

The first quarter-century of the Union Theater were marvelous years. We had a wonderful staff; Fredrick A. Buerki, our technical director whose enormous skills and dedication to the theater as a way of life kept the backstage working smoothly; Claude Cobbs, the stage electrician; James Wockenfuss, first as a student, then as manager, followed later by James Kentzler. We had many assistants in the office and short-term secretaries, but Genny Mittnacht kept us together longer—and better—than anyone. Charlotte Millar has been handling tickets in the box office with cheerful efficiency for years.

The students with whom I worked on the Union's music and theater committees were a talented group, too. A few of them have stayed with the field and made distinguished careers. One of these was Robert Jacobson, who is editor of *Opera News* and *Ballet News* and is heard now and again on the intermission features of the Saturday afternoon broadcasts from the Met. Another is Barbara Gorden Furstenberg, Lyceum director at the University of Hawaii. James Wockenfuss left Wisconsin and now runs the Hancher Auditorium at the University of Iowa with its extraordinary program. Naomi Rhodes liked selecting artists and arranging programs so well that she went into concert management herself in New York City and now sells artists to the Union Theater.

The present Arts Administration program on the campus had its beginnings

with a grant I received from Howard Teichmann '38 at the Shubert Foundation in New York to set up fellowships to train graduate students in theater management. Brooke Lappan and Norman Kaderlan were the first recipients and both have stayed in that field.

There are dozens of others, actors, backstage technicians, publicists. Any University department comes in contact with hundreds of bright capable young people and the task of the educator is to inspire and challenge these eager minds. One hopes that when they heard a concert, saw a play, followed a lecturer's point, empathized with the united efforts of the *corps de ballet* their lives were enriched and perhaps changed forever.

And could they, or we, ever forget Segovia, time after time, the great master of the guitar, who had played on the concert series as a very young artist before the Theater was built? Who can forget Marcel Marceau, boxed into space, climbing ladders of emptiness; or the impression of Hal Holbrook, a young, almost unknown actor reading *Mark Twain Tonight*; or Katharine Cornell, or Charles Boyer, or Judith Anderson, or Madison's own Uta Hagen with Anthony Quinn in *A Streetcar Named Desire*? Or the gorgeous sonority of Paul Robeson's voice, or Yehudi Menuhin helping us celebrate the Theater's twentieth anniversary, or the Metropolitan Opera's National Company, or the splendid Old Vic Theatre? The list seems endless.

And today? This past winter I heard a concert by Zara Nelsova. Her cello sang in the warm shell of the Theater and the audience was enraptured. The magic of great artistry is eternal. □

"Jazz at the Philharmonic,"
with the likes of
Dizzy Gillespie and Ella,
always packed
the house in
the late postwar
years.



The Charismatic Chemist



If you thought learning chemistry was a next-to-impossible drag, you didn't learn it from Bassam Shakhashiri.

by Julie Jacob '84

A photograph hangs in the office of the director of our general chemistry program, Bassam Z. Shakhashiri. He is at a barbecue frying hamburgers and wearing a sweatshirt that says "Wisconsin Freshman Chemistry Is No Sweat." To prove it, he has smashed rubber balls against the wall and conjured phantoms out of beakers. His textbook on chemical demonstrations has been called "an essential source book for teachers." He has organized the Institute for Chemi-

Julie Jacobs is a senior in journalism.

cal Education, all to make chemistry understandable and exciting for the nonspecialist. Although he has spent fourteen years here teaching Chemistry 103 and 104, he doesn't get bored; he is still curious.

Department Chairman Phillip R. Certain calls Shakhashiri a "phenomenal chemistry educator." For his efforts in the field, Shakhashiri has won, among others, the William Kiekhofer Distinguished Teaching Award (1977) and the Manufacturing Chemists Association Teaching Award (1979). Last year he became the youngest recipient of the prestigious James

Flack Norris Award for outstanding achievement in the teaching of chemistry.

Shakhashiri, born in Enfeh, El-Koura, Lebanon, became interested in chemistry as a child. He was fascinated by colors, wondering why one shade was different from another. He attended the American University in Beirut for a year, where he considered majoring in philosophy and religion. He settled on chemistry instead and transferred to Boston University where he received his BS at twenty. He taught for a year at Bowdoin College, then returned to his studies, earning a PhD at

Shakhashiri feels even non-majors benefit from a thorough grounding in chemistry basics. "Someone who is going to be a lawyer ought to know how to handle chemicals and what their possible adverse effects are before he or she sets up regulations for industrial waste."

the University of Maryland in 1968. He taught general chemistry at the University of Illinois—where he was twice named their outstanding lecturer of the year—before he joined our faculty in 1970.

His interest in researching and improving the teaching of chemistry "just sort of evolved. I have always found a good deal of satisfaction in dealing with general students." He feels even non-majors benefit from a thorough grounding in chemistry basics. "We live in a chemical world—the food we eat, the air we breathe, the clothes we wear. Someone

who is going to be a lawyer, for instance, ought to know how to handle chemicals, and what their possible adverse effects are before he or she sets up regulations for industrial waste systems," he says.

Through the years Shakhashiri and his collaborators have developed an array of materials to help students outside of the regular lecture and discussion sections; they can watch pre-lab video tapes of experiments, have their weaknesses diagnosed with optional quizzes called Chem Tips (based on a method devised by former Wisconsin economics professor Allen Kelley), and do workbook exercises created by Shakhashiri. "It's really a comprehensive approach," he explains. "I'm flattered that other people across the country use some of my ideas. In turn, they comment on things they did or did not find useful, and that helps me improve and change what I'm doing."

When Shakhashiri teaches the 300 or so students jamming an auditorium, he exhorts them to learn, tells them not to feel embarrassed to ask questions, and demands that they call out answers and participate in the lecture. His concern extends beyond the classroom. He holds informal get-togethers (with soft drinks and cookies) for his students a few times each semester. His syllabus is crammed with the dates of campus workshops for improvement of writing and study skills.

"Once Upon a Christmas Cheery in the Lab of Shakhashiri" is his concluding lecture each fall. He drew the idea from the 160-year-old tradition of children's science shows begun by English chemist and physicist Michael Faraday. Shakhashiri, Santa Claus and Bucky Badger shatter rubber balls dipped in liquid nitrogen, make large Christmas ornaments, and pop balloons that burst into balls of flame. Overflow crowds now limit it to students and invited classes of area school children, but it's been carried on WHA-TV for a decade. Last year it was broadcast on a local cable channel. But it's not all flash and smoke and clatter, and "if that's all they remember, then I have not succeeded as a teacher," says the professor. "I try to pick demonstrations that review important concepts learned during the semester, preview what will happen in the next, and appeal to the younger children's curiosity."

For the past three years he and his colleagues have conducted "Chemistry Can be Fun" workshops and lectures for

local middle-school students. So far 10,000 of them have discovered why rubber bands feel hot when they are stretched and how polymers are made.

Shakhashiri has reached even more people through a permanent chemistry exhibit he helped design for the Museum of Science and Industry in Chicago. Visitors there learn about such things as chemiluminescence and heat by setting off chemical reactions and viewing exhibits. It is one of the first displays of its type in the nation.

Since June, 1983, he has directed the national Institute for Chemical Education, conceived in response to the outcry over scientific illiteracy in American schools. It was unanimously endorsed by more than thirty science and education leaders who met here last year. The institute is comprised of a national board of fifteen members and an eight-member board of our faculty in chemistry, pharmacy, chemical engineering, and education. Using federal, state, and private industrial funds, it is researching ways to update and improve chemical education from the elementary to the college level.

The institute works with experts from other schools and industries who spend up to twelve months here writing workbooks and syllabi, designing laboratory experiments, devising computer programs to help students understand chemical reactions, and creating training programs for science education faculty.

