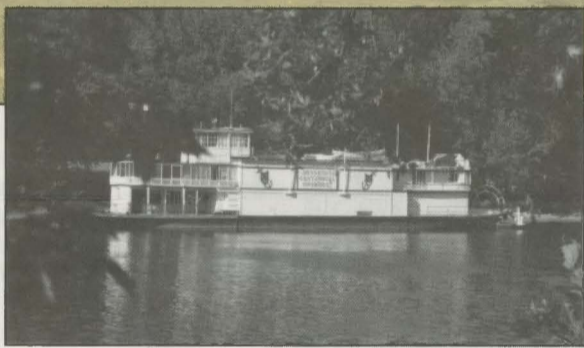


Like many aspiring actors, Lonni Anderson (left) and Linda Kelsey (right) started on the Showboat.



The General John Newton was built in 1899. In 1958, it became the Minnesota Centennial Showboat.

Showboat's 19th Century "Cruise" Celebrates Its 30th Anniversary

By Bill Hoffmann

Step aboard the Minnesota Centennial Showboat this summer with its red paddle wheel, black smoke stacks, and white decks for the special 30th anniversary show—"Down River Ramble: A Mississippi Panorama."

"Down River Ramble," directed by Robert Moulton, designed by C. Lance Brockman, with a cast and crew of Theatre Arts students, takes you on an imaginary cruise with songs, dances, and skits of 19th-century life on the mighty Mississippi, from its source at Lake Itasca to the colorful Mardi Gras in New Orleans.

It's performed in the 210-seat theater on the 175-foot stern-wheeler now moored permanently at the east bank campus on the tree-shaded Mississippi River.

During its 30-year history, the Showboat melodrama season has seen shipboard romances and marriages, moonlit

river trips, heavy fog on the way to Winona, and a flood in 1965. Showboat "alums" Linda Kelsey and Lonni Anderson, who went on to star on stage, screen, and television fondly remembered the old boat.

Kelsey, a 1968 Theatre Arts graduate who performed in Showboat productions in 1966-68, said in a phone interview, "I learned a great deal about professional pride. It stayed with me." Kelsey costarred as Billie Newman in the "Lou

Grant" TV series and now costars in the NBC series, "Day By Day."

Performing on the Showboat was "the most wonderful summer you could get," said Kelsey, who's originally from St. Paul.

"It was very prestigious to be on the boat as a student—the greatest honor."

Kelsey has "a lot of wonderful memories" from the Showboat. She heard of shipboard romances and one summer there was an on-board wedding of two

cast members—between shows, Kelsey said.

She toured with the Showboat, which in those days was towed by tugboat to river cities and towns such as St. Paul, Hastings, Red Wing, Lake City, Wabasha, Winona, and even Stillwater, on the St. Croix River. The overnight ride was "so beautiful," she said.

Kelsey and Lonni Anderson, who later starred in TV's "WKRP Cincinatti," performed together in "The Great Git Away" and "Fashion" in the 1966 Showboat season.

"The first time I ever appeared as a blonde," Anderson recalled, "was on the Showboat in 'The Great Git Away.'" Later in the other Showboat production for the summer, "Fashion," she played a character in her own dark hair. One man remarked as she ushered him to his seat, "You look nice, but I like you much
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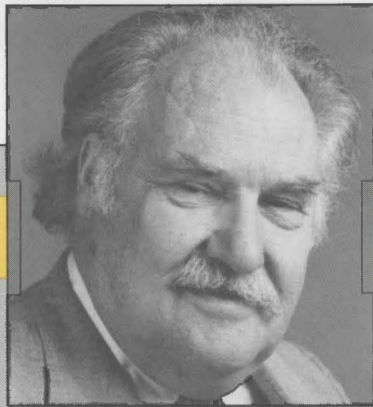
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Founder of the University Film Society wins the University's Outstanding Achievement Award.

Atkinson wins advising award p.8
Bev Atkinson from the English department is named one of the top advisers in the University this year.

Photo by Tom Foley



THE DEAN'S LIST

Dean Fred Lukermann

Of all the topics and themes laid out in the *Commitment to Focus*, probably the most important consideration was the proposed University of Minnesota relationship with other institutions in the higher educational system of the state. The assumption underlying the document was that education in Minnesota was a continuum and that the joint resources of college level institutions in the state were to relate to each other in such a way as to enhance the progress of each student to whatever level of academic accomplishment that student could attain.

The University of Minnesota, as the flagship of the higher educational system, was to use its resources and faculty talent in those fields where its specialized laboratories, libraries, resources, and broad range of curriculum and research were of optimal application at the undergraduate, graduate, and professional levels.

In comparison with other similar institutions in the nation, we found ourselves spread too thin in graduate and professional programs and too thick in undergraduate programs that were being offered with equal if not better quality in the state university and community college institutions.

The legislature subsequently bought that argument and charged the University to control enrollments. CLA began that control in the 1986-87 year by announcing limits on freshmen registration directly from high schools.

The downward trend in high school graduates in the state for the past several years worked in our favor. That demographic trend is estimated to continue until 1992-93. Two other policy changes concerning freshmen are important considerations as well:

There has been an upward trend in high-ability students in CLA following efforts to recruit high-ability and merit scholars in the past few years. That trend will continue, but at a controlled pace, to insure stability in the student profile for the college. It will protect the proportionate number of students below the 55th percentile and guarantee the continued enrollment of disadvantaged students who are below required SAT and ACT scores for automatic admission, but who can be admitted on the basis of individual counseling and advising. This admission policy is important given the accusations that elitism is a necessary concomitant of *Commitment to Focus*. As a matter of fact, CLA increased its minority enrollment by 9.8% (110 students) in the fall of 1987 while total college enrollments held steady.

In the past two years, the policy commitment of the college to a viable second (foreign) language entrance standard and exit requirement has also given support to the stated mission of *Commitment to Focus*. The entrance standard encourages students to take more language in high school. Success is shown in the decreasing number of freshmen in the first two courses in French, Spanish, and German, and the increasing number of students in the third and fourth courses. We have succeeded also in encouraging students to take lesser-taught languages. Enrollment has increased significantly in Chinese, Japanese, Russian, Arabic, Portuguese, Italian, and Latin.

We believe that these shifts toward greater numbers of high-ability students, minority students, and higher attainment in languages are not only desirable but are particularly adapted to the unique comparative advantage of the University's resources, faculty talent, and breadth of curricular offerings.

The assumption of comparative advantage is a desideratum that also underlies our compact with the community colleges of the state. The compact gives qualified students joint admission to CLA and a community college and allows them to do their first two years of work at the community college and then to transfer automatically to the University. The basic curricula at the community colleges at the freshmen and sophomore levels complements ours and allows a broader base for evaluating University-bound students. Thus, the joint (but delayed) admission and concurrent admission policies we have adopted contribute to the educational continuum for college-bound students in the state. I would hope such an understanding on student "passage" and transfer could be negotiated with the state university system as well.

What I have tried to summarize in these few short paragraphs is a commitment to focus well underway in CLA. However, in order to move into a zone of excellence, it will take more than a cut and reportioning of enrollment to achieve even our minimal goals as a University. What CLA needs now is commitment from the legislature in the next biennium. As I illustrated in my column in the winter issue of *CLA Today*, CLA has far fewer faculty than other peer liberal arts colleges in public universities. The legislature must allocate sufficient and continuing resources in the biennia ahead to give us equity among our peers. Anything less will keep us in our present position in the backwater of public universities—not the flagship position we have announced as our mission and our goal.

Showboat...

continued from page 1

better in your real hair (blonde)." That was her first clue that maybe she should switch to blonde.

