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## Perspective: A Magazine for Different People

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# PERSPECTIVE

A Magazine For Different People

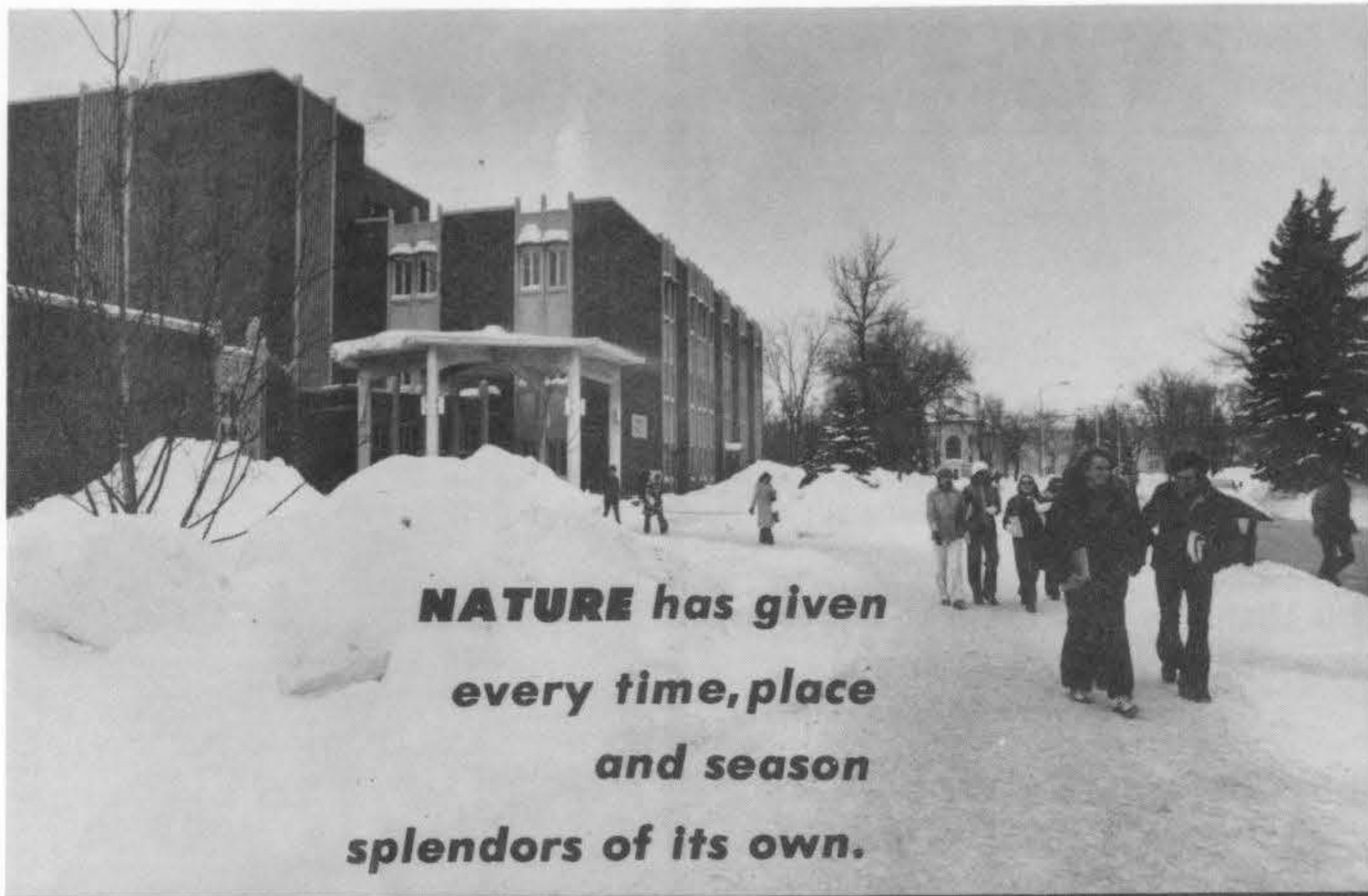


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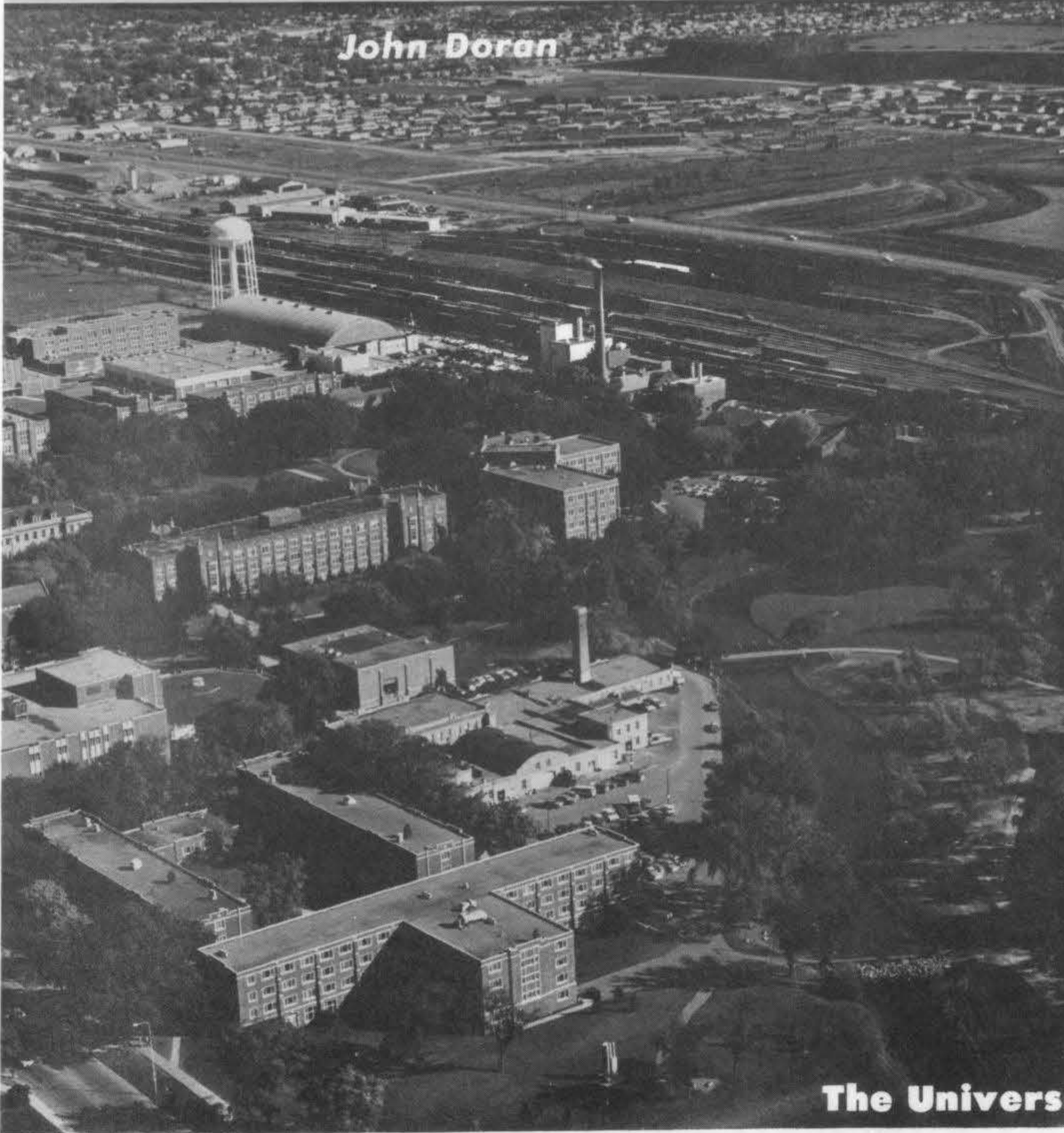
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**NATURE** has given  
every time, place  
and season  
splendors of its own.

*John Doran*



**The University of North Dakota**





# The Editor

## **WHY SHOULD YOU READ PERSPECTIVE?**

- It offers insight!
- It is designed for the selective reader.
- It primarily focuses on the University of North Dakota, yet it contains information of world and national relevance.

Perspective was staffed by a group of ten undergraduate students and John Thompson, a 1976 graduate of UND.

Our intent was to take a step beyond the present campus media and provide a new and fresher awareness of our campus to its people.

We hope in the future if there's a need for another perspective, our publication will serve as an inspiration for a different group of students on our campus (or, anywhere in the world), seeking something new.

### **Some words of thanks are due:**

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Prof., Marketing

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*William N.  
White Jr.*

**PERSPECTIVE**

A magazine for different people



# PERSPECTIVE

A Magazine

For Different People



North Dakota's winter sun  
The cover photograph by  
Steve Lucas, lettering John  
Thompson.

## Adviser

Eugene Carr  
Instr., Journalism

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By Bill White

Everything the power of the world does is done in a circle. The Sky is round, and I have heard that the earth is round like a ball, and so are the stars. The wind, in its greatest power, whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood, and it is in everything where power moves. Our teepees were round like the nests of birds, and these were always set in a circle, the nation hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children.

Black Elk, Oglala Sioux

Grace Lambert, Myra Pearson and Tom Siaka live on a reservation. Art Raymond is the Director of Indian Studies at UND. They are all Sioux. In separate interviews they spoke of the circle and the past present and future existence of their culture.

Joseph Epes Brown in his essay, *The Spiritual legacy of the American Indian*, says, "For the Indian the world of nature itself was his temple, and within this sanctuary he showed great respect to every form, function, and power."

For Brown the respect of nature by the Indian is not unique, for he says, other traditions such as the Japanese Shinto also exhibited this respect. But for Brown there is a uniqueness in the Indian in that "the Indian's attitude is the fact that his reverence for nature and for life is central to his religion: each form in the world around him bears such a host of precise value and meanings that taken all together they constitute what one calls his "doctrine."

The respect of nature by the

Sioux can be seen in their belief in the circle. For them, the circle can be reduced to the smallest cell and yet expand to infinity. The Great Spirit, like the circle, has neither a beginning nor an end. It is their belief that nature intended things to be round.

The circle frames the Sioux lifestyle. It is so tightly knit into their culture that if its belief begins to wither, eventually so will each aspect of their culture.

Some Sioux see this happening now.

They see their language drowning in white words, their ways being exchanged for white ways and their circle being reshaped.

Some Sioux see this as a good thing, while others view it as a sad loss of a proud culture that took centuries to build.

Lame Deer, in his book, *Seeker*

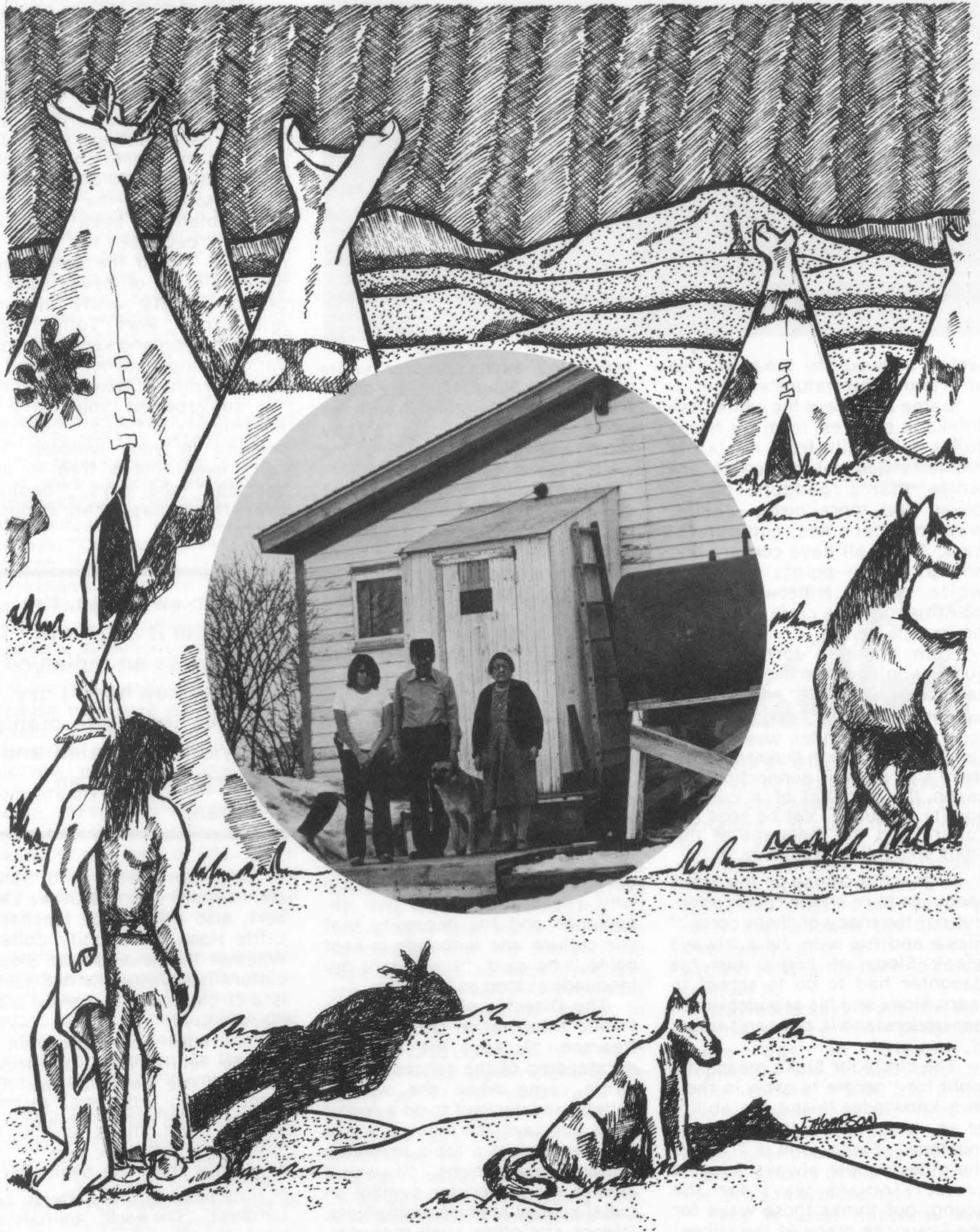
of Visions, says, "The bodies of human beings and animals have no corners." He sees the circle as manifesting togetherness—togetherness which once allowed them to sit around a crackling fire within a circle of teepees and to smoke the peace pipe.

That time has vanished. Along with it has gone a lifestyle Lame Deer says, including people sitting in circles in a village which in turn lies within a large circle, part of the larger hoop which was the seven campfires of the Sioux, symbolizing one nation. It is a nation merely part of the universe, itself circular and made of earth, the sun, and of the stars, all of which are round. The moon, the horizon, and the rainbow, are circles within circles within circles, with no beginning and no end.

Lame Deer says, "to us this is beautiful and fitting, symbol and reality at the same time, expressing the harmony of life and nature."

It is this harmony with nature









which allowed the Sioux to live with and within nature's circle.

Lame Deer says the white man thinks in squares, from his house to his dollar bill, from his jail to his television set. "Squares are white man's gadgets—boxes, boxes and more boxes—radios, washing machines, computers, cars. These all have corners and sharp edges—points in time, white man's time, with appointments, time clocks and rush hours," he says.

Tom Siaka, a former tribal judge who now teaches the Sioux language at Little Hoop Community College at Fort Totten (a reservation 90 miles west of the University of North Dakota), says there's a critical connection between the survival of a culture and its language. Yet he sees the culture and the language of the Sioux struggling to survive.

"I teach a course on the Sioux language here on the reservation, but not too many of them come." Siaka and his wife Julia always speak Sioux at home, but his daughter had to go to school to learn Sioux and his grandchildren can understand it, but can't speak it.

The circle for Siaka means the right for "people to grow in their own knowledge," and the ability of a people to "stay close together." Siaka, who is 77, says the older people always tried to project Indians ways for the young, but thinks those ways for the Sioux (as many of the tribes)

are being exchanged for white ways. "The Sioux, as many of the tribes, are pretty much in with the white people," he said. "They farm and copy everything the white man does!"

When Siaka first arrived at Fort Totten in 1913, he says he noticed the Indian was farming just like the white man. But then, says Siaka, the government was supporting it with grain and loans to buy seed and equipment. By 1932 he said the government noticed that 50 to 60 percent of the Indians farming were not producing, so it withdrew the farm support from them. Now says Siaka there is much welfare aid on the reservation.

Siaka, who has an eighth grade education, says he has put two daughters through college, but feels he learned more on his own. "Most of the things I know I didn't get from books," he said. "This is why I can understand the importance and the necessity that our culture and language is kept going," he said. "I will talk my language as long as I live."

The Director of Fort Totten's Public Information Office, Myra Pearson, 27, says her first understanding of the concept of the circle came when she was in college and decided to do a report on it. She says, the instructor had the class select a topic involving Indian Reservations. "I would always see a circular symbol on tribal rubber stamps, pamphlets, folders and other such material,

and wanted to know what it symbolized," she says.

"When I graduated in 1970, Indians seemed to be ashamed to be Indian," she said. "Some of us just didn't know enough about ourselves or our culture," she said. Now, however, she says, "more and more are coming back, participating in Indian dancing, recording Indian songs and doing more Indian doings."

Pearson says the Sioux can never totally go back to the old ways, "because the land is ruined." Yet, if the government gave them all of Devils Lake (a predominantly white city six miles from Fort Totten) they would expand and keep the reservation going and not depend on the government. Now, Fort Totten "is so crowded you can't do anything without someone peeking in your window. You can't even find a tree to pick berries," she says, "because everything has been chopped down."

**"I'm an Indian, I'm proud of it and I will always be an Indian no matter how hard I try to live the white man's ways, in my mind and heart, I'm still an Indian."**

"You can't get around the circle," says 69 year-old Grace Lambert, also a language teacher at Little Hoop Community College. Whether the belief or the Sioux's culture is squashed or not, all life is a circle and will remain a circle, she says.

"Without any education or anyone telling him, the Indian saw that. He looked at day, then night, he saw the sun come up and go down, that's why he believes in circles," she said.

All things from the beginning of time have fit this pattern, says Lambert. "The earth, animals and trees, they live-die-and come back



again. It's the continuity of life-death-life-death and there is no way of getting around it. You live in it and you're going to do what's in it with whatever you can. Regardless of whatever fad or style that comes into every era, the circle will constantly remain the same."

Yet, you have to progress says Lambert, "You can't live in a teepee all your life, when the world is not that way. I read my Bible and thought I got it from the White man, I read it because I know I must be aware of other beliefs in this life besides my own," she says. Lambert says she thinks, "A person who's true to himself, will always know what he is. I'm an Indian and I'm proud of it. And I will always be an Indian no matter how hard I try to live the white man's ways, in my mind and heart, I'm still an Indian."

