

Elegant movement is expressed during a dance class in Peik Hall studio by (left to right) Denise Ptacek, Gi Gi Delange, and Keely Jo Cook. Photos at left, Hector Cruz. Photos at right, Kim Flanders.



Photos by Steven Schneider

## Dance Choreographs Future Steps

By Bill Hoffmann

Dance is back on its feet and ready to soar.

After the program came perilously close to extinction during the 1983 campus-wide retrenchments, a groundswell of love, effort, vision, and funds from the community and the University breathed new life into Dance.

The program, after 50 years in the College of Education's Department of Physical Education, was merged in 1986 into CLA's Theatre Arts Department to form the new Department of Theatre Arts and Dance.

Since then, Dance, with 20 student majors and 30 minors, has prepared to take center stage by:

- hiring Barbara Barker, 49, a nationally recognized dance scholar previously at the University of Texas, Austin. Barker, an associate professor, arrived in August as the Dance Program's new coordinator. The position was formerly held by the late Nadine Jette Sween.
- receiving a \$500,000 gift from Sage and John Cowles to hire a series of visiting teacher/choreographers for the Sage Cowles Land Grant Chair in

Dance. It was matched with \$500,000 from the Permanent University Fund (PUF). There is also a continuing effort to raise \$500,000, which would be matched by PUF funds, for added faculty positions. In addition, further funds are being sought for scholarships and department support.

- adopting an extensively revised dance curriculum for the B.A. Dance degree and seeking certification by the National Association of Schools of Dance. Dance classes cover ballet, modern, jazz, ballroom, tap, international folk, history, theory, technique, choreography, improvisation, composition, music for dance, dance for children, teaching dance, and performance production.
- planning a high-profile, intensive 1988 summer dance workshop in which students study performance with internationally known choreographers Viola Farber, of Sarah Lawrence College, and New York-based Charles Moulton, son of Robert Moulton, Theatre professor. Farber, Moulton, and the students will perform new dances at the dedication of the Walker Art Center's sculpture garden

and in the Northrop Auditorium's summer series.

- scheduling a fall visit of American choreographer Agnes George de Mille as guest lecturer.

Barker, sitting near the desktop



**Dance is designed "to train students to be thinking performers, to show them how dance fits into society...."** Barbara Barker

computer in her small Norris Hall office, said, with a surprised look on her face, that after arriving here she quickly filled her days and weeks with commitments.

In addition to taking on the coordinator's duties and directing the national search for the Cowles Chair appoint-

ments, she conducted weeks of evening and weekend rehearsals choreographing *The Boys From Syracuse*, a Rogers and Hart musical, which was presented Feb. 12-28 by Dance and Theatre students in the University Theatre's Rarig Center.

She also chaired the national conference for the Society of Dance History Scholars at the North Carolina School for the Arts, Feb. 12-14. During spring quarter, Barker will teach a new course, "American Popular Entertainment," in the American Studies program.

Housed in three small offices, Dance is located in Norris Hall, a wood and brick building on the East Bank that also contains gyms and two pools. The program has exclusive use of one dance studio, the use of two other studios, plus the use of a studio in Peik Gym, a block away. Barker hopes the office and studios can move one day into a proposed addition to Rarig Center on the West Bank.

The new Dance Program, Barker said, is building a strong curriculum with the understanding that "the University *continued on page 2*

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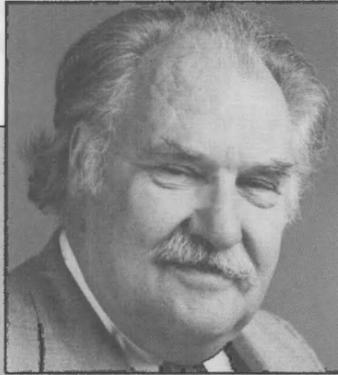
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Photo by Tom Foley



## THE DEAN'S LIST

Dean Fred Lukermann

I need not tell you that this has been a winter of discontent. Recent events have provided the governor and the state legislature with an easy excuse to cut back the University's programmatic budget request for 1988-89. At the same time, the University's Board of Regents seems either unable or reluctant to press forward on long range plans for improving the relative position of the University among the nation's foremost public graduate and research institutions. As one could predict, media voyeurs are having a field day picking at the bones of personalities in both arenas rather than showing any concern for the future of the institution. Meanwhile, collegiate faculties find themselves caught in the middle, powerless to influence either the politicians' or the trustees' personal agendas for control of the direction of higher education in the state, while students and parents, as usual, pay the going rates for an education that promises much but can't deliver in the present stasis created between planning and action.

The University of Minnesota and the College of Liberal Arts have been on the move since 1979 upgrading curriculum, recruiting quality students, enhancing faculty scholarship and soliciting greater community participation in bonding the institution to its constituency. Yet there is a growing perception that all of this is grinding to a halt, and surely it might, if present events cast a *long* shadow on the future.

- We are in a fragile state as a college. We have begun and are well into a single admissions policy that will insure Minnesota college-bound students access to a University degree in concert with qualified community college students.
- We have begun and are well into a realistic second language program in collaboration with the public schools and community colleges that will provide Minnesota students with a sound background for involvement in an international economy and community.
- We have begun and are well into a writing program across the undergraduate curriculum that will insure culturally literate graduates who can participate expectantly and fully in a world society.
- We have successfully recruited minority students to attend the University and are developing a curriculum that recognizes and enhances the study of our multi-cultural society.
- We have expanded an honors program that has enriched both the opportunity of choice of disciplinary majors and the broadening of highly specialized curricula so that a truly liberal education is within the reach of every undergraduate.