This summer it will host four workshops. The first will be an eight-week course for forty high school teachers selected from around the nation. It will help them brush up on basic science concepts. The second will be two two-week sessions that will show eighty teachers how to use chemical demonstrations in class. The third course will train forty science education faculty. The fourth program will be a series of one-week day camps for 160 Madison middle-school students. Some parts of it will be taught by the teachers attending the other sessions.

Shakhashiri points out that world problems in energy, in food production, and in environmental protection are fundamentally based on chemistry. "All these are technical questions," he said. "For the general student there ought to be an awareness of what these problems are. For the science major, there ought to be a deeper understanding of how they can be solved." □

The News

continued from page 5

The two men are most appreciative, even if they don't have the chance to write all of you and say so. If you don't hear from them, you'll know they already have a fairly complete file on the subject you chose. But please don't let that possibility scare you off. Write soon, to the Wisconsin History Project, 445 Education Building, UW-Madison 53706.



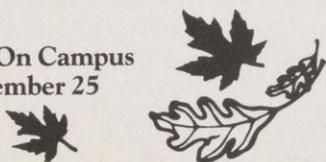
Drinking Rules Are Tightened In Dorms

New, tougher rules on the possession and consumption of alcoholic beverages in dormitories will go into effect this summer. They're in response to the raising of the state's drinking age from 18 to 19, which becomes law July 1.

Students of age still will be allowed to drink in their rooms and under controlled conditions at dormitory parties, and those under age will still be allowed to be present as long as they don't drink. But housing authorities say there will be tighter controls on drinking at all levels, and there will be no alcohol permitted at some events.

Under the new rules, groups of students in a room will have to register as a private party in order to drink, and they must confine their drinking to their rooms. A resident will no longer be able to open a beer and visit other rooms or go to a lounge to watch a football game, since dorm staff cannot be put in the position of having to recognize those under age.

Fall
Day On Campus
September 25



Bock Resigns As Dean Of Business School

Business school Dean Robert H. Bock, 52, announced in late March he will resign as dean but will continue on the faculty. He has headed the school for twelve years, during which time it has risen to tenth nationally on the undergraduate level and nineteenth for its master's degree program. It has also instituted an active alumni program.

Bock said in an interview that he became frustrated over the lack of control he had in a proposed merger with the Extension's management institute, in state budgetary problems that will delay a new building wing until 1990, and in operating budgets that have led to crowded classrooms and limited enrollments.

New Organ Completes Music School's Collection

With the addition of a unique electronic organ, the School of Music has one of the most complete collections in the country. Now there are nine pipe organs ranging from the smallest size available—with only 122 pipes and able to fit into a small practice room—to a mammoth one with 2842 pipes. (This latter is located in the Eastman Organ Recital Hall in the Humanities Building. It's the only concert hall in any university or college in the world that was constructed specifically for organ music, and is temperature-and-humidity-controlled for optimum sound and reverberation.)

The organ as an instrument is much older than generally thought. "There was one in the Temple of Jerusalem until it was destroyed in 70 A.D.," said Prof. John Harvey, department director. Until this century, they were built with pipes, which are really just large whistles. A set of sixty-one pipes is known as a "stop"—hence the expression, "pull out all the stops." In the 1930s the Hammond Co. developed the first commercial electronic organ, its sound coming from electrical circuits, radio tubes and loudspeakers instead of pipes.

The new addition is a state-of-the-art computer model, really two in one. "It produces the sound of a large, classical pipe organ of about forty stops," Harvey said, "but it also has two extra computers, and in about fifteen minutes it can be converted to a large theater organ similar to the Wurlitzer of silent picture days. It's the only wedding of the two types in one console."

Perhaps its greatest advantage is its portability. The console and sets of speakers are mounted on dollies, and can be wheeled to the building's concert hall for major performances. It is valued at about \$40,000; was manufactured by the Allen Co. of Pennsylvania; and was donated by James '38 and Kay (Kuechenmeister '39) Vaughan of Mequon.



O Ring Them Bells!

In addition to his position as director of the organ department in the School of Music, Prof. Harvey is also the campus carillonner. As such he will host an expected 175 of these talented musicians here in June, the first time the University has been the site of the annual congress of the Guild of Carillonners of North America. Harvey expects the bells to ring often and melodically between the 19th and 22nd of the month, but while this will no doubt delight the campus community, it is not all good, the professor said. "Our instrument will get possibly more use in one week than it does in a normal year," and this means wear, which means maintenance. In these times of budgetary constraints, he worries about obtaining the wherewithal.

Whether deliberately or by coincidence, the congress falls on the fiftieth anniversary of the laying of the cornerstone of Carillon Tower, an event at which President Glenn Frank handled the trowel.

This will be Prof. Harvey's last summer of the Sunday-afternoon carillon concerts he has provided for many years—he retires at the end of the year. Ours is one of forty-four carillons on college campuses across the nation, but it is singular, Harvey says, in that it has been created and maintained almost completely by private and class gift funds.



Recreation Programs Changing On Campus

For every football Saturday with 75,000 people in the Camp Randall stands, there are hundreds of touch football games outside dorms. For every Randy Wright or Cory Blackwell, the University has several thousand sporting students, staff and faculty.

Intercollegiate athletics may draw most of the attention but, as in your day here, the intramural and recreation program draws the participation. Intramural sports range from traditional favorites like basketball and softball—there were more than 1000 teams last year—to newer offerings such as Ultimate Frisbee and floor hockey. Students, faculty and staff last year logged about 750,000 recreation hours on more than sixty acres of fields or in facilities as varied as the Red Gym and the brand new Southeast Recreational Facility which opened last October. In anonymity and varying degrees of skill, perhaps 17,000 people compete, work out and have fun.

But those thousands are not enough, says Denny Byrne, the program's new director. They comprise less than 40 percent of the campus community, and the national college average is about 60 percent.

To get more people playing, Byrne is coming up with additional programs for women, disabled persons and others currently not being served. "The emphasis of intramurals has often been on competition," he explained. "We're looking to de-

emphasize competition and concentrate more on leisure and recreation." In intramurals, he hopes to decrease the number of trophies offered and increase less-competitive women's, co-recreational and faculty activities. Daytime events will be scheduled for commuters, new activities such as aerobics, indoor soccer and orienteering are planned. Swimming programs are now offered for the disabled in a joint effort between the University, the YMCA and the Arthritis Foundation.

Joel McNair, UW News Service

Hockey: No Title This Year

The hockey team, last year's NCAA champs, fell along the way this season to finish 27-17-1. They made it to the WCHA semi-finals, but lost there to UM-Duluth 6-3 and 9-0.

For the season, junior center Paul Houston of Toronto, Ontario, wrapped up the scoring title with 25 goals and 23 assists in 38 games. Behind him came John Johanson, a senior from Rochester, Minn., with 21 goals and 25 assists, and standout defenseman Jan-Ake Danielson, a junior of Insjon, Sweden, with five goals and 36 assists.

Goalie Terry Kleisinger of Nanaimo, B.C., finished his career with a 47-30-2 record to rank fourth in the University win books.

Coach Jeff Sauer is now 54-27-5 at the end of his two years on the job.

Wrestlers Are Sixth In Nation

The wrestling team concluded one of its most successful seasons in history with a sixth-place finish in the NCAA championships in East Rutherford, N.J. Five Badgers attained All-American status this year, led by senior Mark Schmitz and junior John Giura. From Mineral Point, Schmitz earned his with a second place finish in the tournament at 158 pounds, while Giura, a 142-pounder from Oak Park, took third. It was the second straight year the two have been named All-Americans.