The reservation type of life is going, says Lambert, perhaps not in the next one or two generations, but eventually it will disappear, she says. "Our great, great grandchildren will really be in the white man's way of life." She says they will have power and hold state and county offices and even provide a substantial number in the Congress. But says Lambert, "I think this will be a good thing, because now here on the reservation, we are stifled. It's so tiny and small; we are all grouped in this one place, and eventually there are divisions within our own people. "That's not good," she says, "that's not our culture, that's not our way of life, we're going into another culture, our way was always helping and sharing, our way was communal."

In the old days when everyone shared, says Lambert the Sioux didn't have to deal with money. Today, says Lambert, this is one of the major reasons for the culture's breakdown. In the back area, she says, "if you picked berries (and after drying them) you found you had more than you needed, if your neighbors didn't have any, you handed them some." "You can't do that now," she says "you have to buy gas to get to the woods, therefore you want to sell them and get something back in return."

Lambert says she thinks the whole "reservation business" should be done away with. This way the Indian could go as any other white man and live, pay his taxes, his dues and show the country he would get along, just fine. She says the Indian needs to progress beyond the reservation and the sooner they realize this, the better off they will be.

The only good the reservation

the taxpayer thinks it is the Indian using it up, its the government (employees) all the way down the line."

But these things are like fads, they come and go.

"That's why you can't beat the circle, it always takes things around and brings them back; you can't live in a square, or you'll be cornered by the devii," she says.

**"Indians need to progress beyond the reservation."**



has served, is the good of the government, she says. "The reservation has always been a way for the government to manipulate the Indian, to keep him in check. Like when the government first started paying for the Indian's schooling; it would have been harder for them to keep up with the Indian if he was scattered all over the country. The reservation served that purpose, to keep the Indian in check."

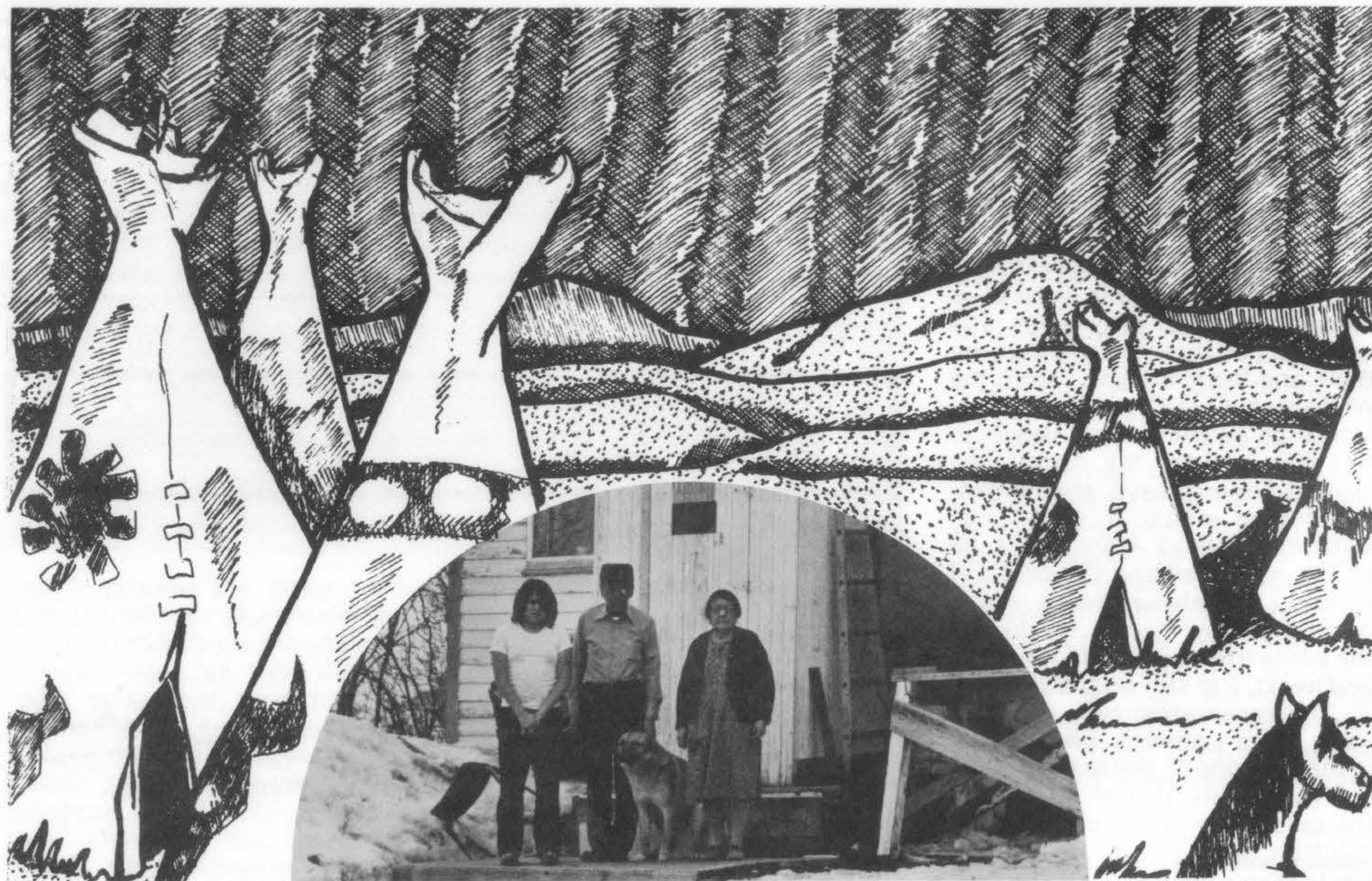
Now says Lambert, "The word is that those damn Indians are using up all our money and not paying any taxes." That's not true, she says, "all the money appropriated for the benefit of the Indian is being used as it comes down by the people dividing it up. The government employees have to be paid, so by the time it gets to us, it gets less and less. So while

UND's Director of Indian Studies, Art Raymond says, "the circle is the symbol for everything in nature." It's only mankind that builds rectangular and square buildings, he says. For Raymond, it is this belief in nature's circle (of which man is only a small part) that allowed the Sioux to live with and within nature without having the need to rule or conquer it.

Raymond says from the start of the government programs there was an attempt to assimilate the Indian into the white culture. "Kill the Indian and educate the man," was the philosophy of Captain Pratt, an establisher of one of the first total Indian schools in Carlisle, PA, in the 1870's, Raymond said.

This is what happens, says Raymond, the young Indians go off to college and when they





**"My children**

**when you travel the  
white man's road take  
up that which is good  
and use it,**

**and that which is bad throw  
it down and leave it alone."**

return they have forgotten most of their Indian ways and can't relate to their own people. However, UND is different Raymond says. "This University builds on Indian ways. We realize that the Indian student must learn to be an engineer, build a bridge and how to take out an appendix." But Raymond notes that the Indian student's culture, heritage and pride must also be built upon. For Raymond this doesn't destroy, but rather enhances the culture, so when the students return to the reservation they can better relate to their people.

They must know and understand both cultures, because if they decide on one or the other, it will be an intelligent choice.

Sitting Bull, is perhaps the best known of all Sioux spokesmen and once said, "My children when you travel the white man's road take up that which is good and use it, and that which is bad throw it down and leave it alone." This is where we are now, said Raymond. "Doing this doesn't destroy the Indian."



# A Perspective Interview

*On a crisp April North Dakota evening, Alex Bryant and Muhammed Ndaula met with Perspective staff writer, Jim Ennis in the comfort and warmth of Bryant's apartment and kicked around their ideas and feelings on American racism, African black equality and their concepts of the ideal society*

*By Jim Ennis*

Alex Bryant came to North Dakota from Goldsboro, N.C.

Muhammed Ndaula came to North Dakota from Kampala, Uganda.

Both men are black.

But culturally each comes from a unique background which are as far apart as the continents, Africa and North America.

Alex admitted to a limited knowledge of Africa, as with most Americans. As an American, he said he primarily looks at the black struggle in the United States. Muhammed said he looks at the black struggle in the United States as just a part of the whole world-wide black problem.

Muhammed said he perceives the black's plight in America as a striving to be accepted as men, while Alex said he perceives this society as a smattering of distinct cultures who strive to retain their differences, especially when it comes to climbing the social ladder to equality.

To the man from Africa, the United States appears to be a "rich, diverse, unfeeling machine." Muhammed said he feels, as many do, that "individualism and depersonalization" lead to a "denial of feelings."



**PERSPECTIVE:** How do you, as a Black American, perceive Africa?

**ALEX:** I immediately think of South Africa.

A revolution is in the making in three rains and two rains have already passed.

I also think of Nigeria, which is an established black nation. The black majority rules, or has control, and the people are getting along well.

**PERSPECTIVE:** Muhammed, before arriving, how did you perceive the United States?

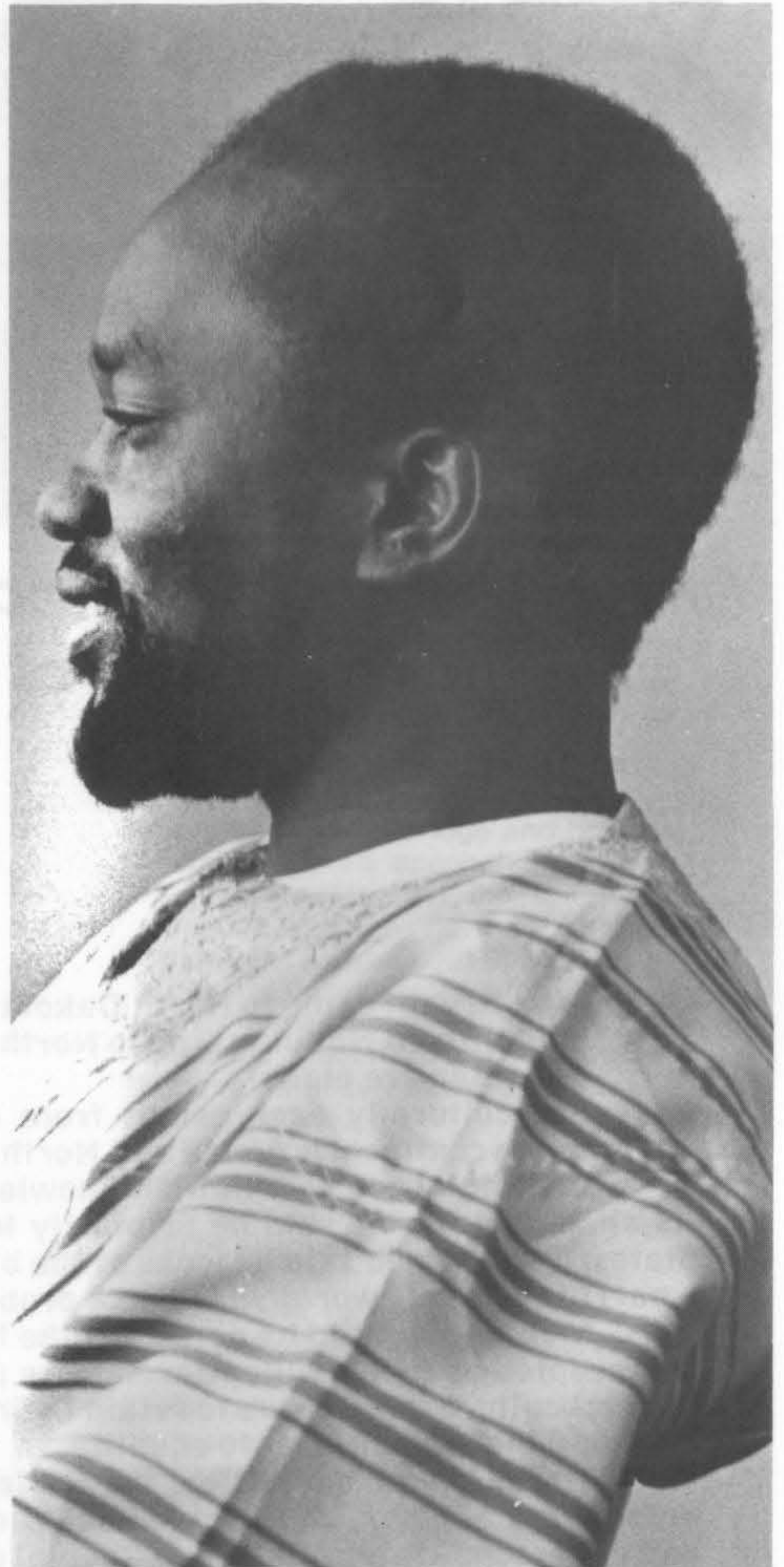
**MUHAMMED:** I initially thought the United States was a very great nation, both militarily and socially. I'd heard that the people have a very high standard of living. Consequently, I'd expected to find a very rich society. The United States' racial problem is well-known all over the world. Black militants, such as the late Malcolm X, Jesse Jackson and others, are known and very much respected in Africa. I'd expected to encounter this anti-black sentiment but I haven't run into it very much in North Dakota. Everyone has always told me about how well-educated Americans are. Most of my friends on campus are second and third generation college students. Yet when I say, "I am from such and such a place," they say, "Where's that?"

**PERSPECTIVE:** What do you feel if someone calls you a "nigger" or if you hear the word used in reference to yourself?

**ALEX:** First of all it would embarrass me. Then I would get pissed-off. I think it's a derogatory term someone would use that is lower than a ducks behind. Personally, I would be flabbergasted. I mean I would have to have some reaction time. And then I probably would just go on my merry way. I don't know. I don't think I would be provoked enough to fight somebody like that

— regardless. Obviously a person that does something like that has a problem. I don't want us both to have the same problem.

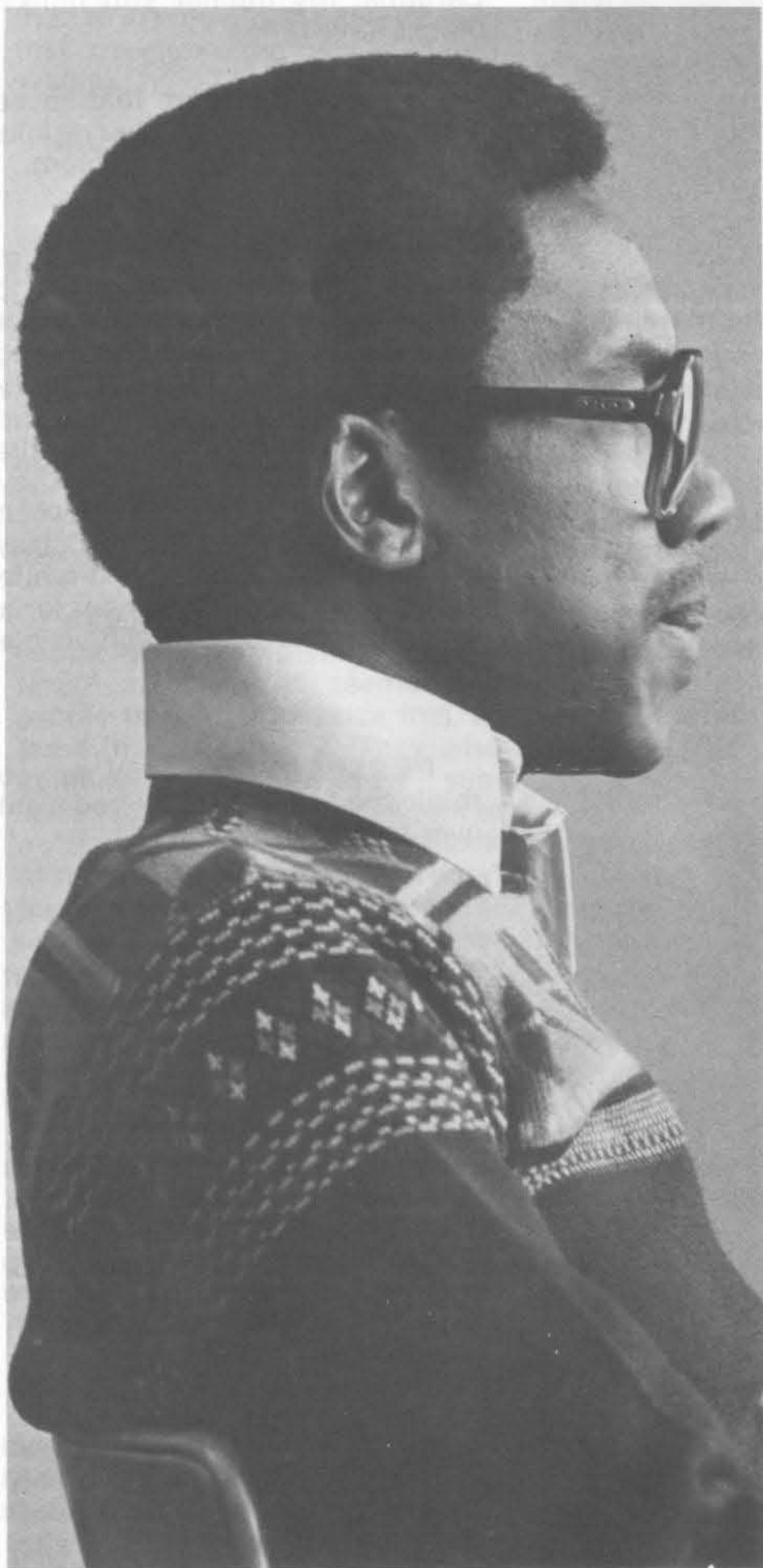
**MUHAMMED:** To me the word nigger, (I don't want to go into the literary definition of the word, but from what I know of the racial problem in this country), is always used to refer to a black





man under the connotation of a low-down, useless person. If someone used this connotation in front of my face, I think my first reaction would be to ask him to account for it. Then if he couldn't account, I would fight him for it.

**PERSPECTIVE:** What are your feelings concerning the women's rights issue?



**MUHAMMED:** I always isolate what is going on here from what is going on in Africa. Today, in Africa, we don't have a thing called equal rights because, according to my own perception of the role for women in Africa, I think they are contented with the kind of role they are playing. Here, in America, to my surprise, this is a very hard situation to understand because the women, who have the same qualifications and who do the same kind of jobs as men, are given different salaries. But, in Africa, there are some women who go to college in the United States and come back as doctors, professors or whatever. They get the same amount of money and they are eligible for the same types of promotions as men. So I am not very familiar with this business of equal rights in this country.

**PERSPECTIVE:** From talking to you earlier Muhammed, I received the impression that the Ugandan woman's basic place is in the kitchen, is this true?

**MUHAMMED:** Yes, basically.

**PERSPECTIVE:** Is this equality?

**MUHAMMED:** It depends on what you mean by equality. If the women in Africa are contented by predominantly stressing their role as family people, preparing the meals and looking after the kids, while the man is either hunting or looking after the cattle or doing the farming, then this to us is equality. The American culture is not the culture in Uganda. Our women have not come out to question this kind of thing. If a woman wants to get out of the kitchen — she can. No woman in Uganda is going to marry a man and sit on the couch while the man is in the kitchen. The roles of men and women are more distinctly defined than they are in the United States.

