

Fall 1992

Gumbo Magazine, Fall 1992

Louisiana State University and Agricultural and Mechanical College

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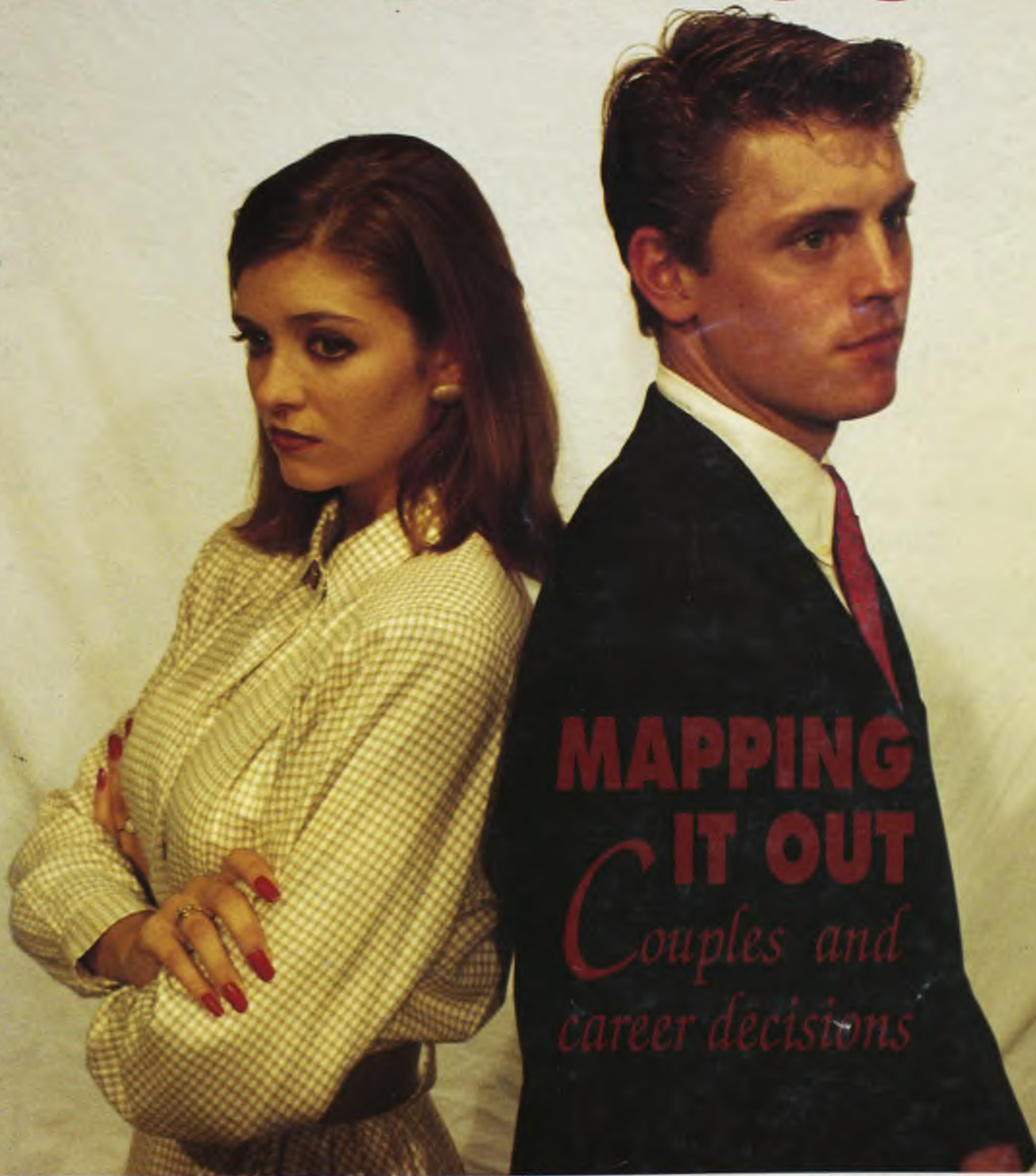
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Gumbo magazine



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IT OUT**
*Couples and
career decisions*

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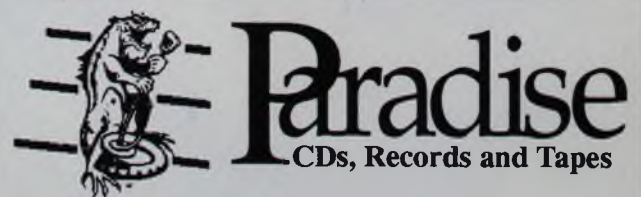
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ARTS & ENTERTAINMENT

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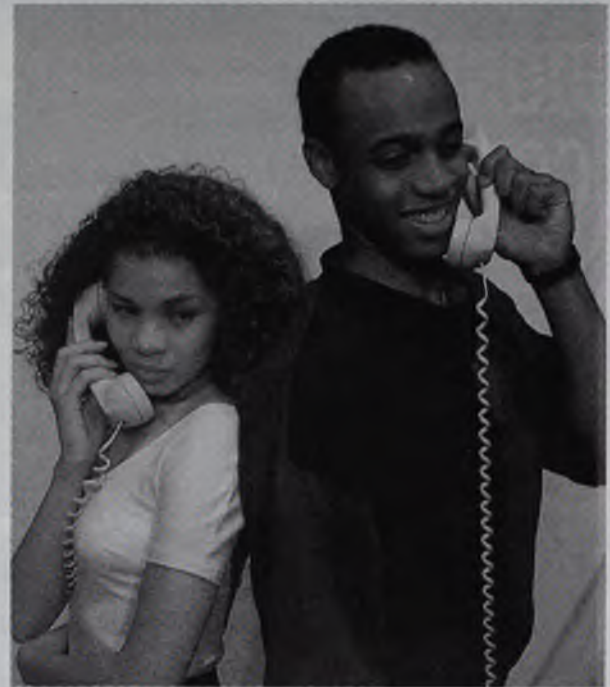
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Editor's note

It is with great pleasure that I present the LSU community with the new Gumbo Magazine in its larger format. Just as "gumbo" suggests, this publication offers a wide variety of articles for your perusal. With topics ranging from the conflicts couples may face trying to achieve career and relationship objectives to coverage of the presidential election, Gumbo Magazine offers something for everyone. And if you concur (or even if you don't), my staff and I would really appreciate your comments. Enjoy!

—Melanie L. Lanaux

Staff

Publisher

Office of Student Media

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Melanie L. Lanaux

Managing Editor

Rebecca Anne Powell

Design Editor

Raúl Riso

Design Assistant

Carrie Cabler

Photo Editor

Paul Houghton

Photographers

Darrell Cooper

Audra Holden

Chip King

Advertising Representatives

Scott Simmons

Kellie Schnebelen

Writers

Eimear O'Connell

Kadee St. Romain

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How Lucky Can *Louisiana* Get

BY EIMEAR O'CONNELL

"Oh, I won \$2. Give me two more tickets please!"

It's a game of chance, this Louisiana lottery. And the knowledge that the odds aren't great doesn't fare well against that little voice pushing us to buy more: "Cash in that winning ticket for more tickets," the voice whispers seductively. "Run back to your car and scrounge up all the change on the floor," it urges. "Play me, play me, play me hard." Who can help but succumb to the wily voice, the voice that usually ends up taking control in that convenience store, the voice that envelops you, and ignores all previous vows made before you left the sanctuary of your car, the voice that overpowers your mind, your body, your wallet.

But let's give ourselves some credit. Perhaps not everyone waltzes into the store with hopes of coming out a richer person, the one who's equipped to buy everyone a round at the Chimes or buy that new \$40,000 car. Some perhaps would like to donate their winnings to a fitting charity. And there are probably many who say, "I'm just buying this to help generate more money for our state."

Ah, but our legislators know us so well. The bill passed in 1990 states that "The Louisiana Lottery Corporation shall be managed in such a manner that enables the people of the state to benefit from its profits and to enjoy the best possible lottery games. The corporation shall conduct and administer lottery games which will result in maximization of revenues to the state of Louisiana while at the same time provide entertainment to its citizens." Thanks, guys—at least we know it's not wasted money. Well, we hope it's not wasted money. No concrete results have been seen so far from all the money that has been generated, but no concrete corruption has been seen so far either.

Proponents and opponents of the lottery fought equally hard in the beginning. Opponents screamed it would hurt the poor, because they are usually more likely to play, and it would hurt the economy because we'd end up relying on it as part of our income when planning our budget, and would receive a slap in the face when sales went down. Proponents yelled that in other states the average lottery player was 42 years old with a salary of more than \$25,000 a year, and shouldn't citizens winning big money help our economy, asked Senator Ken Hollis in *The Advocate* Sept. 16, 1990.

The Coalition Against Legalizing a Lottery in Louisiana was formed and prayer rallies were held; reverends cited the immorality of a lottery. When our current constitution was being written, even Governor Edwards called the lottery "a sucker's bet." The constitution had forbade a lottery, so the 1990 legislature had to pass a constitutional amendment that removed the pro-

hibition. Why had the composers of the constitution specifically laid out a law forbidding a lottery? Perhaps because Louisiana had made such a mess out of the post-Civil War lottery which was discontinued in the 1890s due to its fraudulent ways.

But Rep. Lalonde, the primary author of the bill, and his cohorts laid out specifics in developing the Louisiana Lottery Corporation—from the background check and drug testing of its employees to the penalties to be incurred from the skimming of funds, to name a few.

The bill reads that "after the start-up costs are paid, it is the intent of the legislature that it shall be the goal of the corporation to transfer each year not less than 35 percent of gross revenues to the state treasury."

That sounds pretty good, but let's examine what's occurred with the money so far. To date, \$369 million has been made from the lottery—\$75 million from the big win lotto and \$294 million from the instant win tickets. Ninety million dollars have been given to the state treasury. Whoa, now, don't get too excited. Remember who's in charge of allotting these proceeds.

A law was passed the same time as the lottery bill which states the state can't spend the money the same year it is collected. But, this is Louisiana we're dealing with—we can find a way around anything.

The state fiscal year runs July 1 to June 30. The lottery started in September 1991. Getting the picture? It runs through the first half of the fiscal year to Dec. 31, 1991. Technically, that year—the calendar year—is over.

So, \$50 million goes to State Treasurer Mary Landrieu on Dec. 30, 1991 to be used the next year—which is only two days later. Why the enforcing of technical loopholes? Where did the money go? A lot of citizens were under the impression it would go directly to education. We must have misunderstood. It went straight into the general fund and was used only to plug up the holes in the miscalculated budget.



PHOTO BY PAUL HOUGHTON

The state was given another \$41 million in May. None of this money is dedicated to any specific cause either. It, too, will find its way into the general fund. In fact, at the recent legislative session, our legislators, in planning the budget, appropriated \$140 million from lottery revenues to the general fund.

Hello, boys! Did we fall a little short in our elementary math classes? Let's see. We collect \$41 million in four months, so we estimate we'll collect (hmm . . . 41×3) \$123 million in one year. Not to mention deducting the oh-so-little factors, such as: revenues will probably decrease as the newness of the game wears off, and lots of the players who were driving in from over the border won't be because Texas has established its own lottery. Something doesn't make sense here, and it's not just the math . . .

A 1987 article by Elder Witt shows that current fears are not only new, but true: "Lotteries have

a predictable life span, starting as strong revenue products, falling off, regaining strength, and then flattening out to a slow rate of growth. Neither industry nor state officials will bet on how long a lottery can survive as a successful source of state revenues," Witt said.

• Professor L. Mikesell of Indiana University said, "The danger is that we'll get confused about what a lottery is able to do and what it can't do. We'll get diverted from meaningful solutions to public problems. The lottery is not going to be the state's savior; it produces insufficient yield and unstable yield at that."

• Rev. Harvey N. Chinn, former director of the California Coalition Against a Legal Lottery, said, "It is not the function of government to market a product to its citizens when most of them will inevitably lose. The government is here to protect its people."

• "The effect of lottery revenues is felt right on the budget margin," countered Karen Benker, research director for the National Association of State Budget Officers. "It can help balance the budget when you're scrambling for revenue."

Witt also noted that earmarking lottery proceeds for particular programs, such as education or aid to the elderly, has proved politically smart and soothed the path to public approval. Are you listening, Edwards?

The air surrounding the newly-passed casino bill also seems to be a bit dark. The voting machine was turned off early when the casino bill passed the House—without the regular time for legislators to ponder their votes and record them on the voting board for full view. Rep. David Vitter, R-Metairie, even shouted, "They stole this vote, pure and simple."