Also earning All-American were Jim Jordan, a sophomore from St. Paris, Ohio at 134 pounds; junior Rudy Isom, 167 pounds, from North Babylon, N.Y.; and Spring Green's Denis Limmex, a senior at 177 pounds. All three finished sixth in the NCAA tournament.

Under second-year head coach Russ Hellickson, the Badgers concluded their dual meet season with a 22-6 record, and were 8-1 in Big Ten matches.

Women's Basketball: Good Season, Tough Ending

The women's basketball team ended in second place in the Big Ten at 13-5—four games behind champion Ohio State—and

an overall total of 18-10. It was the fifth winning season for eighth-year head coach Edwina Qualls. However, at this writing, her future here is cloudy pending a decision by the Athletic Board. Late in the season, during a game against Minnesota, Qualls ordered her team off the floor in protest against what she considered poor officiating. Some left, others refused, and these she cut until she was ordered to reinstate them. Her actions in both instances are under investigation.

For the season, among individual performances, senior guard Janet Huff finished an outstanding career with 1455 points, second to her sister Theresa '83, and sufficient to break or tie most Badger records for the ten-year-old sport. She was named to the All-Big Ten team and to its all-academic team.

Junior forward Chris Pruitt placed third in career points with 1079 points. She was named to the conference second team along with senior center Megan Scott.

Blackwell Takes Men's Basketball Honors

Cory Blackwell, who the day before was named to the All-Big Ten team as the only player to lead the conference in both scoring and rebounding since 1978, was named Badger MVP at the annual basketball banquet March 14. The junior forward from Chicago Crane Tech averaged 19.3 points a game and 8.9 rebounds in conference play—that's 348 points and 160 rebounds therein. Overall, he earned 529 points and 243 rebounds.

Madison sophomore guard Rick Olson and his Badger co-captain Scott Roth were given honorable mention in all-conference standings. At the banquet, Olson earned the free-throw shooting trophy, having led the Badgers and the Big Ten in accuracy with a record-tying .923 mark in conference play. Overall, he made 59 of 66 free throws, including his last 30 in a row, for .894.

Junior center John Ploss was named most improved, and guard Mike Heineman won the freshman achievement award.

The young Badgers (not a senior on this year's squad) finished in the conference basement with 4-14 and 8-20 overall. It was the second season for coach Steve Yoder.

Baseball: Starting Over

The baseball team began a 59-game season at spring break under a new head coach and virtually a new roster. Steve Land, for the past thirteen years an assistant to Tom Meyer, was named to the job when Meyer was dismissed after last season.

The team lost six of their top seven hitters with graduation last spring after posting a .322 average. This year, "We're young and green and will have to rebuild our entire infield and outfield," Land told the Wisconsin State Journal. □

Letters



Rep. Clarenbach's Survey

... The University's reputation for academic excellence is based not only on the access to education and the quality of its

teaching, but also on its significant research, publications, dissemination of new knowledge, and its contributions toward solving endless problems that face society. With the drying up of federal dollars and concurrent reductions in state support for the University under the previous administration, the outstanding reputation of the UW has eroded.

The 1983 Wisconsin budget actually allotted a substantial increase to the University, a fact often lost sight of in the wake of the salary freeze. This increase did not come easily. It was, nevertheless, a beginning toward the reinstatement of this state's traditional emphasis on higher education.

Still, the salary freeze has been difficult. The resulting outrage of faculty and staff reflects accurately, I believe, the depth of concern felt for the future of the University. Forcing the UW to require higher student tuition would mean that an ever increasing number of middle class, poor and minority students would be denied a college education and an equal chance to compete.

To assess the sentiment of the faculty and staff, I conducted a survey on a range of issues concerning the future of the Madison campus. Here are some of the results: 92 percent found salaries below average or poor compared with those being paid at other major research institutions; 60 percent suggested that the 1971 merger of all state universities into a single UW System

has had a negative effect on the Madison campus; 32 percent felt that the present structure was excellent and needed no change (though 11 percent believed the faculty ought to unionize and bargain collectively with the regents).

Another 45 percent stated that the University's current relationship with the private sector was good or excellent (though 49 percent felt that courses of study related to growth industries should be made more of a priority than they are now); and 60 percent ranked lack of adequate state funding as the greatest challenge facing the University in the next ten years. These faculty and staff views ought to have a dramatic impact on the policy makers in the legislature. (If your readers would like a copy of the complete results of this survey, please contact my office: 422 North, State Capitol, Madison 53702.)

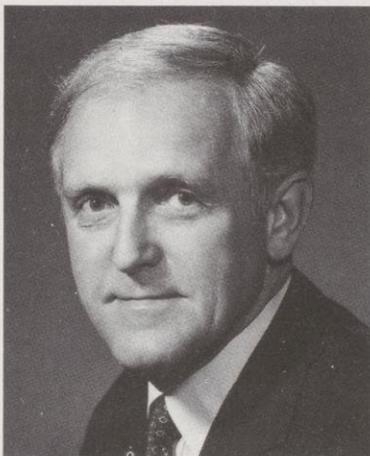
Serious support of the UW System must remain a priority. Governor Earl's 16-member task force has made its recommendations. Salary equity and enforcement of affirmative action are essential components of a just pay plan. The legislature, too, must continue to look to a more fundamental commitment of public funds to support the University, recognizing that the future of the state and the UW are closely linked.

DAVID CLARBACH
State Representative



AWARD WINNERS. Here are the 1984 juniors and seniors who topped more than 100 other classmates for the Wisconsin Alumni Association Student Awards. Each year nominees are judged by a faculty/staff panel on the basis of scholastic achievement, participation in campus activities and off-campus volunteer projects, and financial self-help. Seniors win \$500 life memberships in the Association; juniors are given cash scholarship help. All are presented at the annual dinner on Alumni Weekend. Seated, from left, are juniors John L. Watry, West Bend; Sharon A. Brantmeier, Sherwood; Mary M. Conley, Watertown; senior Jack A. Heinemann, Hubertus; junior Charles G. Sattler, Malone; and senior Sarah L. Mitchell, Mauston. Standing: Mark A. Tetrick, a senior, Woodman; juniors Kevin P. Larsen, Kenosha; Susan Ann Murphy, Waukesha; senior Ann M. Sinks, Edina, Minnesota, with Arlie Mucks, Jr.

Member News



Welch '59



Cochran '64



Davis '68

30s&40s Last October the *Sunland Journal* in Mesa, Arizona, ran a delightful reminiscence by a local resident, ALICE GJERDE '32, '51. It dealt with her first teaching experiences in a consolidated school on the snowbound plains of Madison, South Dakota. The clipping came to us through S.D. Senator FRANCES S. "PEG" LAMONT '35, '36.

ROBERT B. HOLTMAN '35, '41, Baton Rouge, is now an emeritus professor of history at LSU after forty years in teaching.

ROY B. LARSEN '36, MD'39 retired after ten years as vice-president and medical director of Wausau Insurance Companies.

If you live on Long Island, get in touch with GARTH GRAY '36, who is anxious to start a UW Alumni Club there. His office is at 114 Wilson Street, Garden City; phone 516-352-7190.

A Kenosha construction firm purchases space in the *Kenosha News* to honor the city's hard-working volunteers, and in February a subject was AL DESIMONE '41. Al, who is WAA's current first vice-president, is active in several civic causes in his hometown.

GENE E. SOLDATOS '41, senior vice-president of Milwaukee's Cramer-Krasselt Co., was one of five whom our School of Journalism honored in April. Gene was presented with a Distinguished Service Award for his leadership in the field of advertising.

ANNE GOODALE Moore '44, Delray Beach, Florida, writes that she has retired after twenty-six years as public relations director of Bethesda Memorial Hospital in Boynton Beach.