Anderson, who recently married actor Burt Reynolds, also recalled, "Bob Moulton's classes involved a lot of pain, but also a lot of laughter too." Anderson added, "Doc Whiting told me, 'Keep your life in perspective. Don't let it get away from you like Marilyn.'"

The idea for a Showboat at the University surfaced twice in the early 1950s, but wasn't successful until 1956 when Frank M Whiting, then director of the University Theatre, raised the idea with Tom Swain, executive secretary of Minnesota's Statehood Centennial Commission. Swain, now co-chair of the CLA Campaign Board and retired executive vice president of the St. Paul Companies, loved the idea and immediately started a search.

"It was very prestigious to be on the boat as a student—the greatest honor." Linda Kelsey

"No melodrama was ever more harrowing, more fraught with hair-breadth escapes, more filled with suspense, or more gloriously crowned by a happy ending than the struggle that followed," Whiting later wrote. "Doc" Whiting, now professor emeritus who lives in Salt Lake City, is known as "Mr. Showboat."

At first, Whiting wrote, inquiries seemed to indicate that "all of the riverboats had just sunk, just been dismantled for junk, or just been transformed into nightclubs."

"Frank wanted a showboat so bad he could taste it," recalls Theatre Arts professor Moulton, who is not only director, but choreographer and costume designer of this summer's production.

"Then, just as all seemed lost," Whiting wrote, he was told that the General John Newton, owned by the Corps of Army Engineers and one of the few remaining stern-wheelers, was about to be decommissioned and might be available to the University as "government surplus."

General John Newton, built in 1899 and named after an officer in the Union Army, had served as a sort of "flagship" for the corps in the New Orleans area, serving as a rescue vessel during floods and other emergencies. Among her passengers over the years had been Presidents Herbert Hoover, Harry Truman, and Dwight D. Eisenhower.

The University administration was reluctant to enter the business of showboating, Whiting said. President James L. Morrill gave his approval after persuasive lobbying by Whiting. But, the one condition was that someone outside the University contribute the \$50,000 needed to remodel the boat. Words of encouragement followed from foundations, businesses, and public-spirited individuals, but no money.

"In desperation the University Theatre offered its 'life savings,' \$25,000 that had been accumulated toward a new theatre," Whiting wrote. When all again seemed lost, the Centennial Commission agreed to match the University



Theatre's savings to attain the \$50,000 goal.

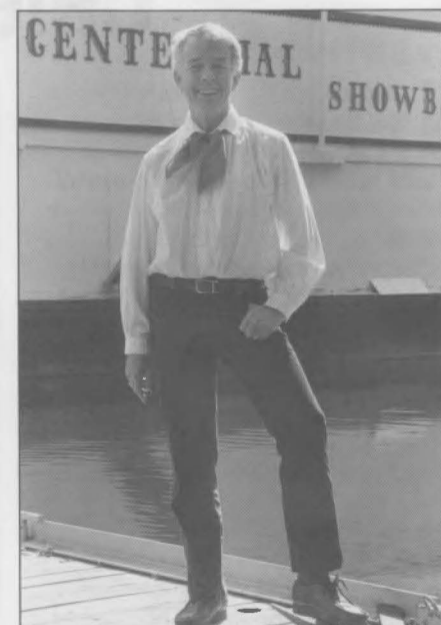
After a momentary celebration, word followed from Washington that two southern senators had blocked the transfer of the boat to the University, Whiting said. Minnesota's Senator Thye and others fought valiantly. At 1 o'clock, January, 27, 1958, the theatre staff decided it was too late to remodel the boat for the opening season.

At 4 p.m. the same day, Senator Thye announced by phone, "I have good news; you have a showboat!" The staff decision that it was too late was forgotten and "everyone plunged into frantic planning and preparation," Whiting recalled.

By early April, the General John Newton, towed with a group of 11 barges, broke through the ice of Lake Pepin and arrived at its new home. Carpenters, plumbers, welders, and electricians raced to remodel the boat in time for the June 26th opening.

Professors Wendell Josal, Lee Adey, and student volunteers "worked into the wee hours reupholstering old theatre seats, painting scenery, sewing draperies, and building platforms," Whiting remembered.

On June 26, Diane Albers, Miss Minnesota of 1958, smashed a champagne bottle against the hull. "A few moments later, *Under the Gaslight* was underway to a wildly enthusiastic audience," Whiting said, "and everyone knew that we were in possession of the sweetest of all theatrical experiences, an



Theatre professor Robert Moulton director of this summer's Showboat production, worked with "Doc" Whiting on the Showboat's first show in 1958, *Under the Gaslight*.

unqualified hit." In summers to come, plays included "Merry Wives of Windsor," "Rip Van Winkle," "Romeo and Juliet," "Dracula" and "The Adventures of Sherlock Holmes."

Moulton and Theatre professor Brockman originated and collaborated on the research and laboratory work for the 30th anniversary show. Letters were sent to more than 300 river towns asking for historical information. The material from about 90 replies was studied. The show recreates Mississippi River history,

CLA *today*

Vol. 10 No. 3

The University of Minnesota is an equal opportunity educator and employer.



Theatre professor C. Lance Brockman designed the stage sets and painted the two giant moving panorama backdrops of 19th-century river scenes for "Down River Ramble."

from Native American settlements to American Civil War battles, using musical olios, poetry, journals, and large, moving, hand-painted backdrops.

Moulton credited assistance from "a great many people . . . you don't do it by yourself." Brockman said the Minnesota Historical Society was of great assistance.

He mixed powdered paint, old hide glue, and water. Designing and painting the scroll backdrop was a natural outgrowth of Brockman's research in early theatrical painting and set design.

The scenes are similar to early landscape painting, but theatrical touches were added because the scenes have to be viewed from a distance by the audience, he said. In addition, colored lights shining from behind the scene appear to set it on fire. Lights are used, for instance, in the 1849 St. Louis wharf fire.

Showboats attracted customers with calliope contests, Moulton said, the louder the better because more people could hear them and come to the shows. This summer the "battle of the calliopes" is recreated with an electronic keyboard synthesizer as one "calliope" and a women's chorus as the other.

Each year the technical director for the production lives aboard the showboat to operate lighting and sets, to make sure the air conditioning and the self-contained toilet facilities are working, and to guard against vandalism after hours.

Living quarters are on the topmost

deck, in the glass house where the bridge used to be. The galley is on the second deck. Last year's technical director was Nick Nash, a master of fine arts major in theatre. It's a busy job, he recalled, especially since there are also "200 guests every night to see the show." During the flooding and tornados in the Twin Cities last July, the evening performance was cancelled and he left the boat because of the risk of tornados.

But, the best part of the time on the boat is being on the river," Nash said, "especially at night when lights reflect on the river. It's a very calming experience."

Maintenance and upkeep of the boat can be a problem. "It is an antique," Barbara Reid, chair of the Theatre Arts and Dance Department, pointed out. The boat was repainted and wood on the upper deck was replaced this spring.

Salaries for the Showboat cast and crew, as well as University Theatre productions, are supported almost entirely from ticket sales, according to Pam Mitman, Theatre Arts secretary. Last summer, more than 16,200 attended the Showboat murder mystery "The Bat."

Reid said, "It provides the students with their only experience of a long run—80 performances—night after night. It's a very valuable experience. The other shows provide perhaps nine performances." The Showboat is a valuable tradition for the department, creating lots of memories for faculty and alumni, she said.

"Down River Ramble" is an interesting combination of entertainment and research, Reid said. "That's what this department is all about."

The river itself plays a supporting role, quietly cradling the historic red, black, and white paddle wheel Showboat. The notes of this summer's extravaganza of musical olios, celebrating the life and times of a by-gone era, drift out across the river's steady current. ■

"Down River Ramble" performances run through September 4. There are 8 p.m. performances Tuesday through Saturday, and 2 p.m. and 7 p.m. shows on Sunday. For tickets, call 612/625-4001.