The casino bill, also authored by Rep. Lalonde, legalizes a single

To date, \$369 million has been made from the lottery—\$75 million from the big win lotto and \$294 million from the instant win tickets.



gaming hall at the Rivergate Convention Center on Canal Street in New Orleans. The bill creates the Louisiana Economic Development and Gaming Corporation, which has nine state board members appointed by the governor. It also grants an exclusive 20-year contract to a casino operator and requires that the operator pay the corporation 18.5 percent of gross revenues or \$100 million annually, whichever is greater. One provision makes for a double head turn—compulsive gambling programs offering counseling and treatments for persons suffering from compulsive or problem gambling must be provided.

I think the legislature should also open up a bar at the state capitol and then try to appease those on-the-wagon by holding AA meetings there once a week.

Proponents of the casino echo lottery proponents' cries that it will create jobs and bring money into the state. Opponents fear for the character of New Orleans, which they say will be tainted, and ask if conventions such as the Southern Baptists, or even the Superbowl, which has an unwritten policy not to go to gambling towns, will still come to the city. They say organized crime will be inevitable.

"[The lottery] doesn't make that much difference," Adam Rose, a junior in English, said. Kind of ironic coming from someone who won \$200 on a Bayou Gold scratch off. But Rose said he hasn't played since the win because when he "finally broke even," he quit.

Rose said he cashed the ticket immediately, saved some of it, threw a party, and bought a tie.

"With all the things going on, the last thing anyone should worry about is the lottery," he said.

However, Rose's opinion on the prevailing casino is more decisive. "The casino will bring revenues into the state but make organized crime a big industry."

José Dossantos, an industrial engineering graduate student, held an optimistic view. "I think we should have both [the lottery and casino]. We should try out any new

ideas that might generate revenue. Other states have tried and it's proved successful so it could be a good thing if done properly," he said.

Although he hasn't played the lottery himself, Dossantos said he probably would if he had more money. He said he doesn't think people who are barely getting by should squander money on the lottery.

"The people who live week-to-week seem to be the ones wasting their money," he said.

Keith Boeckelman, assistant professor of political science, said the lottery preys on desperate people. His worry stemmed from living in another state which advertised its lottery as an easy way to make money and, he thought, relayed the message that the way to get rich is not to work hard. However, he said things didn't really seem to be that bad here in Louisiana.

Boeckelman also said the lottery is an unstable revenue source. You don't know how much it will bring in from year to year, he said. It's hard to say that revenues will continue at the same level.

The sale of lottery scratch tickets began at noon on Sept. 6, 1991. In the first 24 hours, \$4.5 million tickets had been sold statewide. In an effort at entertainment and innovativeness, the scratch-off tickets have included a variety of "games": Louisiana Treasure, Match 3, Bayou Gold, Holiday Cash, Three of a Kind, Mardi Gras Doubler, Lagniappe, Crawfish Cash, Louisiana Purchase and Louisiana Hot Sauce.

The big lotto jackpot started Jan. 22, 1992, and the first drawing was

held Feb. 1, 1992. To date, there have been 19 winners, with only one who has not yet claimed the prize. Of the 19, 14 used the Quick Pick Computer and five picked their own numbers.

The Lottery Corporation hired a company to conduct a "bench survey" in February 1992 on a number of questions about the lottery. Asked which statement best describes the lottery, 55.9 percent of the respondents said it benefits the state; 28.4 percent said poor people play more than they can afford; 11.4 percent said they felt the same on both statements; and 4.3 percent said they don't know.

The corporation approached LSU about selling tickets on campus, but the idea was rejected.

Executive Vice Chancellor James Coleman said, "We didn't think the university is an appropriate place for selling gambling."

He also said the university doesn't want to be unfair competition to the convenience stores adjacent to campus who rely on student customers. "We try to work with our neighbors," he said.

John Wells, a sophomore in chemistry, won \$50,000 on a Mardi Gras scratch-off ticket. After taxes had been deducted, his winnings equaled \$37,500.

"I invested \$10,000, bought a car with \$10,000, went to Disney World and am having a better-than-usual time," he said.

Wells said when he scratched the ticket and saw he won, he first slid the ticket to the cashier and said, "Look at this." His second reaction was to thank God, and his third impulse was to kiss the cashier—which he didn't do because she was "too ugly."

He quit playing the lottery for a couple of weeks after he won, thought about buying 2,000 tickets but didn't, and now spends \$1 to \$2 every week. However, Wells said he still has mixed feelings. "Even though I won, I know the winners are few and far between," he said.

Todd Budd, a senior in advertising, said he thinks he's the only person who doesn't know what it feels like to cash in a winning

Asked which statement best describes the lottery, 55.9 percent of the respondents said it benefits the state; 28.4 percent said poor people play more than they can afford; 11.4 percent said they felt the same on both statements; and 4.3 percent said they don't know.



scratch card.

"I've never won," he said, "and I've spent about \$25 on it, too."

The taunting bumpersticker eggs us on—How Lucky Can You Get? That's precisely what millions of people in Louisiana are aiming to find out.

And that's fine because fun is what it's about to many. But, to risk sounding pretentious, it should have a deeper meaning, too. The extra income the lottery provides for our state is wonderful, but it has to be handled right.

Granted, if the legislators hadn't used the first \$50 million donated to fill holes in the budget, a lot of hospitals and universities would have felt the cuts. But that's a mismanagement problem. And what do we elect those guys for? Yet instead of looking for viable solutions, they're coming up with ridiculous, even ignorant, answers.

First, balance the budget right. Not with the knowledge that you've got a crutch to fall back on. And don't make that crutch into a damn wheelchair. Be sensible. It doesn't take a financial analyst to tell that you've grossly overestimated. We're just going to end up in serious debt at the end of next year and have to rely on the casino to bail us out. Then we're going to over-allot the casino money and end up in the same place.

We're just digging in deeper and deeper, and we need to wake up. Address the budget problems independently, and dedicate the money from the lottery and casino to a specific purpose, like education, and let's see if we're not all the better for it.



The Lottery Corporation approached LSU about selling tickets on campus, but the idea was rejected.



"It's pretty convenient for Edwards, I'm surprised it has taken so long. We need to fix the numerous substandard highways and try to get off the bottom of the education list."

Sarah "Bitsy" Spencer
Physical Therapy
Junior, 21

What do you think about the passage of the casino bill, and where would you like to see its revenue go?

YOU
said it



"I feel a casino in New Orleans would bring a lot of money to the state as well as more employment. I would like to see the money go to teacher pay raises."

Michele Carlisle
Chemical Engineering
Senior, 22



"What do I think? Edwards is governor again. Now a casino. I think I'm moving. I would like to see the money go to schools, highways, environmental concerns and anywhere else but the pockets of Edwards and friends."

Philip J. Knieper III
Mathematics Secondary
Education
Senior, 21

PHOTOS BY AUDRA HOLDEN



Well-Fair CHECK UP

BY KRISTIAN SONNIER



PHOTO BY PAUL HOUGHTON

LSU's Student Health Center held its seventh annual health fair at the Union's Royal Cotillion Ballroom in April 1992.

Despite its poor timing—just prior to Easter break—Well-Fair '92 had a considerably large turnout. In previous years, attendance averaged about 2,000 students, faculty and staff; this one was no exception.

"The purpose of the whole thing is to increase awareness of health among students," said Linda Rome, LSU's Wellness Coordinator. The program's target audience consisted of the LSU community, but the program was open to the public.

All Baton Rouge area hospitals and an assortment of health agencies volunteered their services to the health fair. "Much of what we offered at the health fair would cost you money at the doctor," said Rome.

Over fifty exhibits were displayed at tables which surrounded the perimeter of the ballroom. All services provided by the agencies were free of charge. Service offerings varied from simple information pamphlets to complete vision screening. Some exhibits offered blood pressure, blood typing, blood

sugar level, dental health, and height, weight and body fat composition screenings, as well as hearing tests.

Also, each year a blood drive is held at the Well-Fair. This year's willing participants gave about thirty pints of blood. "It's the least I could do," said civil engineering major Nick Ferlito. "Once I was in a wreck and I had to have a lot of blood; now I give every chance I get."

Besides exhibits from typical health care services, this past year the anthropology department designed an impressive exhibit explaining the structure of the human body. The booth's information was aided by the presence of complete human skeletons and various skullbones. Their models also included one whole skeleton of an infant.

The next health fair is scheduled to be held at the same time next year—late April. It will be advertised in the *Reveille*, around campus and by local media, and it will include much of the same free information. The Well-Fair continues to be the best bargain for a check-up in town. □

Gumbo magazine

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CONCERTS

Hammer strikes Baton Rouge

BY EIMEAR O'CONNELL

Though I'm not a big fan of the man's music, I'll admit that **Hammer** and his band of dancers can put on a show.

Hammer played for a not-quite-packed Assembly Center June 13, 1992. **Jodeci** and **Boyz II Men** opened the show.

I was impressed that though there were many dancers on stage at one time and each was doing different moves, the performance looked quite polished.

Their vivaciousness and energy were shared by the crowd, many of whom were doing the same steps and singing along with the music. Even mothers were standing up and shaking their babies on their hips.

However, Hammer persisted on

prefacing each song with some sort of dialogue which I found not as amusing as it was supposed to have been, not as interesting as it could have been, and not as audible as it should have been.

"I was talking backstage with my friend and he suggested I play something for all the ladies out there." That's pretty much how the pre-"Have You Seen Her" chat went. As if anyone really thought he was having a backstage dialogue concerning Baton Rouge women.

Hammer also held a conversation with a man from the audience about one of his female dancers. Pointing to the girl, the gist of Hammer's talk was "do you want this," as the man wagged his tongue. On and on it went until the point was finally driven home with Hammer's infamous "U Can't Touch This." That song received enthusiastic audience response.

Hammer also seems to consider himself a fine dresser because he was sporting a different jacket for nearly every number. But even the back-up people got to change a few times. The choir was dressed like gospel singers for "Pray," which was a hit. "2 Legit 2 Quit," the encore, bordered on riveting. □



PHOTO BY CHIP KING

ON CAMPUS



PHOTOS BY DARRELL COOPER

TOP
Singer/rhythm
guitarist
James Hetfield

RIGHT
Drummer Lars
Ulrich and lead
guitarist Kirk
Hammett

Metallica delivers metal mania to the PMAC

BY MELANIE L. LANAUX

On Jan. 18, 1992, some friends and I had planned a journey to UNO's Lakefront Arena with our little brothers (and open minds) to watch **Metallica** rock New Orleans.

Well, my dude had car trouble, and I had to pick him up in a separate car, so we arrived late. We spent the rest of the concert searching for my brother and our friends. Because I was preoccupied and I don't qualify as a true metal fan, most of the concert remains a blur. The drink I had didn't help matters any either. I can only remember the

band's unique triangular stage and a great view (from our nosebleed seats) of the coiling mosh pits below me.

Never fear—I was given another chance to appreciate Metallica's thrashing rhythms at LSU's PMAC June 15, 1992. Arriving early with little brother, no car trouble, no alcohol, and up-close and personal floor tickets, we were able to properly take in the show. And what a show it turned out to be.

There was no opening act; a half-hour "history of Metallica" short film worked nicely. Live backstage footage, mostly featuring drummer **Lars Ulrich**, cut into the film to work fans into a frenzy. Their film crew even personalized the video by including opening footage of familiar LSU and Baton Rouge scenery. How thoughtful!

After that, the band themselves decided to grace their triangular stage—complete with elevators and tracks for two drum kits.

Metallica's **James Hetfield**, **Kirk Hammett**, **Lars Ulrich** and



Jason Newsted exploded onto the stage with the help of pyrotechnics (which I don't remember from the New Orleans show) and the first chords of "Enter Sandman" from their latest self-titled effort.

What followed this riveting performance was a musical history of the group's six album releases. **From Kill 'Em All** (1983), the band played "The Four Horsemen," "Whiplash," "Am I Evil?" and "Seek and Destroy."

Fans watched the band **Ride the Lightning** (1984) as rhythm

guitarist and vocalist **James Hetfield** led the group in renditions of "For Whom the Bell Tolls," "Fade to Black," and "Creeping Death."

Metallica pulled all the right strings by playing selections from their 1986 release **Master of Puppets**. Pieces chosen included the title song, "Battery," and "Welcome Home (Sanitarium)."

Other selections included "Last Caress," from **Garage Days Revisited** (1987) as well as "Harvester of Sorrow," "Sad But True," "The Unforgiven," "Wherever I May Roam," and "Nothing Else Matters."