The Potato Association of America has a new president. He's EDWARD D. JONES '46, '47, '53, professor of plant pathology at Cornell University, Ithaca, NY.

continued



White House photo

"Who's That With the Leidels?" Don Leidel '48, '51, center, presents his son Peter '78 to President Reagan. The occasion, in November, was Don's appointment as U.S. ambassador to Bahrain, a nation in the Persian Gulf. This is his first ambassadorial post, but as a career diplomat he's served in Vienna, Frankfurt, Buenos Aires and Mexico City. Peter is with a New York investment firm and is president of the Wisconsin Alumni Club of New York.

A Distinctive Aerial Photograph



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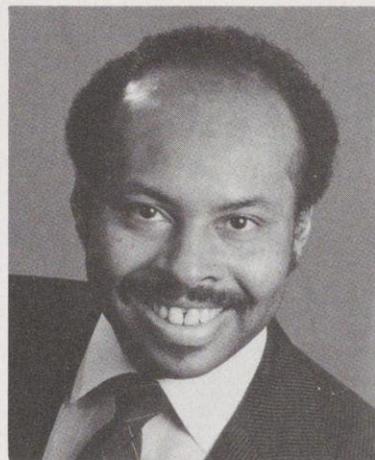
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Member News

continued



Brown PhD '78

ROMA BORST HOFF '48, '51, '56, chairman of the department of foreign languages at UW-Eau Claire, is midwestern vice-president of Sigma Delta Pi, the Spanish national honor society.

50s&60s ROBERT A. RISTAU '51, '57, '70, since 1973 head of the department of business ed at Eastern Michigan University, Ypsilanti, is cutting back his teaching hours. This will enable him to fulfill his new obligations as executive director of the Association of Michigan Economic Education Centers.

LEON E. ROSENBERG '54, MD'57 is the new dean of Yale University School of Medicine.

LAWRENCE GREENFIELD '56, Stamford, Conn., was named president of the Kaye Group, Inc., "the 24th-largest insurance brokerage firm in the nation," the news release says.

ARNOLD LUDWIG '56, '58, Manteno, Ill. has been named director of the executive MBA program at the University of Notre Dame. Arnie is a co-founder and president-elect of Basic Computer Literacy, Inc. in Manteno, and co-founder and longtime president of Ludwig Candy Company there and in Ohio. (Those are Arnie's candies you've bought at Wisconsin Singers concerts and, probably, from a lot of fund-raising groups in your community.)

The Upjohn Company has named GERALD A. WELCH '59 to oversee worldwide marketing and production activities of its Asgrow Seed Company. He remains as divisional VP and director of animal and plant products in the Kalamazoo office.

JAMES K. MOE '60 has been appointed president of the BPS Paint in Wheeling, Ill., a firm which Jim says is now part of the sixth-largest paint manufacturer in the nation.

STANLEY KRIPPNER '54, PhD, has been named director of the Center for Consciousness Studies at Saybrook Institute, San Francisco.

RICHARD J. PEARSON '61, Dayton, has been named a Fellow of the American Society of

continued on page 27

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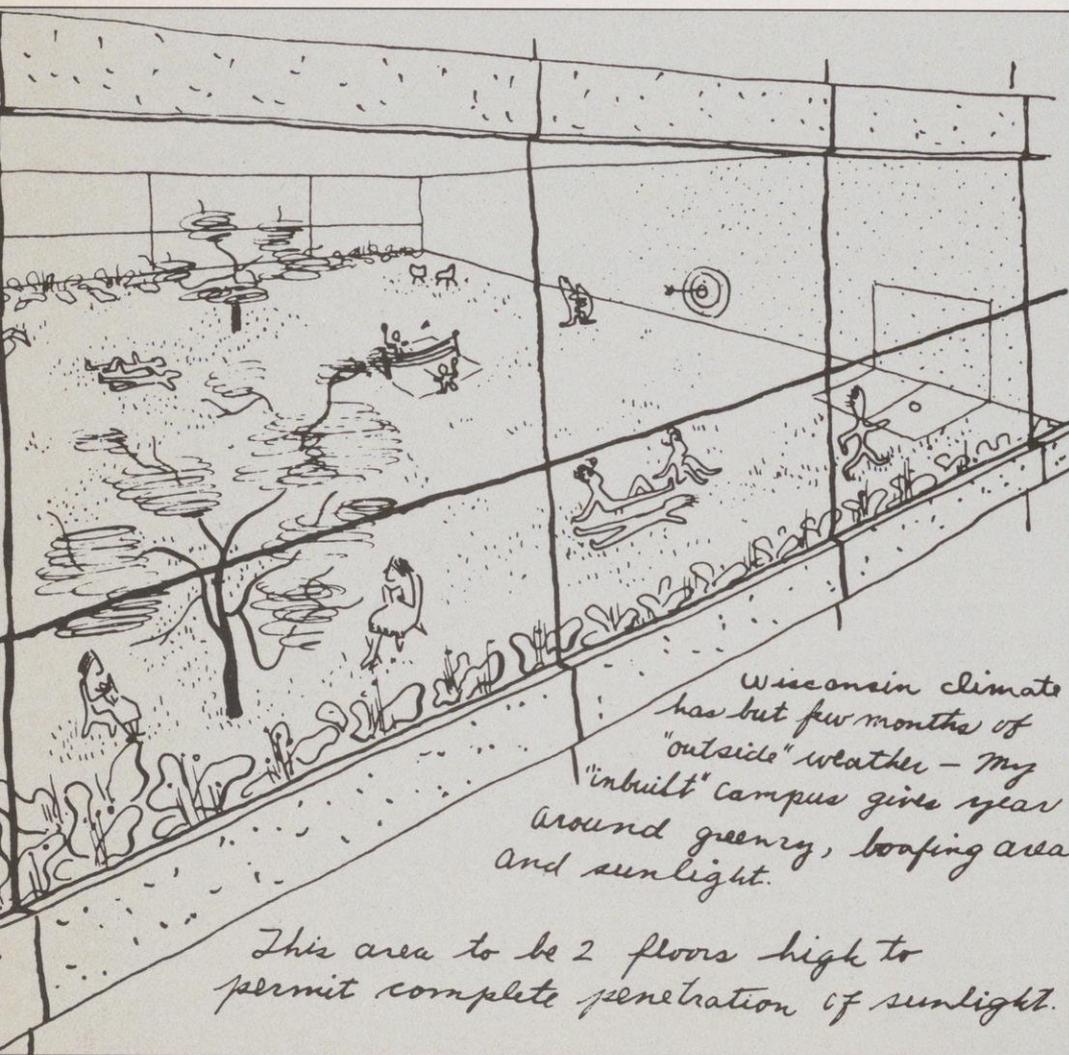
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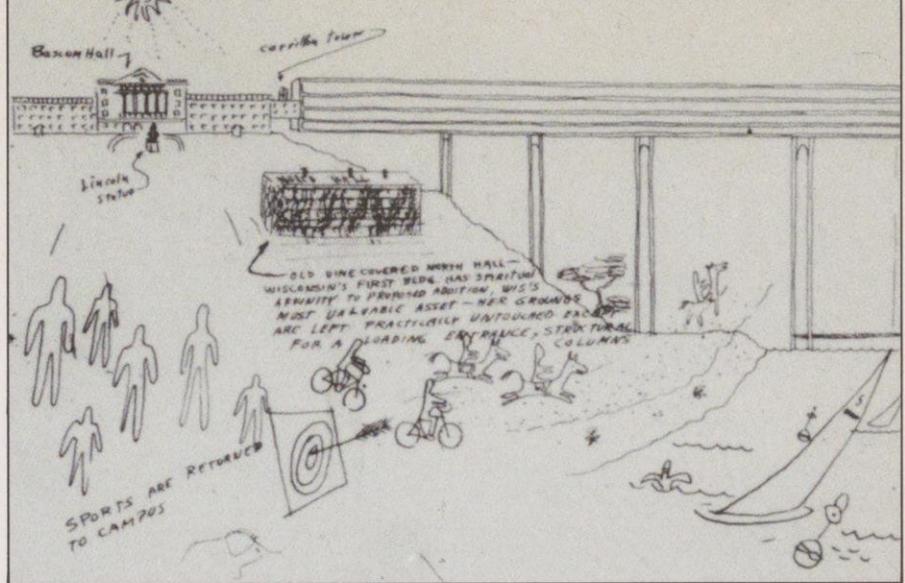
Buildings arranged to block the lake's winds,
and mini-campuses in the sky.