**ALEX:** I'd like to address the ERA issue. I look at it as a twofold



situation. First, a lot of women say, "We want equal rights." But, basically, it's the white women who are saying this. As we look at history, black women have already been out there working. A lot of times they were working in white kitchens and then going back home to work in their own kitchens. On the other hand, I feel if they want to go out into industry or professional jobs and work, they should have the opportunity. But by the same token it also represents another setback to black men. The jobs that black men are fighting to get, they may not get now. Instead of hiring a black man to fill minority quotas, a woman will probably be hired.

The focus is now on women. Society is trying to say the black man's problems are solved. In reality the black man's problems have just begun. We've made some giant steps but we have bigger steps to make. Also, the black women are on the tail wind of this movement. They are not being given the equal treatment of the white women.

**PERSPECTIVE:** When reading or hearing things about Africa, what did you think?

**ALEX:** America is my home. I look at it here, first and foremost. I don't care if I ever see South Africa because of the problems there.

**PERSPECTIVE:** Muhammed, now that you've spent three years here, what do you think about America?

**MUHAMMED:** I perceive America based upon my African background. How the blacks are curtailed from advancing themselves. How the black people can never expect to become presidents of America. How they are looked upon in bars, buses, etc. . . . From my African experience I don't think this would be a very healthy country for me to live in, because I've been raised to be a man, to be myself, not to look at my color and then look at other peoples' color. I can aspire to be a president of my country, a

secretary of anything and there are no barriers against this. Anything I want to do I can always try my luck. In Africa, except in the countries where you have regimes, any black person can become anything he wishes.

**ALEX:** Blacks are trying to free themselves of the bonds they are in, here. If a white kid would say, "Someday I would like to be president," and a black kid said the same, it would be more believable, the way the psych is in this country, coming from the white kid than the black kid. The same is true when it comes to a mayor or governor. These things are coming and will come in the future but wherever you go there are going to be problems. I deal with these problems as best I know how and I try to improve the environment in which I'm living.

**PERSPECTIVE:** Are there racial problems in Uganda?

**MUHAMMED:** No. How can you practice racism when all of you are black.

**PERSPECTIVE:** Was the transition from a black majority in Uganda to a black minority in the United States difficult? How did you react?



**MUHAMMED:** I think the first thing that strikes you in America is that the black people are not respected. People refer to them as niggers and this and that. So naturally, when you come to America you must watch your step. Especially for us coming from Africa. I hitchhiked to Austin, Tex. over Spring Break to do research. A guy that picked me up down there (I think he thought I was a Black American) said, "When I was back in North Carolina, my mother still thinks blacks have tails."

**ALEX:** I consider that to be sick. If this guy's mother thinks that, I think she's got a problem.

**MUHAMMED:** What I'm saying is that when you come to the United States you are aware of all this. There's also some feeling of isolation, you want to identify with the black people like you and get away from the white people because they disrespect you. They may accept you around here when we are discussing things in class but if there is a party and white people invite me there or out for a beer, there's always that invisible line.

**PERSPECTIVE:** How do you think you would react if you went over to Uganda, Alex?

**ALEX:** I think my sense of pride would be greatly elevated. What I hear from Africans is that in Africa you don't see the things that you see concerning blacks in this country. In the United States, if we have a black man in charge of something he's a national hero. For example Andy Young, Martin Luther King or Jesse Jackson. But what we feel is that there are more of us capable of standing up and doing something. Yet, due to the racism, which is so evident, we don't get a chance.

**PERSPECTIVE:** How would you go about changing the system to give blacks a more equal share of the pie?



**MUHAMMED:** On that issue, according to the Poet Amiri Baraka at the UND Writer's Conference, a black mayor or governor in the capitalist system, which is by its very nature exploitative, conform. In other words the only way black equality will be reached is through a Black Revolution.

**PERSPECTIVE:** Therefore, Muhammed, you take the stand that the best way for the black man to achieve total equality is to just overturn the whole damn system.

**MUHAMMED:** Yes.

**PERSPECTIVE:** Alex, what you're saying is that you would bring about the change within the system?

**ALEX:** Yes. Hey! I'll never give up my life for the almighty dollar. I don't aspire to be a rich man.

**PERSPECTIVE:** What is your perception of our society, Alex?

**ALEX:** I see it as a society composed of very distinct and different cultures. It seems that people tend to emphasize this, at least in this country. They also emphasize this in their subconscious minds when they talk to a minority group. They can look at them as being lesser than what they are, or if they are sympathetic, they can't imagine how something like that could happen to somebody else.

I don't expect racial problems to be solved in my lifetime. But they are beginning to dissipate somewhat. For example when the South Africans came over to play in the Davis Cup Tennis Tournament in Tennessee the NAACP formed a demonstration against it. I saw a lot of whites in this. We need more involvement of this nature. If I go to a party and if I don't relate to whites and their music, I'm an outcast. This works both ways: blacks feel uncomfortable around whites and whites feel uncomfortable around blacks.



**PERSPECTIVE:** Muhammed, do you think Americans have a superiority complex?

**MUHAMMED:** I think so. I had some friends attending Howard University. They said that Black Americans looked down on them because they felt they had it better.

**PERSPECTIVE:** Muhammed, what is your perception of this society?

**MUHAMMED:** The spiritual or feelings part of the American has disappeared. People here act sometimes as if they do not have feelings. They have the wealth, they have the car, but this business of being depersonalized, this individualistic tendency to be yourself, I find is a problem. Again when I was in Texas over Spring Break, this guy told me the rate of suicide at the university was about three people per semester. This he said was because the students could not find meaning and purpose in life. The kids find life very empty. They have no one to talk to, to laugh with. In Hancock, a co-ed dorm, I lived for two semesters alongside a person with whom I never talked. I did not know her name. We would pass one another

without talking. In Uganda if a new person moves into the neighborhood he is immediately invited over for tea or you go out for tea.

**PERSPECTIVE:** How do you feel about Black History Week, on campus and nationwide?

**ALEX:** I became more actively involved this year than ever before. But there were times during the week when I asked myself, did it do any good, was it worth all the work? In some ways I felt it was not because people have repressed the thought of a Black society. They have ingrained it in their hearts that it's not for them, they don't care to find out about it. Yet, I think it should go on.

**PERSPECTIVE:** How about the need for Black History Week?

**ALEX:** I get upset about this. There shouldn't have to be a need. We're having to show people that we have a culture, we have a past, and I don't feel we should have to do that. I also feel now that we've spoken out, people should use this as a vehicle to find out more about us. It's like advertising ourselves and we shouldn't have to.

**MUHAMMED:** I see the struggle of black people not in compartments such as the black people in the United States or black people in South Africa, but as a whole people. The struggle for black people here is viewed throughout the world as to what the black people have achieved politically and in other social spheres. This is just one small part of the overall struggle.

**PERSPECTIVE:** In the past black people have said they feel like invisible people because white people ignore them. White people look the other way or avert their eyes when they encounter a black on the street. Have you ever noticed this?

**ALEX:** Yes. But I'd rather be ignored than have someone put on a facade of friendliness with me.



**MUHAMMED:** I haven't encountered being ignored as much as I have encountered people who will smile at me but give no type of greeting. This really bothers me. It makes me suspicious of their motives.

**PERSPECTIVE:** What is your concept of the Ideal Society?

**ALEX:** To me it would be one in which there was a sharing, smiling and getting along with one another.

**MUHAMMED:** To me it would involve much laughter, getting along and no discrimination. Also for people to respect themselves and from this respect to develop a respect for others.





# The end is often the beginning

“and Adam said, ‘This is now bone of my bones, and flesh of my flesh; and she shall be called woman, because she was taken out of Man.’ ”

By Sara Jones



A Jewish legend tells of the first woman created not from the rib, but in the same manner as Adam, from the four corners of the world. Her name is Lilith. According to the legend, in time Lilith resents Adam's attempts to dominate her and runs from the Garden of Eden, after which God creates Eve from one of the ribs of Adam, so she will stick by him.

Could the majority of North Dakota women be considered Eves or Liliths? Are women in our

rural state remaining in traditional roles within our conservative society or are they slowly but surely following the national trend towards a more free and independent lifestyle?

Perhaps one way of examining the role of women in North Dakota is to probe the often hidden dilemma of the battered woman.

A friend of mine once related to me the way in which she and many of our mutual cohorts were raised and set up in only slightly

differing patterns of Eve-like behavior.

My friend, whom I shall call Olson, was born to a farm family, nestled in central North Dakota. Her early years were spent playing with farm animals and farm pets, watching her younger siblings and attending a local grade school.

Upon graduation from grade school, she was bused to a much larger high school. Thrust into her first taste of mass society, she sunk more than swam her junior high school years. However by the 10th grade, Olson started to catch on. She learned that a boyfriend was the ticket to social acceptance and earned her excursions into town. Her parents wouldn't allow Olson to go to the drive-in theater or local dances or parties in the company of other girls, but they smiled acceptance if she had a date. And now she had instant friends, through envy or by acquiring his friends.

Olson was a very shy person, more at ease on the farm, far away from the press of people and the need to make conversation. Ironically, her small-town boyfriend was also ill-at-ease in social situations, although more outwardly adept at handling them. Together they clung to each other for support and protection and her role changed from little mother and caretaker of siblings and animals to little mother and little wife of her small-town boyfriend.

Both were sexually ill-prepared, and the pain she felt on



their first night together was symbolic of their future. They were to stay married only three years and both were to suffer much pain.

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**'Despite the constant pain and increasing fear, she continued to submit'**

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Clumsiness, ignorance, embarrassment and many other reasons kept both of them from attempting to discuss or seek help for their sexual problems, until their reactions became habits that were hard to change. She had been taught to believe that in marriage her body became the property of her husband and so despite the constant pain and increasing fear, she continued to submit as often as she could handle it and when she ran out of excuses. But each painful experience made it more and more difficult for Olson to continue on in the way she had been raised.

The saddest part of this story is not that it happened, but that Olson (and perhaps many others) did not know how to get out of it, or how to avoid it in the first place. Her upbringing and socialization had not taught her to expect this situation. She only knew vaguely that something was wrong and that it was probably her fault.

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**'...victims of their isolated and stiff-upper lip childhoods common on the prairie'**

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Finally she just left. She ran away and it wasn't until many years later that she realized what had happened. That they had both been victims of their isolated and stiff-upper lip childhoods common on the prairie. And that since divorce was a lewd and un-

mentionable word and foreign to their lifestyle and since pride was a virtue, not to be tarnished with outside help, they were cast in roles that seemed unalterable.

Her flight freed them both, but the social punishment of her was harsher than his. After she left, the community closed in around him and set up certain walls to keep her out. The biggest wall, Olson admits, was her own self-guilt at failing to live up to the standards set by the community and the church and her family.

A few local people covertly admired her bid for freedom, not really understanding why she had done this, but nevertheless her action set off a chain of similar divorces throughout the small town where divorce was a relatively rare and certainly hidden thing.

To follow this story to the present, Olson then moved to a large city where she noticed organizations that were trying to help women locked into abusive situations. Time and again she saw other women who also felt they must put up with abusive situations rather than attempt to set out to lead a life of their own.

Another friend of mine lived for eight years with a man who beat her and yet blames herself for ending the marriage when the time came that "I didn't love him anymore. I wasn't waiting up nights for him finally because I started to think that maybe he wouldn't be alive . . . but I was going to be alive tomorrow. I had to get up and go to work in the morning."

This is what she says and yet she also left him for the last time after a beating and rape that required she spend three days in bed and two weeks recuperating at her sister's. After she could walk, she went to a doctor and had x-rays taken of her broken nose and jaw and used them to get a restraining order on her husband.

Now divorced, she and her three children are living with another man. They aren't married because "he isn't ready." He is good to her, she says, and she loves him. But if after eight years of putting up with an abusive marriage she has still not learned to assert herself for

what she wants, will she ever?

A 1961 marriage manual, entitled "Love Grows in Marriage," describes a case history of a troubled marriage and how the troubled waters are soothed by the help of a minister. The couple has just had a child and because the husband's salary is small, are having a tough time financially on one paycheck. The wife volunteers to go back to work and mentions the salary she would receive, more than her husband is now making. He flares into a rage, hits her and goes out drinking.

After the beatings have become more and more regular, she decides to go for counseling. The wise minister hears her out and then immediately sees the problem. Of course, the wife has hurt the delicate male ego, so small wonder the man has reacted with belts and blows. Just buck up, the minister enlightens her. Try to be more frugal, don't mention going back to work, and for the sake of your face, try not to mention your economic worth.

For the author's purpose, a nice, neat reason has been found to explain the messy occurrence of wife beating. The author's hypothetical couple (I cannot believe they are real) are now living a life of wedded bliss, after the wife follows the minister's advice.

And the author perpetuates the myth that women who are beaten bring it upon themselves by nagging, being frigid, or deliberately provoking their husbands.

In a pamphlet provided by the UND Office of Women's Programs and reprinted from the Feminist Alliance Against Rape Newsletter, 1976, Lois Yankowski notes that as with rape, the attempt is made with this myth to place the blame for the abuse on recipients rather than the perpetrators.

Yankowski cited a Michigan study, printed in the Oct. 21, 1974, issue of the New York Times, that showed 95 percent of the women could not anticipate the attacks and two were attacked while asleep. Case after case illustrates the point that though husbands may make up an excuse, the



beatings are unprovoked.

There is a strong correlation between external factors such as the husband's use of alcohol and unemployment with the incidence of wife abuse. A book by Suzanne Steinmetz and Murray Straus, entitled *Violence in the Family* found a sharp rise in wife-beating in England when unemployment also rose sharply. The Michigan study found that in 60 percent of the cases alcohol was a factor in the beatings.

"I actually thought if I only learned to cook better or keep a cleaner house everything would be okay. I put up with the beatings for five years before I got desperate enough to get help. It took me that long to get over the shame and embarrassment of being beaten. I figured there had to be something wrong with me for taking all that abuse."

The above was expressed by a woman who, for a while had accepted the idea that she was to blame for the beatings, but also because she wanted to disprove another commonly accepted myth, i.e. that a woman who remains with her husband after being beaten is masochistic and must receive satisfaction from the beatings.

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**'The main reason that women remain with abusive husbands is because there is no place to go...'**

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The main reason that women remain with abusive husbands is because there is no place else for them to go, says Yankowski.

In some parts of North Dakota there are now at least temporary places for women to go.

Fargo has just started a safe home program for battered wives and their children. Safe homes provide a temporary and confidential shelter during a family crisis, while a woman decides what action she wants to pursue.

Bismarck also has a shelter network, and similar programs are in the works for other major Nor-



th Dakota cities.

Paul Richards, a second-year law student at UND, did a research paper on the legal aspects of the North Dakota battered woman. He said that the most relief that a woman can obtain would be through criminal court procedures.

"A lot of women don't like to be faced with that. They need more choices," he said. He pointed to the laws in New York that provide for other options. First, he said, the couple are brought before a representative of the court and the representative tries to ascertain whether the couple should go to family court or criminal court.

"The decision isn't left all up to the woman," he said. After a couple is in family court, other agencies are brought in to help them with their problems. For instance, Richards said, if the husband is an alcoholic, the court can send him away for treatment and maybe save the marriage. The woman and the couple are faced with more alternatives with that type of situation than in Nor-

th Dakota where the options are basically divorce, criminal proceedings or doing nothing at all.

North Dakota laws lag far behind in protection of married people who are attacked sexually. It is not a crime for a man to rape his wife, according to the law, unless they are legally separated.

"North Dakota's rape laws are archaic," Richards said. "They date back to the early days on the frontier when a husband had the right of chastisement. The wife was considered the husband's property and he had to answer for her behavior," he said.

Other than that, Richards thought that North Dakota was a "pretty progressive state."

"Some attempts are being made to help the battered woman.

At least, there is an acknowledgement that it is a problem. It's being brought out in the open and they're trying to do something about it."

And as the Chinese proverb states, even the longest journey has to begin with just one step.

Eve, move over.

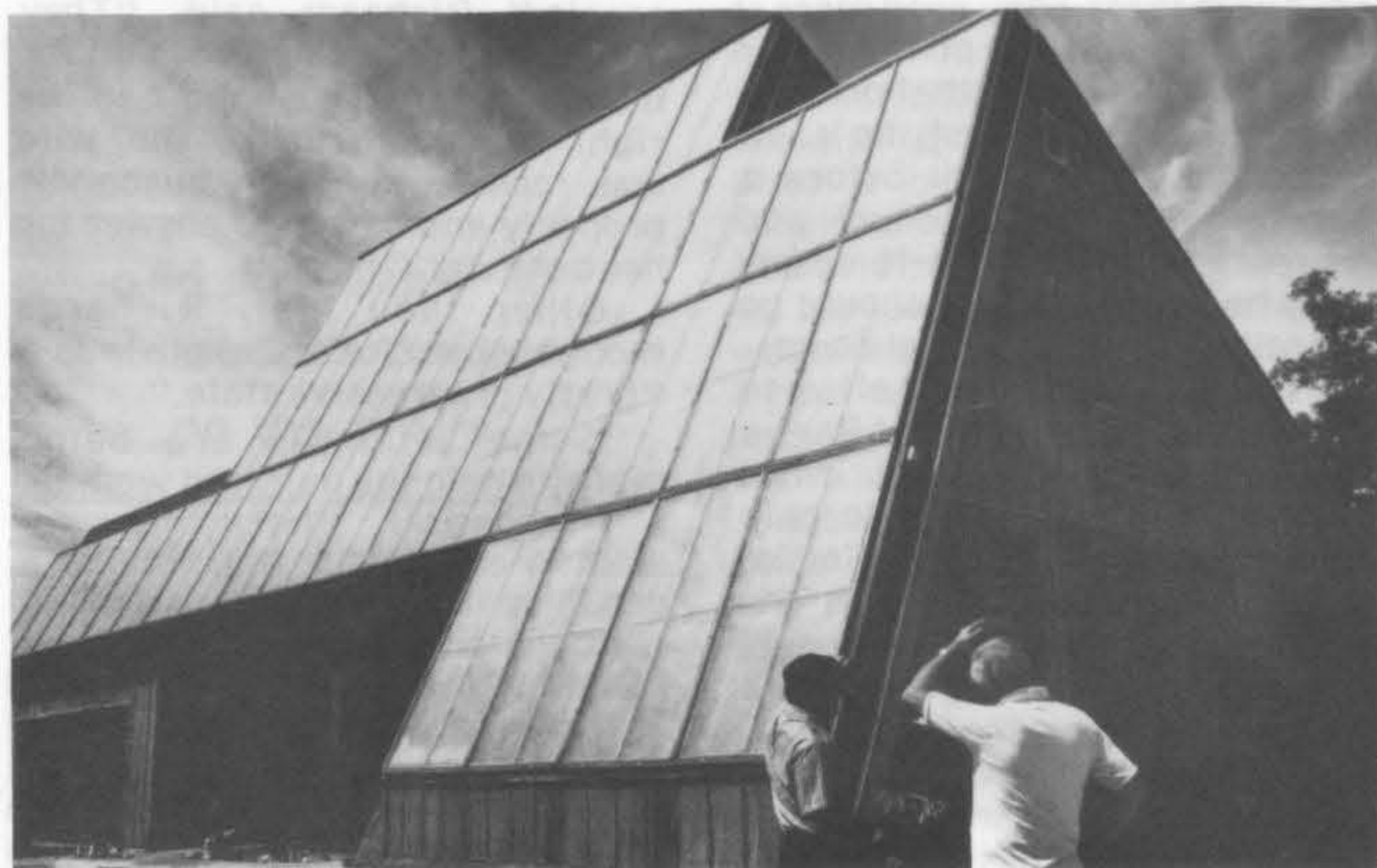


# ENERGY: NEW PIECES

## OLD PUZZLE

by Colleen Schweigert

Two alternate energy sources under study by faculty and students at UND are pictured below. The Stover House project in solar energy and Project Lignite in coal gasification have attracted attention as possible solutions to the world's energy problems.