The band amazingly used very little break-time during the three-and-a-half hour show. Most took the form of solos as in the case of Jason Newsted's bass solo and an amusing but awe-inspiring battle of the drummers between Ulrich and Hetfield.

The encore began with "One" from **And Justice for All** (1988). Pyrotechnics and strobe lights brought the song to a bone-crushing ending with no survivors left after the final song of the evening, "Damage, Inc."

As I filed out of the PMAC along with thousands of combat-boot clad dew-ragged sweating metal heads, I reflected on the experience and the band's talents. Although I'm not a true-blooded metal fan, I enjoyed the concert and found Metallica's sound to be a haunting, powerful one. The members didn't hide behind makeup or fancy spandex clothes. In my book, they proved to be true musicians in their own right. Ulrich and Hammett also got on my good side by passing out several pairs of drumsticks and guitar picks after the show.

Given my new-found appreciation of Metallica's talents, I was thrilled to hear that **Guns and Roses**, Metallica and **Faith No More** planned a stop at the Superdome Aug. 29 for a concert "no one thought could happen." It will be well worth the bucks. Little brother better be ready, because as they say, three's the charm.





PHOTOS BY AUDRA HOLDEN

An evening of jazz with friends

BY REBECCA POWELL

LSU needs to hear more jazz. Bill Grimes, associate professor of music, is personally seeing to it that we do. In addition to directing the LSU Jazz Ensemble's ever-wonderful concerts, Grimes regularly invites professional jazz musicians to play

at LSU—or, as he says, “as regularly as I can afford it.” That’s right. Bill Grimes, assisted in small part by the School of Music and concert ticket sales, paid the expenses for “Bill Grimes & Friends” out of his own pocket. July 9 marked the fourth time he has organized such a concert; this one was called “Chapter IV.” Grimes invited five friends down to Baton Rouge to play. The gathering included **Rick VanMatre**, associate professor at the University of Cincinnati College-Conservatory of Music, on saxophone; **Richard Thompson**, free-lance drummer/teacher, on drums; **Willis Delony**, associate professor of



music at LSU, on piano; **Tom Wolfe**, faculty member at USL, on guitar; **Stephen Futrell**, director of the Baton Rouge Symphony Chorus, with vocals; and, of course, our own **Bill Grimes** on bass.

LEFT
Bill Grimes

Grimes & Friends managed to simulate an intimate and jazz-appropriate setting in the stiff Union Theater with their set-up. First, the house lights were dimmed instead of completely blacked out, making the concert seem less formal and less classical in style. And by confining the players to an area in front of the curtain, the stage area seemed tighter.

TOP
Left to right; Rick VanMatre, recording engineer Joel Boyer, Bill Grimes and Richard Thompson rehearse before the concert.

The group opened with the aptly-titled “Just Friends,” followed by a composition by Thompson entitled “Eventually.” Next came “I Remember Clifford” and “Waltz New,” and the first half closed with a piece by saxophonist VanMatre, “Gettin’ Past It.”

After a brief intermission, the second half started with “Bolivia.” Then came a sweet Ellington piece (my personal favorite), “Star-Crossed Lovers.” Futrell, vocalist, joined the group for the last three numbers, even singing scat. Scat is singing that uses improvised nonsense syllables for jazz phrasings or effects. There was “Route 66” and “Someone to Light Up My Life,” and then Grimes & Friends concluded the evening with “It’s You or No One.”

Friday night the group stopped at Gino’s, a more appropriate and intimate setting for jazz, and played a packed room.

When not giving performances, the musicians squeezed in some

Continued on page 64



Molly Johnson and Billy Craven sing "Friendship" while Don Hill looks on.

PHOTO BY AUDRA HOLDEN

Summer Cabaret says Hooray for Love

BY APRIL REDMOND

Friday, July 18, opening night of the Cabaret, was a complete success. The theme, "Hooray for Love," brought forth a repertoire of wonderful love songs about every emotion from lust to loneliness. A troupe of six performers delighted the audience in the Plantation Room with a full hour of singing and dancing.

The musical numbers included "Steppin' Out With My Baby," which Billy Craven and Angela Deverger sang as they exhibited dance moves reminiscent of the '50s, and "Let's Face the Music and Dance" coupled with a solo perfor-

mance by Neil Netherly of "Fidgety Feet." A more subdued performance of "Somebody Loves Me" by Sebnem Kartal reminded the audience of what it's like to wait for Prince or Princess Charming. The audience was asked "Can you do without love?" when the ensemble sang "I Wish I Were in Love Again."

The audience was delighted with Netherly and Don Hill's rendition of "Just One of Those Things," in which one performer embraced a suitcase and remembered what it's like to be set free.

Next came jealousy, with Molly Johnson and Kartal singing "The Lorelei."

The girl who couldn't be caught was the one most desired, but Deverger couldn't be captured as she sang "My Heart Belongs to Daddy." The couple with the odds against them, Kartal and Craven, did a rendition of "They All Laughed." The audience then listened to the moving solo of "Em-

braceable You" by Kartal. "Someone to Watch Over Me" was just as touching, with Deverger portraying a "lost lamb" who laments about not finding her Prince Charming.

From "Love Is Here to Stay," to "Of Thee I Sing," the ensemble kept the audience's attention. The nostalgia was high, the singing excellent, and the mood cozy. The sumptuous dessert buffet with offerings ranging from truffles to cheesecake topped off a wonderful performance.



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When alternative becomes **ALTERNATIVE**

A new-music review
by Philip Simon,
Music Director KLSU

Pockets of popularity that affect alternative music hurt you, the listener, because they direct industry attention toward the predominant "sounds o' the month," excluding those artists that *really* sound different. Thus, the so-called alternative genre (college music) flirts with hypocrisy—alternative becoming "alternative."

Anyway, the point is I'm reviewing the following dozen titles (eight bands and four compilations) to give you, the intelligent, open-minded reader of LSU's *Gumbo Magazine*, a peek at some markedly different, fairly-new releases.

Hey ho, let's start with **PJ Harvey's** *Dry* album (and I don't like this just 'cause there's a photograph of nekkid PJ on the back of the CD). This is probably the most accessible of the 12 titles I've picked to review. Last year PJ, female

any other musical genre, alternative music suffers from recurring cases of pocket popularity—annoying occurrences marked by the mindless acceptance and subsequent dominance of one particular sound. When a pocket gets its grip on the industry, flocks of young wannabes come out of the woodwork, all Xeroxes of each other, all scrambling for that five-figure contract. Remember that Athens pocket and all those REM derivative bands that jumped out in the late 80s? How about that Manchester Brit-hop pocket that the Stone Roses and Happy Mondays started up? Worse, even, is the Seattle-grunge sound that's still barely trudging along. Like my friend, John, says, pertaining to these pocket-trends, "Everybody goes 'Aw, I like this!' and then there are a million other bands that play the same shit."

lead singer/guitarist, formed her musical trio with two guys and released two singles in Britain. These did well on the English charts, and a Brit label, Too Pure, released *Dry* overseas in early 1992. Indigo Records picked them up for their recent State-side, summer release. Minimalism is the key here. This album sounds sorta like a Breeders-esque Patti Smith Group with only half the band present. It maintains the clean, simple sound that made pre-Doolittle Pixies so good. There's a slight touch of rockabilly in PJ's guitars and a hint of Mecca Normal in her vocals. If you get past the first over-dramatic cut, the rest of the album is an easy treat. The songs on this album range from quick, jumpy ditties ("O Stella," "Sheela-na-gig," "Joe") to slower, quirkier cuts ("Water," "Hair"), every song soaked with PJ's feminism (obsessive?).

Minimalism works for **Morphine**, as well. *Good* (Accurate Distortion Music), their first album, is a thirteen-song, mostly saxophone/bass/drums romp. Their untraditional line-up creates a murky, often jazzy, sound. Vocalist/bassist Mark Sandman co-produced the album, mixing live cuts with studio sessions (some recorded at the now-infamous Fort Apache

I'll begin this informal, music-review thing by saying that the alternative music scene/biz is frequently quite irritating. Like

studios in Cambridge). Sandman sings about relationships, isolation, drugs ("I'm just a test-tube baby / I start out fresh and clean each day / I have a pinch of this / I have a taste of that / I have a bit of this / I have a bag of that"), and immortality.

Spiritualized is a band which includes four ex-Spacemen3 members, so you can easily figure that **Lazer Guided Melodies** (BMG Music), Spiritualized's first album, is delicately packed with hypnotic, lush guitars and moody Dulcimers. This album is immensely mellow, and the cadre of additional instruments that are utilized (autoharp, saxophone, cellos, flute, violin) are mixed in well with the trippy, pedaled-out guitars. The vocals on this album are Love and Rockets-esque, harmonious yet docile and pretty nondescript, but the instrumentation more than makes up for this.

Downtown Does The Beatles (Knitting Factory Works) is a compilation of Beatles' covers, all recorded live at the Knitting Factory, an avant-garde haven on East Houston Street in New York City. The bands on this compilation range from the avant-Muzak Les Miserables Brass Band (doing "Being for the Benefit of Mr. Kite" and "Eleanor Rigby") to the straightforward rockiness of Alex Chilton and



PHOTOS BY AUDRA HOLDEN



King Missile to the fall-down weirdness of Eugene Chadbourne (doing a twangy solo version of "Day in the Life" with Willie Nelson "On the Road Again" riffs) and Buddha Pest ("Blue Jay Way"). Other cuts that stand out are Lydia Lunch's industrial rendition of "Why Don't We Do It in the Road" and the "Don't Let Me Down" cover featuring Arto Lindsay, Mark Ribot, and Syd Straw. This is a fun 12-song compilation, utilizing the varied styles and musicians that pass through the Knitting Factory, including the hard blues of Defunkt and the ambient-fusion of Samm Bennett with Chunk.

In addition to live compilations, the Knitting Factory also releases solo artist albums on its Knitting Factory Works label. The year 1991 saw the release of Amy Denio's notable Birthing Chair Blues, and we now have the summer 1992 *Zahar* album, which has an interesting international/rock sound. At first, I wanted to ascribe an Indian (as in India) flavor to it. I played some of this for two of my friends and one said "No, that's *Middle Eastern*, not Indian" while the other said "Hey, that sounds like Santana." So I don't really know what to call it, but some of it is kinda neat.

While the cuts "Najda" and "Rap Song" are pretty weak, the hypnotic, eight-minute plus "Hadiya" and "Mousa" deserve attention. It's got a great cover, too—some laughing guy sticking his head in a crocodile's mouth.

Jesus Chucho Valdés recently released his *Lucumi* album of piano solos on the Messidor label. Chucho Valdés is a Cuban performer, initially taught by his father, a pioneer in the development of pre-Castro mambo-jazz. Chucho Valdés was part of the Orquesta Cubana de Música Moderna and the influential jazz group, Irakere, and he eventually defected from Cuba. *Lucumi* is a collection of nine piano solos of various lengths, utilizing classical and jazz elements. *Lucumi* is an extremely soothing album; I'd suggest "A Jessica" and "Adiva."

The second compilation we have



is the **Phauss/Karkowski/Bilting** compilation (Silent Records). The first three pieces are computer works that mix *Close Encounters* space-ship engine noises with sound loops (a human voice whispering quickly, bubbling water, bamboo percussion-ish tappings, submarine radar blips), all three being collaborations between Ulf Bilting and Zbigniew Karkowski, recorded at the Chalmers University of Technology in Gothenburg, Sweden. The fourth piece, "Final Folklore," is a 24-minute collage of live and studio recordings by Phauss, taken from Gothenburg, Warsaw, and New York performances. This, too, has an alien, spacey feel to it, nice background music for a *Martian Chronicles/Splinter of the Mind's Eye*-ish film. The last bit is an interesting Karkowski solo piece, another 20-something minute cut,

with more weirdness—insect/lizard loops mixed with radio static and glass-in-the-trash-compactor reverberations. Nice instrumentations to have around if you're alone at home with an *American Psycho/Gunslinger* mindset and want to get all worked up.