It was a 1940s idea.



The two-story-high glass enclosed campuses would be put to use for "study, bull sessions, bow-and-arrows, handball, wolfing, resting, sunning, plant study," Waldheim suggested.

Jutting over the lake from Muir Knoll north of Bascom Hall would be this structure ten to twenty-five stories high, carried on piers and pylons. Lifts would be provided to docks, where swimming and boating areas would be located. One of Waldheim's goals was to keep the lower campus reserved for playing fields.



At the end of World War II, the University pulled from the files its long-postponed plans for construction on an area from the lake to University Avenue between Park and Lake streets. They included what was to serve as a combination museum and auditorium, and for this the front-runner was a Greco-Roman building, a real Edifice with a dome and pillars. It was too much for Jack Waldheim '38, at the time a partner in a Chicago design firm. He appeared before the Madison Art Association to plead for rejection of such architecture "stolen from the embalmers."

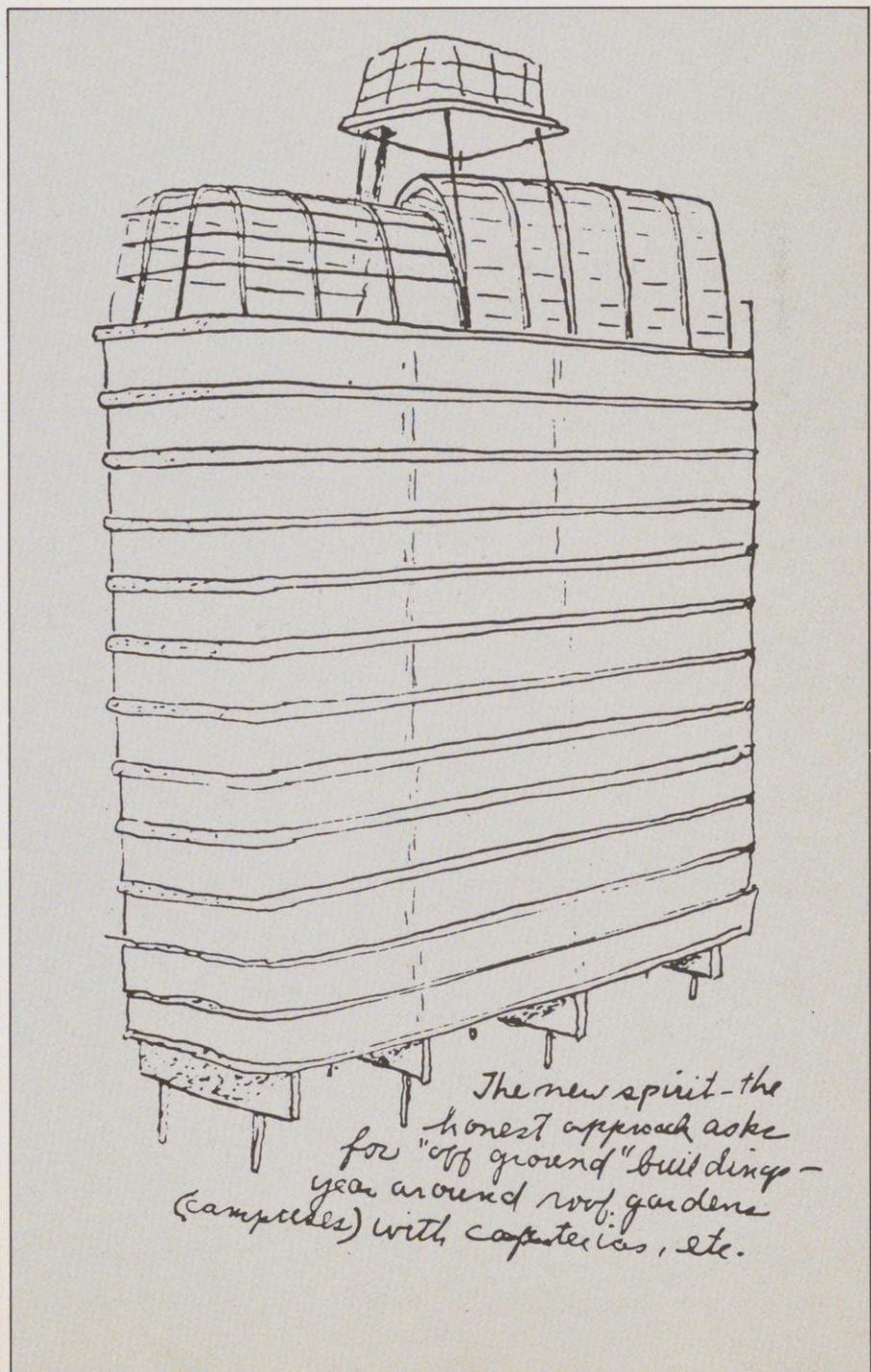
Instead, he offered a new direction for campus construction. It would center around several tall buildings, with their own "indoor campuses" to foil our long winters. "Let us have the first two traditional floors start where our third and fourth are," he said. "This will key all the buildings to the surrounding greenery and the lake. It will facilitate circulation and, best of all, it will keep Wisconsin Wisconsin."

Waldheim suggested "knife-thin" structures running parallel to the lake to block the winter winds. Within them all rooms would have north light and a lake view. "Though there would be no windows to the south," he suggested prophetically that "a method of trapping solar energy could be devised to heat all rooms during the winter."

Waldheim is now on the faculty of the School of Fine Arts at UW-Milwaukee. These drawings are the ones with which he illustrated his lecture back in 1947, reprinted from the magazine *College and University Business* for May of that year.

T.M.

Waldheim's forty-five-story building would start two stories off the ground, with glass-enclosed campuses every fifteen stories, terraced and planted with grass, flowers and trees.



If your will includes a gift of real estate to the UW Foundation . . .

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Another thought to consider . . . a gift of your residence, vacation home, farm or undeveloped land can be used as the funding asset for a charitable trust that will pay you and your spouse income for life. This avoids capital gains taxes and also provides a valuable deduction for income tax purposes.

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University of Wisconsin Foundation

Member News

continued from page 22

Heating, Refrigerating and Air-Conditioning Engineers. The honor recognizes distinction in the field of environmental control technology.

USA Today carried a feature recently on empathy as exhibited by the very young, based on studies at the National Institutes of Mental Health. They were conducted by CAROLYN ZAHN Waxler '62, of Kensington, Md.

Bethlehem Steel has promoted RICHARD B. COCHRAN '64 to assistant manager of sales, plates and tubular products. He will headquarter in the Bethlehem, Pa. office.

That's "our" JEFF GREENFIELD '64 who gives such lively commentaries on ABC's "Nightline" and other places.

The Martin-Brower Company of Des Plaines, a distributor to the fast-food industry, has promoted RANDALL L. RAY '66, Wilmette, to director of purchasing in one of its divisions. He's been with the firm for nine years.

KAREN RIPP Achberger '67, '68, '75, an assistant professor of German at St. Olaf College, Northfield, Minn., is on a fellowship this year, presented by the American Council of Learned Societies. It involved a three-month trip last fall to Vienna and other parts of Austria.