WHAT THE STUDENTS ARE DOING

Mary Flood

■ **Mary Flood** is majoring in Dance—and in Mechanical Engineering. Dancing since she was five, the Minneapolitan came to the University at a time when the Dance program's fate was uncertain. She started out in engineering, then declared a double major in Dance a year later when the program's existence was certain. Flood says the two majors are complementary: her emphasis in engineering is on human factors design and management; dance also requires knowledge of the body and provides a means to put into practice what human factors engineering discusses in theory. In addition, she believes the systematic way of thinking stressed in engineering lends structure to the creative process. Future plans include a job as an industrial engineer, though Flood intends to continue dancing. She is even considering an arts management career because, as Flood put it, it could combine her technical, managerial, and creative talents. ■ **Lisa Doerr**, Bloomington, Journalism honors, won ninth place (and \$300) at the William Randolph Hearst Foundation's journalism awards program for in-depth writing. ■ Minneapolitan **Meg Spilleth**, honors student in English and French, has joined the staff of the *Twin Cities Reader* as a contributing writer. ■ The U's College Bowl Team tied for seventh place at the National College Bowl Championship in May. One of 16 finalists, the four-member team includes Political Science senior **Josh Jacobson**, Washington, D.C. ■ The Office of Special Learning Opportunities has awarded 10 students alumni-funded grants for spring quarter internships. Winners receive \$750 to defray tuition,

fees, and book costs. **Clayton Black**, Robbinsdale, an English major, is assisting the director of the Young Playwrights' Summer Conference in recruiting participants; **Julie D'Andrea**, Oshkosh, Wis., Music, is working with the Minnesota Arts Board grant programs and planning future Board events; **Paula Engelking**, St. Paul, Journalism, is a broadcast news intern at WCCO-TV in Minneapolis; **Todd Fedorenko**, Hudson, Wis., Urban Studies, is helping the Whittier Community Development Corp. in South Minneapolis revise its land use map of the area and conduct a survey of local businesses; **Mary Hernandez**, St. Paul, Sociology, is gathering bond and sentencing information for the U.S. Federal Pretrial Services in Minneapolis; **Maureen McGough**, Golden Valley, American Studies, is a teaching assistant at the Heart of the Earth Survival School in Minneapolis; **Lisa Puppe**, Minneapolis, Political Science, is assisting the Public Information Office of the state House of Representatives to produce public-affairs broadcasts from the legislature for cable television; **Timothy Rank**, Fridley, Philosophy honors, is teaching an advanced class in philosophy at Minneapolis South High School; **Frederick Reich**, Marshall, Sociology, is providing information to crime victims and witnesses at the Hennepin County Attorney's Office; and **Lisa Wooster**, Minneapolis, Chinese, is organizing forums for American Refugee Committee volunteers and promoting First Steps for Women, which encourages self-sufficiency for Hmong women.

Regents Approve Commitment to Focus; CLA Not to Split

By Joyce Wascoe

■ The Board of Regents at their July meeting approved the Commitment to Focus plan with one major change that affects the College of Liberal Arts—splitting the college was delayed indefinitely.

The most significant part of the plan is the creation of a Faculty of Arts, Sciences and Engineering (FASE), of which CLA will be a member, along with the College of Biological Sciences, General College, the Institute of Technology, and University College.

A vice provost will be hired to oversee the creation of FASE which will have a single entry point for entering freshmen by fall 1990.

After extensive debate, the Regents also approved the plan to restructure the Department of South and Southwest Asian Studies in CLA. Faculty and students of the department had strongly opposed the move and had testified several times before the Board of Regents and the CLA Assembly.

It is expected that courses from the department will still be offered under a

program similar to Latin American Studies. There will be no core faculty. The three faculty members will transfer to other departments. The language courses in Arabic, Hindi, Marathi, Persian, Sanskrit, Turkish, and Urdu will be independent courses taught under an interdepartmental designation.

The plan for splitting the college had been part of the Academic Priorities document which was released in January, but interim University President Richard Sauer dropped it from the final proposal before it went to the Board of Regents.

The college would have been split into two colleges, the College of Social and Behavioral Sciences and the College of Humanities and Fine Arts. There was also discussion about a separate College of Arts.

The CLA Assembly and chairs and directors of CLA departments voted to split only if there were enough additional funds allocated to the two new colleges. Without additional money for faculty positions and instructional

support, several faculty members said splitting the college would be too much trouble for too little gain.

The legislative request, which would have been the start of Commitment to Focus funding, was withdrawn by interim President Richard Sauer and Board of Regents' Chairman David Lebedoff in March due to publicity about the \$73 million reserve fund and President Kenneth Keller's subsequent resignation.

With no new money coming from the Legislature for next year's budget and with Commitment to Focus plans depending on \$25.3 million in legislative requests over the next five years, splitting the college had to be delayed until there was a more firm guarantee of additional funding.

The CLA faculty endorsed the Commitment to Focus proposal for a single point of entry for students and coordinated lower division instruction and advising. FASE will form a new undergraduate center which will be the single entry point for students on the

Twin Cities campus.

Interdisciplinary programs, such as Honors and the Office for Special Learning Opportunities, and the Institute for International Studies, and selected support units may be placed within the larger FASE instead of belonging to just one college.

"I think we must endorse a plan for uniform (entrance) standards, which must come about in the next year or so," Lukermann said. "I believe that a single entry to the University of Minnesota Twin Cities campus is a desirable and needed complement to uniform standards. From that initial point, the colleges give flexibility and choice to a wide variety of program opportunities which should be the basis for structural decisions."

The expensive remodeling of Eastcliff, the University president's home, publicity about the \$73 million reserve fund, and President Kenneth Keller's resignation had put Commitment to Focus plans on hold since March. The

continued on page 7

It's Not a Science, Nor an Art, Good Teaching Comes from the Heart

Raymond Duvall

A.B., *cum laude*, University of Pennsylvania, 1969
M.A., Northwestern University, 1970
Ph.D., Northwestern University, 1975

Professor, Political Science, joined the faculty in 1976, specializes in international and comparative politics
Consultant, Industry Department, The World Bank, Washington, D.C., 1981-82
Council on Foreign Relations International Affairs Fellowship, for sabbatical year, 1981-82
Yale University Junior Faculty Fellowship, awarded 1976
Key publications: Co-Principal Investigator on "Models of Governmental Dynamics in Dependent Societies," supported by the National Science Foundation, 1979-83.
"The Capitalist State in Context," in Roger Benjamin and Stephen Elkin, eds., *The Democratic State*. University of Kansas Press, 1985. (Co-authored with Roger Benjamin).

Raymond Duvall has the distinction of winning both the Morse-Alumni Association Award for Contributions to Undergraduate Education and the CLA Distinguished Teacher Award this year. This theorist in international politics wasn't quite sure how he had pulled off this coup. He said he was "thrilled and honored," but modestly added that "It's also embarrassing. There are many teachers who are much more effective than I am."

Many of his students would disagree with him. In teacher evaluations, large percentages of students rate him very high.

That hasn't always been the case, Duvall said. When he first started teaching, his evaluations were not strongly positive. He began to systematically improve his teaching skills. One of the hardest student reactions to overcome is passivity, he said. Students read the assignments and listen to his lectures, but rarely react or involve themselves. He calls this "unfortunate" and feels it's his responsibility to engage students in "an active process of inquiry and critical reflection."

He is willing to spend long hours with his students and he has been particularly helpful to foreign students. He has served as director of honors program in the Political Science Department for four years and totally redesigned the program.