We have done this at the cost of a deteriorating physical plant, a decline in laboratory and library availability, and a shortage of student study space. But, above all, we have done it at the expense of faculty and institutional research. In the years of federal and state tax shortfalls of the early 1980s, the support for higher education has fallen as the student load increased. The funding of the college decreased, the number of faculty and graduate assistants was cut by ten percent and more. Nevertheless, the planning and restructuring went on in the hope of a renewal of commitment and resources in the final years of the 1980s. Now in this crucial year of decision we are asked that our faith again be suspended and necessary resources be denied. To what end?

Three figures are proof enough of the dilemma CLA faces. Their contents are well known. Figure I shows the resource gap created in the last ten years per student in CLA. Figure II shows instructional gap created between Minnesota (CLA) and its peer institutions. Excellence is *not* attained below the line.

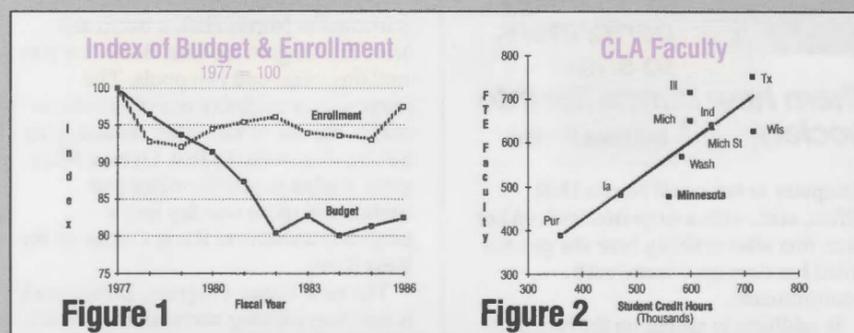


Figure 1

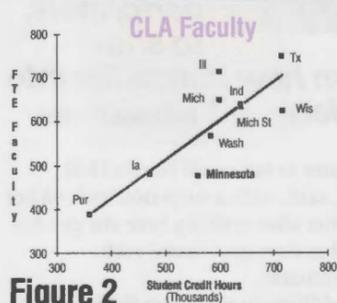


Figure 2

The facts have been with us for a long time. Unfortunately, a decision cannot be delayed. It is a decision like daylight savings time—we either spring forward or fall back. There is no standing still.

## ...Dance Draws Faculty From Local Dance Groups

continued from page 1



Student Robert Cleary (left) and Dance instructor David Voss.

provides a matrix in which the best of liberal arts education is brought together with the extensive dance community in the Twin Cities."

The 12 adjunct faculty in Dance come from professional dance groups in the Twin Cities. One adjunct faculty member heads the Minnesota Jazz Dance Company. Other faculty members come from the Maria Cheng Dance Company and others.

Barker said a goal of the new Dance curriculum is to "train students to be thinking performers, show them how dance fits into society, to see dance as a venue to look at humanity." She said more scholars are studying dance from an anthropological viewpoint.

"This is not entirely a performance degree," she added, "but preparation for pre-professional or professional training."

Dance appeals to students with a wide variety of interests. Carl Flink, who will be captain of the soccer team next year, was looking for a way to participate in movement that didn't have a lot of competition. The 21-year-old junior, with a minor in Dance and majors in Political Science and Women's Studies, said he gets cast in dance parts because of his skill level and because there are so few men in the program.

Mary Flood, a 23-year-old senior majoring in Dance and Mechanical Engineering, said she thinks she'll be able to use her dance training for a career in the human factors area of management engineering. Flood, from Minneapolis, originally planned to major in dance, but switched to engineering when it appeared the dance program was going to be discontinued. "I needed to dance," she said, so she enrolled in dance classes until it was possible to major in dance.

Barker said that while Dance isn't exclusively a performance degree, the program provides opportunities for students to perform. Beginning last fall, students participated in a works-in-progress program of faculty and student

choreography and performance. There were two public dance demonstrations in the studio. Winter quarter, these pieces were partially staged. In spring quarter, they will be fully staged on April 15-16, 8 p.m., at the St. Paul Student Center.

Barker, whose academic specialty is American theatrical spectacle and the role of dancers and choreographers in the pageantry of the nation, said, "Popular entertainments reflect the society in any given period."

Her book *Ballet and Balleyhoo*, for example, sees the theatrical extravagan-

**"Popular entertainments reflect the society in any given period."** Barbara Barker

zas in the period after the American Civil War as part of the healing process for the nation, similar to the escapist theater and dance in the Busby Berkeley musical spectacles of the depression years in the 1930s. The 1920s, by comparison, saw "a real search for the truth" by choreographers.

Today, American theater has returned to spectacle, she said, citing *Starlight Express* now showing on Broadway. "This is a visual age more than literary... spectacle is instantly gratifying. You don't have to think. It appeals to the senses, rather than the mind."