SUSAN A. DAVIS '68, who heads Washington, D.C. companies in PR, executive recruiting and public affairs consulting, was named 1984's National Woman-in-Business Advocate. The honor comes from the U. S. Small Business Administration.

70s&80s Chicago's Harris Bank elected PEGGY L. HOBBERG '71, '74 a vice-president. She has been on its staff since earning her MBA.

DAVID A. WEINBERG '72, '73, with the Milwaukee accounting firm of Nankin, Schnoll & Company, has been made a partner.

MICHAEL W. FRALEY '73, has moved from Dallas to Portland, Ore. as the new president and CEO of General Electric Mortgage Corporation.

Milwaukee's Marine Banks has formed a new subsidiary, Marine Venture Capital, with H. WAYNE FOREMAN '74, '75 as its president.

JAMES J. MAGNINO MD'75, Kenosha, writes that he has an article, "Polymyalgia Rheumatica," in the February issue of *Family Practice Recertification Magazine*.

ANTHONY LAMAR BROWN PhD'78, is on a year's leave from Wisconsin Power and Light to serve as a special assistant to the executive director of the NAACP. He'll tour the country as a media coordinator for fund-raising and other activities. Behind the project, in Madison, is Brown's family; WP&L, which keeps him on full salary, and Nedrebo's, who'll keep him in fresh tuxes for all those dinners.

USCG Ens. JAMES E. WADDELL '81 is with the National Oceanic and Atmospheric Administration. He's aboard the ship *Davidson* on an hydrography assignment off Alaska.

Jeffrey C. HEYMANN '83, Highland Park, has joined the Chicago real estate firm of Bennett & Kahnweiler as a research analyst. □

Deaths

Names in capital letters are of the individuals as students. Women's married names appear in parentheses.

The Early Years

BLOOD, FRANK HERBERT '04, Schenectady, in November.

ALLEN, MARION BRADBURN '07, '30, Milwaukee, in July.

BREITENSTEIN, LILLIAN (Herfort) '10, Sedona, Ariz., in 1979.

BJORNSON, ANGA M. '11, Piedmont, Calif., in February.

HOESLY, FRIEDA AGATHA (Gempeler/Trumpf) '12, Madison, in February.

MCCRORY, WALTER '13, Ft. Meyers, Fla., in 1981.

ROLOFF, NORMA (Robinson) '13, Modesto, Calif.*

*INFORMANT DID NOT GIVE DATE OF DEATH.

MARTIN, ALBERT PRAY MA'14, PhD'17, Hamilton, Ontario.*

DAVID, JESSIE LUCILLE (Morrissy) '14, Bloomington, Wis., in July.

PLANTICO, REUBEN P. '14, Two Rivers, in 1982.

REINKING, ANITA EMMA (Sammet) '15, '33, North Haven, Conn., in February.

PRESCOTT, ETHEL MARGUERITE (Ostlund) '16, Elgin, in 1980.

BRUNS, DOROTHY (Logan) '17, Lake Mills, in February.

GEFKE, JEROME H. '17, Shorewood, in January.

MURPHY, JOHN Q. '17, Cuba City.*

TAYLOR, PAUL S. '17, Berkeley, Calif., retired UC professor whose studies of Dust Bowl migrants during the thirties, illustrated by moving photographs by his future wife Dorothea Lang (d. 1965), inspired the Roosevelt administration to provide food, housing and medical care for these victims of the Depression; in March.

ERICKSON, GERTRUDE WINIFRED (Loeb) '18, Soquel, Calif., in February.

KREMERS, ELSA (Bennett) '18, Eugene, Ore., in 1983.

HOFFMAN, ALICE E. (Axtel) '19, Greendale, in November.

GAUSMAN, RACHAEL MARIE (Shiels) '19, Madison, in February.

SANDROCK, LAURA MAE (Pennow) '19, Madison, in January.

SUTTON, ROBERT MAGE '19, MD, Peoria, in 1982.

BRUNS, DOROTHY '20, Lake Mills, in February.

continued

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PhD'84, curriculum & instruction. Major emphasis on instructional tech; minor, instructional computing. Twelve years as classroom teacher. Wants to design microcomputer software or other instructional material for children. Reply to member #8161.

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Deaths

continued

LORD, HERBERT OVERTON '20, Madison, in January.
 SEYMOUR, EDITH KATHARINE (Jones) MS'20, Madison, in January.
 DORRIES, CHARLES WETZEL '21, Orchard Pk., N.Y., in December.
 EDE, KENNETH LELAND '21, Cleveland, in December.
 HALL, JOSEPH ALFRED '21, '22, '34, Portland, Ore., in January.
 LOOMER, GRETCHEN LANA (Dittmer) '21, Brookings, S.D., in February.
 SODERBERG, LILLIAN MARIE (Owen) '21, Wauwatosa, in 1982.
 VOBACH, ARNOLD CHARLES '21, Indianapolis, in January.
 JONES, THOMAS D. '22, '29, Tucson, in February.
 PECKHAM, CAROLINE SERENA MA'22, Lebanon, Ohio, in 1982.
 SHAW, EVELYN MAUD '22, '46, Whitewater, in February.
 DOHR, IRA (IVAN) ROBERT '23, Laguna Hills, Calif., in December.
 GRANOVSKY, ALEXANDER A. MS'23, PhD'38, St. Paul, in 1982.
 JOHNSON, ARDIN L. '23, Park Ridge, Ill., in January.
 MEAD, WILHELMINE ELIZABETH (Taylor) '23, with her husband M.N. "Mully" Taylor, who

founded and operated the Trees for Tomorrow camp in Eagle River for thirty-one years, in a fire in their Merrill home, in February.
 RISBERG, EARL LIVINGSTON '23, '28, Hudson, in February.
 SMITH, ELLEN WRENNE (Brown) '23, Forestville, Conn., in January.
 DAY, ELEANOR (Holbrook) '24, Ft. Lauderdale, in 1979.
 HART, LYMAN H. '24, '25, Scarsdale, N.Y.*
 MARQUIS, JEAN (Ford) '24, La Grange, Ill., last June.
 RISTEEN, HORACE WILLIAM '24, '31, Du Bary, Fla., in January.
 URBAN, FAITH LEOLA (Mandt) '24, De Pere, in 1979.
 HARBAUGH, MARJORIE B. (Bear) MS'25, Stanford, Calif.*
 LUDDEN, CHARLES FRANKLIN '25, Temple Hills, Md., in January.
 WOLLAEGER, HARRIET PAULA (Nilsen) '25, Sarasota, in December.
 BONNIE, TERRELL GATHRIGHT '26, Glendale, Calif., in May of '83.
 MEYER, LEONA KATHERINE (Porter) '26, Belvidere, Ill., last June.
 ENGLER, MILDRED NAOMI (Wirka) '27, '32, Madison, in November.
 RISSER, ANDREW ALLEN '27, West Allis, in January.
 FRITSCHER, EDGAR B. '28, Atlanta, in 1983.
 GRAHAM, WM. CARLETON '28, Madison, in February.
 KING, DELORES LUCY (Rahn) '28, Benton Harbor, Mich., in December.
 McLARTY, EDITH LORRAINE (Halverson) '28, Glenview, Ill., in 1977.
 SMITH, RONALD RUBIN '28, Tucson, in January.
 GARLOCK, ROBERT GEORGE '29, '35, Rensselaer, Ind., in December.

GIESE, RACHEL MA'29, PhD'32, Vancouver, B.C., in 1981.
 PAUSTIAN, ALBERT FERDINAND '29, Southfield, Mich., in February.
 RICHARDS, CLAIRE IRVING '29, Wauwatosa, in January.
 SEATOR, DOUGLAS SINCLAIR '29, Scottsdale, in 1983.
 SROMOVSKY, ROBERT A. MA'29, PhD'36, De Pere, in November.