He is not known as a professor from whom you can get an "easy A," but rather as a professor who sets high standards. One student said, "He expected much of us, and we often surprised ourselves by living up to those expectations. He forced us to think. I recall sitting in class sometimes and feeling that he was always one step ahead of us and I had to keep stretching my mind to follow. His long annotated syllabi read like road maps to the field we were studying."

He tells his students that world politics is not about finding out the "truth," but needs to be looked at from the perspectives of the people involved. In one project he designed, each student is asked to do his or her best to internalize a position taken by a person in another country. The student chooses a country and purchases a packet of materials Duvall has prepared on that country. Then the student must write a five-page paper on a political issue as if the student is an official from that country.

Edward Griffin

Chair, American Studies Program, 1980-1988,
Professor of English, CLA, joined the faculty in 1966

B.S. *cum laude*, 1959, University of San Francisco
M.A., 1966, Ph.D., 1966, Stanford University,
English and American Literature
Director and Principal Instructor, Summer Institute in American Studies for European Teachers since 1980
1983-84 Fulbright Guest Professor of American Literature and Culture, Salzburg, Austria
1971-72 Visiting Coe Professor of American Literature, Stanford University

Key publications: "Women in Trouble: The Predicament of Captivity and the Narratives of Mary Rowlandson, Mary Jemison, and Hannah Dustan," in Leo Truchlar, ed. *Opening Up Literary Criticism*, Salzburg, Austria: Verlag Wolfgang Neugebauer, 1986

Old Brick: Charles Chauncy of Boston, 1705-1787. Minneapolis: University of Minnesota Press, 1980. This year's Canadian Review of American Studies calls it one of the eight best books of the 1980s.

Look in on Edward Griffin, winner of the Distinguished Teacher Award, in one of his American literature classes and you'll find him presenting "the gospel of the day in a way that's fair to the particular writer," being studied.

One day he gives an intense statement on what the Puritans believed. A week later he discusses the Enlightenment and gives justice to the opposition. He tries to treat all writers "fairly and in their own terms," he said. "I don't push any particular ideology" on the students.

"I try to give them some idea of the debate that was going on . . . that made us and them what they are today," he said. That means he has to be part historian and part amateur theologian.

The students who nominated him for the award wrote about his informal classroom style and his use of creative teaching methods such as using film and video to teach short stories. He has also put seniors and graduate students in touch with top scholars via telephone hookup.

Despite the administrative demands of chairing the American Studies Program, his students say he is willing to give freely of his time.

"It's a question of the quality of time," he replied. "It's a matter of giving them ten concentrated minutes." He said he has the "ability to focus very hard on them. When you're dealing with them, that's the most important thing at that point."

He is also what he calls an "exhaustive reader of papers. I try to get into the student's mind and conduct a conversation on the page with that student."

Since 1980, Griffin has directed the



What makes an outstanding teacher? If you talk to them, you will find them excited about their latest research and the courses they teach. Even in a short interview, you come away with more knowledge about their subjects than you had before. It's this combination of scholarship combined with excellent teaching skills and concern about students that sets them apart.

Since 1965, the University has selected from the five campuses nine winners of the Horace T. Morse-Minnesota Alumni Association Award for Contributions to Undergraduate Education. CLA professors usually win three or four of the awards which are for teaching and advising, academic program development, and educational leadership. The recipients receive \$1,500 and a copy of a sculpture by Katherine Nash, a former Studio Arts professor and recipient of the award.

For the past 28 years, the CLA Alumni Society has sponsored the Distinguished Teacher Awards in the college. These \$1,500 awards are given for scholarship and teaching. Students, alumni, staff, and faculty may nominate faculty members for either award and a student, alumni, and faculty committee makes recommendations to the dean. An all-University committee makes the final determination of the winners of the Morse-Alumni Association awards.

Summer Institute in American Studies for International Teachers and served as host to hundreds of foreign teachers. This year the program expects 40 teachers from 19 countries on campus for five weeks to learn about American culture. He has developed a regional approach to American culture that gives foreign teachers a way to grasp the subject without asking them to conceive of the whole U.S.

After the class sessions, he and a colleague will travel with the teachers to New Mexico, Louisiana, Washington, Boston, and New York.

Calvin Kendall

B.A., *cum laude*, Bowdoin College, 1956 M.A., University of California at Berkeley, 1961 Ph.D., University of California at Berkeley, 1966

Professor of English, joined the faculty in 1967, current research is a study of metrical inscriptions on Romanesque churches and monastic buildings in Western Europe
Bush Foundation Sabbatical Grant, 1984-85
Camargo Foundation Grant, Scholar-in-Residence, 1985

Key Publications: *Bede's Art of Poetry and Rhetoric: The Latin Text of De Arte Metrica and De Schematibus et Tropis with an English Translation, Introduction, and Notes*. Forthcoming in the series Bibliotheca Germanica, published by Dudweiler.
The Voice in the Stone: The Verse Inscriptions of Ste.-Foy of Conques and the Date of the Tympanum, in a collection of papers from the 1986 Conference of the Medieval Academy of America to be published by SUNY Press.
The Metrical Grammar of Beowulf. Book-length manuscript.

In his English department office on the second floor of Lind Hall, professor Calvin Kendall is surrounded by the tools of his trade—a stand-up picture model of Canterbury Cathedral and a large photograph of a *tympanum*, a semi-circular, carved design above a

church portal.

Kendall, you see, is a medieval literature scholar, and it doesn't take long for the enthusiasm about his subject to spill over. "Two of the great things you can do in life," he said, is teach Shakespeare and Chaucer. "They teach themselves."

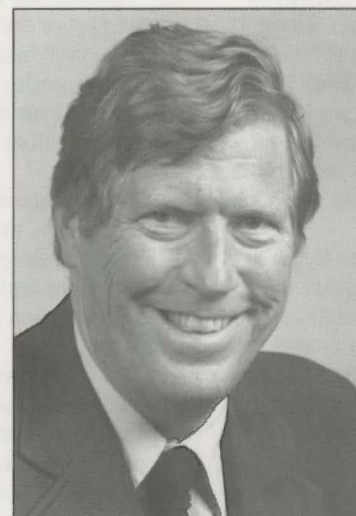
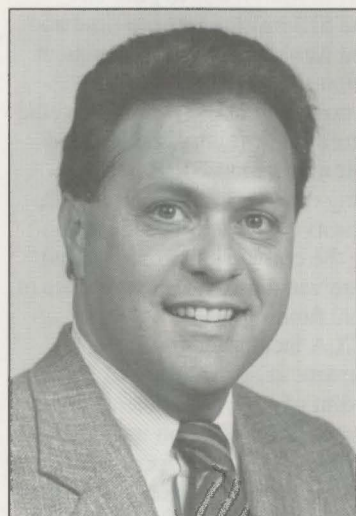
His courses include survey courses for undergraduates and graduate seminars in medieval literature, much of it written in Old English. The courses can range in size from 150 for the survey class in Middle Ages to the Renaissance to 35 to 40 students for Shakespeare and Chaucer.

"The important thing is to try to suggest to your students your own enthusiasm for the material," Kendall said. "Rather than assume they are born with it, you have to implant it."

"I think teachers are all ham actors," he said. "You have to be willing to clown around a little bit." Teachers have to add a little variety, a little pace, he added. "When you see them all nod off, you shift to another mode."

The visual materials sitting on his desk and file cabinet are from class assignments in Humanities courses he teaches on the culture of the Middle Ages. The *tympanum* is from an 11th century basilica in Conques, a tiny village in France. The church is on an old pilgrimage route to Spain, but few people get to see it in the remote country village. It's one of the world's great art works, Kendall said.