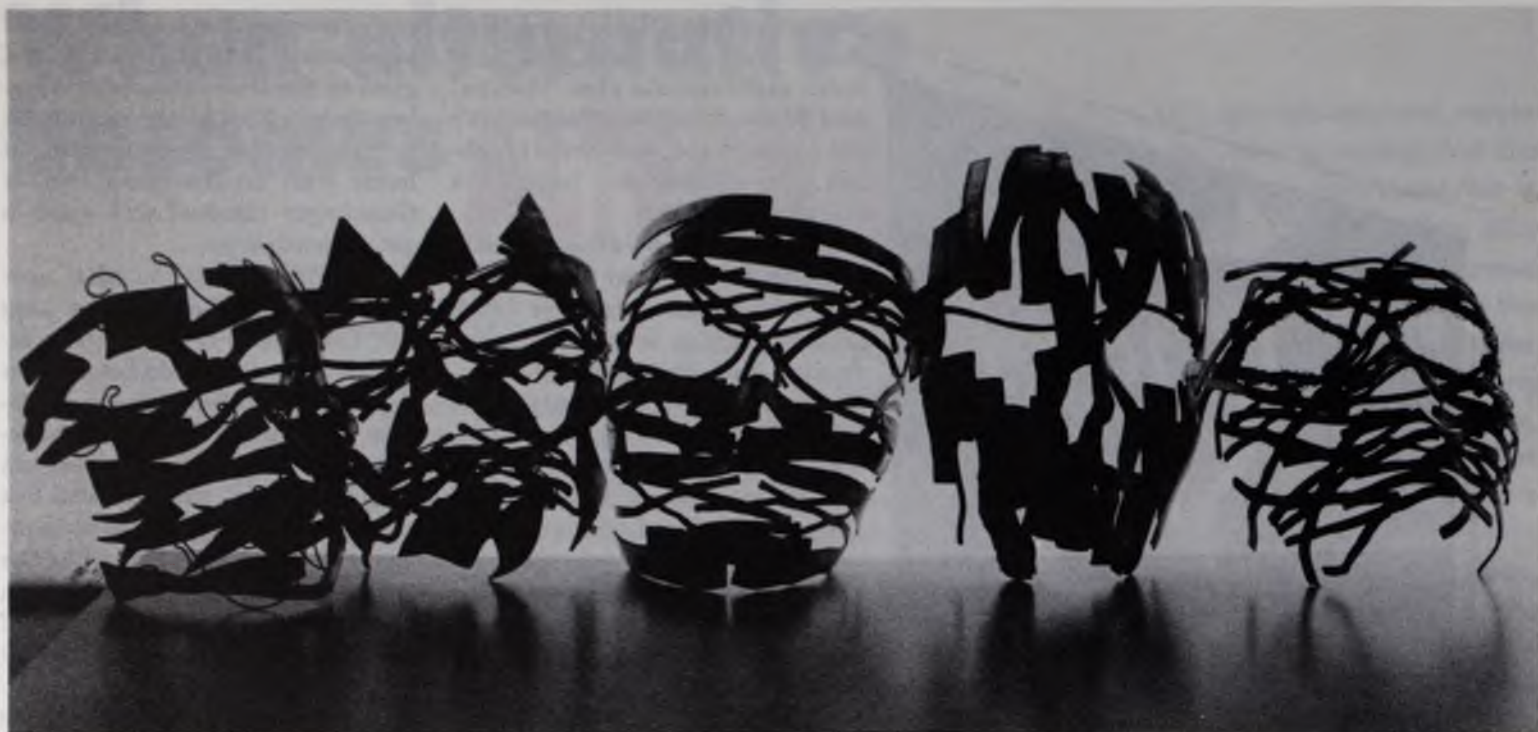
We now come to the new **Miranda Sex Garden** five-song EP, *Iris* (Mute Records). An all-female group, Miranda Sex Garden thrives on angelic, Irish-tinged vocals with minimal, ambient backing music. "Fear" is the heaviest song on this EP, with massive '60s organs and chilling *Psycho*-shower-scene vocal attacks. If you like the sound of that high-pitched kid in *The Cook, the Thief, His Wife, and Her Lover*, then you should enjoy this eerie sweetness.

Another mellow, ambient fix for the late summer is the second **In the Nursery** album, *Doubt*, from Third Mind/Roadrunner Records. This was probably the most disappointing album I had to sit through. It starts off with a cheesy kind of Olympics theme song, "Belle Epoque." Also, there are several songs, "Always," "Corruption," "Universe," and "Mecciano," which use this Ginsberg-on-The-Clash's "Ghetto Defendant"-ish (but worse), new-age male voice that announces things like "Strive to be happy," "Keep peace with your soul," "Endure not yet a breach, but an expansion," and several "thys" and "thees" and "thences." What makes this album worth mentioning, though, are two cuts, "Dulait" and "The Engraver" which utilize a soft, French voice and good instrumentalizations, and the instrumental trilogy, "Thorns," "Pulse," and "A Valediction." Dupe a friend of yours into buying the CD and copy those five decent cuts for yourself.

JG Thirlwell, who's also recorded under the Foetus moniker, gives us **Steroid Maximus**, a group headed by Thirlwell and featuring Lucy Hamilton, Away, Raymond Watts (a secret mix of Raymond Pettibon and Mike Watt?), and a few others.

Continued on page 64

As with any music review, this ain't worth spit unless it moves you, the intelligent reader, to scope out new stuff.



A **LOOK** INSIDE THE VISIBLE ART GALLERY

BY APRIL REDMOND

On the ground floor of the Union, between the Bookstore and City National Bank, is a small fine art gallery called the Visible Gallery.

The gallery carves its niche out of a small space salvaged from the hall. Although there is barely enough room for three people to stand comfortably, it doesn't feel cramped. This is the Visible Gallery: a tiny consignment art gallery displaying some of the finest works by local artists and the LSU community.

The art on display is an interesting mix of craft and fine art. Large geodes, small sculptures, necklaces, black and white photographs, masks, paintings, and earrings are just a sample of the gallery's wide array of offerings. One can purchase a rose quartz necklace for \$20 or an original painting for \$500. About half of the art on display is student work. The other half comes from local artists.

Daniel Nash is the founder and manager of the Visible Gallery. He saw a need for a small art gallery catering to LSU students. Student art was not getting enough exposure, and local art was not receiving many chances for community presentation. An artist himself, Nash understands how difficult it is to get started in the "gallery scene." Realizing student and local artists would benefit from the exposure, he created the gallery.



PHOTOS BY AUDRA HOLDEN

Nash's main objective is to promote artists who have developed both a clear sense of who they are and a mastery of their chosen art medium. Be it painting, sculpting, or jewelry-making, the idea Nash wants the artist to express is one of brutal honesty in the art medium chosen, while having a clearly visible theme throughout.

Using excess profit from his other undertaking, the LSU Union Frame Shop, the art gallery became a reality. The gallery first opened in November on a trial basis. After three months, the Visible Gallery was continued based on student interest, sales, and the number of



LEFT

Behind the masks featured at the Visible Gallery is local artist Cheryl Clem. Originally from Hawaii, she projects her fondness of masquerade in visual art and literature into her creations. Each mask sells for \$30.

signing artists.

Recruiting artists to display their work is not an easy task. Nash uses art department newsletters, flyers, and word-of-mouth to recruit student and local artists. Nash also asks art professors and instructors to mention the gallery to students in class. He sometimes asks for personal recommendations from the instructors and professors. Nash wants to exhibit student art exclusively, but with lack of student participation that goal has been postponed.

After recruiting artists, choosing what art to display has proven to be difficult. The artist must first fill out an application, available at the LSU Frame Shop and the Art Department. The application asks for specific details about the artist, his influences, and the kind of style he wants to pursue. The application process screens out those trying to make a quick buck. Nash wants only those who are more concerned about the quality of the art they produce. Nash is also trying to avoid promoting commercialism. "I try not to get artists who create 'cutesy' items just so they will sell," Nash says.

Next is the interview, where the artist has to explain and defend the central theme, emotional tone, and truthfulness of his art. Nash is not afraid to scrutinize his applicants. He believes the more truthful and knowledgeable an artist is about his work, the better the art will be. The artist must present several examples of his work. Each piece must have an underlying theme and a clearly visible "common thread." Nash feels it is important that the artist has some sort of identifying element in each piece he creates.

"There should be some thing that makes the piece that artist's and no one else's," explains Nash. "A customer should be able to identify the artist's work without having to look for the signature."

The price of displayed art is determined by the artist, with some guidance when necessary. If the art sells, the artist receives sixty percent of the revenue. The Union and the gallery retain the other

forty percent.

Craft sales have been strong, accounting for a large percentage of the spring semester sales. The necklaces and earrings on display cost around \$20. The other crafts, such as the geodes and crystal balls, fall into the \$60 or more range. The gallery offers these lower-priced crafts to compensate for the expensive fine art.

Some of these pieces have a price tag as high as \$500. Such high prices can be out of a college student's budget. Why the high prices? Paula Robertson, a painter who displays her art in the gallery, feels that the gallery's prices are reasonable. "A painting is personal, capturing the innate spirit of the artist," Robertson states. "It is a reflection of that artist's ideas." It is the uniqueness and the extreme emotional effort creating the art that makes it expensive, she adds.



EDITOR'S
note

The Visible Gallery

is always looking for new art, especially from undergraduate and graduate students. Applications are available at the LSU Frame Shop, located on the third floor of the Union and the art department. Interview times are Mondays and Fridays between 1 p.m. and 4 p.m. For more information, contact Daniel Nash at 388-5436 weekdays.

LEFT

Dan Lafayette views oil paintings by local artist Mona McGehee with help from gallery employee Natalie Longman. Following in the footsteps of her artist father, McGehee receives inspiration for her paintings from natural settings.

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Summer MOVIE



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BY MICHAEL J. FARRAR

The box office kicked off the summer season with heavy artillery, and kept blockbuster ammunition coming all the way into August. The major studios did their best to lure you to theaters to witness their latest cinematic offerings.

Toting the biggest gun was Gotham City's gothic crime fighter—Batman. *Batman Returns* is not only the film title but also what executives at Warner Bros. chant at the stockholders meetings. The caped crusader broke box office records, quickly grossing \$118 million in only three weeks. Michelle Pfeiffer and Danny DeVito poeti-

cally played the film's star-powered villains while Michael Keaton donned the industrial scuba suit for another go-round. Although fans split on whether this one was better than the first, the rift didn't keep them from packing theaters to see it again and again.

Mel Gibson and Danny Glover made their house payments with *Lethal Weapon 3*. Once again Gibson yanks Glover (this time with only one week until his retirement) into every dangerous situation within a 100-mile radius. Audiences continue to love the Gibson/Glover combo, peppered with action stunts and cooked on a high flame, even when served with the flimsiest plot line of the film series. You exit the theater feeling as if you have just watched seven episodes of *The Fall Guy* at high speed, but it earned enough to break the \$150 million mark, firmly cementing another *Lethal* sequel.

The real surprise was the number of mall kids who lined up to see *Encino Man* starring MTV's Pauly Shore. Teenagers with disposable

**“B
atman
Returns” is
not only the
film title but
also what
executives at
Warner
Bros. chant
at the stock
holders
meetings.**

income netted this movie over \$100 million. Dude, check out the fundage! Enough said.

While Pauly staked out high school hallways, Eddie Murphy prowled corporate board rooms as a Don Juan executive in search of the perfect woman in *Boomerang*. This film marked Murphy's return to the big screen with a Rico Suave wardrobe for this modern-day romantic comedy which turns the tables on gender dating roles. *Boomerang* features a black cast and largely leaves race relations behind to let the audience embrace Murphy and crew as high-level professionals with personal ups, downs, and plenty of laughs. The public responded to this tale of corporate courtship by investing \$36 million

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WRAP-UP

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ENCINO MAN PHOTO BY LUKE WAYNE (HOLLYWOOD PICTURES COMPANY. ALL RIGHTS RESERVED)



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the 1800s. The historic Oklahoma land race, recreated for the film's climax, is a real event that Ron (Opie) Howard's own ancestors took part in a century ago. Cruise couldn't lure his usual legion of fans to this romantic timepiece despite a hefty \$10 million salary. Better luck-of-the-Irish next time, Tom.

The Irish are still coming to America, but this time they are out to kill Harrison Ford in *Patriot Games*. This film is a sequel of sorts to the movie adaptation of Tom Clancy's *The Hunt for Red October*. Ford took over the role of Jack Ryan, originally played by Alec Baldwin. Ryan, a former CIA information analyst, gets on the bad side of an IRA assassin who stalks Ryan's family, upsetting their picture-perfect J. Crew/Eddie Bauer catalog lifestyle in New England. The film did fairly well at the box office but doesn't seem as if it will surpass the *Hunt*, but then it's hard to compete with a movie that has Sean Connery and a nuclear submarine.

To quote Tinsel Town wisdom, "Make 'em laugh, make 'em cry, make 'em kiss their six bucks good-bye." □

after only two weeks of trading.

