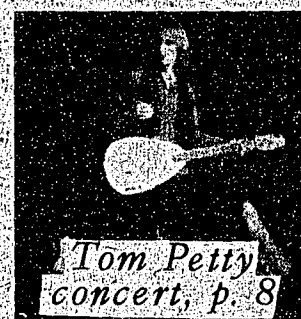


# ON GATEWAY

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Omaha, Nebraska



## \$6.9 million 'dream' HPER plant a reality

By MIKE KOHLER

Gateway Editor

In 1970, Dr. Richard Flynn of the Health, Physical Education, and Recreation Department (HPER) dashed out an intra-campus memo stating the need for additional recreation building space at UNO.

A decade later, Flynn is seeing the project he dreamed of brought to fruition with this month's opening of the \$6.9 million HPER plant erected adjacent to the UNO Fieldhouse.

Since the idea was introduced, Flynn and others keenly interested in expanding UNO's physical education facilities have battled to fulfill the dream, overcoming outstate opposition and vetoes by then governor James Exon.

The new plant, said Flynn, is long overdue. "This building was probably due 20 years ago," he said. "Not having this building was a recognizable void on this campus. The structure goes a long way in making this a complete campus."

In January of 1973, Omaha State Senator David Stahmer proposed funding for a new recreation plant at UNO by means of a state tax on all tobacco products other than cigarettes. Stahmer's bill was intended to parallel a cigarette tax bill by Scottsbluff's Terry Carpenter for funding the Devaney Sports Complex in Lincoln.

However, Stahmer's bill was killed by the Legislature's Revenue Committee in March, 1973.

In March, 1974, the Budget Committee, including Stahmer, endorsed plans for a \$6 million structure, and Stahmer said, "Once you get the blueprints, you're assured of the building." After obtaining approval to begin the design of the plant, Exon, in a February, 1975, budget message, held up the project by calling for a delay in construction.

A year later, the cost of the project increased by eight percent. Flynn noted then that the need for the building was growing at a greater rate than the building's cost.

In February, 1976, Exon again delayed construction of the HPER plant on grounds that it was not top priority. Exon did indicate, however, that the plant would be the "next major funding

recommendation for the university system."

On March 23, 1976, the bill, which had become a primary concern of Sen. Glenn Goodrich, received first-round approval in the Legislature. On March 30, the construction bill was passed by a 34-11 vote in the Legislature with \$6.9 million to be allocated to the project. Exon used his veto power on April 4 to override the decision.

In September, the Board of Regents placed the HPER plant at the top of the priority list, and Goodrich again pushed the bill in the first session of the 1977 Legislature. On May 25, the Legislature passed the Goodrich bill, and finally, Exon failed to exercise his veto power.

The dream was to become reality. Ground was broken on September 30, 1977, and Peter Kiewit Sons' Co. began construction. The finished product has impressed both opponents and supporters of the project.

"It's really a functional building. Everything is where it is for a reason," said Flynn. "I don't know another university in the country that got as much for the money as we did." For the sake of comparison, Flynn noted that Southern Illinois spent \$13.2 million on a building of comparable space (150,000 square feet).

The new HPER plant is replete with features: 12 racquetball courts; 2 squash courts; 5 classrooms, including a tiered room with seating capacity of 130; an exercise physiology lab; an elevated jogging track connecting large activity courts; a gymnastics room; a cadaver lab; a large dance room; and, possibly the central feature, a 50-meter swimming pool with diving area.

Flynn said he foresees quality programs resulting from the HPER building's construction. "I hope the quality of the building will be exceeded only by the quality of the programs," said Flynn. "A building without programs is like a ship without water."

Delays in preparation of activity court floors are expected to inhibit full use of the facility for another week, and activity classes alone are being allowed use of the building. On January 28, said Flynn, it will be full speed ahead for use of the building for the general university community.



Kevin Quinn

**LIFE IN THE FAST LANE?** Well, not quite, but that's pretty typical in the UNO bookstore during the first week of classes. Lines of up to 20 students are not uncommon, especially in the scholarship line. Some students waited in line up to an hour before reaching the checkout point.

## Rinn case not dead despite SC ruling

By KEVIN QUINN

Gateway Associate Editor

Although the Student Court decided it "has no jurisdiction" in the case against Student President/Regent Katie Rinn, the issue may not be dead.