He has spent two sabbatical years in Europe and several shorter periods of time gathering information for research in his field. When you're actively engaged in research, the material translates over into your teaching, he said. "I wouldn't like to do one without the other."



Charles Walcott

A.B., Occidental College, 1964
 M.A., University of California, Santa Barbara, 1971
 Ph.D., University of California, Santa Barbara, 1971, Public Administration, International Relations, Political Theory, Comparative Politics
 Associate Professor, Political Science, joined the faculty in 1968
 Pi Sigma Alpha Award, Best Paper, Midwest Political Science Association meeting, 1985
 Bush Foundation Sabbatical Fellowship, 1987-88
 Key publications: *Governing Public Organizations*. Chicago: The Dorsey Press, forthcoming publication, with Karen M. Hult
 "The Impact of International Conflict and Detente on Bargaining in Arms Control Negotiations," *International Interactions*, Vol. 2, 1976, with P. Terrace Hopmann
 Simple Simulations: A Guide to the Design and Use of Simulation/Games in Teaching Political Science. Washington, D.C.: American Political Science Association, 1976, with Anne Walcott

Charles Walcott finds it ironic that this year, when he has been on sabbatical, he has won two teaching awards, the Morse-Alumni Association Award for contributions to Undergraduate Education at the University and a distinguished teaching award at Hamline University where he teaches in the masters in public affairs administration program.

Speaking from Texas, where he is researching the Johnson administration at the Lyndon Johnson presidential library in Austin, Walcott talked about his latest research project on the development of the White House staff as an organization. For the past two years he has visited all the presidential libraries and expects to complete his research and start to write a book this summer with his colleague Karen Hult.

Organizational theory, mainly the study of formal, public organizations as political systems, has been his research theme during the 1980s. Now, he's taking those ideas and applying them to the organization of the White House staff.

Good teaching goes along with "mastery of the subject matter," he said. "You not only have to know it, but you have to like it," he said. "You have to like it to the point that telling people about it is a pleasure."

He teaches American government courses from the freshmen to the Ph.D. level. He said he doesn't tire of teaching the same introductory courses again and again. There is always something new in politics to talk about, he said. He describes his classroom style as "informal as the setting will allow, and runs toward what I'd like to think is irreverent humor, along with the more serious things."

He dislikes the fact that classes are

large and there is too much "me talk, you listen." Students become passive note takers, he said. "Students should be active, skeptical, critical," he said.

Walcott is known for his simulations—complex, realistic games that teach decision making, bargaining, and voting.

Jean Ward

B.A., University of Minnesota
 M.A., University of Minnesota
 Ph.D., University of Minnesota

Professor, Journalism and Mass Communication, joined the faculty in 1970, specializes in messages in the mass media, electronic news libraries and data bases
 Staff Writer, *Minneapolis Tribune*, seven years
 Bush sabbatical grant, 1986-87, to do research on the impact of new information technologies in daily newspaper work routines
 Recognition by the Mass Communication Bibliographers group of the Association for Education in Journalism and Mass Communication, for work with Kathleen A. Hansen in the publication of their book, *Search Strategies in Mass Communication*, 1987
 Outstanding Journalism Teacher Award for Minnesota, Minnesota Press Club, 1979
 Key publications: *Search Strategies in Mass Communication*. Coauthored with Kathleen A. Hansen, New York: Longman, 1987
 "The News Library Contribution to Newsmaking," accepted for publication by *Special Libraries*, with Kathleen A. Hansen and Douglas McLeod

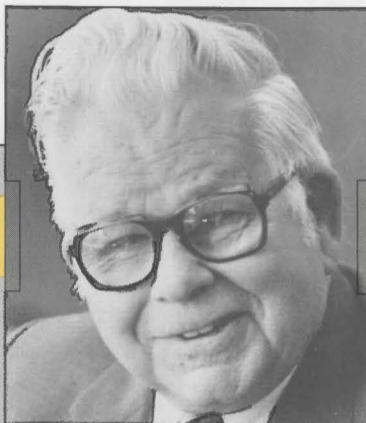
Jean Ward remembers her journalism professors admonishing her to "do it better" than they do it "downtown." Ever since she began teaching as an assistant professor in 1970, she says she has passed that message on to her students.

After seven years as a reporter for the *Minneapolis Tribune*, Ward said she had a lot of questions about the media and how it worked. "I took my questions into the academy and never went back."

She teaches everything from the introductory course, "Producing Mass Media Messages," to the most advanced undergraduate course, "Interpretive Reporting," and graduate seminars. The classes can have as many as 120 students or as few as 12. "I can usually get discussion even with 100 students," she said. She keeps her lectures fresh by not using any old notes. "I don't think you can get anyone interested if you're not interested yourself." Most of all, she said, "I enjoy it. I really do."

New professors in her department seek her out about ways to improve their own teaching. "I think it really helps to be a parent," she said, so that you have a lot of experience with all stages of development and growth. Taking up the cello only seven years ago gave her insight into what her students are going through. "Being a beginner on an instrument and practicing for the approval of my teacher provided me with a lot of empathy for student writers." Students have to work for approval to try to satisfy someone else's standards, she said. It can be disappointing when they don't get the kind of response that's helpful. Her cello playing has progressed to the point that she has started a neighborhood chamber orchestra.

Being accessible to students means having a certain psychological quality, Ward said. It's not just the ritual of keeping office hours. "If the class is small, you see every student every week," but that's not true with large classes. When there are such large numbers, it's hard for them to believe that "you are sitting there waiting for them."



WHAT THE PROFS ARE DOING

John Turner

Regents' Professor **John Turner**, Political Science, will retire after 38 years at the University. Turner, who specializes in comparative politics and political development in China, Great Britain, and the U.S.S.R., became a Regents' professor in 1974. He also was an adjunct faculty member in East Asian and in Russian and East European Studies. Turner obtained his Ph.D. from the University in 1950 and began teaching here that same year. ■ Also retiring are economists **Clifford Hildreth** and **Leonid Hurwicz**. Hildreth, who received his Ph.D. from Iowa State in 1947, has had a three-way appointment in Economics, Statistics, and Agricultural and Applied Economics since 1964. Before that time, he taught at Michigan State, North Carolina State, and the University of Chicago. Hurwicz, a Regents' professor since 1969, was elected to the National Academy of Sciences in 1974 and named Distinguished Fellow of the American Economic Association in 1977. Since coming here in 1951, he has held visiting professorships at Stanford and Harvard universities, the University of California-Berkeley, and the California Institute of Technology. ■ Another retiree is **Roger Page**, associate dean of CLA. After 42 years as an administrative "odd-jobs man," Page said that he most enjoyed working with students, though found committee work rewarding as well. During the past two years, Page has worked primarily with the Honors Program and the Institute of International Studies. ■ Faculty in the last year of phased retirement include **Eldon Johnson**, Anthropology; **Catherine Kulesov**, Russian and East European Studies; **Amy Matsu-moto**, East Asian Studies; **Sidney Simon**, Art History; and **Eric Stokes**, Music. ■ Psychology professor **Norman Garnezy**, who also is retiring this spring, obtained a grant to participate in the Successful Adolescent pro-

gram, a two-year pilot project that hopes to identify ways inner-city youth overcome major obstacles and become successful adults. ■ **Ellen Berscheid**, Psychology was named a University of Minnesota Regents Professor by the Board of Regents at their June meeting. Berscheid is known for her research in the area of interpersonal attraction. There are 20 Regents Professors. They receive a \$10,000 annual gift from the University of Minnesota Foundation during their tenure. ■ Gordon L. Starr Award winners for 1988 include **Ed Coen**, Economics, and **Toni McNaron**, English. Given by the Minnesota Student Association, the honor recognizes "efforts to help create a better environment for students." Candidates are nominated by faculty, staff, and students; winners are chosen by a student selection committee. ■ Geography professor **John Adams** was a Senior Fulbright-Hays Lecturer at Moscow State University in the U.S.S.R. from February through May. Adams lectured on the evolution of American metropolitan regions and their current social and economic structures. His most recent book, *Housing America in the 1980s*, was published by the Russell Sage Foundation in April. ■ **Thomas Clayton**, English and Classical Studies, was awarded more than \$95,000 from the National Endowment for the Humanities to produce a new variorum edition of Shakespeare's *Coriolanus*. ■ **Barbara Hanawalt**, History, and **Patricia Hampl**, English, have received Guggenheim Fellowships based on their "outstanding achievement and future potential." Hanawalt was awarded \$24,000 to research urban life in medieval London; Hampl's matching amount will be used to write *A Memoir of a Catholic Childhood*. A total of 262 fellows were selected from more than 3,000 applicants.