Rounding out the comedy batting list this summer was *A League of Their Own*, the story of the World War II-era women's professional baseball league. Geena Davis, Tom Hanks, and Madonna star in director Penny Marshall's Norman Rockwell-like rendering of American life. This coming-to-terms movie covers everything from sexism to sibling rivalry, to weave a unique and colorful film. Moments of excessive corniness are kept to a bearable minimum. Diamonds (in this case, baseball diamonds) still seem to be a girl's best friend as *League* batted \$38 million in the first two weeks of the season.

Sigourney Weaver sported the slick Sinead O'Conner look, shearing her hair to battle the monster in *Alien 3*. *Alien*, the first film, directed by Ridley (Thelma and Louise) Scott, is hailed as a science fiction classic. James (Terminator) Cameron tackled *Aliens*, the well-received sequel, but this time, the director's chair was filled by David



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"Make

**'em laugh,
make 'em
cry, make
'em kiss their
six bucks
good-bye."**

Fincher, whose best known works are Madonna music videos. Sci-fi fans didn't turn in the box office business the studio had hoped for, and despite good performances from the cast, *Alien 3* drifted away from its predecessors' successes.

Meanwhile, back on earth, Tom Cruise and his wife Nicole Kidman played a pair of Irish immigrants who find love and land in the New World. *Far and Away* was director Ron Howard's epic tale of the struggles and sufferings endured by immigrants in the America of



COMPILED BY
KRISTIAN SONNIER
FROM LSU NEWS SERVICE BRIEFS

Glass making

Since 1975, LSU has been the home of the only university glass blowing department in the state.

Christian Boussert and Vincent Guerrini head the department which is responsible for the custom-made scientific glass apparatuses used by the university and occasionally prestigious research facilities, including NASA, the Center for Marine Biotechnology in Baltimore, Maryland, and the USDA.

They are currently involved in making a quartz counter for the international Soviet-American Gallium experiment which is to determine what makes the sun shine. This experiment was listed in 1991 by the American Association for the Advancement of Science as one of the year's ten most noteworthy projects.

Boussert and Guerrini received their formal training at the Lycée Technique Dorian in Paris, France. "It is special work which involves much practice and know-how; you can't learn everything in a book," said Boussert.

Leaner pork

Scientists at LSU have applied for a patent for a diet additive for pigs that will reduce their body fat and increase lean muscle, giving consumers leaner pork.

Researcher L. Lee Southern and graduate students Tim Page and Terry Ward have discovered that through the use of chromium picolinate they can reduce the rib fat on porkers by 20 percent.

Page and Southern have been researching the project for three years and just recently were given a \$10,500 grant from the National Pork Producer's Council to help fund the project.

Since releasing the news, they have been contacted by seven national and international

RESEARCH

Louisiana State University holds a prominent position in American higher education. In 1978, LSU was named a sea-grant college. There are only 25 universities in the country recognized as both land and sea-grant institutions. In 1987, LSU was designated a Research University I, which puts it in the top two percent of the nation's colleges and universities. There are only seventy universities in America that hold this honor.

livestock feeding companies about producing the dietary additive.

"Within the next two years, we may see it in the commercial swine industry being used as a feed additive," said Page.

Flu vaccine

Researcher David Horohov of the LSU School of Veterinary Medicine is at work seeking a better vaccination for the flu in horses and humans.

"The virus that causes influenza, commonly known as the flu, in horses is very similar to the one that makes humans sick," said Horohov.

Horohov hopes he or other researchers can develop a cross reactive vaccine that would effectively block infection by the virus mutations and would provide a longer-lived prevention for the flu.

Cancer

LSU biochemist Gary Winston is researching the enzyme cytochrome P450 which he believes will help clear out foreign substances from our bodies, including cancer.

The enzyme activates a system that dissolves fat-soluble compounds so they can be excreted in the urine or bile. "It's the survival mechanism animals developed as veterans of the plant and animal wars to kick out pollutants and toxins that would otherwise be stored in

body fats," said Winston.

Winston believes that today's cancer is caused by the same defensive chemical reactions humans developed in the pre-historic ages to ward off toxins that plants produced then. "The same mechanism that helped our ancestors survive may be killing us," he said.

Clothing fiber

An LSU husband and wife research team has developed a wrinkle-resistant cotton-like fiber.

John and Billie Collier have been working on their internally reinforced rayon fiber for years. They were only recently able to make the cotton-like skin fiber adhere to a polyester nylon core.

The Colliers have a patent on the core-coating process and are waiting on another for the adhesion process.

"Our invention will make possible a fabric made from one fiber that combines the best of both worlds," said Billie Collier.

CAMD

LSU scientists have tested the brand new \$20 million CAMD electron accelerator, and it works.

The machine, also known as a synchrotron radiation device, was revved up to 1.3 billion electron volts—just shy of its design capacity. "The brief start-up operation is significant in that it indicates that everything is

notes

working to specifications," said Ben Craft, an associate director with the LSU J. Bennett Johnston Sr. Center for Advanced Microstructure and Devices.

The synchrotron radiation device forces electrons to travel at 99.99 percent the speed of light in a racetrack formation. This produces an intense bright light and enables beam-line instruments to perform special micro-electronics research. The end result will be technology that will bring about incredibly powerful computers and super-tiny machines.

Hurricanes

LSU researcher Kam-Biu Liu is using an innovative method to determine how often a particular place gets struck by a catastrophic hurricane.

Liu is studying sediment cores taken from coastal lakes and marshes along the Gulf of Mexico. The samples probe into the ground up to 30 feet and date back nearly 5,000 years.

He studies sediments taken from the earth to find records of past hurricane traces preserved in the core samples. By comparing those to current hurricane data, Liu hopes to be able to predict accurately when and where another massive hurricane will strike.

Liu has received a second grant from the National Science Foundation for \$98,000 to continue his research in 11 different sites in addition to the Gulf Coast region.





Love thy Mother

The earth's nations gather to protect the home planet

BY STEVE NEWITT
PHOTO COURTESY OF LaSPACE
CONSORTIUM

Although falling short of achieving key goals on its agenda, the Earth Summit held in early June planted seeds for international responsibility toward the environment. Among the chief accomplishments were two treaties setting forth goals for preventing global warming and for promoting biodiversity.

The global warming treaty, expected to be the centerpiece of the Earth Summit, had its firm deadlines and targets cut as the price for President George Bush's attendance at Rio de Janeiro. Nevertheless, the treaty provides a strong foundation for phasing out ozone-destroying gases.

The Earth Summit also set forth a treaty, or convention, on biodiversity. This pact plans to slow the high rate of extinction of natural species and create international standards for biotechnology and commercial use of genetic resources. Only the United States refused to sign the biodiversity

treaty out of fear that some of its requirements would slow the growth of U.S. industry and cost the country jobs.

In order to monitor and report on the 153 nations participating in the two treaties, the Earth Summit approved Agenda 21, a non-binding action plan for global strategies for such concerns as toxic waste and marine pollution, to desertification and the rights of native people. Agenda 21 also calls for talks leading to a Convention on Desertification to deal with the growth of deserts and loss of productive soil in arid regions.

However, Agenda 21 failed to get substantial financial commitment from richer nations to help poorer nations keep their end of the bargain. U.N. officials called on the developed countries to contribute a fifth of the estimated \$625 billion-a-year cost for the Third World to carry out Agenda 21. While Japan topped the list of donors, promising \$7.7 billion over the next five years, the combined pledges fell far short of the U.N. target.

Another setback the Earth Summit suffered was the failure of U.S.-led efforts to negotiate an agree-

ment leading to a binding treaty that would protect the world's forests. Poorer countries suspected that the industrialized nations wanted to use tropical timber stands to compensate for the weakened global warming treaty. As a result, the forest agreement did not mention a binding treaty and instead vaguely committed to further cooperation on forest issues.

Population growth, a world-wide environmental concern, was another topic discussed at the summit. Although the population is expected to reach eleven billion in forty years, any direct approach to population control as a key to environmental protection was largely skirted. Instead, the principles of "sustainable development" underlying the Earth Summit were approved by consensus; "sustainable development" means developing industry to support the growing population without sacrificing environmental safety.

The success of the Earth Summit relies on the good will of the countries participating in the treaties. Only time can tell how strong the international commitment is to fulfilling the aims of the Summit.



Only time can tell how strong the international commitment is to fulfilling the aims of the Summit.



THE MEDIA GAME

and how the candidates are playing it

Most people would agree that things have gotten out of hand this presidential election. With the media investigating the election-relevant histories of candidates' infidelities and with candidates doing tricks on TV talk shows and in any other public forum, the real issues seem to have been pushed aside: who will balance the budget? Who will reduce unemployment? Who will reform education? Who will protect the environment?

The run for the presidency has turned into an image contest instead, with candidates using every opportunity to score popularity points with voters. But the media sometimes interferes by making irrelevant attacks on a candidate. Oftentimes a candidate finds himself campaigning as much against bad press as he does against his opponent. It's a game that keeps him on his toes at all times.

INTRODUCTION BY BECKY POWELL

Neither the candidates nor the media are completely to blame; both have used and been used by each other. It's the voting public who loses in the media game.

In their book *The Media in the 1984 and 1988 Presidential Campaigns*, John Windhauser, associate professor of journalism at LSU, and Guido H. Stempel III state, "We believe that the lack of coverage of the economy, education, and science largely reflects what the candidates did with these issues. They didn't get coverage because the candidates did not address them in any significant fashion."

They cite the 1948 presidential election between Harry S. Truman and Thomas E. Dewey. Truman had been largely ruled out by the media but won the election. One of his main campaign issues was the charge of "the one-party press." Windhauser and Stempel suggest that his victory was proof to politicians that "you could win votes by attacking the press."

They also mention the 1988 cam-

paign in which the Republicans blamed the media for the lack of coverage of issues, stating the Bush staff had issued more than a hundred position papers which the media simply ignored.

Everyone concerned blames the problem on "the other side."

Windhauser and Stempel conclude, "...the game of criticizing media coverage of the presidential election, now forty years old, has entered a new stage. This complaint challenges the very way that the media have covered presidential campaigns. It has been event-oriented coverage, and position papers are not events. Speeches by candidates, on the other hand, are events, even when the candidate is saying the same thing for the fiftieth time. Furthermore, television has caused coverage to focus on the sound bites—the brief visual."

They report that television coverage in recent elections was dominated by sound bites averaging only nine seconds each in length. "Any explanation of issues that took longer than nine seconds was likely to get lost in the shuffle," they write.

There are no indications that 1992's election will be any different.

Retired anchorman Walter Cronkite had more heavy words for contemporary political campaigns and media coverage. In an interview with *TV Guide*, he said, "Campaigns are now entirely organized to appeal primarily to television ...we're not getting pure politics."

When asked his opinion of candidates' usage of television shows such as "Donahue," "Larry King Live," and "Arsenio Hall," he sharply criticized what *TV Guide* called "politics by talk show."

Windhauser and Stempel also raise the question, "What can we expect in future elections?... Who will set the agenda for campaign coverage? Will it continue to be the candidates and their staffs, or will the press exercise greater initiative and thereby bring more attention to the issues?"

Who will win the 1992 race to the White House is a question that will have a definite answer in November; who will win the media game for now remains unknown.

So far, it's been a draw. □

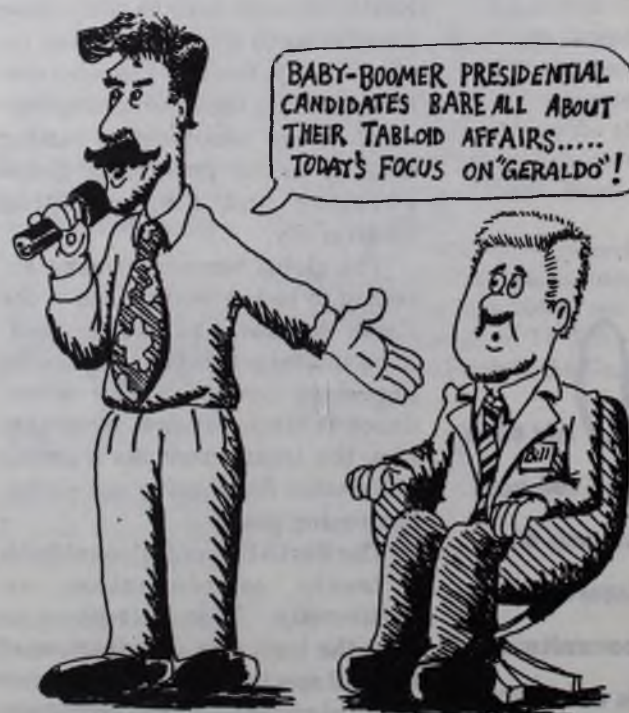




PHOTO COURTESY OF W. SCOTT KIKER



The Incumbent

BY KADEE ST. ROMAIN

Remember the analogy mothers gave to explain why the same kids in school had to sit in the corner or wash the blackboards during recess? "They just want attention," they would say. "To them, bad attention is better than nothing."