Rinn was accused of being involved with an alleged drinking incident on campus early last semester by Luann Hovey, the Student Government secretary at the time.

Hovey, who claimed to have witnessed the incident, said she is still "kicking around" the idea of filing a complaint with the vice chancellor's office, but not at this time.

"If I do, I will wait until the new vice chancellor is named and takes office. I don't want the report lost in the shuffle, and I don't want it to get rushed through," said Hovey.

Current Vice Chancellor Ron Beer will soon depart for Oklahoma State University to take a post there. His replacement has not been named.

Mary Novak, who took a three-part resolution before the Student Court, had asked that Rinn be impeached, placed on immediate probation, and that the election be declared null and void.

The court voted 3-0 (with one abstention) that the case was not within its jurisdiction.

"I really have no opinion on the court's decision," said Hovey. "I assumed they'd come up with it."

Rinn would make no comment on the decision, or on the effects, if any, the charges would have on her in her role as Student President/Regent.

She declined comment on a question asking if the charges put added pressure on her, and also on another question asking if she felt the case would be pursued.

Beer, who said he contacted Novak by registered letter in December and also talked to Hovey concerning the matter, said he considers it "a closed case."

"Novak never responded, and there were no further evidence or charges filed," he said. "Everyone involved was given all the opportunities to step forward."

Hovey said it might be better to wait for the new vice chancellor to take office before filing another complaint.

"That way someone fresh, who wouldn't know anyone involved, could investigate the case."



**CHECKING OUT** ... the newly opened HPER building are these two UNO students. The \$6.9 million facility opened Monday after 27 months of construction. Reflected in the building's windows is the UNO-KYNE television tower behind the Engineering Building.

### INSIDE GUIDE:

The Board of Regents had another busy day in Lincoln Saturday, and the Gateway's Chris Nigrin was there to write down every little detail. Take it away Chris. page 3

Twin columnists? Not quite. They might not agree on everything. But this semester's commentary space should be worth reading. See pages 4 and 5.

Tom Petty's pretty popular around the country. And he's pretty popular in this first issue. Heading for a 'Breakdown'? See page 8. Album review on page 6.

Former UNO grid star Rod Kush spent a chilly winter collecting splinters on the Buffalo Bills' bench. But Big Al Alexander gets the inside story from the injured defensive back. See page 9.



eat it... by Davis and Kohler

# La Casa and Novotny's are lunch hour escapes

This space is devoted to all UNO lunchies and munchies. You lunchies know who you are. You get an urge during the lunch hour to escape the cerebral setting of academia and catch a quick meal (and possibly a quick drink or two), saving time for the parking hunt by hitting a nearby establishment.

Munchies? Well, everybody is afflicted with the syndrome at one time or another.

We at the Gateway are notorious lunchies and would like to pass along tips about some of our favorite, and unfavorable, spots in the UNO area. Feel free to offer your suggestions, criticisms, and comments.

Each week we'll feature a couple area eateries and/or watering holes and try to provide information about setting, price, etc. Commentary on the food is, of course, our opinion, but we eat just about anything.

Leading off the season's eating is a true central Omaha cult favorite, the LaCasa Pizzeria on 45th & Leavenworth. The main complaint about LaCasa's is that they are available for take out service only during lunch hours, and they are closed Mondays.

Otherwise, LaCasa pizza addicts can get a fix by calling ahead and picking up their pizza (full dinners are not available until evening hours) within about 20 minutes.

Some have complained that LaCasa's, which serves the thin Neopolitan-style pizza, produces burnt offerings. Occasionally, this is true, but the trick in avoiding overdone pizza is in the ordering.

We advise that you ask for extra mozzarella cheese, and when they tell you to pick it up in 30 minutes, be there in at least 20 so they aren't tempted to bake it too long. Besides, it's a treat just to stand around at the take-out window and watch the pizzas being made.

Our particular favorite is the LaCasa standard: a hamburger pizza with extra mozzarella, mushrooms optional. A large pizza with the aforementioned ingredients will hit you up for about \$5.50, while a small (eight pieces) costs just over \$4.00.

Salads are available at lunchtime with excellent dressings, especially the combination cream and chunk roquefort. Garlic bread is available, if the bread has been delivered; a thick layer of cheese is an attractive feature of the garlic bread. It costs \$1.50 for a four-piece order.