Outstanding teaching award winners for 1988 are (left to right) Raymond Duvall, Edward Griffin, Calvin Kendall, Charles Walcott, and Jean Ward.

CLA facts



Until 1939, the bulletin of the College of Liberal Arts (then called the College of Sciences, Literature, and the Arts) included a section titled "Habitual Bad English." This regulation stated that "Any student who either in speaking or in writing habitually uses bad English shall be reported by his instructor to the dean with all available evidence. If the dean considers this evidence sufficient, he will require the student to take without credit such further work in composition as the chairman of the Department of English may specify."

COLLEGE *news*

CLA Receives Gifts for Writing and Music

Three gifts were made this year for the performance laboratory addition to the School of Music building. Ethel Hitchcock, who received her Bachelor of Arts degree from the University in the 1930s with a major in education and a minor in music, left a bequest of \$750,000 in her will for the School of Music. Miss Hitchcock received her doctorate in education from Stanford University and taught at the University of Illinois and at San Jose State University. Elinor Bell, who is a member of the Music Laboratory Committee and the CLA Campaign Board, has donated \$100,000. Donald Lucker, former president of Precision Sheet Metal, Inc. and a member of the President's Club, has pledged \$100,000.

The performance laboratory addition to Ferguson Hall failed to receive approval in the State Legislature this spring when the Legislature decided against passing a bonding bill this session. The bill would have provided \$4 million. The project cost for the music addition is \$8.4 million. The Legislature appropriated \$1.6 million for the building a few years ago with the stipulation

that the School of Music would raise private funds to complete the building. About \$1 million has been donated and the School has proposals out to raise additional money.

Louis (Lollie) Plank has donated \$15,000 to assist the writing across the curriculum program. Plank, vice president and secretary of George Benz and Sons/Oak Grove Dairy, is an active volunteer on the CLA Campaign Board. She is a member of the board of United Theological Seminary, the Animal Humane Society of Hennepin County, the Science Museum of Minnesota, Pheasants Forever, and the Wyoming Volunteer Assistance Corps. Plank is a 1960 graduate of Vassar College in New York.

Six colleges have contributed \$50,000 and support toward the cost of administering the Center for Interdisciplinary Studies in Writing, which is funded by a gift from Deluxe Check for research on teaching writing. The six units are CLA, School of Management, Institute of Technology, College of Agriculture, General College, and the College of Education.

The first large-scale computing network in the College of Liberal Arts (CLA) began operation in December, connecting Economics, Geography, and Political Science on the West Bank of the campus. They are the first departments connected by cable in a three-year project establishing a network to provide high-capacity computing, large memory, and fast processing at individual work stations. The network will allow faculty to interact with computers elsewhere on campus, around the country, and abroad.

The CLA Second Language Entrance Standard is having its intended affect on second language courses: fewer students are entering the first-year sequence of French, German, and Spanish, presumably because they have had the entry-level work in high school; more students are entering the second-year sequence in those languages; and more students are enrolling in entry-level courses in the lesser-taught languages.

Minority Numbers Up Slightly, But Students Want Right "Fit"

By Jeanine Halva-Neubauer

Minorities (American blacks, American Indians, Asian Americans, and Hispanics) constitute 20 percent of the U.S. population. Yet the percentage of minority students attending institutions of higher education has decreased nationwide over the past ten years.

While minority student enrollment at the University of Minnesota has continued to increase slightly during the last decade, only 7.2 percent of CLA students identify themselves as members of a minority group. Within that group, the number of Asian Americans has risen sharply. John Taborn, associate professor in Afro-American and African studies, and flo wiger, director of the American Indian studies program and special assistant to the vice president for academic affairs, would like to see more minority students entering and graduating from CLA.

"Students are becoming increasingly more sophisticated in what they want in an institution," said wiger, who called CLA "incredibly fortunate" in being able to sustain minority student enrollment. "Students of color attend institutions where there's an appropriate fit."

That "fit," as the two explained, is determined by factors such as how valued or welcome students feel, the number of ethnic role models (especially faculty and administrators) and access to them, proximity to relatives or friends, support networks or an ethnic community, mechanisms to hear minority needs and concerns, and sensitivity to presenting more than Western European views in course content.

Taborn, who last year headed a committee to study the effects of minority access and retention if CLA is reorganized, said his group's recommendations include hiring more

minority faculty members, expanding minority student recruitment efforts, increasing financial aid and academic achievement awards, formulating admissions criteria for non-traditional students, and creating an administrative post to oversee minority affairs.

"CLA has a moral commitment to adapt itself to attracting and retaining minority students," Taborn said. Taborn finds such commitment lacking, to the detriment of all students.

Still, wiger and Taborn contend, improvements have been made, such as adding minority support services staff; increasing the emphasis on student services; admitting students on more than test scores alone; incorporating alternative world views into the general curriculum; implementing a two-course cultural pluralism requirement to recognize diversity; focusing on the whole college experience (recruitment, retention, and graduation) instead of treating these elements in isolation; continued funding of the Martin Luther King program as well as ethnic learning resource centers; and recently hiring an associate vice president for minority programs. In addition, establishing a single port of entry and allowing minority students to enter CLA at a faster rate are two proposed restructuring elements that Taborn endorses.

To fully diversify, Taborn said, "The fabric of the whole University faculty and life needs to change." But to achieve that degree of change, according to wiger, requires abandoning our melting-pot mentality. America is not one big homogeneous family, she said, but a collection of cultural perspectives. "We live in a pluralistic society," wiger stressed. "The problem is, we're still acting (as if it is a) melting pot." ■

CLA *tomorrow*

Minnesota Centennial Showboat

JULY Exhibits

Thru July 31 "Italian Renaissance Maiolica," University Art Museum, Northrop galleries, for information call 624-9876

Thru Aug. 26 "Master Drawings by Otto Wagner," University Art Museum, Northrop galleries, for information call 624-9876

Thru Aug. 5 "Cartoons by Jackie Urbanovic," Coffman Union Galleries. For information, call 624-6518

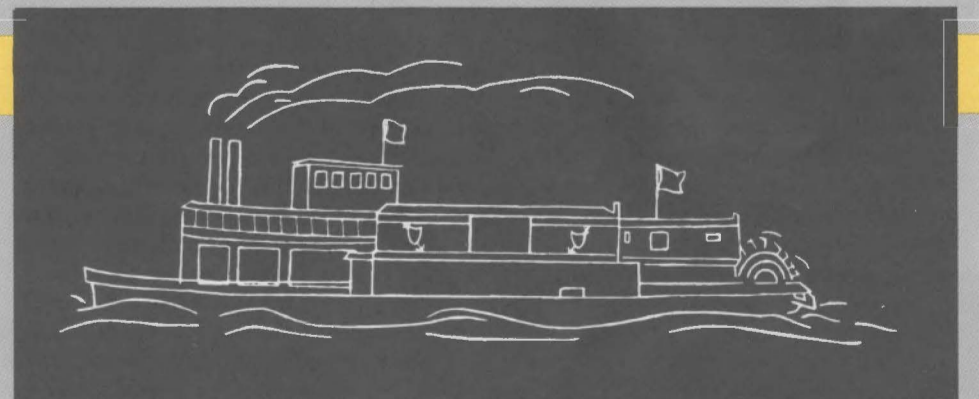
Thru Aug. 25 "Nine Women Artists," Coffman Union Galleries. For information, call 624-6518