But remember how it felt to want attention, but be too scared to risk recess or face the embarrassment of the corner? Perhaps that's how President Bush felt during the media's obsession with political rivals Bill Clinton and Ross Perot. Bush warranted attention as the incumbent candidate and got little more. While he grappled with the economy, tried his hardest to sprout a green thumb during the Earth Summit, and apologized for his poor-spelling vice president, Bush never received the coverage that kept Clinton and Perot in the limelight for most of their campaigns.

Bush, who aggressively pursued the presidency in 1988, said he would launch a stronger, more attention-grabbing attack on his opponents after the Republican convention in Houston. But his son

Jeb said his father was getting enough of a "bad boy" image already.

The *Boston Globe's* Michael Kranish reported that Jeb Bush said, "Eighty-five percent of the news stories have been negative." He contended that if the media gave his father a break, he would get a break in the polls.

Bush sought out positive media coverage when he agreed to appear on "20/20," and his interview with Barbara Walters amidst the White House's rose garden has been a source of reference for scores of media articles, questions, and analyses.

But his effort to keep up with Clinton's saxophone performance and Perot's satellite sessions turned sour when Bush claimed he would appear on any talk show except for "The Arsenio Hall Show."

Bush's democratic rival had made a splash when he jived with Hall about the issues and then sported his sunglasses to play a saxophone.

Hall seemed to have the last word, giving Bush an on-the-air message that all but told the president he wasn't welcome. "Now I've joined the ranks of the homeless,

the unemployed and the middle class. So I don't feel so bad. Bush won't do my show, so I guess that's two houses he won't be in—my house and come November, he won't be in that White House. Get with that George Herbert Bush," Hall spewed.

Perhaps it's hard to teach an old dog new tricks. After all, media games took on a whole new perspective in 1992. Television may have changed the scope of politics, but never before have viewers had such easy access to candidates. From Jerry Brown's 800 number to the talk show craze, the trend has dominated the way politicians are campaigning.

But this year President Bush has been unable to channel the technological changes in campaigning to his advantage. His anxiety is evident, and even his closest aides admit that the president has been an emotional yo-yo: a go-getter one minute, a depressed and frustrated man the next.

The Boston Globe reported one Bush official who said the combined effect of the Gulf War, personal health problems, and political attacks had left the 68-year-old president depressed for months. Though the *Globe* said Bush had bounced back, it maintained that officials said Bush was so emotionally drained he even thought twice about running for re-election.

Whether or not Bush entertained the idea of foregoing the campaign for president, he probably wishes he could reset the clock and start over. He hasn't been able to pinpoint where to take his campaign and his search for the key to the White House has led to his constant complaints of how the media has treated him.

On June 29, Bush, frantically waving his arms and steadily escalating his voice, told Republicans at a Detroit dinner "I think we are just exactly where the heartbeat of America is," *The Washington Post* reported.

Bush continued, "But you couldn't tell it because of all the noise and fury out there of Politics '92—endless polls, weird talk

Though the *Globe* said Bush had bounced back, it maintained that officials said Bush was so emotionally drained he even thought twice about reelection.



shows, crazy groups telling you what to think." He called the year "weird" and "strange" and challenged the media to recognize the good he has done for the country.

In that way, he may have a point.

Indeed, he has overcome incredible obstacles in hard times. And it is not easy to balance economic concerns with ecological ones. He often emphasized jobs and economic growth over the environment.

He complained when the media focused on the demonstration in Panama that forced his evacuation from the planned open-air speech, insisting that the incident would not keep him from being the "environmental" president. But Bush missed the fact that his actions have consistently weakened his green-thumb claim.

For example, he ordered U.S. negotiators to weaken the Earth Summit's global warming treaty by removing deadlines and target levels for reducing carbon dioxide emissions. He also refused to sign a treaty offering protection to endangered plant and animal species.

Still, Bush insisted that the media have failed to show the bright side. He maintains that Panama was a success and his environmental record was misrepresented.

For President Bush to gain more positive press coverage, he is going to have to put smiles on millions more faces.

He was off in the right direction in July for Louisiana voters—*LSU Today* printed a picture of the president golfing in Maine, clad in a polo

decorated with an LSU logo.

But the rest of the country has only the incumbent president, who is on his own this election year instead of running on Ronald Reagan's coattails, to compare with the Clinton/Gore ticket.

And the media coverage has shown that the race is not a clear-cut Republican vs. Democrat race. Candidates such as Perot took matters into their own hands in an attempt to bring their messages straight to the people. Now that Perot has dropped his name from the never officially-announced list, voters looking for change seem to be heading toward the Clinton side of the fence, polls indicate.

The trouble is that Clinton is moderate enough to attract even die-hard Republicans. Gore is a perfect match for Quayle in the family values arena and even picks up the slack that Clinton leaves in foreign policy.

If Bush is to win back the hearts of Americans he is going to have to play by the new rules. He will have to jump into the year's "weird" politics, maybe change his mind about on which talk shows he will and will not appear, and become a more aggressive campaigner by working with the new campaign trends instead of wrinkling his brow and shying away.

But despite how much he complains about the media's coverage of his campaign or his presidency, if Bush doesn't find a way back into the White House in November, it won't be the media's fault. ■



The

BY APRIL REDMOND

Another four years has passed. It's time to pass the Presidential Buck of increasing national debt, decreasing government funding, an in recession economy and dissatisfied taxpayers/voters. Should we leave it in George Bush's hands, or should we let ambitious Bill Clinton have a try?

The media have scrutinized both his sincerity and his moral principles. The issues go far beyond the marijuana question, his avoidance of the Vietnam draft, and his alleged affair with Gennifer Flowers. Can Clinton be trusted to keep to his platform and deliver on the issues of pro-choice, environmental clean-up, and economic reform?

His trustworthiness has always been questioned. There have been many cases in which Clinton directly contradicted himself. He at first claimed not to have smoked marijuana and did not admit to trying it until eyewitnesses came forward. Clinton claimed to be a family man but could not deny that

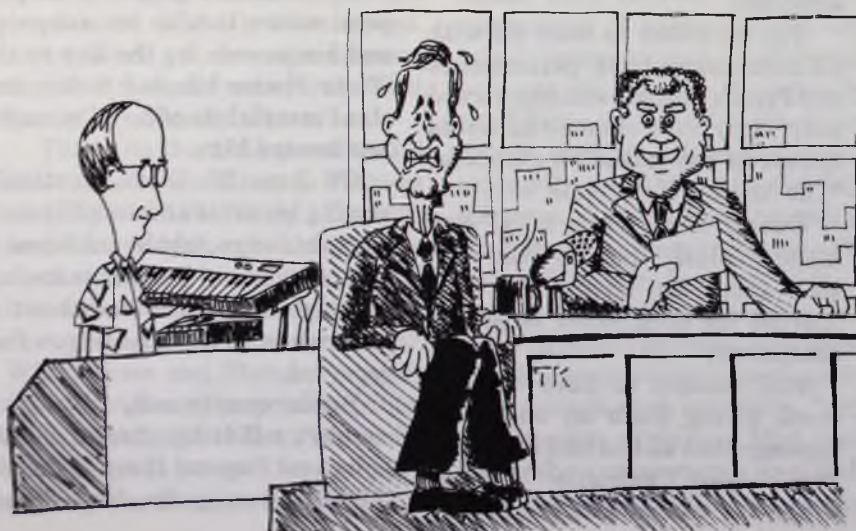


ILLUSTRATION BY
ANDREW TEEKELL



Challenger

he did cheat on his wife Hillary. Clinton also touts the idea of racial harmony, but his attack on Sister Souljah during the "emergency meeting" of the Rainbow coalition did not further the cause.

With all the scandals, troubles, and attacks on Clinton's character, how did he manage to stay in the race and win the Democratic nomination? Clinton has made America like him by showing that he is a fighter. When his alleged extramarital affair with Gennifer Flowers hit the newsstands, Clinton and his wife did "60 Minutes" to show America "the family man." When the draft avoidance and marijuana issues came to light, Clinton promptly did the talk-show circuit, showing America that he was willing to fight. When he was characterized as a cold, professional politician, he did Arsenio Hall and played his saxophone for millions of undecided American voters/viewers. Clinton has a plan of attack for whatever comes his way, and he does not give up.

Bill Clinton is nothing short of a

professional politician. Ever since high school, he planned on and worked toward being a powerful political figure, with the hopes of being president. John Brummett, editor of the *Arkansas Times*, considers Clinton to be "a political robot, who's been running for president all his life."

With a media persona of steel, Clinton has something that other Democratic nominees before him did not—backbone. This was apparent during his first two-year stint as governor of Arkansas. He came in much like Perot would have; he brought in outside political professionals, raised property and license plate taxes, and raised the educational standards for teachers. Two years later he was ousted from office for his efforts. In 1982, Clinton was back. He was a little wiser and a lot more realistic.

Clinton's current media campaign is one of the better political theatrical performances. The best example is the New England motor tour in late July. Clinton supporters scheduled all the campaign stops

and greatly discouraged any unscheduled stops. "CBS News" trailed the motor tour on its last day and uncovered a few interesting facts.

Clinton staff members would visit the towns two to three days before Clinton arrived. They would build camera platforms, sometimes in the middle of cornfields, so the media could get the best possible view of Clinton with the masses. The staff would give out handwritten signs to people attending the rally, directing the signholders where to stand and when to hold up the signs. The staff members went so far as to write the signs in different colored markers so they would look homemade.

"CBS News" covered this orchestrated event which included Bill Clinton in flannel shirts and jeans, Al Gore with his sleeves rolled up in working man fashion, and their families surrounding them seated on hay bales. The Democrats are taking tips from Bush's stop in 1988 at an American flag factory and making a media event of their own. The problem is that it's working. Clinton is higher in the polls than ever.

Clinton may not offer the best plan, but with Perot out, his is the only alternative plan. Will it work? Looking at his Arkansas governorship, the answer is no. Listening to the speeches given during the New England bus tour, Clinton says yes. Is the promise for change worth the risk of electing a professional politician?

Only Nov. 8 will tell.



ILLUSTRATION
BY ANDREW TEEKELL

John Brummett, editor of the *Arkansas Times*, considers Clinton to be "a political robot, who's been running for president all his life."



The Billionaire

BY EIMEAR O'CONNELL

Faster than a speeding bullet, he came, he milled around the issues, he went. One day we woke up and 62-year-old Texan H. Ross Perot was here.

He couldn't have sprung up from nowhere because thousands of people managed to put him on the presidential ballot in 26 states when he hadn't even officially declared himself.

The people latched on, for whatever reason: genuine support or frustration at the political situation.

During his short-lived, unofficial run for the presidency, Perot was great at not giving an answer. He did, however, take a stance on testing for Medicare and Social Security, pro-choice issues, and gay rights. He opposed the Gulf War. He advocated televised town meetings to obtain public input. He claimed he could fix the deficit but didn't say how.

He was, however, able to use TV talk shows in his favor by portraying a down-home guy who wanted to be in touch with average citizens.

Larry King, whose CNN show Perot appeared on, said "He's not handsome, but the camera likes him...there's something about Perot that appeals to people. Things that would not ordinarily benefit a politician, such as saying 'I don't know'—that works for him."

A *Time* magazine poll in April showed Perot in third place, but he jumped to number one in May. A *Newsweek* poll in June still had him in the lead.

Yet the shroud around the intriguing mystery man began to droop as he increasingly encountered the press. The man was not a known public figure so they set about researching his character and verifying his tales.

Perot spoke of his depression-upbringing when his father was a cowboy turned horse-trader turned cotton broker. *Newsweek* (June)

presented the opinion that the depression did not have a big effect on the family because his father was "a successful cotton broker and his horses were Tennessee Walkers, the smooth-gaited choice of Southern farmers."

Perot went to the U.S. Naval Academy but resigned his commission after four years of active duty. *Time* said they found a letter from Perot asking his father to use his influence to get him out of the Navy.