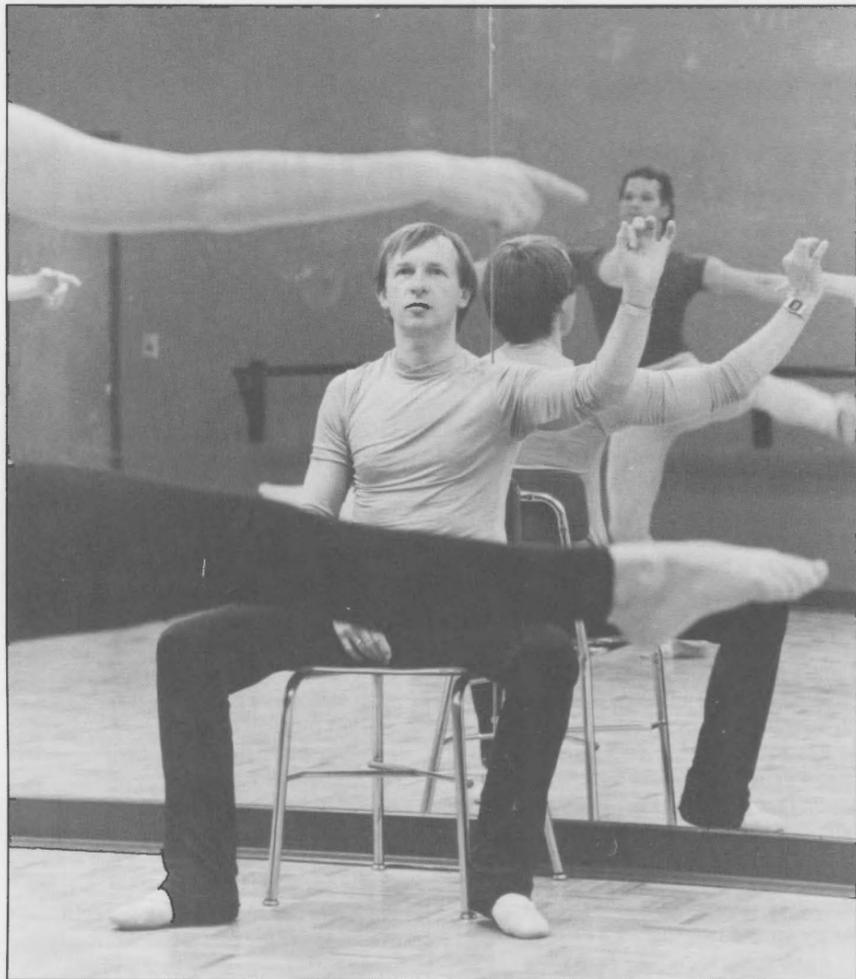
Originally from Seattle, Barker worked in Paris after graduating from the University of Washington. She was a dancer in the chorus at the famed Lido nightclub. "We kept our costumes on," she quickly added. In this country, she danced in musical comedy and summer stock. She lived in Texas 20 years and raised two daughters.

Barker received her MFA degree in

CLA today

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Instructor David Voss and student Hector Cruz (background).

theatre history from the University of Texas and her Ph.D. in performance studies from New York University. In New York, she was the research assistant for Agnes George de Mille, 83, choreographer and writer. De Mille's latest ballet of Irish dances opens in Los Angeles in March and in New York in May.

While in London three years ago on a Fulbright grant, Barker researched large-scale outdoor spectacles that took place in the 1890s. The productions, precursors of films by Griffith, Melies, and Eisenstein, employed casts of thousands and were performed live before audiences in the tens of thousands.

Barker's book, *Traps & Transformations*, a biography of Bolossy Kirally, a Hungarian who was the best-known showman in Europe and America between 1890 and 1910, is to be

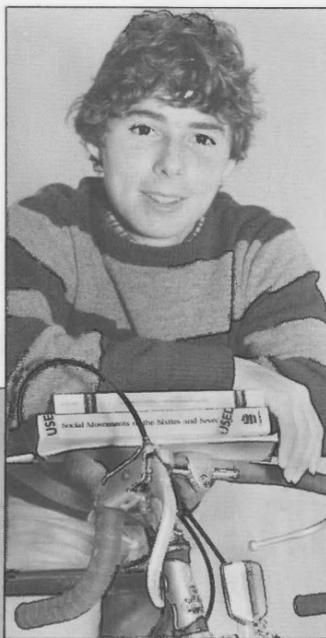
published in March. Barker's next book is to be a text on the history of Western theater and dance.

Jobs in dance used to be available only in New York, but now there are jobs in regional dance companies, Barker said. Non-performance positions, such as arts management and dance archivists, usually require a graduate degree. Jobs are also available in TV commercials, musical theater, as well as video taping, dance therapy, and teaching.

The Dance Program is ready to take off at a time when the number of dance groups and dance audiences is growing. "There's a lot of interest in dance," Barker said. "It brings so many things together, especially with the fitness craze. It feeds the body, it feeds the mind. It's a great release." ■



For information about donating to the Dance Program, please call (612) 625-5031, or write to CLA Institutional Relations, 202 Johnston Hall, 101 Pleasant St. S.E., Minneapolis, MN 55455.