What is this thing called energy? Webster calls it "inherent power to cause an effect." I call it what I never have enough of. Whatever you call it, the world has been searching through the ages for different means of producing it from as many sources as one can imagine.

Generally, when we think of energy we think of those types of energy that keep our cars going or that keep us warm in our less than mild North Dakota winters--oil, gas and electricity. It is exactly these types of energy, unfortunately, that are not only unrenowable, but that are becoming rapidly depleted. This fact is especially frightening to Americans who, a recent issue of Time reports, consume 150 million B.T.U.s per capita more than any other country in the world. Total U.S. energy consumption was 76.8 quadrillion B.T.U.s in 1977, 49 percent of which are oil imports.

It has been predicted by the National Electric Reliability Council, an organization composed of U.S. power companies, that as early as 1979 North America's electrical output will fall short of demand, starting in the Southeast and spreading to other areas. By 1986 power shortages will become almost nationwide.

As a result of these shortages, the search for alternate energy sources has been renewed. In Florida the owner of a giant feed lot expects to provide the fuel for his businesses, which include a feed mill, packing house and rendering plant, as well as supplement the city of Bartow's fuel supply (population 12,000), all from manure. The manure is placed in fermenter tanks filled with thermophilic (heat-loving) bacteria. The bacteria "eat" the manure at a temperature of 120 degrees and give off a gas that is 65 percent methane, a form of natural gas. The U.S. Department of Energy has granted \$938,000 for the pilot project, according to a December issue of Time.

A source perhaps more readily available to us--garbage--is also being tapped for its energy. Time



reports that there are now 16 "resource recovery" plants in the U.S. processing garbage into energy. Combustion Equipment Associates, Inc. (CEA) has developed a process for converting garbage into a fine brown powder called Eco-Fuel II. Metals and other heavy materials are separated from the garbage. The remaining matter, consisting mainly of cellulose, is treated with chemicals and then pulverized. Because of this technique the fuel can be stored without decomposing. This fuel can be burned more efficiently than raw garbage and can be used with oil, coal or natural gas. It sells for about the same price as coal or natural gas, well below the cost of imported oil. CEA President Robert Beningson suggests that if all of the garbage in the country were converted to the powdered fuel, it would add about two million barrels a day to U.S. oil supplies, the same amount as the oil that flows through the Alaskan pipeline at peak capacity.

Besides manure and garbage, a more likely source of power is also under investigation--the wind. In a joint project of the Department of Energy and the National Aeronautics and Space Administration, a 100 ft. tall wind turbine has been constructed in Clayton, N. Mex. (population 3,000). The rotar is started by computer when the wind hits 12 m.p.h., and is shut off at 40 m.p.h. to prevent it from wearing out. Because the winds average about 15 m.p.h. every day in Clayton, the turbine is expected to be generating 200 k.w. of electricity--enough to power 60 homes (Time, Feb. 13). At an estimated cost of \$1.25 million, the average citizen is unlikely to implement this energy source.

The University of North Dakota is not lagging in energy research. Two of the energy-related research projects at UND are Project Lignite, which is involved in research to develop methods of manufacturing liquid fuel products from North Dakota lignite, and solar energy research conducted through the UND Engineering Experiment Station.

The efforts of Project Lignite are directed towards the production of liquid fuels such as gasoline, diesel fuel and light fuel oils through a two-stage process. The first stage involves the conversion of lignite to a low-melting solid of low sulfur content which is free of mineral matter called solvent refined lignite or SRL. The second stage of the process is the actual conversion of the solid material to a synthetic crude oil which could be refined by conventional methods to produce the high quality liquid fuels.

Project Lignite, which began in March 1972 as a five-year research project funded by the U.S. Office of Coal Research (now a part of the Energy Research and Development Administration), and extended one year in 1977, has provided inspiration for graduate students who have written their theses on the subject, as well as employment for a 25 member full-time work force. Although the project is reaching its contract-extension end, there is a possibility that Project Lignite may receive additional funding before the end of the current contract on June 15.

If granted its extension, according to A.M. Souby, director of Project Lignite, research will be directed towards solving the problem of the formation of coke or solids build-up in the reactor during the process. Souby said the additional extension would allow them to try out alternate reactor configurations. Souby also mentioned that it costs about \$1 million per year to maintain the current extent of operations.

The UND Engineering Experiment Station under the direction of Dr. Mason Somerville, is engaged in the research of renewable energy resources. Although this includes solar energy, Somerville indicates that more emphasis is now being given to ambient air sources of energy--this is, energy derived from the heat of the air. On paper the system appears amazingly simple. Heat from the air during the summer is stored in large water tanks as the weather cools. Heat is pumped from the tanks throughout the house, slowly con-

verting the water in the tanks to ice. During the summer the house air is cooled by circulating the ice-water through the water-to-air heat exchanger returning solar energy (from warm house air) to the tanks and melting the ice. This system is called Annual-Cycle Energy System (ACES).

Putting their ideas to work, the UND Engineering Experiment Station, together with Jim Stover of Larimore, N.D. and other sponsors, have constructed the Stover House. Designed with energy-conserving architecture, the Stover House can employ direct and/or indirect solar radiation through the use of air-heating solar collectors and electric heat pumps to provide its low space heating and cooling requirements.

The Stover House was designed to include a solar-assisted heat pump (which differs from ACES in that solar energy is collected via air-heating collectors during the heating season), as well as the ACES in order to provide the most economical energy source at all times. It is expected that solar energy will provide 60-75 percent of the seasonal energy requirements for heating and cooling the house, according to Somerville,

Because the Stover House was designed for the severe climates of the upper Plains States, it will determine the efficiency of energy-conserving architecture and solar collection systems for this environment.

Somerville said that as a part of the same project a second solar home is under construction in Crookston, Minn.

Energy surrounds us, hidden in many surprising sources. And North Dakota seems well endowed. The state has about 360 billion tons of undeveloped lignite, and an abundance of sun and wind. And without too much inconvenience, I'm sure we could scare up a fortune in garbage and bull shit. This would seem to indicate the economic feasibility of the adage, "When the chips are down, they should be picked up."

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**NORTH** By **Steve Lucas**  
**DAKOTA**  
**SCENICS**















I wonder if she would like to go and have a coke with me?

Doesn't this art stuff give you many intellectual ideas about man's relationships . . . ?



# ART STUFF

JOHN THOMPSON

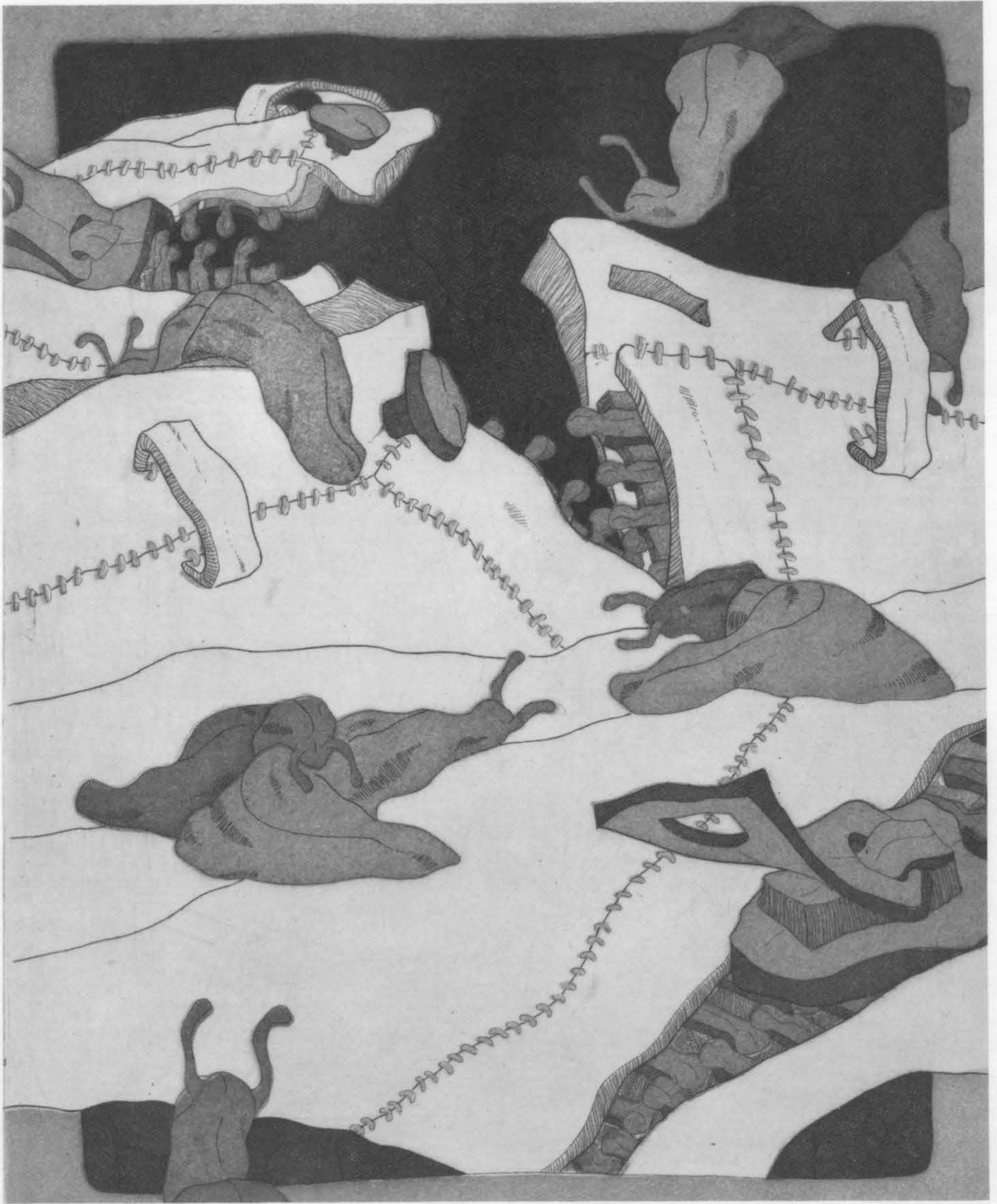
**WHAT THE CRITICS HAVE SAID:**

"Thompson's **art** is kinda, um . . . well, its got lotsa, no it . . . well anyway we got some hanging in our house." artist's wife.

"I don't understand my son's art, but it will cover unsightly cracks and holes in the walls." artist's mother.

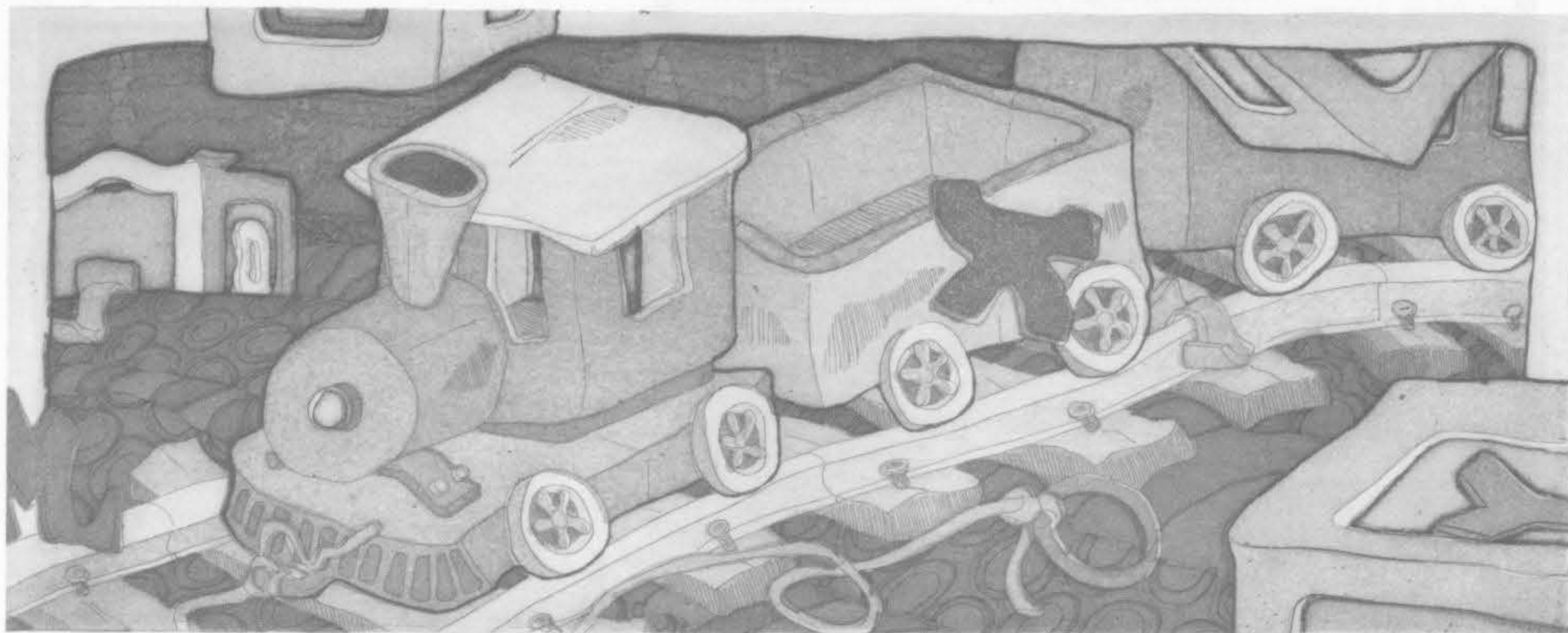
"John - who???" Herbert Lyndstrunkts (critic for "monthly Arts in Pierce County")