Thru Aug. 26 Exhibition by artists from the Women's Art Registry of Minnesota (WARM Gallery), including tours by the artists, Katherine Nash Gallery, Willey Hall. For information, call 624-6518

9 Gallery Night and reception, 6-11 p.m., Katherine Nash Gallery, Willey Hall (in conjunction with opening receptions at 15 Minneapolis galleries), featuring music by Mandal and complimentary refreshments. For information, call 624-6518

Performances

***Thru Sept. 4** "Down River Ramble: A Mississippi Panorama," 8 p.m. Tuesday through Saturday, 2 p.m. and 7 p.m. Sundays, Minnesota Centennial Showboat, East Bank. For



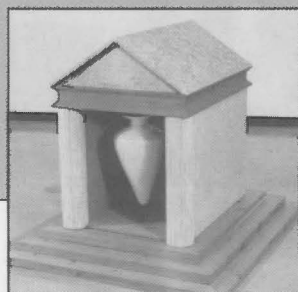
information and tickets, call University Theatre, 625-4001

6 Patty Peterson jazz quartet, noon, Northrop Plaza. For information, call Northrop ticket office, 624-2345

***11** Ladysmith Black Mambazo, South African vocal ensemble, 8:30 p.m., Northrop Auditorium. For information, call Northrop ticket office, 624-2345

12 Moore by Four, vocal quartet specializing in vintage songs, noon, Northrop Plaza. For information, call Northrop ticket office, 624-2345

"Small Temple" Nash Gallery



*indicates admission charge

Focus...

continued from page 3

delay caused frustration among faculty and administrators.

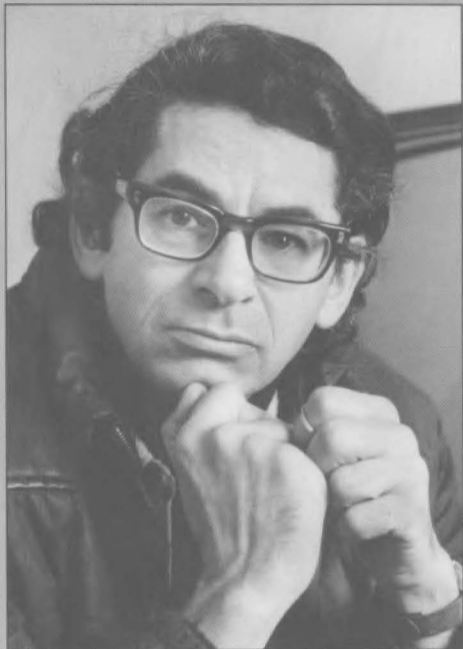
"Both faculty and students are caught, are entrapped, more by indecision than decision," Lukermann said in June.

Attracting and retaining good faculty is more difficult when faculty are "under the shadow," Lukermann said. Students are likewise affected, he added. "The graduate and undergraduate students are in the middle of three and five year programs, and not to be sure of their advisers staying until their degrees are completed is a terrible dilemma. Students don't just take classes, they follow a program that involves a network of faculty who have worked for years together."

In May, Lukermann said he would develop a CLA legislative request which would enable the Board of Regents to see a unified plan for the liberal arts. The request would include faculty salary increases, \$5-6 million in hard-money funding for 45-50 new faculty positions, increases in the supply, equipment and expense budget, additional funds for advising, and a bonding request for several buildings, including a new humanities building, a new visual arts building, an addition to Rarig, and a performance laboratory addition to the music school, Ferguson Hall.

"In terms of the general desire to be among the top public, international research institutions, we need a new legislative request for the next biennium which very specifically addresses more resources for faculty instruction and faculty positions," Lukermann said. "The lack of comparability with Wisconsin, Michigan, Illinois as to student-faculty ratios, the ratios of graduates to undergraduates, means faculty positions are an absolute necessity if we are to attain the general outline of the plan in Commitment to Focus." ■

ALUMNI *news*



Al Milgrom

Albert Milgrom Receives U of M Achievement Award

Albert Milgrom, University of Minnesota Film Society coordinator, was awarded the University's Outstanding Achievement Award at CLA Commencement, June 12.

The award is given to former students who have attained distinction and honor in their profession. Milgrom is honored for his devotion to and enhancement of the cultural and intellectual climate of the University and the community.

"Mr. Milgrom holds a unique position within the cultural life of the Twin Cities, having maintained for the past 25 years one of the area's only venues for contemporary foreign films, independent features and other forms of cinema," wrote Martin Friedman,

Walker Art Center director. "His espousal of film as an art form has gained him a well deserved following, well beyond his faithful audiences who attend his program at the University of Minnesota."

Milgrom received a bachelors degree in 1947 and a masters degree in 1963 from the University. Milgrom taught in the Studio Arts department, the Humanities program, Art History department, and the Social Science Research Center, and at the Minneapolis College of Art and Design. He has written for the *Minneapolis Tribune*, *St. Paul Pioneer Press*, and the *Washington Post*. ■

Hats Off to the Volunteers

Many volunteers have assisted CLA this year with its alumni programs, and with projects for the CLA Career Development Office and the Office for Special Learning Opportunities (Internships, directed study, independent study, and domestic exchange program). Many others have been actively involved in the CLA Campaign. Their names will be included in the CLA Campaign wrap-up story in *CLA Today* during fall quarter. CLA salutes its volunteers:

CLA-UC Alumni Society Board

- | | |
|---------------------------------------|----------------------|
| Katherine Hystead ('77), President | James Redman ('69) |
| Bruce Thorpe ('84), Vice President | Mark Schroeder ('78) |
| Perri Kauls ('80), 2nd Vice President | Scott Whelan ('76) |
| Mark Bregmann ('78), Secretary | Andre Zdrzil ('64) |
| Mark Eckerline ('78) | |
| Mary Kleinhenz ('47) | |
| Jan Meyer ('73) | |
| Mary Paidosh ('67) | |

CLA Career Development Alumni Advisory Board

- | | |
|------------------------|---------------------------------|
| Jan Meyer ('73), Chair | Karin Lunde ('83) |
| Cathleen Birk ('85) | Beth Moustafa ('87) |
| Mark Bregmann ('78) | Martha Paulson ('87) |
| Scott Carver ('86) | Kathryn Popham ('81) |
| Mary Helbach ('86) | Paul Taylor ('61) |
| Joe Kueppers ('80) | |
| | Gloria Westerdahl-Goodwin ('58) |

CLA Office for Special Learning Opportunities

- | | |
|---------------------------------|-----------------------------|
| Emily Anne Staples ('50), Chair | |
| Ronnie Brooks ('60, '75) | |
| Peter Heegaard | Becky Kroll ('76, '78, '81) |
| Jan Hively ('77) | Pierre Meyer ('60, '75) |
| | Gerald Olson |
| | Willie Mae Wilson |