## WHAT THE STUDENTS ARE DOING

Nicolas Carter

■ **Nicolas Carter** knows what it's like to be on the "hot seat." That's because the Bachelor of Individualized Studies major spent last summer biking through Central America while gathering information for three independent study courses. Averaging 70 miles on wheels and \$7 on food and shelter daily, the senior studied Mexican masks, Mayan ruins, and slang terms Latin Americans use to describe North Americans. Upon graduation, Carter—who was born in the United States but raised in Paraguay—hopes to return to Latin America to do theater work. ■ Honors student **Eyenga Bokamba**, Milwaukee, Wis., has been elected a student representative to the Board of Regents. Bokamba, who plans to design her own major, also is a semifinalist for the Harry S. Truman Scholarship, established by the U.S. Congress to help outstanding students prepare for public-service careers. Scholarship finalists will be announced in March. ■ **Leisa Knych-Johnson**, Journalism honors, has received the 1987 Allan T. Bluhm Award. The honor, given to "a member of the junior class who has shown exceptional leadership and service (and) who has earned funds toward his or her education," also includes a trophy and cash stipend. ■ Ten students have been awarded alumni-funded internships for winter quarter from the Office of Special Learning Opportunities. **Cynthia Anderson**, White Bear Lake, Art History honors student, is creating a high school-level teaching kit on Medieval and Renaissance art at the Minneapolis Institute of Arts; **Karen Bispala**, Minneapolis, International

Relations honors, is working on an economic development project in Senegal through Minnesota Studies in International Development (MSID); **Sue Grady**, Medicine Lake, Geography, also in association with MSID, is gathering data for a paper on medical geography while working as a nurse in Colombia; **Cathy Grant**, Reston, Va., English, is an editorial assistant for *Hurricane Alice*, a newsletter devoted to feminist issues; **Rita Hammons**, Minnetonka, International Relations honors, is a trial assistant for the Hennepin County Defender's Office; **Jilene Hansen**, Shoreview, Speech-Communications, is working in the video department at K-TWIN Communications; **Jeremy Kahn**, Minneapolis, Psychology, is a counselor and educational assistant for Minneapolis South High School's drop-out intervention program; **Phu Tai Phan**, Minneapolis, Political Science, is a member of the Task Force on Prejudice and Violence, which recently held hearings throughout Minnesota to document instances of hate crimes against minority-group members and to propose legislative solutions to this problem; **Beth Wegener**, Appleton, Wis., Journalism honors, is helping produce the public-affairs program, "Prism," at KARE-TV, Channel 11; and **Dawn White**, St. Paul, Political Science honors, is researching labor issues for state Rep. Sandy Pappas. ■ The University of Minnesota Jazz Ensemble, under the direction of Music professor Frank Bencriscutto, won the college jazz ensemble category at the First Minnesota Jazz Awards in November.

## Frenzel Foundation Donates Liberal Arts Chair

■ The Frenzel Foundation of St. Paul has donated \$375,000 to CLA for a Chair in the Liberal Arts. The gift will be matched with funds from the Permanent University Fund.

The chair will be called the Paul W. Frenzel Chair in Liberal Arts, in honor of Paul Frenzel, who was a graduate of the Law School.

The initial appointment to the chair will be made in literary studies, medieval studies, international relations, or art and archeology. Appointments for seven-year terms will be determined by the dean and the donors.

"This is the second chair in the liberal arts given during the Minnesota Campaign," said Julieann Carson, associate dean for institutional relations, "and we appreciate the foresight of our alumni who will give the college the flexibility to place the chair where we think it will do the most good at the time." David and Sarah (Penny) Winton's

gift of the Winton Chair in the Liberal Arts was announced in the fall issue of *CLA Today*. ■



Donors of endowed chairs are given a University of Minnesota chair designed for the Minnesota Campaign.

# Mitch Charnley's Students Are Top Journalists in State and Nation

By George Hage

He was the new professor in the Department of Journalism. I was a new student. The year was 1934. The course was Introductory Reporting, Journalism 13.

It met in a drab classroom in the basement of Pillsbury Hall. Creaky floorboards, chairs grooved and splintered with initials carved by generations of geology students.

That first day of class he made a strong impression on the young woman seated next to me.

He had red hair and blue eyes and a reddish, trimline mustache. In the small southern Minnesota town I came from, a mustache like that denoted world traveler. London, at the very least. I wasn't surprised to learn, months later, that he had been a waterfront reporter (waterfront reporter? wow!) for the *Honolulu Call Bulletin*.

He wore a brown tweed jacket, of course, and brown calfskin wing tips, and smoked a pipe, though never in the classroom.

The young woman next to me prevailed on a friend to sketch him. But that came later.

That basement had ground-level, rounded arch windows, but I can't remember what they looked out on because I was always watching Professor Charnley. After that first day, he always brought a stack of papers into class, OUR papers, yellow copy paper, folded once mid-page and bound with a rubber band, and vivid with his red ink corrections and comments. Or he'd have a copy of that morning's *Tribune* or *Pioneer Press* in which he had spotted a particularly good job of reporting or some bad writing that he wanted to call to our attention. Jaunty, he would toss the papers on the podium and read from them, punching the podium with his index finger to stress a point, but when he really wanted to emphasize something, he'd come out from behind the podium as if he didn't want any barrier between him and us.

He was gentle in his spoken comments about our work, but he could be scathing in his condemnation of sloppy professional work. We learned very quickly that he cared passionately about journalism.

He expected us to care too. To the exclusion of almost everything else. In those days, I had more than a passing interest in University Theatre.

"You won't have time for it," he told me firmly the day he insisted that I apply for a job on the *Minnesota Daily*. "If you give the *Daily* your best, you won't have time for the theater." (There was no question that the *Daily* would get only my best.)

Mine was not the only brilliant career in the arts that he thus subverted. Graham Hovey (editorial writer, *The New York Times*), George Moses (AP bureau chief), were fine trombone horn players, both of them assured of berths in the University marching and concert bands. Until Mitch (he was Mitch by that time) prevailed on them to apply for



Mitchell Charnley

jobs on the *Daily*. Good-bye band. Farewell, French horns.