"STAFF MEETING" 1977  
Color Intaglio Print  
8" x 9 1/4" Edition 20



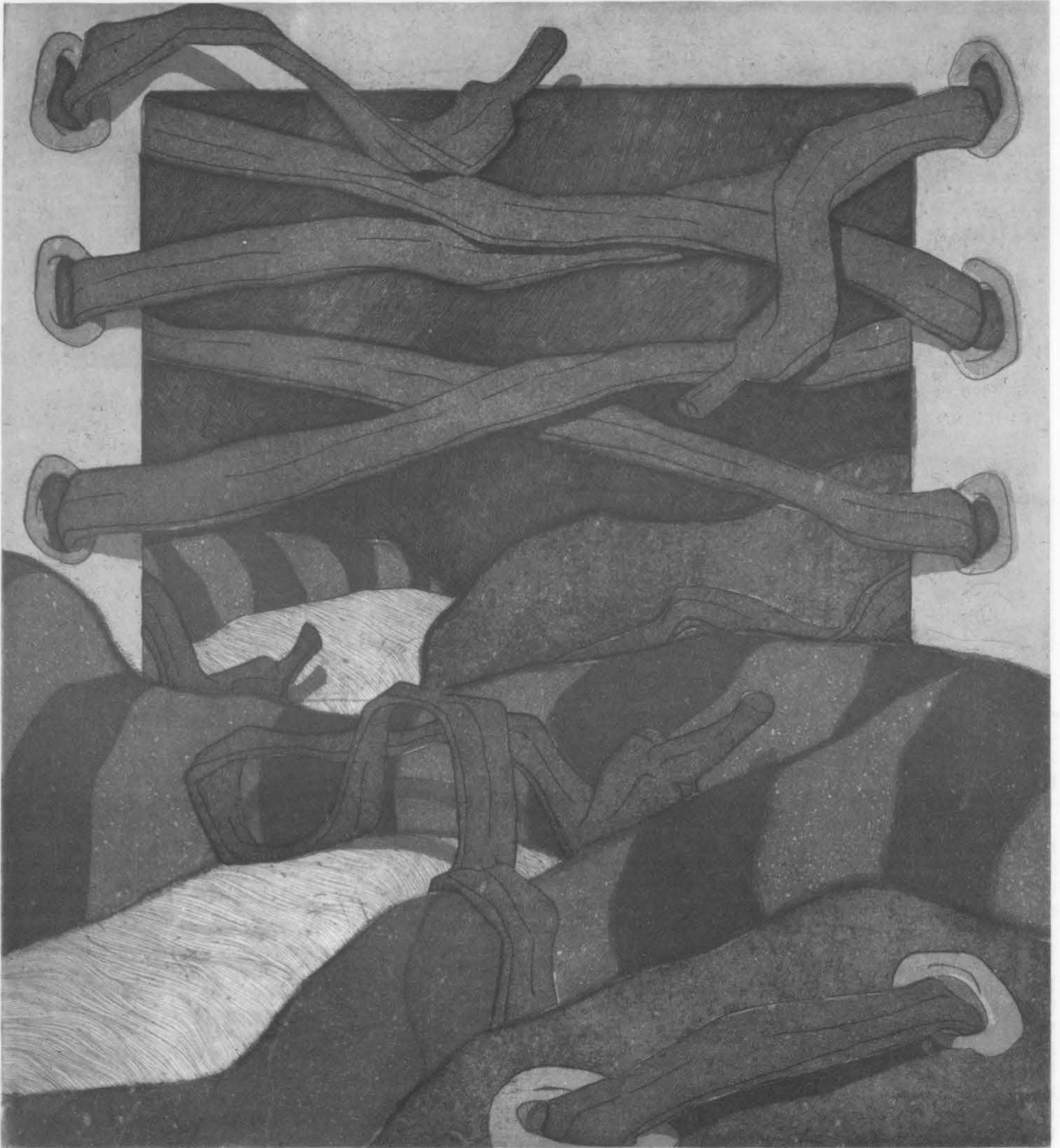


"THE APRIL EXPRESS" 1977  
Color Intaglio Print  
4" x 9 1/4" Edition 30

"DWAD-NUM DWELLERS" 1975  
Color Intaglio Print  
10" x 14" Edition 20







"GROUNDSCAPE WITH LACES" 1976  
Color Intaglio Print  
11" x 12" Edition 20

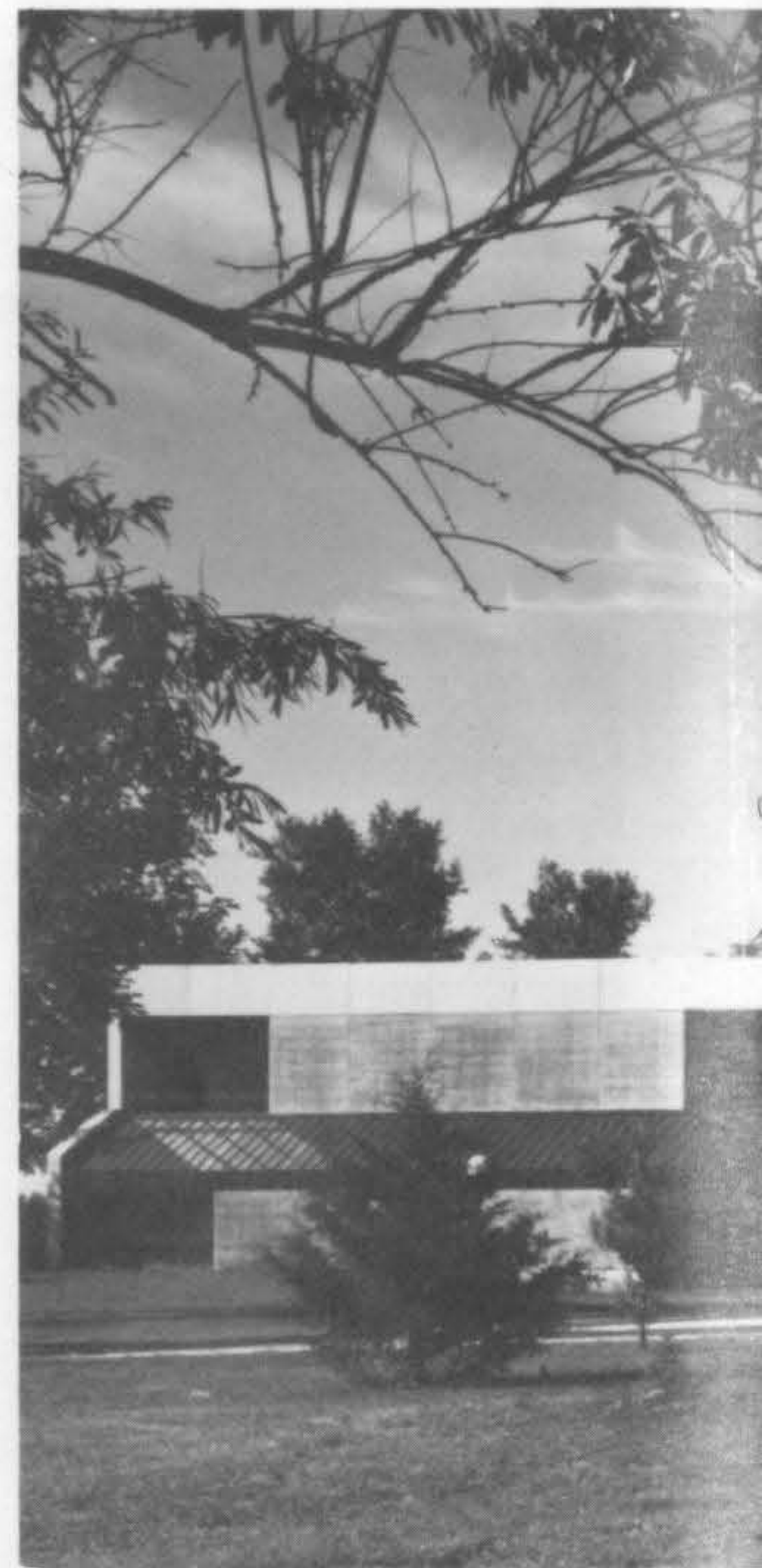


# The Fine Arts Center

a look

at a reflection

By Dorothy Bauer



The Hughes Fine Arts Center at the University of North Dakota

Art is best appreciated when it is understood and the fullest understanding comes with participation. The theme of the past Writer's Conference at UND, "The Mirror and the Lamp," conveys much about literature and all the arts.

John Little, associate professor of English at UND, said, "There is a definite relationship between a society and the literature it produces. Literature talks about society. We can see ourselves reflected in literature. That's the mirror aspect. Literature can also influence society by offering a guide. That's what I mean by a lamp."

Now substitute the word art in place of literature.

That is, a definite relationship exists between a society and the art it produces. Art talks about society. We can see ourselves reflected in art. Art can also in-

fluence society by offering a guide.

Art begins within an individual as an idea, a concept or a feeling. This idea is then expressed through one of the art mediums as a certain mixture of paints, the angle of an extended ballet leg, or the pitch and tone of a voice.

If the artist expresses himself well, he touches or moves his audience to perceive something of the original idea or feeling. Or, perhaps, the audience can experience their own individualistic responses and enjoy an entirely different feeling and mood.

Either way, the audience has to actively participate with art to enjoy and learn from it. A sensitive audience can learn about themselves and their world through the expressions of gifted artists.

Without art, society would not be able to tell where it has been

and would lack a model for the future.

One of UND's contributions to the future is housed in the four-year-old stunningly beautiful Edmond A. Hughes Fine Arts Center.

Situated beyond the English Coulee, the moody grass and rectangular shapes of the Center are landscaped to fit a small park. A foot bridge crosses the meandering coulee and links the Center to the campus and the students to the Center.

The Center and the Fine Arts College serve not only the gifted students, but also the general student interested in learning more about art, said John Rogers, dean of the College of Fine Arts. The College also contributes to the cultural life of the community, said Rogers.

Part of that contribution takes the shape of the Northern





## **akota is dedicated to promoting music, visual arts and the theater**

Plains Arts in Education Festival, to be held at the Center the week of April 16. The Festival will bring artists and teachers together to make their talents and the talents of others more accessible in the Northern Plains.

Long distances and few metropolitan areas create problems for artists and those who wish to enjoy a full and varied cultural life.

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### **'a definite relationship exists between a society and the art it produces'**

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"Art is healthy and vital at UND," says Gary Reynolds, assistant professor of graphic design.

The exchange of faculty between colleges, Ronald H.

Schaefer, chairman of the Visual Arts Department says, could help the growth of art appreciation. He also said he is interested in meeting chairmen of other college art departments in the state.

"One of the strengths of the department already in effect is the visiting artist program. These artists show their work, lecture and lead discussions," Reynolds says, "and critique the students' works. This is good exposure for students. Students are able to talk on a personal level with the artist and ask some basic questions like: 'Where do you live?' 'What kind of studio do you have?' 'How much money do you make?' 'What kind of arrangements are made with the galleries which show your work?'"

"The biggest challenge for helping art students to better appreciate art," Reynolds says, "is finding ways to keep them current

in the art world." He says he encourages them to go to the University Center Art Gallery and Chester Fritz Library.

Initially he says he finds it difficult to get students to go to the library, so instead, he goes to the library. He checks out stacks of books and practically brings the library to the students, he said.

"This works," he said. "I provide a little lending library and eventually the students go to the library by themselves. The library has art works on microfilm and microfiche and there are even interviews on tape with many contemporary artists. The students need to keep up with current art periodicals, especially since they are so isolated from art in the major cities."

Students are encouraged to select and display their works in the halls, Reynolds said. "Occasionally the instructors make the selection





choosing a few outstanding works from a class."

One requirement for senior art students is to give a one-person art exhibition of their works. Finding enough space to do this has been a problem, says Reynolds, but one classroom has been singled out for conversion into an art gallery.

"This art gallery will be a service to the students," Reynolds says, "and it will be an open invitation to have visitors come into the building to see what is going on."

Some businesses, banks and a hospital are helping art in the community by buying student works and displaying them in their buildings, Reynolds said.

Before the Hughes Center was

built, visual arts were located in Chandler Hall. Each section of the art department has its own unique history and development. Sculpture is one of the newest sections in the department. A new bronze casting foundry provides a service to the community with commissioned work available.

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**'I like to express myself,  
and get into the mud'**

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Probably one of the oldest art courses offered at UND is ceramics. "The University of North Dakota: the Cable Years"

gives an account of the history of ceramics at UND. The book tells of Earl J. Babcock who experimented with North Dakota clay and taught the first class in 1909. The course concentrated on utility pieces like sewer tile and sewer pipe. Babcock advertised North Dakota clay and requested firms in the East to make pottery stamped "made of North Dakota Clay." In 1910 Margaret Kelly Cable came to the ceramics department as an instructor and drew talented students for almost 40 years.

A student in the ceramics classroom said North Dakota no longer advertises its clay like it did in the past. "At one time the school used to get its clay from a farmer in the western part of the



state," student Blair Iverson says, "it was sort of a horse-trade for pottery items. But today clays are a mixture, so what is used in the classes includes clays from out of state."

Robert Miller, a UND graduate, had a showing of his work at UND this fall. "The Dakota Student," stated "his art grins at you with images sometimes seductive and sometimes homey and personal."

Margit Omar, another graduate, returned to the campus in Jan. to jury a student art show. Omar made the trip from Los Angeles to give a lecture based on her own abstract art.

Two more artists who had recent showings at the Gallery were John Swenson and Alvin

Boucher. Both artists were concerned with the North Dakota landscape and the intrusion and contrast of the nuclear missiles in the quiet farming communities.

Another former art student who is now an instructor at Minot State College says, "The needs of the arts are great in the Northern Plains, but they are not unattended. The only limitations at UND were those imposed by the budget."

Current art students at UND said the quality of instruction would probably be adequate to help them get jobs. Jackie Marler, a student who identifies herself as "a becoming artist" says, "The Professors respect the students' works. They may influence our work, but there is no

out and out copying.

Iverson, a senior psychology major, says the instructors supervise, but basically everyone learns by their mistakes. Iverson said he's taking ceramics to get away from it all. "I like to express myself, and get into the mud. It's really a surprise to see what those glazes will do to the works."

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**'Of all the arts  
the theater has  
the most direct contact  
with the audience'**

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"No one's begging for actors today in the real world."

"Students are in tune with this reality," says Karen Thornberg, a graduate student and part time faculty member in the theatre department. "When I graduated in 1971, students were running off to New York to stop the world with their talent. Today students are aware of what is going on; they realize most theatre jobs call for directing or technical experience."

Technical experience refers to all the behind-the-scenes activities like set design, make up and lighting. But no matter what aspect of theatre the student may follow, he should know how to interpret plays, according to Lawrence J. Hill, Assistant Professor.

In Hill's classes on the literature of the stage, he says he expects students to have a factual basis for their interpretation of plays. He says he expects his students to develop their own aesthetics—theory of the fine arts and of people's responses to them. "There is no one way to interpret drama, but the students must be able to develop their own approach and defend that approach. The students must have the strength and awareness to face an audience and to put their ideas across to that audience.

"Of all the arts," Hill said, "the theater has the most direct







There are some problems within the theatre department at present, Engle said. "We are understaffed. We only have five on the staff. When we moved from the speech department in Merrified we overextended, and we have had to cut back and normalize the teaching loads and production activities. Burtness Theatre needs renovation. Burtness has no provision for the handicapped, it doesn't meet federal standards, the electrical facilities are inadequate and it has no fly lift for lifting and moving scenery."

Some activities included in the theatre department are the childrens theatre, the North Dakota Readers, four major dramatic productions each year and a Summer Festival Theatre Company with three major productions.

"UND students also work with the high school people," Thornberg says, "and it's good public relations. We're planning more of this next year: maybe we'll have workshops on Shakespeare; maybe we'll have workshops in the junior high schools, too. Rather than just give plays, there's more working together—with students and teachers helping each other."

High school students who ask Thornberg where to go to college are told UND, of course. But the reason, she says, is they can get more experience in a small theatre department. Some who didn't take her advice have regretted it. She said they went to a larger university and even had to audition for Acting I classes. Even though Thornberg worked in professional theatre in Minneapolis, she said she only auditioned once at the University of California at Los Angeles. "I stood in line four hours and then was asked to read only one sentence. UND requires much more than that. Sometimes students are asked to do creative movement. Sometimes they must spontaneously develop an idea from a single word. Usually they are given the script a couple of weeks in advance so they have time for study and research."

contact with the audience." He says a performance can change because of its relationship with the audience. Feelings develop between the actor and the audience, he said; "for example, if there is coughing in the audience, the actor responds."

"Acting is a difficult profession to get into," Hill continued. "When students come to UND, they generally have had little acting experience. But they are competitive when they leave. They are exposed to wide expectations and different kinds of disciplines."

"They learn the practical crafts of acting, directing and technical skills but they must develop the artistic part themselves. They must have something of their own which goes

beyond the skills taught. They must have a sense of timing, a sense of beauty or whatever, and the school can only refine it."

Ronald Engle, chairman of the theatre department said. "Graduates are going into teaching, theatre management, summer stock, commercial theatre, professional acting, technical work, public relations, creative dramatics and drama in conjunction with handicapped programs. One of our graduates even has a puppet repertory in Seattle."

"One problem students may have after graduation," Engle said, "is wishing that they had taken certain courses." For example, many see the need for a class in theatre management only after they are out on the job, he said.



"Audience rapport has had high's and low's over the years," Thornberg said. "If audiences are declining today, then it's making students work harder."

The drama which will coincide with the Northern Plains Arts in Education Festival is "My Dear Watson." The visiting artist in residence, Lee Hudson, is the director and she adapted the stage production from "Adventures of Sherlock Holmes."

The faculty often take trips to large metropolitan areas to see drama, Hill says. He said he went to New York over spring break and was excited about "Death Trap" which was just "frightening!" Hill said another professor goes to London in the summers and usually takes several students with her. Sometimes students go as a group to Winnipeg for more theatre activity.

Historical information on theatre in North Dakota can be found in "North Dakota: The Northern Prairie State." The book states, "The two outstanding schools for the development of this art form are the universities at Grand Forks and at Fargo." Each school has had one man who was prominent in the history of the local theatre movement.

Professor Frederick H. Koch, from UND, wanted to awaken North Dakota students to appreciate serious drama. He wrote and produced plays and encouraged playwriting around the state. He started the "Sock and Buskin" society in 1911 "to study literature of drama . . . to develop higher ideals of drama . . . and to establish, as soon as practicable, a University theatre at the University of North Dakota."

Students seemed in agreement that because the theatre department is small, it offers more opportunities for acting experience. Paula Lindekugel, who is back in college for a masters after teaching in three high schools in N.D., says she likes the "expansion of experiences. I like the small classes and the abundance of opportunities to act."

Gerald Weiss, a theatre student planning a professional career in acting, said he liked the many opportunities for acting,

too. However, he added that more credit could be given for each play in which an actor participates. "At present only one credit can be given per semester; and for the time, effort and involvement required, there should be more credit allowed."

Students also seemed to agree the department is more educationally oriented—helping those who plan to teach. And they

said some professors were more academic in their teaching approach and some were more professional.

Since the department is short of staff, one student, Diane Rehling, suggested qualified students might help with the teaching—perhaps give mini-courses. "For example," she says, "we could use more instruction in sound and building props."

Students said they are concerned that Burtness isn't filling up for performances like it should. It was mentioned that Fargo probably has more appreciation for theatre since they have more theatres.





"Music educators sometimes have to fight for music to take the high place it deserves. What must be realized is that yes, music does have a place and yes, sometimes that place must be fought for," says Ellen Diischer, a music teacher in the Grand Forks public school system and a graduate student at UND.

---

**'Music can touch people of all ages, from birth to death, or at least through the geriatric set.'**

---

One man who fought for music 140 years ago was musician and teacher Lowell Mason who added music to the Boston public school

curriculum. He has caused at least some musical instruction in practically every school in America.

Understanding how and why music and the arts are essential to education is still a current issue. A major concern among educators is that music is undervalued, according to "The Christian Science Monitor" (March 13, 1978).

Original reasons for including music in the curriculum were philosophical and practical. Intellectually, music demanded mental exercise and physically, "Conductors and opera singers have been known to lose weight during performances," says the Monitor. Music also develops the whole child, promotes joy, competition, and togetherness.

North Dakota's music education in the public schools is "look-

ing good," says "The Music Educators Journal" (Nov. 1977) because jobs and budgets are remaining stable. It is one of the few states that is. But the Journal also says it is "looking bad," because there is a decline in student enrollment.

Public sentiment is "back to basics" and it may be difficult to give convincing arguments that music is as basic as the 3 R's.

John Bolger, a music teacher in the Grand Forks public school system agreed music is undervalued "primarily because of economic reasons, but also because there is a need for more parent participation.

"Music's value in the public schools depends upon the administration and the music teachers themselves," says Diischer. "If there is a cooperative situation, then music will have its place.

"UND has excellent equipment and facilities," Diischer says, "but what many new music teachers may have to realize when they leave this ideal setting and go into the public school system, is that they may not always have the best equipment.

"Colleges should teach students to be creative and innovative.

"Look at this," she said, pointing to some Pringle cans made into drums.

"What if the school can't afford a \$10 set of drums? Sometimes the same thing can be achieved with less."

In the music department reforms could occur in the Bachelor of Science in Education Degree by 1979 said Dr. Reynold J. Krueger, chairman of the music department.

An energetic and business-like newcomer to North Dakota, Krueger says he would like to include the community more. "For example, I would like to see the community involved in the collegiate choral.

"Music can touch people of all ages, from birth to death, or at least through the geriatric set," says Krueger.

"Music can have an effect on people in retirement. Music could become a bigger part of recreation. Perhaps our department could work out something with





the city parks. We can help provide experiences in music all over town, but we are not necessarily educating the people.

"How can we ever prove whether the people are educated or not? But we can lead them to an aesthetic understanding and enjoyment. We may never develop an audience, especially with so much competition with TV, but we can create a consumer who knows how to look for good music, good records or stereo."

Another faculty member who is concerned with music and its appreciation is Tamar Read, associate professor of musicology. In the midst of spring cleaning her office, Read said she is contemplating a book on the subject of music for man.

"I want to emphasize the human values of music. Music as integrated with therapy, religion, anthropology, philosophy, aesthetics and science."

She said she has explored

music outside of western culture and has had experimental courses which examined the values of music on each student. She has explored past and present music, protest music, music of Africa, India, Iran and the American Indian and has looked for the social comment of music in the Gilbert and Sullivan operettas, she said.

"Music educators are searching for ways to arouse the interest, imagination and awareness of students. Studying music of other cultures may give a better perspective to understand and appreciate our own music," Read said.