After the Navy, Perot began selling computers for IBM. He said he was such a success that the company cut his commissions so he wouldn't earn more than his managers. Once when he filled his annual quota in mid-January they



ILLUSTRATION BY ANDREW TEEKELL

Who will you vote for
and why? **YOU**
said it



"I plan to vote for President Bush because I believe he and the Republican party are more fiscally responsible than the Democrats. With Bill Clinton and a Democratic Congress I believe we would see an unrestrained tax-and

-spend approach to government. I believe Clinton represents 'big government intrusion' and 'entitlement' rather than self-determination, economic opportunity, and personal moral responsibility."

Dean L. Kirby, M.D., LSU Infirmary

"I am planning on voting for Bush. He is the only candidate that has a proven record of leadership and governmental experience. I think he can turn our country out of the recession and back to the prosperity we enjoyed in the 80s."

Larry Demmons, Political Science Senior, 22



"I will vote for Bill Clinton in the presidential election for two reasons. One, having a Democratic president and a Democratic Congress means we won't have divided government which presents the opportunity

to break up the log jam of legislation and to pass legislation to solve some of the United States' problems. Two, I believe Clinton has a legislative program that promises a more egalitarian solution to some of the United States' economic and other problems."

Jeannette Money, Political Science Assistant professor





made him sit idly for six months. *Time* says that fellow salesmen of that period report IBM had no objection to salesmen earning more than managers.

Perot quit IBM and founded Electronic Data Systems, Inc., in 1962 on the idea of selling a package of computer services—an idea IBM had rejected. This proved to be a highly successful venture, especially due to contracts in many states with Medicare and Medicaid. He eventually sold EDS to GM in 1984.

The press did their job of exposing his background. Though some of it was favorable, such as the fact that he played a major role in pushing a “no-pass no-play” bill (for high school athletes) through the Texas legislature, a lot of his background was questionable.

The media did not pay much attention to Perot’s side of the story when Bush alleged that Perot had investigated Bush’s children.

So Perot was trudging along when the papers ran a big story about how he insulted the NAACP by referring to a black audience as “you people.” Then Perot’s only advertising firm was dropped from the campaign, and soon campaign co-manager Ed Rollins resigned.

Perot officially dropped his unofficial bid for the presidency on July 16. He said he feared “his campaign would only throw the election into the House of Representatives” and also noted the “revitalization of the Democratic Party,” though he didn’t endorse either candidate.

His announcement stung his supporters, many of whom kept headquarters open and professed they still loved him and wanted him back. Many, too, were disgusted and felt let down. They saw Perot as a quitter and found his action quite contradictory to one of his favorite quotes, “never give in.”

Whether it was a hasty decision or not doesn’t matter, because as fast as lightning, Perot was out. The media, naturally, had a field day with this, and analysts speculated whether his supporters would turn to Bush or Clinton. ■



PHOTO COURTESY OF
W. SCOTT KIKER

The First Lady

BY BECKY POWELL

First Lady Barbara Bush waited till the very end of her LSU spring commencement address this presidential election year to mention her husband.

She began her closing statement with, “As George Bush says—” interrupting herself with an aside to the audience: “Now, you didn’t think

I was going to come down here and not mention the world’s finest man.” She concluded with the observation that any successful life must include service to others.

Bush herself has lived a life of service to others, and she was one of three dignitaries recognized with an honorary degree. Her work promoting literacy earned her an Honorary Doctorate of Humane Letters.

Bush entered to a standing ovation. Secret service officials remained unconcerned when graduates saluted certain lines of the National Anthem, “and the rockets red glare, / the bombs bursting in air” with popping confetti, as at a home game in Tiger Stadium. Bush enjoyed the music performed by the LSU Commencement Band, clapping her hands and tapping her feet, and she declared LSU’s music the best of all four commencements she had attended so far that year.

Bush prefaced her speech with preliminary praises of LSU’s athletic legacy, a recitation of “Hot Boudin” followed by an embarrassed, “I can’t believe I said that,” and some name-dropping of university celebrities such as Shaquille O’Neal, whom she met when she visited campus with her husband in March. Then Bush settled into her speech which focused on the importance of valuing family.

She said to the graduates that she realized they were “probably as interested in family matters as those two guys in *Wayne’s World*,” but encouraged them not to let themselves grow old regretting time not spent with their families.

Bush is the mother of five and the grandmother of twelve. The importance of family is an ethic that her Republican party embraces and one that her husband has especially emphasized in his campaigns.

Mrs. Bush is not the first White House resident to address an LSU graduation; former President Ronald Reagan spoke to the spring graduating class of 1990. ■



BREAKING into the BUSINESS

**Rick Blackwood
is helping local
screenwriters
get to
Hollywood**

BY EIMEAR O'CONNELL

When the curtain opens and credits start rolling, most people are usually too engrossed in the pre-movie preparations to pay much attention. The seat-finding and the popcorn are too often more important than who wrote the screenplay.

Yet a screenplay, the written version of a film, is a vital part of any movie. It's where the film starts, said Rick Blackwood, assistant professor of English.

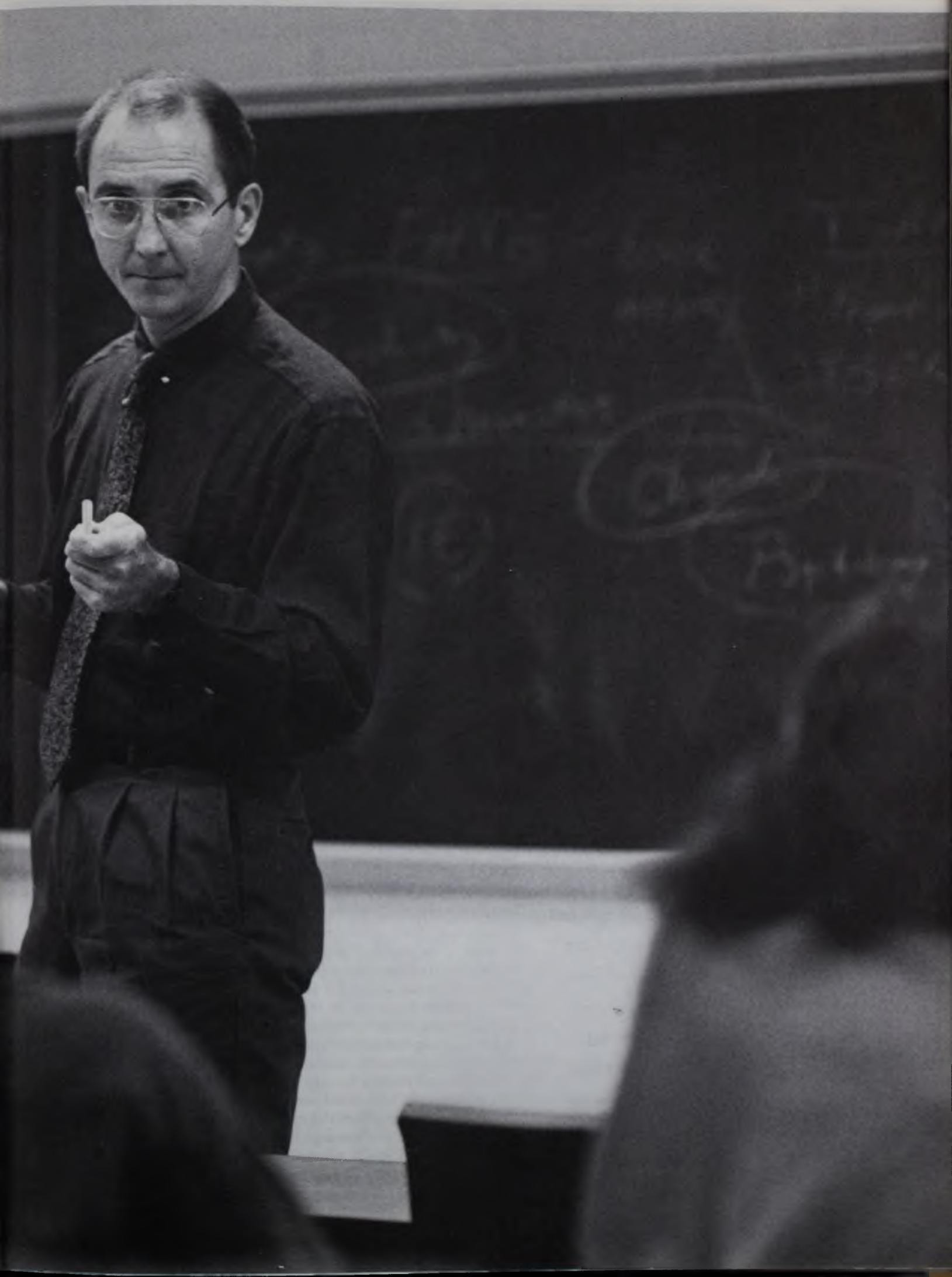
Blackwood has been at LSU for two years now, teaching screenwriting in the creative writing division of the Masters of Fine Arts program. The program has three options of concentration: screenwriting, poetry, and fiction.

Blackwood described the screenplay concentration, of which he's the sole instructor, as just a little corner of the MFA program. "I offer [the students] an alternative," he said.

His alternative must be exciting because his 7920 graduate class and 4009 undergraduate class are always pretty full. His students learn how to format a screenplay, how to write one, what Hollywood is all about, and how to practice what they learn.

Two years ago, screenwriter Rick Blackwood left Hollywood's fast lane for an environment more conducive to writing. That place happened to be LSU. Now, Blackwood teaches screenwriting to graduate and undergraduate students, and in his spare time has managed to sell two movie scripts.







He explained that a screenplay requires a writing form different from any other type. "Many good writers simply can't do it because of its technical challenge," he said.

"It's also hard to sell a movie script. You have to have contacts and find out if that's what they're looking for. You also need a go-between," he added.

And Blackwood should know, because he's been in the business for several years.

"After graduating from UCLA film school, I spent ten years of my life making connections," he said. "Basically, if you start as a screenwriter, it'll take you about ten years until you start making any money." He noted that there were some exceptions, but likened them to winning the lottery.

Before he came to LSU, Blackwood spent his time writing TV movies in Hollywood. Since he's been here, he's sold two movies. But he's not the only one at LSU prospering in "the business"—for his experience and expertise are helping many students.

Blackwood and MFA graduate Sam Denno wrote the screenplay for a movie, *Pyramider*, which they sold to Paramount. They completed the first rewrite, which was accepted, and are now in the process of rewriting a second draft "to the studio's specifications."

"*Pyramider* is a chase movie about a guy who stops a maniacal business conglomerate from taking over the world economy," Blackwood said.

Blackwood said that Denno was in one of his classes and wrote something he thought was funny. "I was looking for a writing partner, asked him if he was interested, and he was," he said.

"Sam helped make [the screenplay] funnier. It's not a comedy but it has a sort of wicked sense of humor," Blackwood said. The combined writing process for *Pyramider* took six months.

Denno, whose concentration was actually fiction, was in Los Angeles trying to make a different movie deal at the time of this writing.

Blackwood also helped another

graduate of the MFA program, Kathleen Fitzpatrick, get a job in the center of the film business in Los Angeles. She is now executive assistant to the director of creative affairs for MCA Universal Television.

Blackwood said he put literally hundreds of hours into Denno's and Fitzpatrick's careers. "I didn't do it for people's appreciation," he said. "I did it because they're talented."

"I can't help everyone but I will read what they write in class and try, within reason, to help people get jobs and sell things," Blackwood said. "It is very time-consuming and incredibly inefficient to try and break people in [to Hollywood]."

Right now, though, he'd like to help Tom Lundin, an MFA student concentrating in fiction and screenwriting, and John McMillan, a former *State-Times* writer and now full-time screenplay writer. Each has taken more than one of Blackwood's classes.

Blackwood was approached by Rob Fried, an Academy Award-winning producer at Columbia, who had two *New Yorker* magazine articles he wanted developed into a screenplay. Blackwood then approached Lundin and McMillan, outside of class, to work with him on the project.

As of yet, nothing has actually been written. The three have just gone through one of the first stages in the screenwriting process, which is verbally pitching a general story idea. Blackwood was in Los Angeles in early June doing just that, and now they have to wait and see what happens.

A verbal pitch is necessary only if there is no script. The second stage is the treatment stage, which is the condensation of the story, which can be from two to ten to seventy pages. If the treatment is approved, then the actual writing and rewriting processes begin.

Lundin said coming up with the verbal pitch only took about one to two weeks. He described the current situation as touch-and-go because "you don't know what the situation of the sale is."