Within a short distance of UNO, there are at least four establishments that lay claim to the "Best Beef Sandwich in Omaha." Within five minutes of campus is THE BEST BEEF sandwich in Omaha.

Novotny's Bar & Grill is tucked quietly beside a self-service gas station at 60th & Grover. It's in this neighborhood tavern that the city's best beef dwells.

For \$1.20 (plus tax) you receive a thick hoagie style bun that is overflowing with beef. The sandwich comes either smothered with raw onions or with pickles. We suggest that you have the sandwich with both. The beef is boiled, which some people claim makes it lose its flavor. But anyone partaking of this Novotny's specialty will know that is not the case here.

While we feel that Novotny's has a legitimate claim to the best beef title, it is not their only outstanding offering.

The Novotny's Polish Sausage Sandwich is also excellent; it's grilled and split and, like the beef, served on a hoagie bun.

The grill, open 11:00 a.m. to 2:00 p.m., Monday through Saturday, also serves hamburgers, chile dogs, pork tenderloins and chicken fried steak, as well as french fries. The fries, chicken fry, and tender are all frozen. Other items are all fresh.

Canned or bottled beer is available for 70¢ while draws go for 40¢.

For a terrific lunch under two bucks, head to Novotny's and order yourself the beef or polish sandwich, a bag of chips, and a draw. For groups a frosted, 51-ounce pitcher costs \$2.00, and most of the clientele imbibe.

COME WITH EATS NEXT WEEK AS WE CHECK OUT SIEGEL'S BAR & GRILL AND PALTANI'S

## albums

### Petty's third finds musical focus

*Damn the Torpedoes*, Tom Petty's third album, brings Petty and his band finally into focus as a distinctive rock 'n' roll voice. Through nine tracks of hard-nosed mainstream rock, the Heartbreakers make music that raises this album to the level of one of the best pop recordings of 1979.

Tom Petty, like Nils Lofgren and Dave Edmunds, has a pure rock 'n' roll heart. His music is not used as a vehicle for sociopolitical comments or deeply personal expressions but to explore the subject as old as Elvis Presley's "Heartbreak Hotel" and Chuck Berry's "Maybelene": the basic boy-girl love relationship.

Obviously, Petty isn't breaking any new ground with this material. It is his ability to tell

these ancient stories again with a fresh earnestness that makes his music exciting. His compositions deal with romance while avoiding the irritating, self-conscious macho-posturing of a group like Foreigner or the detached irony of the Cars.

When Petty sings a line like "I think she loves me, but she don't wanna let on" (in "Shadow of a Doubt"), you know that he feels the tension that exists early in any growing love.

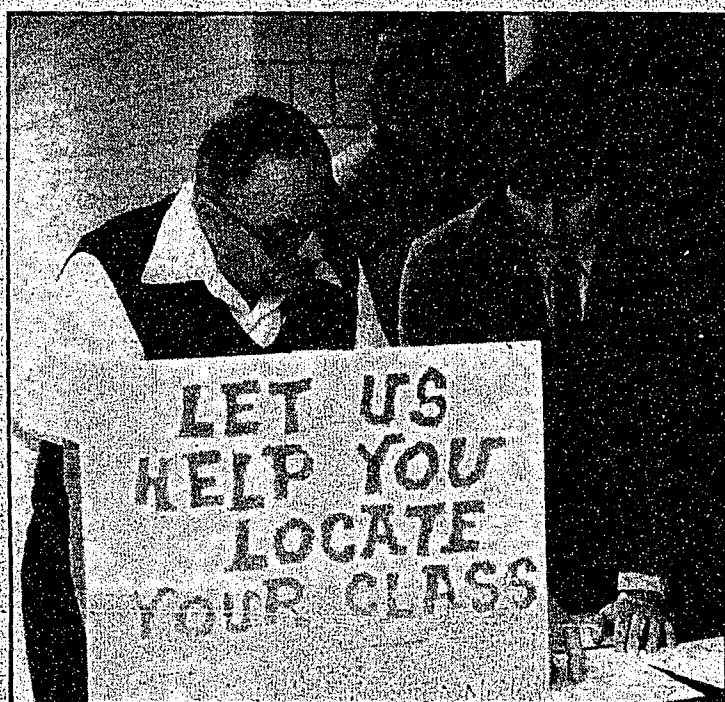
The Heartbreakers are accomplished enough musicians to push these songs with great energy when it is needed (as in "Century City") and they can also tread interesting ground in the slowly-paced material ("Here Comes My Girl").