"Bringing the humanity aspect of music into the students awareness may arouse their interest. Perhaps there are ways to bring the composer, performer and audience into a oneness, break down these barriers so the audience is no longer passive."

Read was mainly concerned about the problems facing the educator and music lover.

A few students talked candidly about the problems within the Music Department.

Several students, who do not plan to teach, mentioned the same concern. If they want to perform, they will have to continue their education somewhere else. UND was not professionally orientated enough for them, they said.

One freshman said the instructors are definitely qualified, but "the instruction is sometimes over our heads."

Another student said, "I think a non-tenured faculty would be an improvement for the department."

A faculty member said there was a shortage of music teachers in the area and sometimes faculty have had to fill in these gaps.

Most students agreed the Fine Arts Center has helped the status of the arts in Grand Forks, but they also said the arts still have a long way to go in this area.





# BLEEDING VISIONS

Gary Gobleman

Peering serenely over a hill  
there is only the universe.  
Dust of time glows  
dimly, on worn clothes  
and continues to fall, gently.

I step aside from the urge of blind feet  
running like a thief after the full moon  
in a blindman's dream.  
Motioning treetops  
dance moodily from desiring  
the flesh outside gathering clouds,  
greyer than night.  
I stand amid revolving  
soil and the spirit's tears  
as disguised thoughts disappear  
without a cause,  
where midnight's dawn settles hazily.

Reasons stand posed near a circle of trees  
smiling to ask me,  
Why hands cannot reach  
thru the image of hands  
to soothe a vision, straining  
beyond its lasting  
to kiss the lips that held  
my only soul.

And I ask them why  
love is no dream to be dreaming in,  
or if reasons are dreams.

Falling leaves rise to the knees.  
In cold sparkling dirt  
I abandon months of myself,  
chained to a naked tree  
feeling bleeding visions trickle.





Gary Gobelman

**Beyond The Seeming**

Outside, where the world  
is blue calm  
the soul is free to conceive

the heart lingers  
never too long upon a passing star  
and words melt like pictures  
as time vanishes into time

Song of magic flute in summer evening  
calling in melancholy freedom at silhouette's end  
Song of watching despair  
at dawn's first breath  
when I rise beyond the seeming

Let love send away all  
the full moons  
Let tomorrow be the same  
as yesterday



Jack Thomas

# Notes on Death and Laughing

The mists of the past  
cling about us,  
Macchu Picchus in our minds.  
Dreams of tomorrow  
haunt us,  
veils of satin  
on liquid thoughts,  
never really what we dream.  
Time travels  
like hinted fire  
on an incense stick,  
making misty ashes  
of the undreamed incense  
(which sometimes  
falls away)  
until the fire  
is forsaken,  
committed to the greater Flame,  
and it is finished.



Jack Thomas

# THE CouLee

Lights,  
dying softly in the fog.  
Bright black shadows  
against the grey nirvana,  
in vain.  
Walking.  
Voices of the dead  
murmur in silence.  
Night,  
mother-womb.  
Walking.  
Water throbbing.  
Buildings,  
empty tombs.  
Walking.  
Faceless souls  
of men, passing.  
Walking.  
God softly crying.  
Walking.



# The Spirits of Angels

Jack Thomas

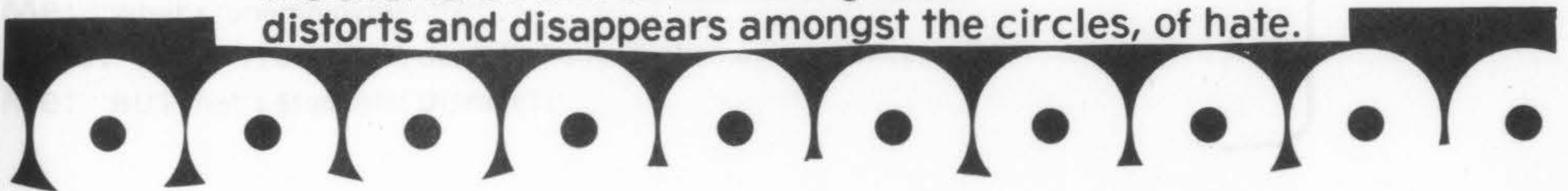
As I look back on the future,  
having soared into life  
with the spirits of angels,  
a lover of freedom,  
beyond the petty politics  
of hunger and starvation,  
preaching the great god,  
the Giver of Plastic Gifts  
(he desecrated the True Corn)  
sat awash in all his glory,  
boisterously puking the green slime  
of his empire:  
a parasite eating happily away within  
a gorged vulture.  
We both prayed,  
each in our own way,  
for the dying.



Bette Mogck

# Reflections

Wild wicked woman  
with your pretty deceiving ways.  
Men cower before you  
as though they are from dust,  
and you from the heavens.  
With a single slice of your hand  
they collapse, injured—wounded  
dying at your feet; loving you forever.  
Are you a witch?  
Have you a potion?  
Casting them aside as waste  
after drinking them dry.  
Searching endlessly through the scores  
for your other half . . . of perfection.  
Vile cunning Goddess  
their souls follow you. You may fall  
and cut your pride, somewhere.  
Through the glassy pool I see you.  
A loved and a hated  
an adored and despicable  
sea nymph.  
Tears dropped and sword-stones  
thrown down to destroy you;  
the shattered and shimmering face  
distorts and disappears amongst the circles, of hate.

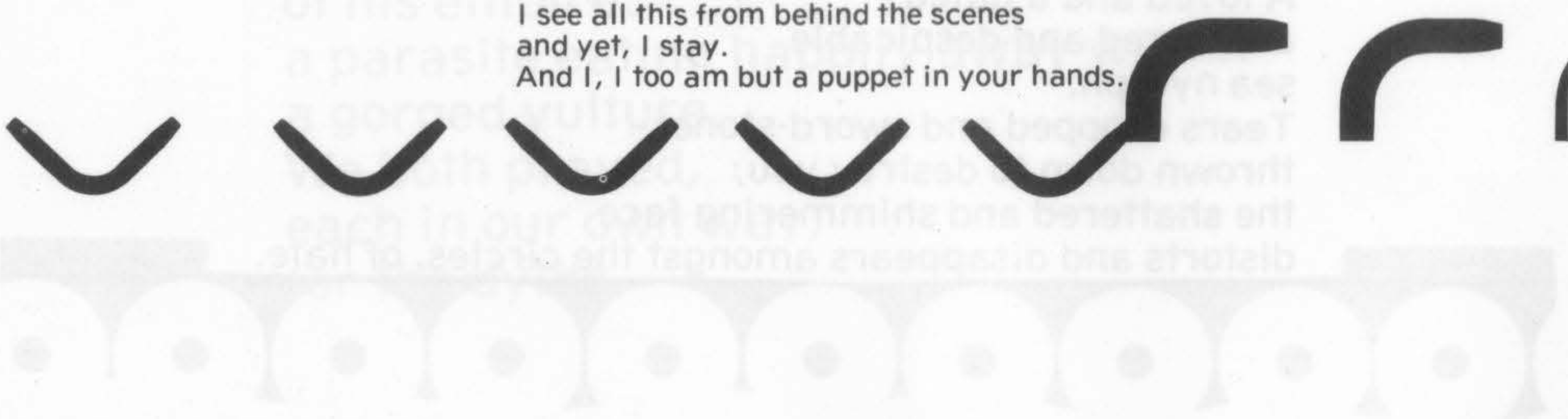




Bette Mogck

## The Mistress

Life and love  
is to you but a performance.  
A spotlight is always on you  
the center; the star.  
The one who matters most.  
She falls at your feet and  
worships and praises and adores.  
And I, I stand in the wings,  
always behind the curtain, but  
not quite back-stage.  
The whole plot evolves around you.  
No one else matches up  
to your importance.  
You are all that matters-  
to you.  
You direct, you lead the main lines.  
And she allows herself to be  
lesser for you, and  
glorifies you . . . becomes your slave.  
And I, I stand behind,  
watching your performance.  
I can see all this.  
You — most important to you.  
I see all this from behind the scenes  
and yet, I stay.  
And I, I too am but a puppet in your hands.





Gerry Flynn

# Me and Thee:

## A Socratic Nondialogue

**Me:** "What information about you do I have a right to know?"

**Thee:** "Who are you?"

**Me:** "I am your Teacher!"

**Thee:** "What's a 'teacher'?"

**Me:** "That's a good question."

(later)

**Thee:** "What information about you do I have a right to know?"

**Me:** "Who are you?"

**Thee:** "I am your Student!"

**Me:** "What's a 'student'?"

**Thee:** "A 'student' is a socio-economic phenomenon without which a 'teacher' would have a psycho-political experience."

**Me:** "What 'psycho-political experience'?"

**Thee:** "Unemployment."

**Me:** "What's 'unemployment'?"

**Thee:** "Anxiety, boredom, despair, hunger, shame, impotence, rage."

**Me:** "BUT that's Students' Disease?!"



Dennis Kastendiek

**The Way a Feather Falls**

The way a feather falls,  
you'll find,  
is often

after



floating.



# CALIFORNIA DREAMING

*Kastendiek*

"North Dakota?"

I was in California at the time.

"Yes. Have you ever heard of Hope?"

"Sure," I say, "eastern part of the state, around Valley City and the world's tallest tower."

What luck! All alone in this little San Diego bar, nothing to do but get drunk and loaded, two more weeks to go before I could head back, and here sits down this beautiful, this sensuous, this fantastic, voluptuous five foot four (oh, por favor) green-eyed, raven-haired beauty, and I say "hi", and she responds, so, without even thinking, I say "where you from?" and she says "North Dakota."

She brightens up in wonder. "That's right!," she says, "right along the Burlington Northern tracks on 38."

"That's amazing."

She looks at me trustingly, our common statehood overcoming the distances of time and place.

"Where are you from?"

"Huh?"

I had not been concentrating. In fact, if we had not established common statehood, I could almost have been accused of staring. But who could blame me? Can anyone be judged guilty of desiring to look upon beauty?

She was there. I found myself gazing at her lips, two beautiful pink lips, when I suddenly realized that from them she had asked, "where are you from?"

cont. page 46



# CALIFORNIA DREAMING

And I had answered, possibly years ago, "Huh?"

"Oh, yeah, me, well, I teach at the University in Grand Forks."

"Wow," she says, "what do you teach?"

Her hands are so perfect. Her fingers are moving gently along the rim of her . . . I notice it's empty. . .

"Say, can I order you another one?"

"Well, thank you."

"Sure, whiskey and water was it?"

"Soda."

"Bartender, whiskey and soda, and another Pabst please."

Her perfect fingers stop circling the rim of her empty glass.

"I'm not really from North Dakota," she says.

"What?"

She does not look at me, but stares instead at the drink the bartender has just brought to her. "I made it all up. I'm not from North Dakota, I'm from Sacramento, but I've always wished I was from North Dakota and I've studied the map, and I'm sorry I didn't tell you the truth earlier."

"But how did you know about Hope?"

"I saw it on the map."

"I believe in it."

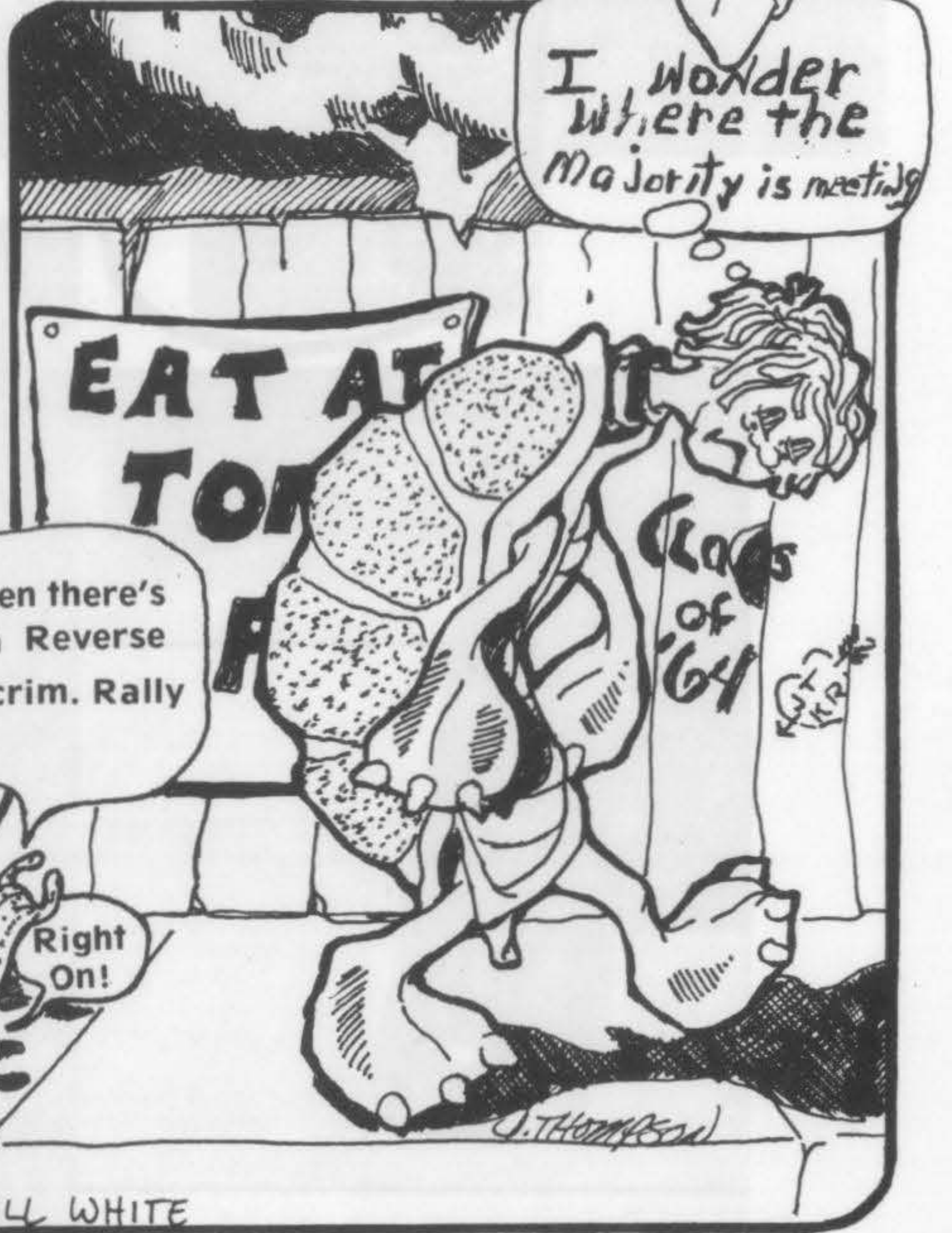
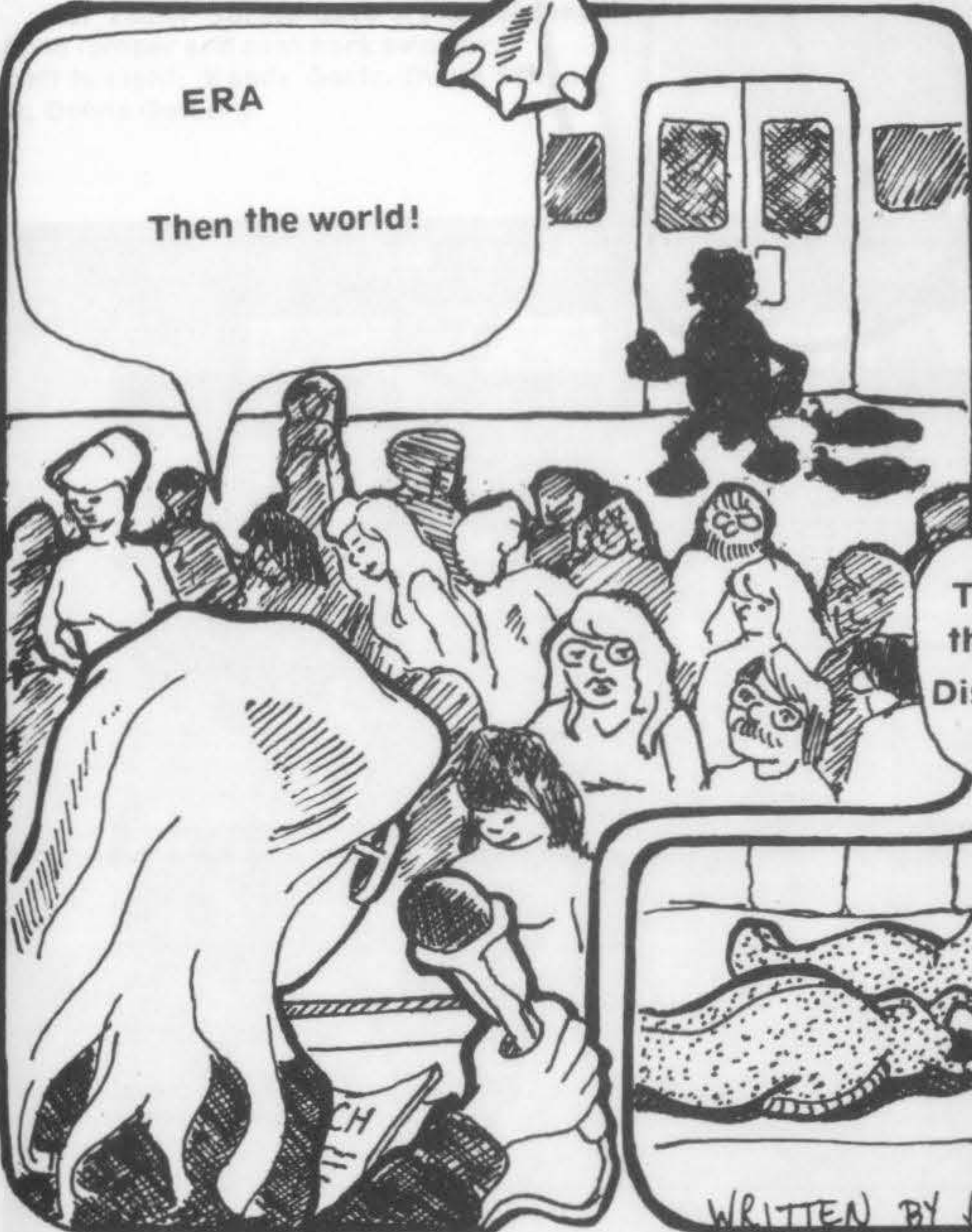
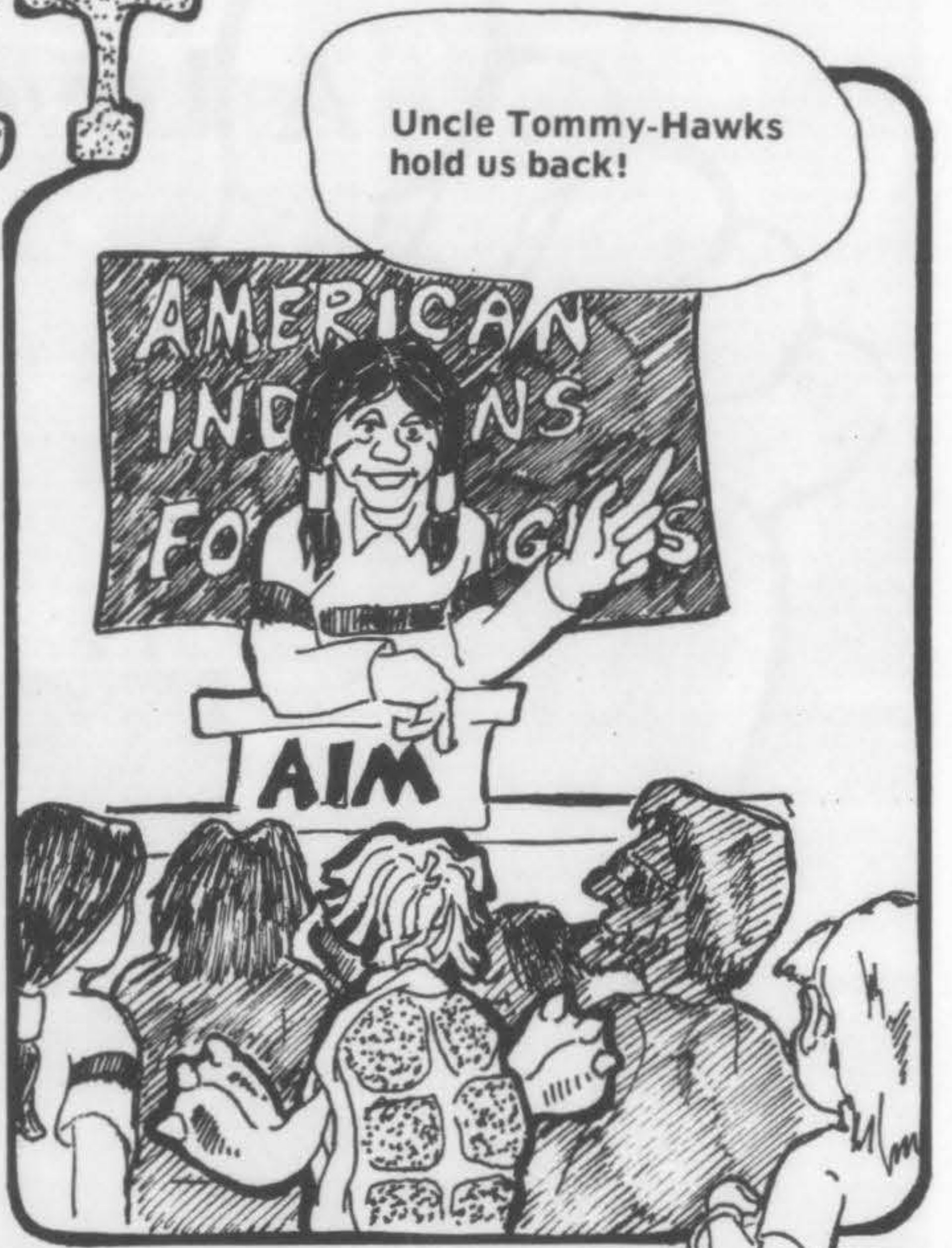
"Do you really?" She looks up at me.