30s&40s JULIUS, DORIS (Fuszard) x'30, Pomona, Calif., in September.
 KIEWEG, HOWARD HOFFMAN '30, Los Angeles, in January.
 LAWLESS, DOROTHY ANN (Brock) '30, Waukesha, in December.
 PARKINSON, ELEANOR CATHERINE (Eisen-drath) '30, '35, Milwaukee, in 1983.
 BENSON, ROBERT GIDEON '31, MD'32, Honolulu, in 1983.
 LUNDE, EINAR HAROLD '31, River Forest, Ill., in January.
 REDFORD, JOHN MORRIS '31, '32, '33, Whitefish Bay, in 1981.
 TIEGS, FREDERICK LOUIS '31, Sun City, in January.
 WEBER, JOSEPH EDWARD '31, MD, Milwaukee, in January.
 BRITTON, DONALD MEDHURST '32, MD, Delray Beach, Calif., in January.
 DIZON, STELLA ROSE (Levenson) '32, Newton, Mass., in November.
 KIENITZ, JOHN FABIAN '32, '33, '38, Ocean-side, Calif., in February.
 MAY, ARTHUR LOUIS '32, Denver, in December.
 OBERNDORFER, ROBERT HENRY '32, '33, Milwaukee, in February.



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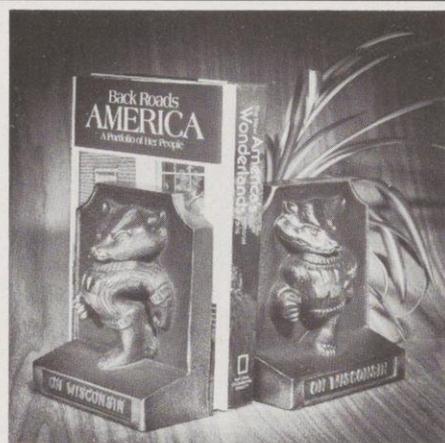
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STEINMAN, SAMUEL '32, Rome, Italy.*
 CALLAHAN, GARRETT J. '33, Milwaukee, in January.
 GOULD, MARIENNA G. (Murrin) MA'33, Otsego, Mich., in 1982.
 JOHN, WALTER HENRY '33, Grafton, in February.
 STAUFFACHER, DIETRICH "Dick" WILLIS '33, Baraboo, in February.
 ABRAHAM, ERVIN HERBERT '34, Waunakee, in February.
 FERNBACH, FRANK LEON '34, '37, Chevy Chase, an organizer for what became the United Steelworkers of America; assistant to its presidents for thirty-nine years; and an advisor to the Bureau of Standards; in February.
 MABBETT, ELIZABETH DEAN (Ebert) '34, Wauertown, in 1983.
 TREZISE, FREDERICK WM. MS'34, Duxbury, Mass., in December.
 BIRD, LOIS MAY MA'35, Janesville, in February.
 LEPP, ETHEL SARAN '35, Los Angeles, in February.
 MICHELL, WILSON D. '35, Richmond, Va., in 1981.
 BUSSE, LESLIE EDWARD '36, Madison, in February.
 DAVIS, FRANCES JANE (Berger) '36, Madison, in February.
 DEAN (DEANOVICH), GEORGE '36, Tulsa, in December.
 FENNO, JOHN CLARK '36, Wauwatosa, in February.
 FORTNEY, GEORGE LEONARD '36, Lexington, Ky., in December.
 LIPPERT, LESLIE JOHN '36, Madison, in February.
 GEERLINGS, JANE MARGARET (Caldwell) '37, Berlin, Wis., in February.

HINTZMAN, LESTER '38, Loomis, Calif., in December.
 JEX, MARIJANE C. (McGinnis) '38, Royal Oak, Mich., in February.
 LINGARD, ALDRO '38, Valparaiso, Fla., in January.
 LUEBKE, HOWARD JOSEPH '38, Hartford, Wis., in January.
 JACOBSON, HUBERT LORAIN '39, Madison, in January.
 SELMER, NORMAN HENRY '39, Seymour, in January.
 HENSEL, MAX GEORGE '40, Appleton, in January.
 ROBB, WALTER THOMAS '40, Beloit, in February.
 SWAN, JOHN CLEMENT '40, MD'48, Fond du Lac, in February.
 BREEN, JOHN WILLIAM MS'42, Houston.*
 RATZLAFF, BERNADINE VALERIA (Clapp) '42, Spring, Texas, in February.
 MUSSELMAN, RICHARD LEIGH '43, Northbrook, Ill.*
 WITTE, KEITH BURTON '43, MD'45, San Diego, in January.
 WRZOSEK, ROBERT FRANCIS '43, '49, Beloit, in January.
 BARR, GRACE IRENE (Maas) '44, '54, Milwaukee, in December.
 GIESSELBRECHT, CAROL ALICE (Radewan) x'44, Wenatchee, Wash., in January.
 GOTSTEIN, WALTER J. '44, Crivitz, in January.
 ADLER, NANCY RUTH (Jonas) '46, Elmhurst, Ill., last October.
 BRAUN, LOUISE CECILIA MS'46, Milwaukee, in January.
 KAMMER, DEAN HENRY '46, Madison, in February.
 KNOX, RUTH ANN (Andrew) '46, Neenah, in January.

STINSON, HENRY WADE '46, MD'50, Warrenton, Va. in 1981.
 ADAMS, JOHN LESTER MS'47, PhD'51, Lincoln, Neb., in February.
 DAVIES, ROBERT GEORGE '47, Burlington, Wis., in February.
 KALBACKEN, WALLACE IVER '47, '49, Madison, in February.
 SRENASKI, EDWARD J. '47, Ridgefield, Conn., in February.
 HICKEY, FRANCIS FOLEY '48, Chicago/Burlington, Wis., in December.
 SACHSE, JOHANNES PhD'48, East Lansing, in January.
 WALKER, DOUGLAS VICTOR '48, Racine, in January.
 CUSIMANO, CHARLES '49, Napa, Calif.*
 GOLAXON, JEAN (Young) '49, Beloit, in February.
 JONES, ALBERT FRANCIS '49, Olmsted Falls, Ohio, in February.
 MCCORMICK, WM. ALVIN '49, Pittsburgh, in January.
 OHLSCHEIDT, DELBERT LEON '49, Waukesha, in January.
 SUCHANEK, NORMAN IVAN '49, '51, Milwaukee, in January.
 WUSSOW, CHARLES ERICH '49, Appleton, in June.

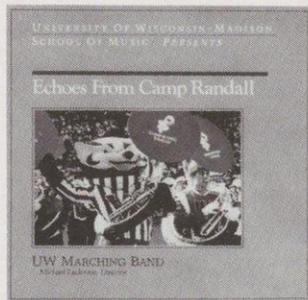
50s&60s HILLER, LEAH M. (Lowenstein) '50, MD'54, Wellesley, Mass., dean of the Boston U medical school, the first woman to hold that post in a coeducational institution; in March.
 KOCH, MARION JEANNE (Gerhardt) MS'50, Madison, in January.
 MAKIE, ROBERT THOMAS '50, Minneapolis, in February.