In *Damn the Torpedoes*, Petty gains a clean, dense sound through a production collabo-

ration with engineer Jimmy Iovine. More importantly, Iovine's presence in the studio seems to have inspired the band to a sharper, more coherent attack than on the earlier albums. The five-man musical ensemble is strongly unified. The guitars of Petty and Mike Campbell often sound like extensions of Benmont Tench's keyboards, solidly backed by the rhythm section of Ron Blair on bass and Stan Lynch on drums. As in Patti Smith's *Easter*, Iovine's touch can apparently bring out great work from a less than great band.

With Neil Young's *Rust Never Sleeps* and Rickie Lee Jones' debut, Tom Petty and the Heartbreakers' *Damn the Torpedoes* is one of the true highlights of last year.

— James Williamson



HPER HELPERS Intramural Director Bert Kurth, left, and Campus Recreation Coordinator Sid Gonsoulin help students find classrooms in the new Health, Physical Education and Recreation Building.

## art

### New book features romantic works of New York artists

*The Studio*, a new book showcasing the illustrations and paintings of New York artists Jeff Jones, Michael Kaluta, Barry Windsor-Smith, and Berni Wrightson, is a welcome inspiration to lovers of romantic fantasy. All four artists have shared the same studio for four years, hence the title.

The book gives each artist equal scrutinization with pencil sketches, ink studies, rough sketches, as well as finished paintings being covered. This format is incredibly helpful in understanding the psyche behind each work.

The first artist covered, Jeff Jones, is possibly my favorite illustrator around today. Working in a sensitive, elegiac style in both paintings and ink drawings, Jones provides the "truest" interpretations of life as art of anyone in the business.

Actually, it's hard to say what business Jones is in right now. Like his three other compatriots, he started in book illustration and comic book art, two mediums that perfectly accommodated his fanciful style. His success today gives him enough freedom to do, well, art for art's sake, basically.

To be terse, Jones' work is beautiful. To go beyond that is like trying to explain why a sunset is "pretty." The carefree brushstrokes in "Chastity," a painting of a sad-eyed girl with a green pallor, seem to represent the meaning of the title rather than the actual subject matter.

The "unknown writer" of the book mentions "the image of woman as a symbol of the soul" as one of Jones' main themes. If this is true, then Jones must see the soul as a solitary, lonely object. Paintings like "The Rose," "The Wall," and "In a Sheltered Corner" all portray a single woman, or girl, alone with nothing but nature as company.

The main saving grace of Jones' paintings is

spontaneity. A splash of color and gesture of line can represent "Despair" or "Anguish" as easily as a full-length Ingmar Bergman film.

The painting style of Michael Kaluta relies on eccentricity, as opposed to Jones' dark realism. Sometimes this works well, sometimes it just becomes clutter.

This can be forgiven since it's hard to blame the guy for wanting to put "Fantasia" on one canvas, such as his colorful "She's Leaving Home" and "The Wedding Guest." These paintings deal with interesting fantasy ideals, yet they all seem to coalesce into a distracting jumble.

Kaluta's style is brazen Hollywood in most aspects, owing to the artist's obvious affection for pulp and 30's movie ad illustration. When this succeeds, it does so remarkably. "Lamont Cranston" and "Margo Lane" being a prime example with its exaggerated shadow technique and greyed color tone.

Barry Windsor-Smith is described here as "the most romantic" of *The Studio* fantasist painters, which is questionable. I'd prefer to give that honor to Jeff Jones. Smith's work relies on a large degree of Greek classicalism, and the most obvious influence is Raphael.

Whereas Jones prefers to work in a loose, spontaneous style, Smith prefers no spontaneity and an almost fanatical obsession with linework. The weeds in his rendering of "Bran Mak Morn" must have taken months at least.

Now, this is a moot argument, but some put down Smith's theology regarding it as a retrogressive, Rococco-type cop-out. Still, when you get less serious about it all, Smith is merely a brilliant draftsman.

That doesn't mean his subject matter is all

(continued on page 7)

### UNO's 'Godot' production advances to drama festival

"Waiting for Godot," the latest production from UNO's dramatic arts department, has been invited to the American College Theatre Festival XII (ACTF) to be held in Ames, Iowa, on Feb. 1.