"Maybe it helps to be from North Dakota. But you don't have to."

She looks at me, and a smile forms on her lips. "Maybe everybody's from North Dakota."



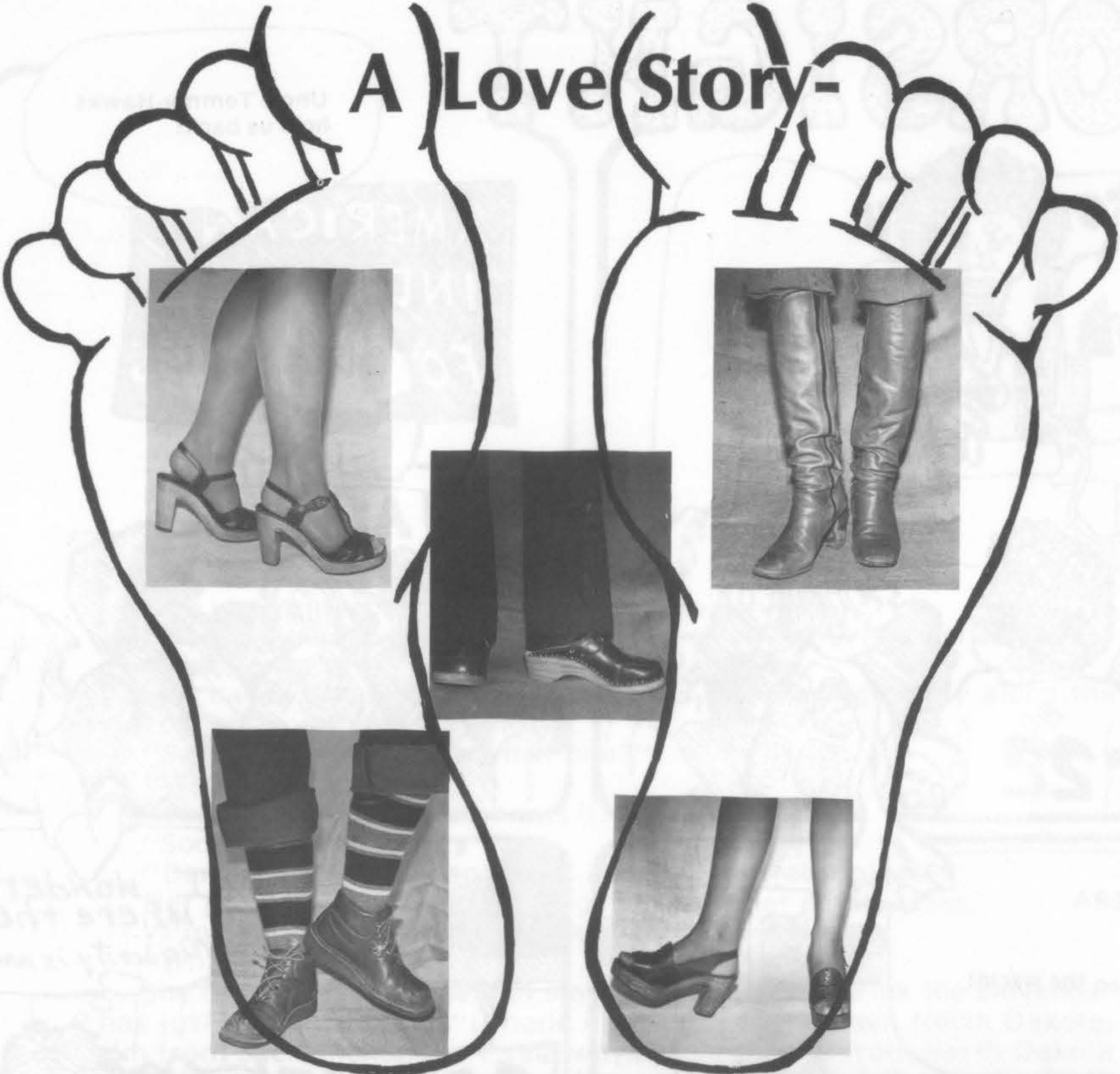
# FORSIGHT



WRITTEN BY BILL WHITE



# A Love Story-





The denim look is all the rage this Spring. What better way to be comfortable and cool than in the popular overalls shown here. Top it with a skinny T or a classic blouse and you'll be ready for any assignment.

Left to Right: Mary Weinman, Lisa Jones, Renee Heintz.



The fashion scene runs the gamut from classical to feminine. On left, the vested denim outfit is tipped off by a brightly colored plaid shirt.

On right, we see the softer side of the fashion picture. The softly gathered skirt and bigger cut blouse combine for an easy, flowing feeling.

For cooler Spring days try a peasant style jumper and cowl neck sweater. Left to right: Randy Goetz, Darla Schantz, Donna Gotberg.







Left to Right: Ellen Hagel, Greg Tucker, Jamie Little, Jean Aschbacher, Lester Heringer.



For the person on the move try one of these functional outfits. The jogging, warm up suit will be the number one investment to be worn before, during or after sports. A popular fabric this season in terry cloth.

For those hot, summer days turn to loosely fitted T-shirts and shorts. You're sure to leave unfunctional fashions in your tracks.





Left to Right: Nestor Jaramillo, Kim Sturlaugson, Shannon Hunt, Ruth Winger, Cindy Schumaier.

The new mix of separates. On left, we see the western influence in the rugged denim and western cuts. The fitted vest will top off any pair of jeans for a versatile look.

On right, top off a skirt with a matching vest and contrasting blazer. Or choose the vivid contrasts of black and white teamed with a smartly striped blouse.

The big look is in and clothes are on the loose! (as seen on the far right) They're cut slightly bigger for softness and wearing ease.

Party time is anytime, even in the wake of finals. These couples chose to party their troubles away to disco music.

Far left; choose the big, loose look for the comfort and ease in movement needed for doing those fancy dance steps. Or the versatile jumpsuit, far right, for a go anywhere, anytime fashion.

Center; Soft and pretty are the key words for spring '78. Softness is brought into play through the full circle skirt, blouson top and and cowl neckline. The qiana fabric adds a touch of elegance. Your partner can remain classic in the ever popular blazer.

Left: Andrea Bentrud, Dave Dhlien. Center: Abrenda McElroy, James McElroy. Right: Lynelle Jensen, Paul Rowe.





The UND campus offers a secure and comfortable environment to her students, but sometimes they venture from that security, testing their wings in the big cities.

Those encounters may send students scurrying back to Mother Dakota like errant children.

A weekend trip to the cities of Minneapolis and St. Paul placed me in the latter category. My wings are not quite ready yet.

But trying my wings, or perhaps more accurately, my Gremlin wheels, on the semi-secure atmosphere of St. Paul relatives and friends proved to be a hilarious exercise in How to Get Lost 101 (times) and basically a lot of fun.

asking directions of completely weird strangers.

Or how hard we laughed (what else could we do) when my Aunt led us in her car to the door of the Dudley Riggs' Brave New Workshop, emphatically waved and pointed at the building, then made a right and disappeared. I thought I would also make a right and come back to park. However, soon we were on the freeway again and rapidly disappearing ourselves. We howled until we were both in tears and probably because we, or at least I, was petrified.

We did eventually make it back to Dudley Riggs and that is the point of this whole article. The show was tremendous. Not as funny or as frightening as getting

when Chad retired?) in a musical about Christ, "He Lived The Good Life." And now in April "William Windom Plays Thurber" and the St. Paul Chamber Orchestra are featured. More information on these two theatres can be obtained by writing Guthrie Theatre, 725 Vineland Place, Mpls. and Dudley Riggs' Brave New Workshop, 2605 Hennepin Ave., Mpls. or Dudley Riggs' Etc., 1430 Washington Ave. So., Mpls. Please don't ask me for directions.

Say you want to eat someplace really special. And you're up for a drive.

Consider Ichi Ban in Winnipeg, Manitoba.

That's right, Canada.

Ichi Ban is a small, personal,

## Get lost — and find fun

First maybe I should explain my sister, Beck T. Wreck, or "Crash" (as we call her, for good reason) who was co-flunkee of Lost 101. Becky is the only person I know who is a natural 'load'. While maintaining a strick aversion to marijuana (although she once tried hash, thinking it less awful than pot) she exhibits one basic characteristic of the loadie stereotype. She will laugh at anything. She is also almost always in a good, mellow mood, and since I happen to think she is the wittiest person since George Carlin, we often make the people around us sick, with our constant giggling.

Together we discovered new and exciting ways to get lost, get found and get lost again. We also came back to North Dakota with an intimate knowledge (so intimate I can't remember the name) of a certain lake and a certain park that we found ourselves circling at least three times every attempt we made to find my Aunt's house.

And I'll never forget driving down Hennepin Avenue, frantically telling my sister to lock her door as she leaned out the window

lost, but tremendous.

The show we saw was entitled "Brave New Scrapbook". Other shows include "I Hear What You're Saying, But I Don't Really Care" and something called "Midnight All Improvisational Show."

Dudley Riggs' Brave New Workshop is definitely worth getting lost for. It was for me a new style in theatre in the tradition of "From New York, this is 'Saturday Night Liiiiive.'"

It was zany. It was unpredictable and surprising and at times they made some important social comments. All this, and during intermission I had my first taste of espresso, in a little and unique coffee house next door. I found I don't like espresso, but Dudley Riggs', I like.

Then, because we wanted to be well rounded, Beck and I went to see the Guthrie Theatre. Luckily, I don't remember the name or much else about what was played. I do remember that at the end of the last act, everybody in the cast, except a little boy and an old man, were murdered.

It was much too heavy and depressing.

During March, however Guthrie featured Chad Mitchell of the Chad Mitchell Trio (remember, John Denver got his start

Japanese Steak House across from the Convention Centre and around the corner from the Winnipeg Inn. People who have eaten there tell me that the show the chef puts on as he is preparing your meal, just the way you want it, is unreal.

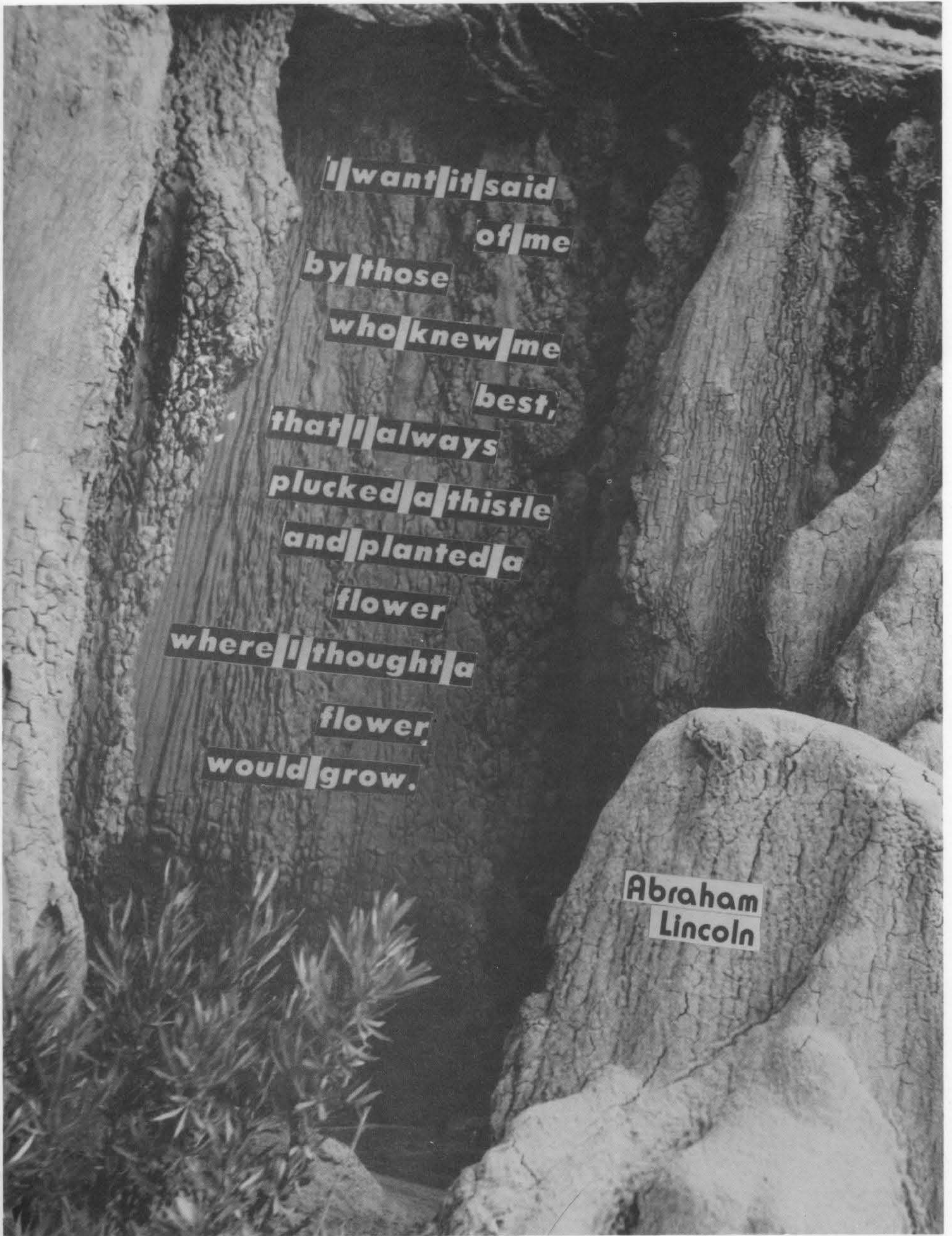
Everyone is seated around the chef and his grill while he cooks and entertains and keeps the conversation flowing as if his customers are all one big family. The food is fantastic, the cocktails exotic and the dinners range from \$6.95 - \$10.95.

But for the cheap at heart, perhaps someplace funky like the Old Spagetti Factory is more in line with the old pocketbook. Full course meals range from \$1.96 - \$3.95. The decor includes a reproduction of a 1910 streetcar and many other samples of European and Canadian antiques. It also sports a fully licensed saloon.

Of course Winnipeg and the cities offer much, much more in the way of entertainment and dining pleasures. But half the fun is exploring on your own, and I wouldn't want to spoil anybody's fun. Besides, life is too short and sweet to waste too much time reading about pleasures. It's far more enjoyable to live them for yourself.