The *Minnesota Daily*. He watched over it like a broody hen. When his obligations to the classroom were over for the day, he'd saunter down the hall to where the *Daily* news room was coming alive. He was available to anyone who needed advice on that day's perplexing newsgathering or newswriting problems.

Later, about the time the first batch of copy was due downtown at the printers, we might see him cross the street to the parking lot where Nolte Center now stands. That's where he usually parked his convertible. (A convertible in Minnesota? But, of course; what else?) There was some speculation as to the ROMANCE that awaited him when he left the campus.

His concern for the *Daily* didn't end, however, with his departure from Pillsbury. Some nights there were telephoned appeals from the printer for his services as mediator. (Outraged night editor: "The damned business manager says we've gotta run a half-page ad that wasn't scheduled and it will mean killing must copy or bumping the size of the paper.")

On other nights, alternate weeks, there were meetings of the Board of Student Publications on which Charnley served as either adviser or representative of the Department of Journalism (yet to be upgraded to a School). Ralph Casey, department chairman and a legend in his own time, wanted someone of strong principles as well as strong rapport with students on that board, and Charnley was the man. The thirties were troubled times on campus: rallies for peace, demonstrations against compulsory military drill (not abolished until 1934), student activists joining the striking truck drivers assaulted by police in downtown streets. The liberal Jacobins were thwarted by a conservative University president in their effort to name Eric (then Arnie) Sevareid *Daily* editor. Charnley had his hands full.

The *Daily* was not the only student publication under the supervision of the Board of Publications. There was the *Gopher* yearbook, the *Ski-U-Mah*, the humor magazine. And the *Literary Review*. The young woman who had sat

next to me in J-13 became the editor of the *Lit Review* our senior year, and suddenly she was too preoccupied with the magazine to go dancing with me at the Terrace Cafe of the Lowry Hotel. Gradually it became apparent that the magazine was not the only cause of her preoccupation.

"My parents don't think much of my dating Mitch," she confided one day. "Catholic, you know, and Mitch was divorced."

My Presbyterian sensibilities were equal to the shock, and we often double-dated that spring. After graduation and on my first job in Columbus, Ohio, I got a telegram one day: "Mr. and Mrs. Robert Emmett Clifford Denounce the marriage of their daughter Jean Mary to Mitchell V. Charnley."

I saw them whenever I got back to Minnesota, and they were flourishing. I couldn't believe that Mitch could continue his devotion to the *Daily* now that OUR generation had moved out, but he did. Now the students with careers to watch were named Tom Heggen (author, *Mr. Roberts*) and Max Shulman (author, *Barefoot Boy With Cheek*) and Geri Joseph (U.S. ambassador and columnist) and Martin Quigley (author and humorist) and Vic Cohn (science writer, *Washington Post*) and Harry Reasoner and Otto Silha (publisher, *Minneapolis Star Tribune*) and the Harolds, Nelson (former director, School of Journalism, University of Wisconsin) and Chucker (editorial page editor, *Minneapolis Star*), and Chuck Roberts (White House correspondent, *Newsweek*). Mitch's office door was still open to all comers at all times, but the office was now in Murphy, not Pillsbury. At home in Prospect Park, Jean was busy nurturing a

lovely redheaded sprite named Debbie and a mischievous redhead named Blair, as well as getting a master's in social work at the University.

I had been home, discharged from the Air Force, only a few days when Mitch called: "Would you consider teaching? The veterans' bulge is upon us. We've got to open new sections of the reporting courses. Why don't you come in and we'll talk about it."

Thus began a new phase of our relationship. I was raw in the classroom, but not unprepared. Mitch was rigorous in his briefing for us novices. "You have to take time to check papers for accuracy," he would say, punching his desk with that index finger. "An inaccuracy rates the grade of F. You can use the split grade A/F if the paper has merit otherwise. Never return a paper without comment, but don't be brutal, no matter how much you're tempted. You know what to do about faulty grammar, punctuation, syntax, style, diction. Assignments should be returned at the next class meeting so that students get the benefit of your criticism promptly. If you run out of lecture material, send the students out on an assignment. Make them write, write, write. That's how they learn."

He set the example. I was amazed at his capacity for paper grading, in addition to handling a lot of administrative chores for the main office. The department had a single secretary then, and Casey kept her busy. "The Doc" depended on Mitch's judgment in matters major and minor, and anything Casey wrote for publication he asked Mitch to edit. And Mitch was writing his

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## Former Students, Faculty Gather for Mitchell Charnley's 90th Birthday; Plan to Endow Chair

A 90th birthday party for Mitchell Charnley on Saturday, April 16, will kick off a fund raising effort to endow the \$1 million Mitchell V. Charnley Chair, which will support the professional program in the School of Journalism and Mass Communication.

MaryAnn Yodelis Smith, director of the School, said the chair will "strengthen the professional side of the undergraduate program by allowing us to hire, on a rotating basis, distinguished professional journalists both in print and broadcasting. In addition, our graduate professional program will be enhanced by giving those students an opportunity to work closely with someone who is renowned in his or her field."

Contributions to the Charnley Chair may be sent to the Minnesota Journalism Center, 111 Murphy Hall, 206 Church St. S.E., Minneapolis, MN 55455.