According to Dr. Julie Curtis, ACTF chairperson of the four-state region (Nebraska, Kansas, Iowa and Missouri) and professor of dramatic arts at UNO, this is the first show in the school's five-year history of participation to advance beyond the preliminary stage.

"We're very excited about the invitation," said Curtis. "The ACTF is the most vigorous program in college theatre going. Students have a chance of measuring their work against others, and faculty are given the opportunity for some outside peer evaluation."

More than 2300 colleges and universities with formal programs in theatre are invited to enter the festival each year. Each entry is screened on its home campus by members of an ACTF regional committee. The committee then decides on four to eight shows to participate in the regional festivals. Of the 12 regional festivals across the country, six finalists are selected to appear in showcase at the national

spring festival in Washington D.C. at the Kennedy Performing Arts Center.

The UNO production was originally staged at the University Theatre in early December, 1979.

William Lacey, director of the show, said UNO's choice of the Samuel Beckett play was an obstacle that had to be overcome.

"Godot is a difficult play to do and sell. It launched the movement into absurdist theatre and has been done so many times, the judges were

## theater

biased against it, they admitted that. Our production was compared favorably to a production of *Godot* they had seen at the Guthrie Theatre."

Members of the cast that will be performing in Ames are Steve Gilger, Don Kinnison, Clyde Bassett, Maurice Griffin, and Herbie Sharp.

Special certificates of excellence are awarded at the festival for all visual and technical elements of the shows. Patricia Moser, costume designer for the UNO production, will be the recipient of such an award for the work she displayed in "Waiting for Godot."



# Petty and band play hard, fans listen with their hearts

You're sitting in the fat-cushioned easy chair in your living room, posed with a direct line of vision to one of your favorite sights — your beloved stereo system.

The power is switched on, the turntable is rotating; you've got your feet propped up; your head tilted back, resting gently on a pillow; your favorite relaxer has taken effect. It's time to daydream.

Comfortable? Good. Now, picture this: You're no longer in the same old living room. That old collection of chairs, plants, pictures has transformed into a concert hall, and you are the audience — just you. The house lights are dimmed, the stage lights hazy.

Your heart leaps as the familiar strains of Tom Petty's "Don't Do Me Like That" burst from the massive set of speakers perched at either end of the stage. Petty himself, blond and impish, promises that "someone's gonna tell you lies," and you're loving it.

Imagine it. Tom Petty and the Heartbreakers performing solely for your benefit. Well, it's not hard for me to imagine after I managed to sneak (Shame on me!) into the 5 o'clock sound check by the kings of power pop before last Sunday's concert at the Music Hall.

Just hours after I experienced dreamland on the mezzanine level (No one bothered to look up.), 2,609 other rock and roll fans joined me in ushering in the '80s with the aid of one of America's hottest bands. The Heartbreakers stirred the crowd to an emotional fervor that demanded two encores to quell.

Petty, who warned that illness may effect his performance, prowled the stage in a crouch during the slower, toned-down moments, coming menacingly close to being within arm's length of frenzied stage-front rockers. His voice showed no trace of the hoarseness he'd been experiencing.

Although keyboard work is often smothered

during rock concerts, organist Benmont Trench stood out, much to the crowd's delight, especially on recent hits "Refugee" and "Don't Do Me Like That."

The evening's highlights were a moving rendition of a debut-album hit, "Breakdown," and an encore revival of the Dave Clark Five's "Any Way You Want It." An overdone "I Fought the Law" was nonetheless enjoyable during the encore.

A man who wouldn't compromise his standards for the sake of AM radio (AM doesn't like that word, "cocaine."), Petty didn't compromise in his production of a top-quality concert, with songs played amazingly true to album quality.

The same can't be said for the openers, the Fabulous Poodles, who were less than fabulous. The Poodles seemed to be more of an amusement than the high energy rock and roll band I expected.

A particular lowlight was their "Tit Photographer Blues," which was presumably "cute" to some. However, I prefer my "Tonight Show" brand of humor done by Johnny Carson.

"Bionic Man," a Poodle hit, was just as boring as it was the 95th time I heard it on FM.