By Sara Jones

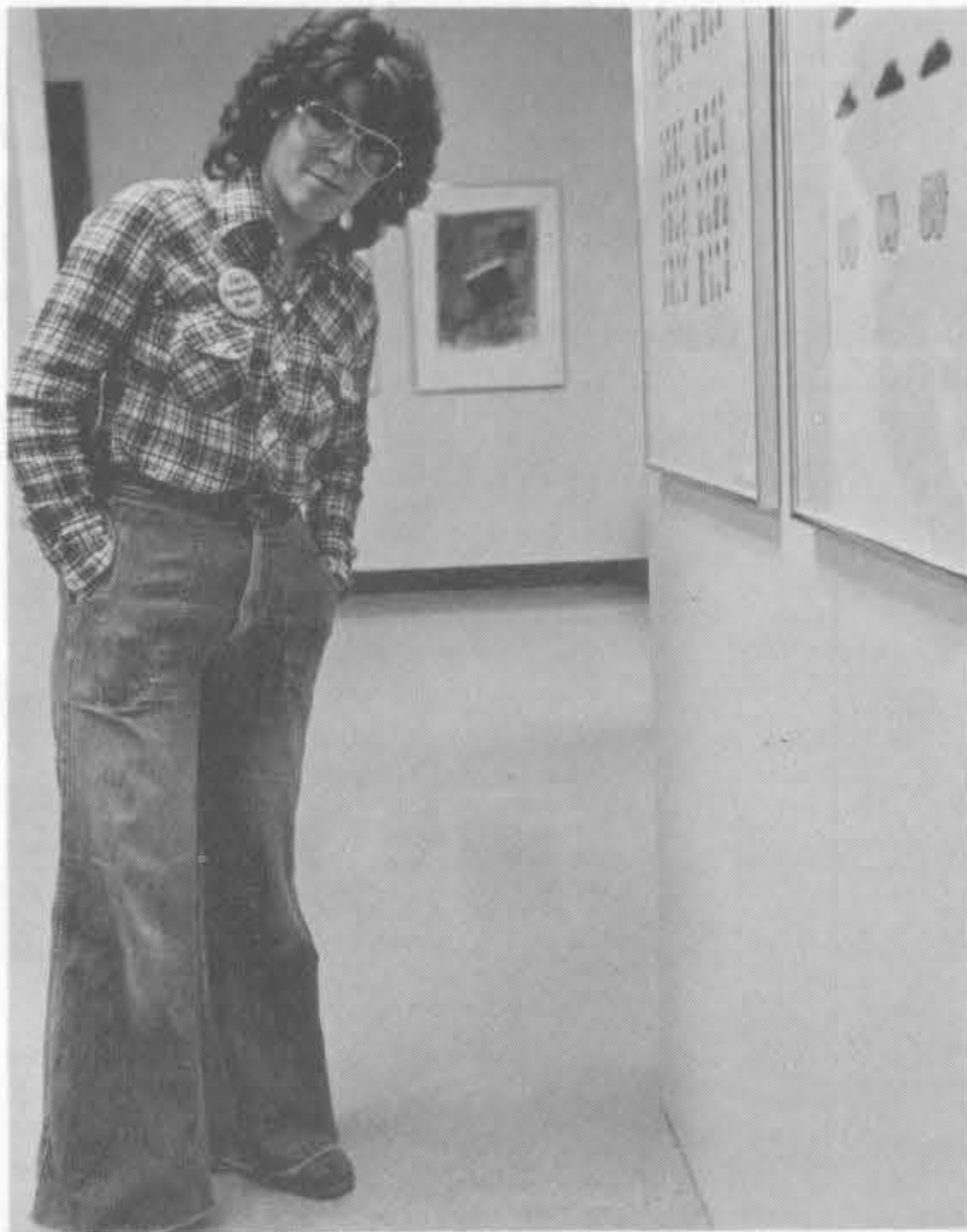




I want it said  
of me  
by those  
who knew me  
best,  
that I always  
plucked a thistle  
and planted a  
flower  
where I thought a  
flower  
would grow.

Abraham  
Lincoln





Collen  
Schweigert

Dorothy  
Bauer

Asst. Copy Editors



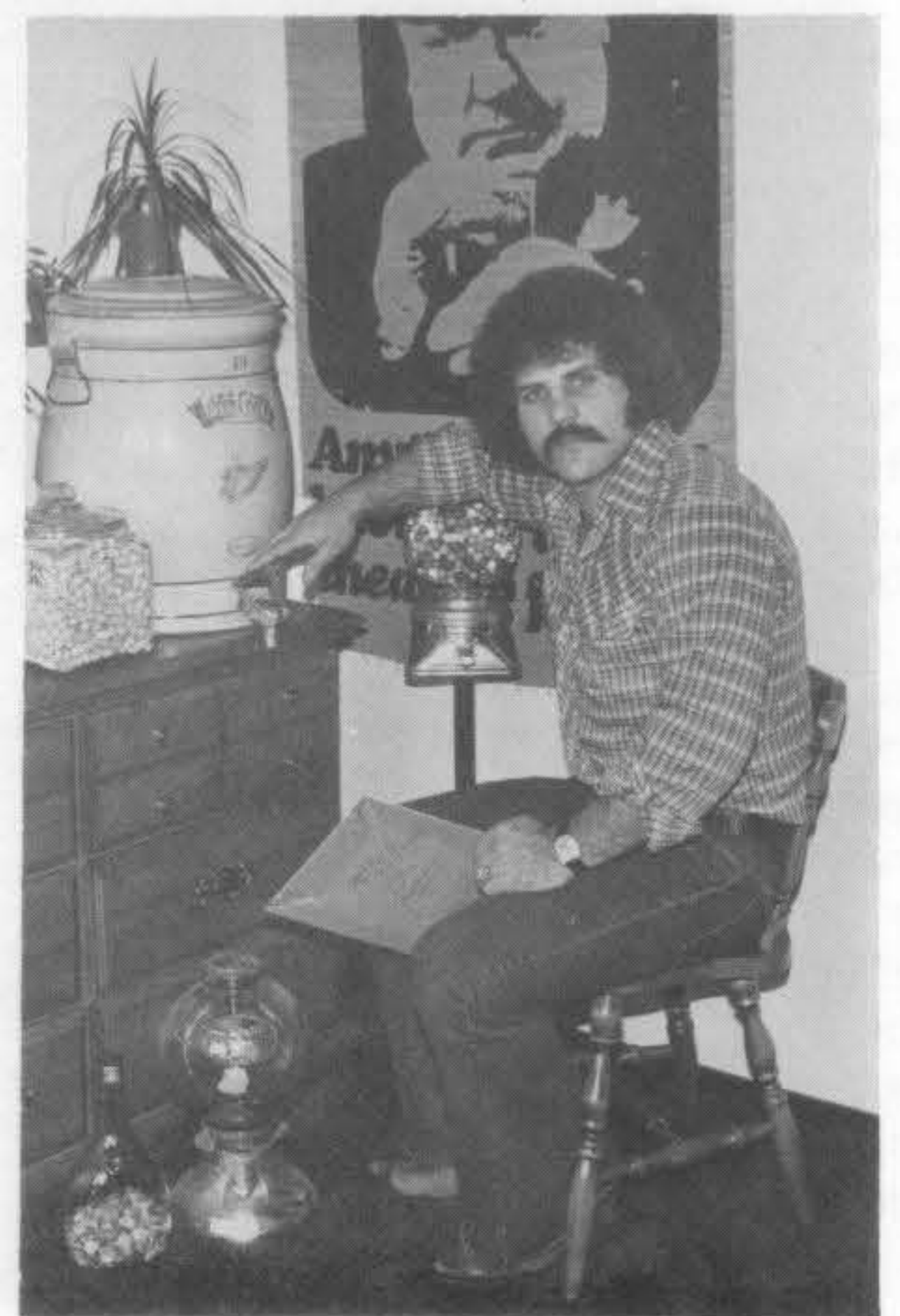
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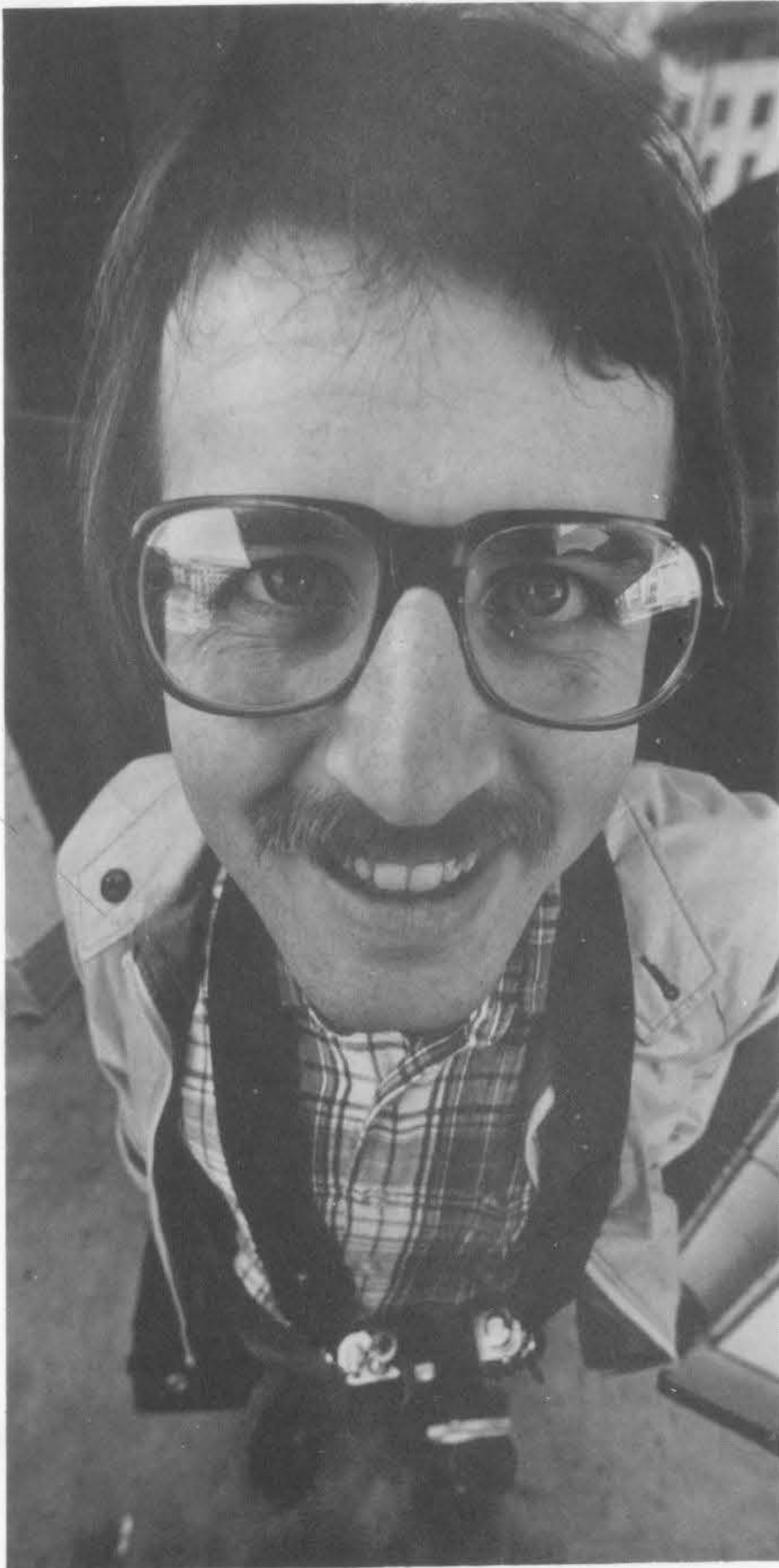


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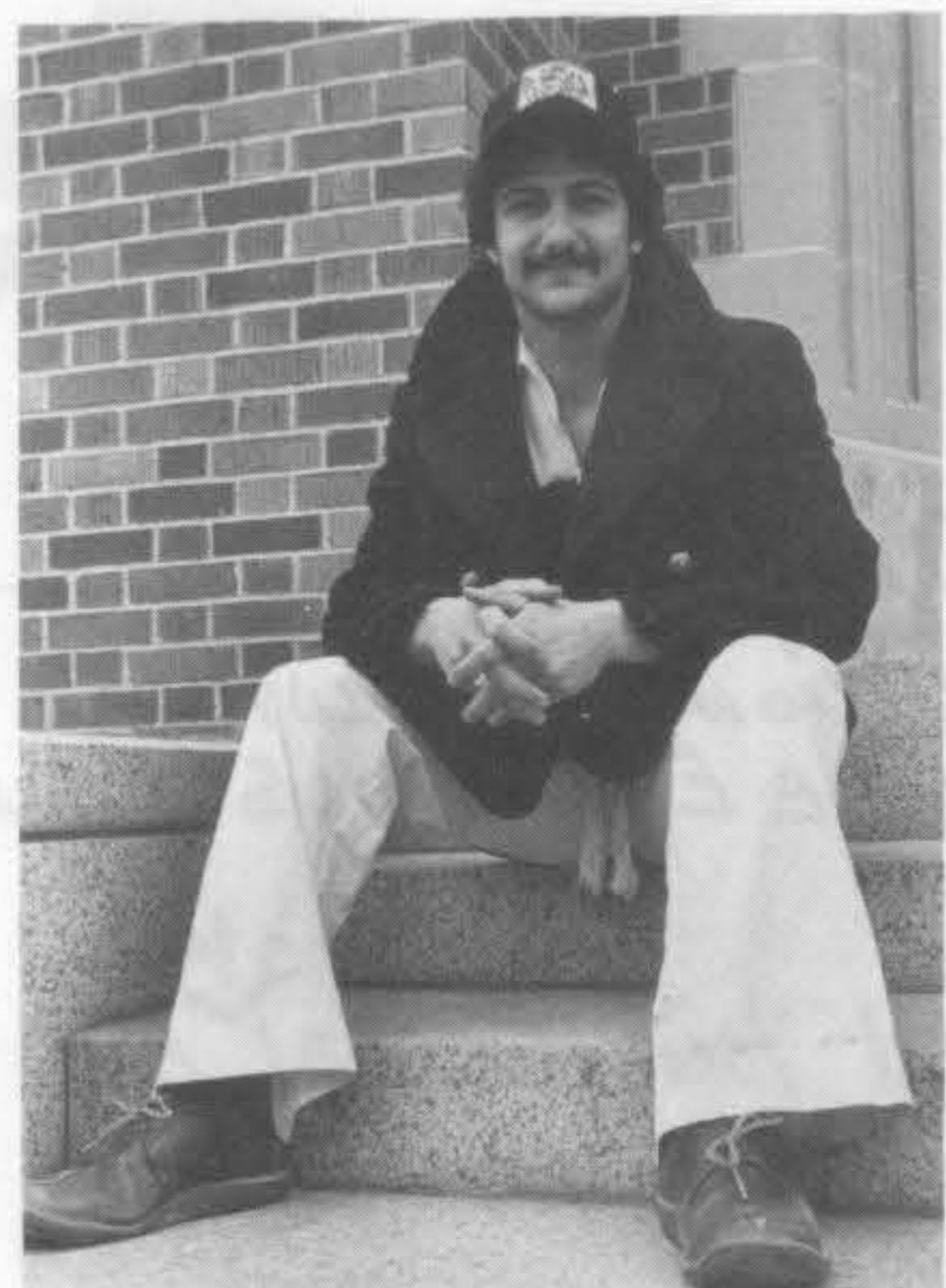
John  
Thompson



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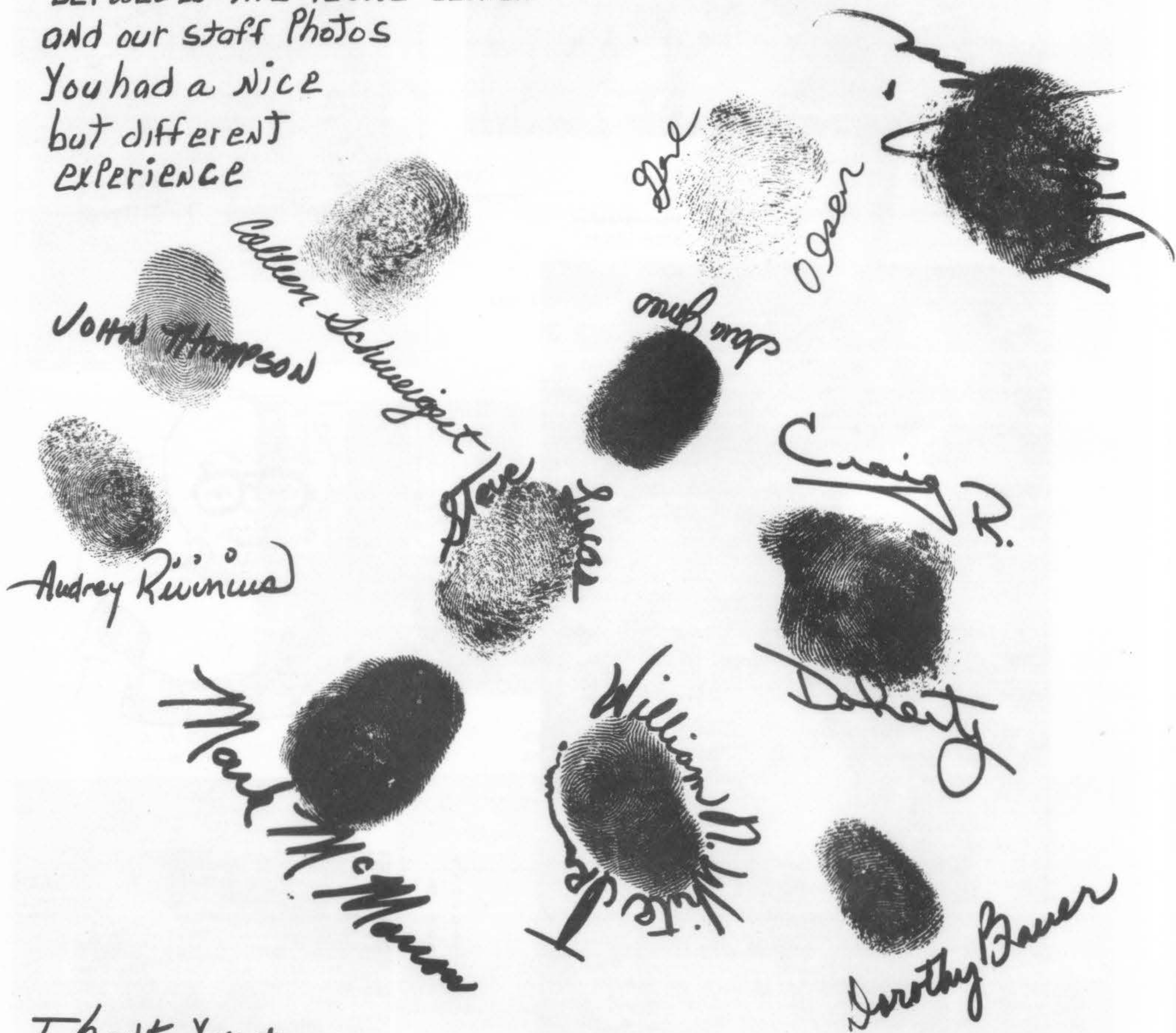
Director

Craig  
Doherty





A Thank You  
 to our readers  
 We hope somewhere  
 between the People section  
 and our staff photos  
 you had a nice  
 but different  
 experience



Thank You too ~~~  
 Fashion Students,  
 Home Economics + Nutrition

And You <sup>too</sup> Marcel <sup>too</sup> AND JO ANN + LANNA + T.G. + A.A. + S.W. + Wine Coolers ~~~



### Errata in "PERSPECTIVE": The Editor

p.9, line 6, equality

p.17, column 2, ascertain,  
column 3, archaic

p.19, column 3, lignite

p.28, column 3, contribution

p.31, column 3, away

p.32, column 3, Merrifield