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Deaths

continued

BASTIAN, DONALD M. '51, Fond du Lac, in 1981.
HELLEN, RICHARD JOHN '51, Cincinnati, in 1983.
DOYLE, LEONARD JAMES '52, Racine, in February.
JOHN, RICHARD W. '52, Sierra Madre, Calif., in March.
KASTE, ORRIN CHARLES '52, '53, Bel Air, Md., in January.
MEIER, DANIEL EUGENE '52, Milwaukee.*
PEARSON, RUSSELL CUMMINGS '53, '57, Sunnysvale, Calif., in January.
APINIS, JANIS '54, Madison, in January.
WOLCOTT, MARY JUNE MS'54, Royal Oak, Mich., in January.
MILLER, STUART IRWIN '56, West Bloomfield, Mich., last October.
NEISSER, CLAIRE LOIS (Corlyn) '56, Milwaukee.*
DICKER, LEOPOLD '57, Milwaukee, in March.
PETERSON, EUGENE WALLY MS'57, Midlothian, Ill., in February.
DUNBAR, BRUCE FRASER '61, Excelsior, Minn., in 1983.
TWEET, ANDREW MARTIN '61, Green Bay, in January.
CHASE, WM. GARY '65, '69, Pittsburgh, a Carnegie-Mellon University psychologist who had gained international recognition for his research on the memory; in December.
WETTERSTRAND, WILLIAM HARRY MA'65, PhD'73, Jupiter, Fla., in 1983.
JACOBS, PAMELA LEE (Keegan) '67, Milwaukee, in February.
FALCONER, MICHAEL JOHN '68, '70, Madison, a quadriplegic active in seeking better facilities for handicapped on campus and through the state; in February.

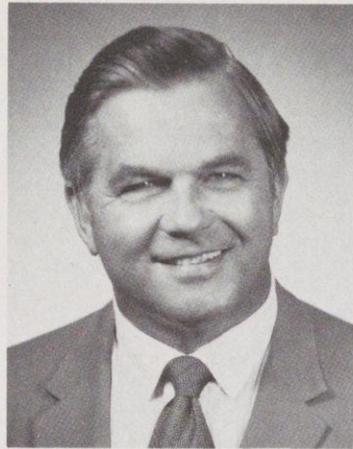
70s&80s

HODGSON, MARGARET FASSET (Hoff) '72, Highlands, N.C., in January.
COFFEY, ROSEMARY ANNETTE MA'73, Champaign, Ill.*
HOESLEY, BARBARA JEAN (Lieb) '73, Sherman Oaks, Calif., in 1982.

Correction: We are happy to announce that RORY DAVID GILBERT '77 is very much alive and well in Chicago, contrary to the item carried in our January issue. Incorrect information had been given to the University.

EWIG, MARY ALICE '75, Milwaukee, last December.
HAWKINS, CORTEZ WILLIAM '75, Blue Island, Ill., last November.
BYL, LYNN NEIL MS'78, Farmington Hills, Mich.*
OBASI, NWANKWO KALU MS'78, Imo State, Nigeria, in 1982.
FORAN, JEFFREY EDWARD '81, Milwaukee, in February.
NAHN, JULIE CATHERINE '83, Madison, in February. □

On Wisconsin



By Arlie M. Mucks, Jr. '43
Executive Director

On page 4 of this issue we have a brief report on the work of the Governor's Faculty Compensation Study Committee. We are indebted to these sixteen people who spent hundreds of hours on this comprehensive study of the compensation plan for the University of Wisconsin System. The results, now being shared with the Board of Regents and members of the state legislature, will enable state and University leaders to make decisions that will greatly affect the University's future; decisions that will determine the course of the UW-Madison's next 135 years.

Additional funds will be required to meet the goal recommended by the committee—that is, to raise faculty salaries to “at least the median” among those in comparable schools across the nation. In the months ahead, citizen and state support are vital. Without it, UW-Madison cannot remain one of the nation's great universities, educating new generations and contributing to the special quality of life.

Enrollment here has increased steadily during the last decade, and freshman applications are already 11 percent ahead of what they were a year ago: a news release early in April sets them at 12,073.

We commend Governor Anthony Earl for establishing the study committee and for the way he composed it of

leaders from labor, education, business, and state and University administration, thereby providing these fields with a unique opportunity for open dialogue as they attacked a common problem. This can only strengthen the relationship between our University and the people it serves.

Together, we need to establish priorities for the future, priorities which include sources of funding to ensure for adequate staffing and facilities required to provide a quality education for those who wish to attend our University. Unless we see them as true priorities, the result may be limited access or a lessening of the quality of instruction this University has afforded for all of its first 135 years.

But despite our concern, there is also optimism. Madison Chancellor Irving Shain has frequently alluded to the strong backing our University has received: “The people and legislators of this state have always supported higher education,” he said recently, “because it has had a direct impact on their lives, whether it be a quality education for their children or help from their local agricultural agent. They've had faith in UW-Madison.”

The officers and staff of the Wisconsin Alumni Association are pleased to have worked closely with campus administrators on the faculty compensation issue. We offer a special thanks to Prof. Fannie LeMoine, who chairs the University Committee, and to Prof. John Ross, chair of PROFS, the faculty senate's public representational arm. And as a member of the Wisconsin Alumni Association, you were represented on the governor's committee by Jonathan Pellegrin, our president. We commend Jonathan for his interest and service on this most important group during a busy year.

You can help us “keep the faith” here on the campus. Read the story of the committee's recommendations, then share your views on them with others. Get to know your Wisconsin legislators and discuss with them the future of higher education in the state. Our University will be as great as we want it to be. Your involvement can make a difference. □

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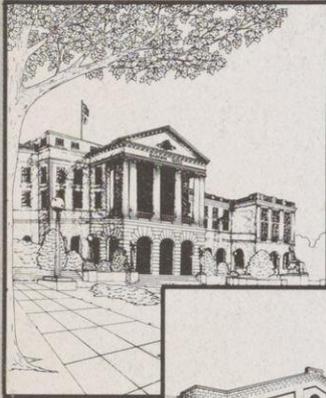
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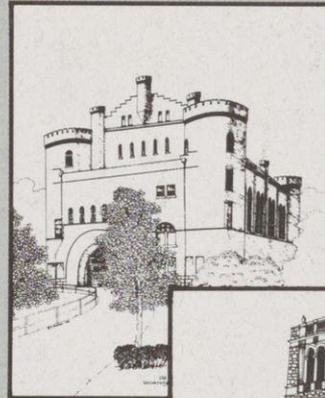
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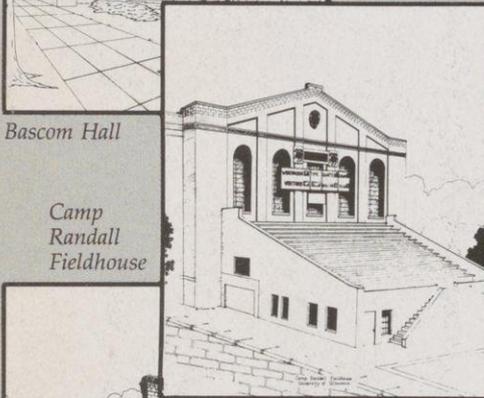
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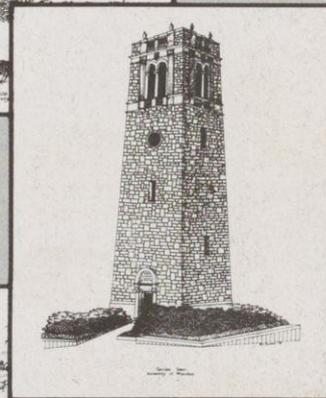


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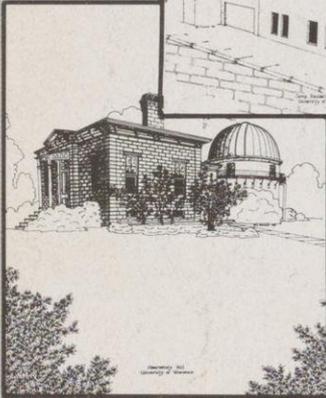


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