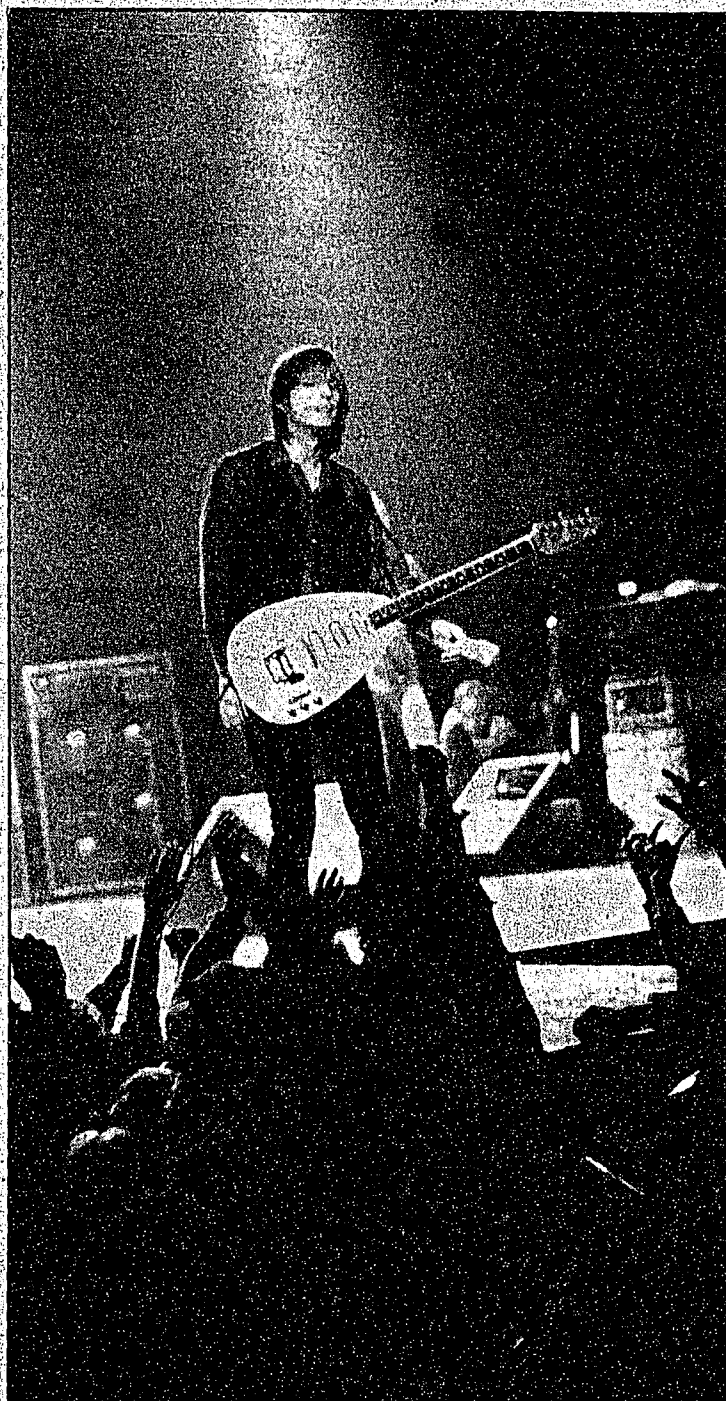
The Poodles did come up with a pleasant surprise by playing the requested (Was it spontaneous?) Beatles tune, "Boys."

After an excellent evening of class entertainment, my party adjourned at around midnight to the Bushes in Millard, where ex-Monkee Peter Tork was appearing.

To say we were dismayed to learn we would be charged four bucks to see less than an hour of a recycling project is an understatement.

We would have beaten the last train to Clarksville getting out of there. Tork is obviously a daydream believer.

—Mike Kohler



Gary Rosenberg

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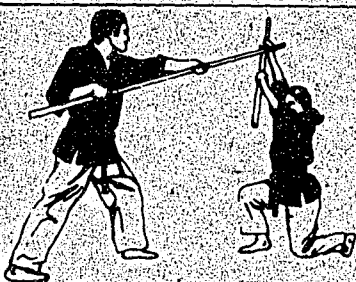
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- Traffic Appeals Commission — 1
- Publication Board — 1
- System-Wide Calendar Committee — 2
- Library and Educational Resources — 2
- Arts & Sciences:
  - Educational Policy Committee —
  - Natural Science — 1
  - Humanities — 1

\* Applications can be obtained at the Student Government Office Room 122 MBSC. Deadline for applications is January 28, 1980