Reservations for the 6 p.m. party at the University Radisson Hotel may be made by sending \$30 per person to the School of Journalism and Mass Communication, c/o Linda Wilson, 111 Murphy Hall, 206 Church St. S.E., Minneapolis, MN 55455.

Friends are asked to help celebrate Charnley's birthday by sending individual birthday messages, which will be compiled into a birthday book to be presented to him at the dinner.



1987 Minnesota College Bowl Championship Team members during the match with Georgia Tech which was televised Dec. 20 on the Disney Channel were (left to right) Mark Erdahl, Robert Maranto, Matt Marta, and Bruce Simmons.

## Mental Athletes Beat Competition For National College Bowl Title

By Sue Quinlan

College spirit is often built around winning teams. But those teams don't have to be involved in athletic competition, as the University's College Bowl team demonstrated by winning the 1987 championship.

The championship match was taped in June at Walt Disney World in Orlando, Fla., but the results were kept secret until its television broadcast in late December. The Minnesota team defeated Carleton College in the regional final and then beat teams from Cornell, Georgetown, and Western Connecticut State to advance to the finals against Georgia Tech. The Minnesota team won \$10,000 in scholarships.

The 1987 team was captained by Chicagoan Matt Marta, a senior in Economics and English, who was also a member of Minnesota's 1984 College Bowl championship team. While he acknowledged that luck was involved in the team's success, Marta told reporters that "It's a tribute to the education of the University that we could do as well as we did against some of these Ivy League schools."

Other team members include Bob

Maranto of Baltimore, who recently earned a Ph.D. in Political Science; Virginian Bruce Simmons, who completed his bachelor's degree in Mathematics; and Hopkins native Mark Erdahl, a Theater major who claims his specialties are "vagaries, obscurities, and irrelevance."

The team and its adviser, Barb Tucker of the St. Paul Student Center, were honored by the Board of Regents at its January meeting. Board chairman David Lebedoff was especially pleased by the team's success; he was an alternate on Minnesota's 1959 team. Lebedoff and other alumni joined with 1987 team members and split into two teams for a mini-bowl during a fund-raiser in late January.

Maranto, Erdahl, and new team members Josh Jacobson, a CLA senior, and Pete Nickitas, a first-year Law School student, won this year's regional College Bowl tournament at Mankato State University in late February. They now advance to district competition to defend their national championship title. Dave Dorman of Coffman Memorial Union is the team's new adviser. ■



### WHAT THE PROFS ARE DOING

Stan Engebretson

■ Stan Engebretson, Music, toured Israel as a member of the American Choral Directors Association in January. The Israeli government sponsored the trip to acquaint American choral conductors with Israeli choirs and choral repertoire. In March, Engebretson will accompany the Varsity Men's Chorus on a performance tour of Arizona, New Mexico, and Colorado. ■ Rey Chow, Comparative Literature, Charles Fletcher, Psychology, and Ann Waltner, History, have been awarded McKnight-Land Grant Professorships. Winners receive a \$16,500 annual research grant for the next three years, a year's leave with pay, and two months' summer salary through 1990. The award is made possible by the McKnight Foundation and is matched with monies from the Permanent University Fund. ■ Carla Phillips, History, received the Leo Gershoy Award for her book, *Six Galleons for the King of Spain*. A study of maritime and economic history in the late 16th century, the work was judged by the American Historical Association as the best book on European history published in 1987. ■ Judith Martin, Urban Studies program coordinator, taught a course on contemporary American cities in Amsterdam, the Netherlands, through the University's Amsterdam Exchange Program in February. ■ Terence Ball, Political Science, held a fellowship at the Woodrow Wilson International Center for Scholars at the Smithsonian Institution in Washington, D.C., fall quarter. While there, he began working on a book about intergenerational justice. ■ Patricia Hampf, English, received an Outstanding Achievement Award from the St. Paul YWCA in December. Hampf was chosen for her "leadership excellence and community involvement" as a scholar and author. ■ Each year the Hill Visiting

Professor program brings distinguished scholars to campus. Visiting scholar for winter quarter is John Ferguson, author or co-author of nearly 70 books and scores of articles on topics such as Latin, Greek, and English literature; ancient philosophy, religion, and history; contemporary Christianity; international affairs; and education. Ferguson, former president of Selby Oak Colleges in Birmingham, England, will teach courses on Horace's *Odes* and on Roman religion and early Christianity for the Classical and Near Eastern Studies department. ■ The 1987 Minnesota New Firms Study reports that targeted programs may be better than blanket attempts in stimulating economic growth among new businesses, according to a survey of more than 1,000 area firms. Principal investigator in the study was Sociology professor Paul Reynolds. ■ The American Ethnological Association, the nation's largest social and cultural anthropology organization, has named Stephen Gudeman, Anthropology, its president-elect through 1988 and president from 1989-91. ■ Ellen Stekert, English, will be a visiting folklore scholar at the University of Oregon during winter and spring quarters. ■ John Archer, Humanities, has received a Guggenheim Fellowship to study the romantic suburb of Great Britain and the United States before 1870. ■ As Ever, Gene, co-edited by Nancy Roberts, Journalism and Mass Communication, was published in September by Farleigh Dickinson University Press. The work—a collection of 130 letters written by playwright Eugene O'Neill to drama critic and friend George Jean Nathan between 1919-49—was produced with her father, Arthur Roberts, an English professor at the State University of New York College at Morrisville.

## Deluxe Check Printers Gift Creates Writing Program

A \$1 million gift from Deluxe Check Printers will help launch a University-wide program for research and development of methods for improving the way writing is assessed and taught.