26 Red Wolfe's Ellington Echoes, noon, Northrop Plaza. For information, call Northrop ticket office, 624-2345

***3** Dizzy Gillespie Big Band, 8 p.m., Northrop Auditorium. For information, call Northrop ticket office, 624-2345

5 Latin-jazz combo, noon, Northrop Plaza. For information, call Northrop ticket office, 624-2345

August Performances

2 The Wallets, outdoor concert, 8 p.m., Northrop Plaza. For information, call Northrop ticket office, 624-2345



The Wallets



Dizzy Gillespie

6 Minneapolis Brass Ensemble, conducted by Philip Brunelle, noon, Northrop Plaza. For information, call Northrop ticket office, 624-2345

***21** Shanghai Rod Puppet Theatre, noon and 8 p.m., Northrop Auditorium. For information, call Northrop ticket office, 624-2345

Film
7 "Phantom of the Opera," silent film accompanied by organist Philip Brunelle, noon, Northrop Auditorium. For information, call Northrop ticket office, 624-2345

September Exhibit

***9-Dec. 31** "In the Realm of the Wild: The Art of Bruno Liljefors of Sweden," wildlife paintings, no charge on Thursdays, Bell Museum of Natural History. For information, call 624-1852

October Lecture

***4** Fall Spectrum Lecture: Institute. For information, call 625-4324
Frank Sorauf, Political Science, 7 p.m., Cowles Auditorium, Humphrey



Liljefors Exhibit

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College of Liberal Arts

CLA today

Summer
1988

University of
Minnesota

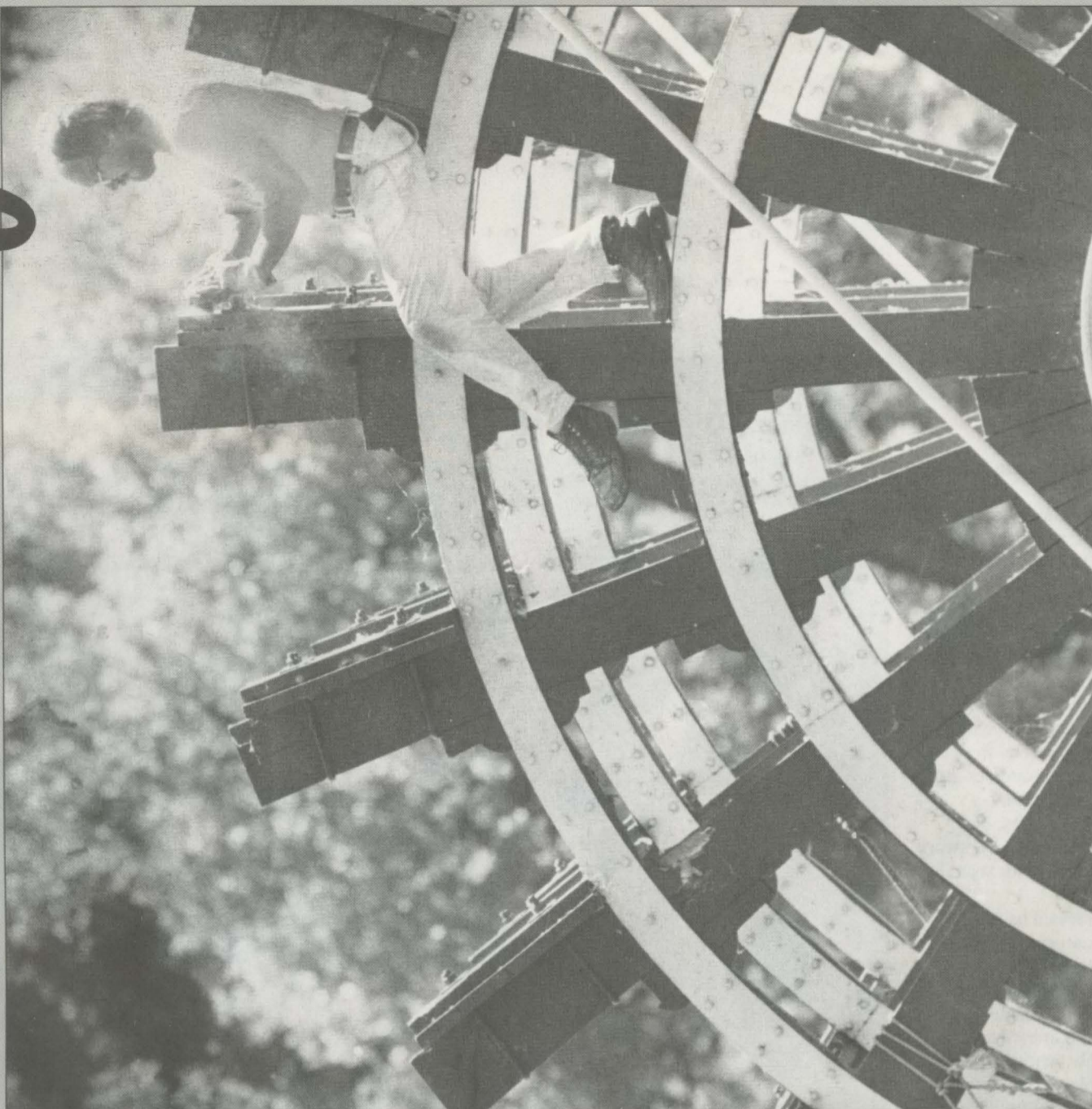


Photo by John Haselemann

The Minnesota Centennial Showboat, moored on the tree-lined Mississippi River at the University's East Bank campus, was repainted in preparation for this summer's special 30th anniversary production "Down River Rambles: A Mississippi Panorama." Sitting on the stern wheel, Jerry Mystrom scraped paint this spring.

Beverly Atkinson Wins Tate Advising Award

By **Jeanine Halva-Neubauer**

Beverly Atkinson, Department of English undergraduate academic adviser, received the second annual John Tate Advising Award at a presentation ceremony in May.

Upon learning of the honor, Atkinson—recognized for her contributions in helping undergraduates formulate and achieve intellectual, career, and personal goals—said, "I was overwhelmed, very emotional, I gave everybody hugs! I thought, 'Gee, someone's recognized my

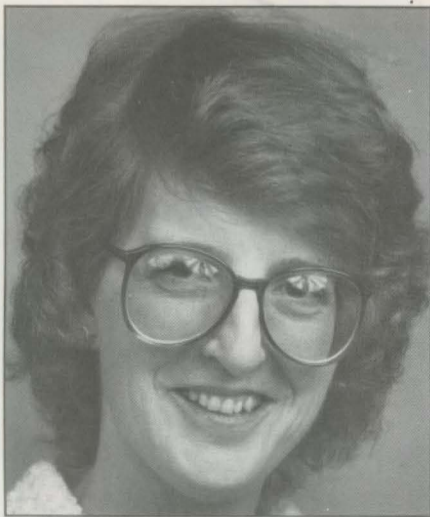
work and what I've done with students.'"

Sponsored by the Office of Educational Development Programs and University College, the award, which was named in honor of University College's first dean, highlights examples of outstanding advising and promotes the role academic advising plays at the University.

"Academic advising is not just program planning and course selecting. It's paying attention to the whole student," Atkinson said. While she enjoys working with focused students in a broad discipline such as English, Atkinson also realizes that "I couldn't be doing what I'm doing without the community I'm in—department, college, University, academic advising network—they've all helped me to develop professionally."

Three academic professionals, faculty, or civil service staff receive the award yearly. Recipients must be nominated for this honor, which includes \$1,000 and a framed certificate. Marjorie Cowmeadow, assistant dean of General College, and Jonathan Conant, German professor from the University of Minnesota-Duluth, also received the award. ■

Photo by Tom Foley



Beverly Atkinson

CLA today

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101 Pleasant St. S.E.
University of Minnesota
Minneapolis, Minnesota 55455

University Archives
10 Walter Library