The gift, which will be matched by money from unrestricted gifts to the Minnesota Campaign, will support research in a Center for Interdisciplinary Studies in Writing. The center will focus on an approach to writing instruction, which is known at the university as Writing Across the Curriculum because of its emphasis on improving writing in all areas of study.

Proposals for an integrated writing program have originated in the College of Liberal Arts, the College of Agricul-

ture, and General College. A year ago, the College of Liberal Arts' governing body approved tougher writing requirements for admission and graduation for students entering CLA in 1991. The number of required writing courses will double to four, and a 10- to 25-page writing portfolio will be required for admission.

"The ability to write clearly and effectively is essential for success in all walks of life," said Harold Haverty, president and chief executive officer of Deluxe Check Printers. "We are pleased to support the University of Minnesota in this unique program, which will help students of all disciplines develop the writing skills necessary for their chosen fields." ■

## CLA facts



Photo by Bill Hoffmann

Ford Hall

Ford Hall was named after Guy Stanton Ford, University president from 1938 to 1941. When first opened in 1947, Ford Hall was a two-story wooden structure that had been moved from a naval air station to accommodate increased enrollment following World War II. Originally called "Mrs. Murphy" because of its proximity to Murphy Hall, Ford Hall now houses the American Indian Studies, Anthropology, Chicano Studies, Humanities, and Philosophy departments, the Women's Studies program, and the School of Social Work.



ity agreement remains intact.

Dion foresees a decline in the international student population as tougher admission standards take effect.

Currently, the greatest numbers of CLA foreign students come from Japan (22), South Korea (22), Hong Kong (21), and Iran (20).

Minority students represent more than 7 percent of the CLA population and continue to increase in number.

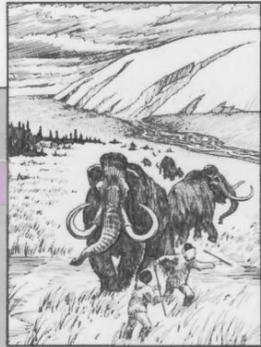
The average age of first-year students remains stable at 18. Transfer students are increasing in number, as are their ages upon entering CLA. Adult special or non-degree seeking students have declined greatly, a trend Dion attributes to economic factors.

Females outnumber males. Since 1985, about 55 percent of the entering class has been female. First-year females possess better academic records than their male counterparts; in fact, two-thirds of Honors Division students are women.

The academic caliber of all students is on the rise. For the first time, entering students from Minnesota have a higher academic profile (i.e., high school class rank and college admission test scores) than do nonresidents. In addition, college-bound students are completing more preparatory coursework, especially in math and foreign languages, while in high school.

Although Dion noted an increase in high-ability students entering CLA from high school, he said a decline in highest ability (top 5 percent) students enrolling in the college has occurred because "central administration significantly reduced its commitment to high-ability scholarships based on academic merit rather than financial need."

Fall admissions applications by high school seniors has reached a new high of 7,500. Applicants accepted into CLA have dropped from 90 percent to 67 percent since 1980, due in part to enrollment limits approved by the State Legislature. Of the high school seniors accepted, Dion said that approximately 45 percent (about 2,500 people for 1987-88) enroll in the college. ■



information and registration, call 625-7837

**\*11-14** "Austria, 1938-1988: Anschluss—and 50 Years," annual spring symposium of the Center for Austrian Studies, U of M campus. For program information, call 624-9811. Registration \$10, no fee for students. For registration information, call 625-0727.

#### Iron Pour

**20** 19th Annual Iron Pour,

#### Quaternary Landscapes

12-5 p.m., Studio Arts building. For information, call 625-8096

#### Performances

**\*1,5-8** "Comrades," by August Strindberg, see April 29 listing

**\*13-14** "Christina Romana," world premiere of opera by composer Libby Larsen, University Opera, 8 p.m., Scott Hall Auditorium. For information, call 624-6856

**\*13-15, 19-22, 26-28** "The Shewing Up of Blanco Posnet," by George Bernard Shaw, and "No Exit," by Jean Paul Sartre,

University Theatre, 8 p.m. (3 p.m. Sundays), Experimental Theatre, Rarig Center. For information, call 625-4001

**20** "An Evening at the Opera," University Symphonic Chorus, Minneapolis Civic Orchestra, and soloist Patricia McCaffrey, 8 p.m., Northrop Auditorium. For information, call Music, 626-2200

#### JUNE

##### Lecture

**15** "Italian Renaissance Maiolica," Timothy Ridgion, Curator of Decorative

Arts, University Art Museum, 7:30 p.m., Studio 5, reception 5:00-7:15 p.m. For information, call 624-9876

#### Conferences

**15-18** Fourth biennial interdisciplinary conference on Netherlandic studies, Nolte Center, Minneapolis Institute of Arts, Walker Art Center, Wilson Library, sponsored by Dutch Studies Center. For information, call 625-0727

**20-21** "Culture, Environment, and Sustainable Development," Earle

Brown Center, sponsored by Anthropology and Forest Resources. For information, call 625-0727

**22-26** "Leadership and Power: Women's Alliances for Social Change," sponsored by Women's Studies program, Center for Advanced Feminist Studies and National Women's Study Association. For information, call 625-8803

#### Commencement

**12** CLA Commencement, 1 p.m., Williams Arena. For information, call 624-2848

#### Exhibits

**10-July 31** "Italian Renaissance Maiolica," University Art Museum, Northrop galleries. For information, call 624-9876

**10-August 26** "Master Drawings by Otto Wagner," University Art Museum, Northrop galleries. For information, call 624-9876

#### Performance

**1** Spring Broadway Concert, Varsity Men's Chorus, Noon, Williamson Plaza. For information, call Music, 624-5740

\*indicates admission charge

## ALUMNI *news*



Ambassador Max M. Kampelman receives a University of Minnesota hood from Dean Fred Lukermann (left) and Regent M. Elizabeth Craig at the honorary degree ceremony during CLA Commencement in December.

### All in a Week's Work: Kampelman Receives Honorary Degree, Nuclear Treaty Signed

Ambassador Max M. Kampelman received the honorary degree, Doctor of Humane Letters, at the December 1987 CLA Commencement.

Kampelman, who is chief arms negotiator for the United States, spoke at the commencement ceremony a few days after President Ronald Reagan and Soviet President Mikhail Gorbachev signed the I.N.F. Treaty in Washington, D.C.

Kampelman has had an active career in law, government service, education, and public affairs. He received his M.A. from CLA in 1946 and his Ph.D. in 1951, both in Political Science.

He was a partner, until his retire-

ment in 1985, in the law firm of Fried, Frank, Harris, Shriver & Kampelman. He was appointed by President Carter and reappointed by President Reagan to serve as Ambassador and Head of the U.S. Delegation to the Conference on Security and Cooperation in Europe, which took place in Madrid from 1980 to 1983. He previously was a senior adviser to the U.S. Delegation to the United Nations and served as Legislative Counsel to U.S. Senator Hubert H. Humphrey.

Kampelman was the founder and moderator of the public affairs program on public television "Washington Week in Review." □

### Hammel Awarded Gold Medal

The Minnesota Society of the American Institute of Architects presented its Gold Medal for distinguished achievement and service to the profession posthumously in November to Richard Hammel, cofounder of the Minneapolis architectural firm of Hammel Green and Abrahamson, Inc. He died in 1986.

Hammel graduated from the University in 1946 and always was an advocate of liberal arts education. He received the University's Outstanding Achievement Award in 1977. His architecture firm grew to one of the largest in the state, with 200 employees. It was involved in designing several University buildings, Koltoff Hall, Management and Economics, the Health Sciences Buildings, and the Electrical Engineering and Computer Science Building now under construction. He also designed the Colonial Church of Edina and the Canterbury Downs racetrack in Shakopee.



Richard Hammel



College of Liberal Arts

# CLA today

Winter  
1988University of  
Minnesota

Photo Courtesy of Recreational Sports

**BROOMBALL IS WINTER FUN AT NORTHROP RINKS** Nearly 2,000 students a season participate in 270 to 280 broomball teams in the University's Intramural Sports Program. It requires only tennis or broomball shoes, trimmed brooms, the ball, and ice rinks. "And it's co-ed!" exclaimed one of the male players at the set of four Northrop Rinks near Cooke Hall. The Recreational Sports Department sponsors a variety of intramural sports, including basketball, soccer, bowling, and softball. There are 42 sport clubs, such as alpine skiing, judo, rugby, archery, and cycling.

## ...Retirement Parties Only Encouraged Charnley

*continued from page 4*

own textbook on broadcast news, followed by his acclaimed textbook, *Reporting*.

(Mitch was—and is—a superb editor. He's also a compulsive editor. He'll doubtless read this, ballpoint at the ready, even though it will be in print.)

Nonetheless, the Charnley office door remained open, and the students with careers to watch had become Jerry Kloss (feature writer, *Milwaukee Journal*) and Curt Anderson (former editor, *Ladies Home Journal*) and Todd Hunt (journalism professor, Rutgers) and Paul Gruchow (author and former editor, *Worthington Globe*) and Jean Worrall (Ward) (journalism professor) and Dave Burrington (NBC bureau chief, San Francisco) and Jerry Nelson (Gov. Perich's press secretary and former AP State Capitol reporter) and Steve Alnes (editorial page editor, *Minneapolis Star*, and editor, *Minnesota Journal*) and Dave Mona and Denny McGrath (partners, Mona, Meyer & McGrath, public relations agency).

The central role he played in the school became all the more apparent the years he took sabbaticals to lecture in Italy on Fulbright grants. So it didn't make sense that he should retire when he reached the mandatory retirement age of 68 in 1966.

We helped arrange a retirement

party—the first of many, as it turned out—and guests overflowed the main dining room of the Campus Club.

But as we found out, retirement parties only encouraged him. Mitch went on teaching (formally) for two more years. Jean wrote a letter, cogently setting out the case for an exception to the mandatory retirement rule, sent it to Met Wilson, everyone's ideal University president, and Mitch became the William J. Murphy Professor for two years.

Even then, the University wouldn't let him retire. He became acting associate director of University Relations for a year, then E. W. Ziebarth, dean of CLA, lured him to the college office to supervise publications and whatever details were falling between the cracks. After eight years, another retirement party.

We seem to have run out of retirements to celebrate, but his 90th birthday will do as well.

When I called him to verify some dates for this article, he was understandably curious. "I'm just trying to be accurate, like you taught me," I explained.

"At your age, it's high time the lesson took hold," he said, not atypical of the put-down he reserves for people he likes. ■

*George Hage is a professor emeritus in the School of Journalism and Mass Communication.*

## CLA today

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