"It's exciting to have an opportu-



PHOTOS COURTESY OF JIM ZIETZ / LSU PUBLIC RELATIONS

nity, keeping in mind nothing's come of it yet, but it's nice to do what you've been studying and hoping to do," Lundin added.

McMillan also described their current stage as a sort of limbo. "We're just waiting," he said, "but you've got to keep writing."

The two have strong opinions about their instructor and partner.

"Rick is a good teacher. He's very entertaining, informative, helpful, hard-working, and not only does he know what he's talking about, he can do what he talks about," McMillan said.

Lundin said he really enjoyed Blackwood's class and found it to be very educational. "Blackwood impressed me from the beginning as someone concerned with giving the full picture of a career in writing to graduate students. He emphasizes the creative, artistic aspects of everything that underlies writing but grounds it in the practicality of what you need to do and go through to be a screenwriter," he said.

"Having someone like Rick who, in two years, has given you more opportunity than ever before gives you a much better chance to have something completed and come out on the other end," Lundin said.

But the praise goes both ways. Blackwood said that the graduate students are absolutely terrific, and he doubts if the film schools at USC or UCLA (top-rated film schools) are doing any better as far as the number of awards or deals the stu-

Continued on page 64

"I can't help everyone but I will read what they write in class and try, within reason, to help people get jobs and sell things. It is very time-consuming and incredibly inefficient to try to break people in."



TAS— *their* Side

Gazing at the heavens is astronomy graduate student Paul A. Mason. He won the Society of Physics Students teaching award in the Spring of '90. Mason has now reached the research phase of his graduate school years and was awarded a LaSPACE grant which enabled him to travel to Russia to make observations. He will also travel to Israel as part of the grant in January 1993 to attend an international conference on binary stars.



BY KADEE ST. ROMAIN

Kathy Brignac smiled as she reviewed her scores. One being the highest, she had merited a two. She was looking at neither a written nor a standardized form of test. Her score was the evaluation report from her first semester as a teacher.

Brignac, 28, is a teaching assistant for the economics department. She graduated from LSU with a degree in international trade and finance and is currently working toward a Ph.D. in economics. Though she has been a graduate student for four semesters, spring 1992 brought her first teaching experience.

She is one of 738 TAs, a portion of LSU's student body defined as graduate students assigned to any instructional duty such as preparing exams, lecturing, grading or assisting labs.

"The TA is so vital and crucial to undergraduate education that they are an integral part of faculty," said Kelly Dugas, coordinator of graduate planning. Since TAs are entering freshmen's first taste of LSU, they are the front-line and provide the indicator of LSU's teaching environment, he said.

Though TAs are found in all majors at all ages, they share the same university requirements. First, they must have earned at least 18 graduate semester hours in their teaching discipline. Next, they must be assigned to a faculty member who directly supervises the teaching. Finally, they all receive in-service training and are regularly evaluated.

After these basic requirements, the TAs and other graduate assistants are subject to the regulations of their particular department.

The economics department generally reserves teaching assistantships for the third year of graduate school, said Brignac. But Patti Isles, a TA in computer science requested a teaching position right away and has been at the head of the classroom for three semesters.

Of the three types of graduate assistants—teaching assistants, research assistants and service as-

sistants—TAs make up 40 percent of the total. TAs have carved quite a niche for themselves in higher education and are today responsible for 25 to 38 percent of undergraduate instruction in institutions across the country.

Since most TAs hope eventually to teach at the university level, they see teaching their first class as the first step in reaching their career goal. Thus, TAs' main concerns center on their classroom activities. TAs consider conducting discussions and laboratory sessions, holding office hours, lecturing, and of course the responsibility of teaching a course to be their top priorities.

Dugas said that most TAs begin their semester wondering, "How can I effectively be the best teacher I can be, covering all the bases and addressing all aspects without a great deal of teaching knowledge."

Brignac agreed and said the responsibility of preparing a lecture took more than just being able to talk about a subject for 90 minutes. "Teaching takes public speaking ability, not to mention patience and finesse," she said.

Isles said her biggest concerns involved some of the mechanics of teaching. She said she worried most about preparing fair, reasonable exams that accurately tested students' knowledge and making the lectures as clear as possible.

"My first semester I would prepare a lecture that I thought anybody could follow, and while talking I could see that it just wasn't getting through. Then, a concept that I anticipated to spend two days on would be grasped immediately," she remembered. But teaching was like diving off the high board for the first time—once you've made it through that first semester, it only got easier.

Brignac began her first day teaching 'Economics 2030 dressed professionally, trying to compensate for the fact that she was a woman, and a short woman at that. As time went on, she found out that the days she dressed down, she was more comfortable and taught better. "That first day I was shaking



noticeably; I had really gotten myself worked up. After a while some students came by to tell me I was doing a good job. It was great to know I'd gained their respect," she said.

But Jerome May, a TA seeking his Ph.D. in chemistry, began his first day teaching with an overloaded classroom. "I was nervous about coming across as an idiot because I was worried about the two extra students that gave me an unanticipated problem," he said.

Students themselves, TAs found dealing with their class trying at times but held steadfast to the triumphs of charting their students' progress.

Isles, who originally intended to get her Ph.D. in computer science and work in industry, said it would be difficult to tear herself away from teaching. She marveled at how fulfilling it was to watch a class discover what it took to get a college degree, come to terms with this realization and blossom right before her eyes.

May said he was thrilled when two students changed their majors to chemistry but was even happier when they told him the switch was directly related to his teaching. He said one student changed from engineering and the other from art. He said "smart alecks" who resent the fact that their curriculum calls for chemistry labs try his patience.

Brignac reveled in the fact that her colleagues made comments con-

“Late at night or on weekends you won't find a professor to save your life. But TAs are always in their offices with a stack of papers and a cup of coffee.”
—Patti Isles, Computer Science TA

**TOP LEFT**

Physics grad student **Kenny Geng** poses with a truncated icosahedron antenna, the project of fellow graduate student **Stephen Merkowitz**. Eventually Geng will help Merkowitz, but now he studies electronics of weak signal measurements.

TOP

Thomas Buerkert calibrates an ion exchange column. The calibration is part of his thesis project and material for a graduate class he will teach this fall. Buerkert, who used to teach physical geology lab, said he is going to miss teaching undergraduates.

cerning problems she had put on an exam. They told her 2030 students could never solve them, she said. "I was so proud when some students with "B" and "C" averages really nailed those questions."

But she recalled one incident where a student sarcastically challenged her while she was teaching. Though it was not a fond memory, it has not changed her love of teaching. "If you don't like teaching, get out of graduate school," she said. Preparation was invaluable. "Know what you are talking about," she said. "That is the main thing that separates you from them."

May said it wasn't hard for him to relate to his students because he remembered his attitude toward TAs when he was an undergraduate. He said he respected them as much as a professor, thus he was confident that his students would do the same.

Brignac said that it was a TA who taught her in 1983, Robert Suppenfield, who got her interested in teaching. "He inspired me, and here I am," she said.

Since TAs take much of the teaching load off of faculty, they allow professors to spend more time on their research and are appreciated

for that reason, Dugas said. Professors, in turn, give TAs their guidance and experience. They are, in effect, their mentors.

Brignac said the faculty in the economics department was always there to offer her or any other TA support or advice. She said the TA/faculty relationship was similar to a professor/student interaction. But as TAs move toward the research phase of their graduate study, faculty members become more like colleagues.

Similarly, May said his experience at LSU has been positive, though he clashed with a professor while a TA at the University of Tennessee. The professor was upsetting students with his teaching methods, and May was forced to serve as a liaison between the students and the professor. "He refused to acknowledge their complaints and never asked me to serve under him again," May said.

Undergraduates saw TAs as little more than their teachers, despite the value that a TA put on his or her class. Though some students reflected the attitudes present in the stereotypes of TAs, including reservations about language barriers, most had as much respect for

their TAs as they did for their professors, if not more.

Melissa Gover, a senior in speech communication, said she has only had one bad experience with a TA. "He was in charge of grading a major assignment, and one day he never showed up for class. We never saw him again so we didn't get a grade for a project I had worked hard on," she said.

But London Campbell, a senior in elementary education, said she was thrilled when her history teacher was absent and the TA lectured for the day. She said he was "so much more animated and interesting than my professor."

Dugas said that many times students have the preconceived notion that if they land a TA in a class, they are not getting their money's worth. "I think this idea is dissipated as soon as students experience TAs in the classroom," he said.

Isles said that one reason TAs quickly earn students' respect is their availability. "Late at night or on weekends you won't find a professor to save your life," she said. "But TAs are always in their offices with a stack of papers and a cup of coffee."

Despite the effort on their end, TAs at LSU face a problem that is an issue for TAs across the country—training and preparation.

Every fall, new TAs are given an idea of what being a teaching assistant is about during an orientation that gives a broad overview of the university's setting. In addition, workshops sponsored by the Center for Faculty Development are given periodically throughout the semester. The program lasts about two hours and covers such aspects as how to deal with cheating, how to design lesson plans and how to determine reading assignments. Though the sessions are well attended by both faculty and graduate students, the university has recognized that the program is not enough to prepare tomorrow's professors.

A new policy, PS21, addresses this issue and requires departments to submit a plan for further TA training, said Lynn Evans, director



of faculty development. The proposal is currently in draft form but has been approved by the Graduate Council and is undergoing further review.

She said such a plan will benefit both TAs and undergraduates, since they will be getting better teachers. Some departments such as English, speech and microbiology already have extensive plans, so they will be unaffected. Other departments have no plan and will be forced to create one.

Dugas is in the process of observing and gathering information on other universities' TA training programs. His study will bring him to Syracuse University in July, which he said has one of the finest TA programs in the country.

But the new policy is not the only way departments can help their TAs grasp the concept of teaching. Evans said her department, the Center for Faculty Development, aids both TAs and faculty by confidentially analyzing classes and gathering student perceptions of teaching methods.

She said she uses questionnaires and phone interviews to randomly sample the classes' ideas. The students are conscientious of the way they are being taught, and their suggestions are always considered, she said.

Another form of data collected is the instructors' perceptions of their own teaching. TAs request either study, and the results are confidentially kept between the researcher

and the subject.

The goal of the perception study is for TAs to score higher when the semester evaluations are given, Evans said. "Whatever we do to help TAs will help students in their classes. Right now TAs are teaching with a good amount of content knowledge but no background in teaching. Our program helps them to see their strengths and weaknesses and improve their teaching methods," she said.

She said often the weakness stems from a language problem. Foreign TAs can be difficult to understand, but she said she has observed many foreign teachers, and though the accents sound strange in the beginning, the ear easily adjusts. "I find students say an accent is bothering them when they are doing poorly in a class. I often have to ask is it really the TA, or is the subject just difficult?" she said.

May said he believes the programs Evans offers in her department should be mandatory for all TAs on LSU's campus, whether they have had previous experience or not. He said at UT, an intense training program lasting three days was mandatory but failed to really help his teaching. Evans' programs focus directly on improving teaching and should be required by the University, he said.

Focus on TAs has only evolved in the past few years, when universities began to put emphasis on the student as a consumer or client who deserves the best, she said.

For TAs on LSU's campus, that's not a problem. Some, like Kathy Brignac, enjoyed teaching so much that she volunteered her time to tutor students in economics.

"She was always there to help me, even if it meant going out of her way," said Ivory Hillard, LSU football player and student Brignac tutored. "I admired the way she was in school, teaching and helping me at the same time. She helped me learn because she would help me with my homework but not do it for me," he said.

Others, like Patti Isles are satisfied with the high they get from seeing the lightbulb pop on in a student's mind and knowing that somehow they got the message through. Isles said part of learning is being challenged, and she always tells her classes, "Learning is the sorting out of confusion."

Whatever their methods, goals, joys or worries, LSU's TAs love teaching, and nothing's better for students than that kind of love.



"Teaching takes public speaking ability, not to mention patience and finesse."

—Kathy Brignac Economics TA

LSU FOOTBALL SCORECARD

DATE	OPPONENT	SCORE	DATE	OPPONENT	SCORE
Sept. 5	Texas A&M*		Oct. 24	Open Date	
Sept. 12	Mississippi State*		Oct. 31	Ole Miss	
Sept. 19	Auburn		Nov. 7	Alabama*	
Sept. 26	Colorado State*		Nov. 14	Open Date	
Oct. 3	Tennessee*		Nov. 21	Tulane**	
Oct. 10	Florida		Nov. 27	Arkansas	
Oct. 17	Kentucky*		Dec. 5	SEC Championship	
*home game			*Home game **Homecoming		

MAPPING IT OUT

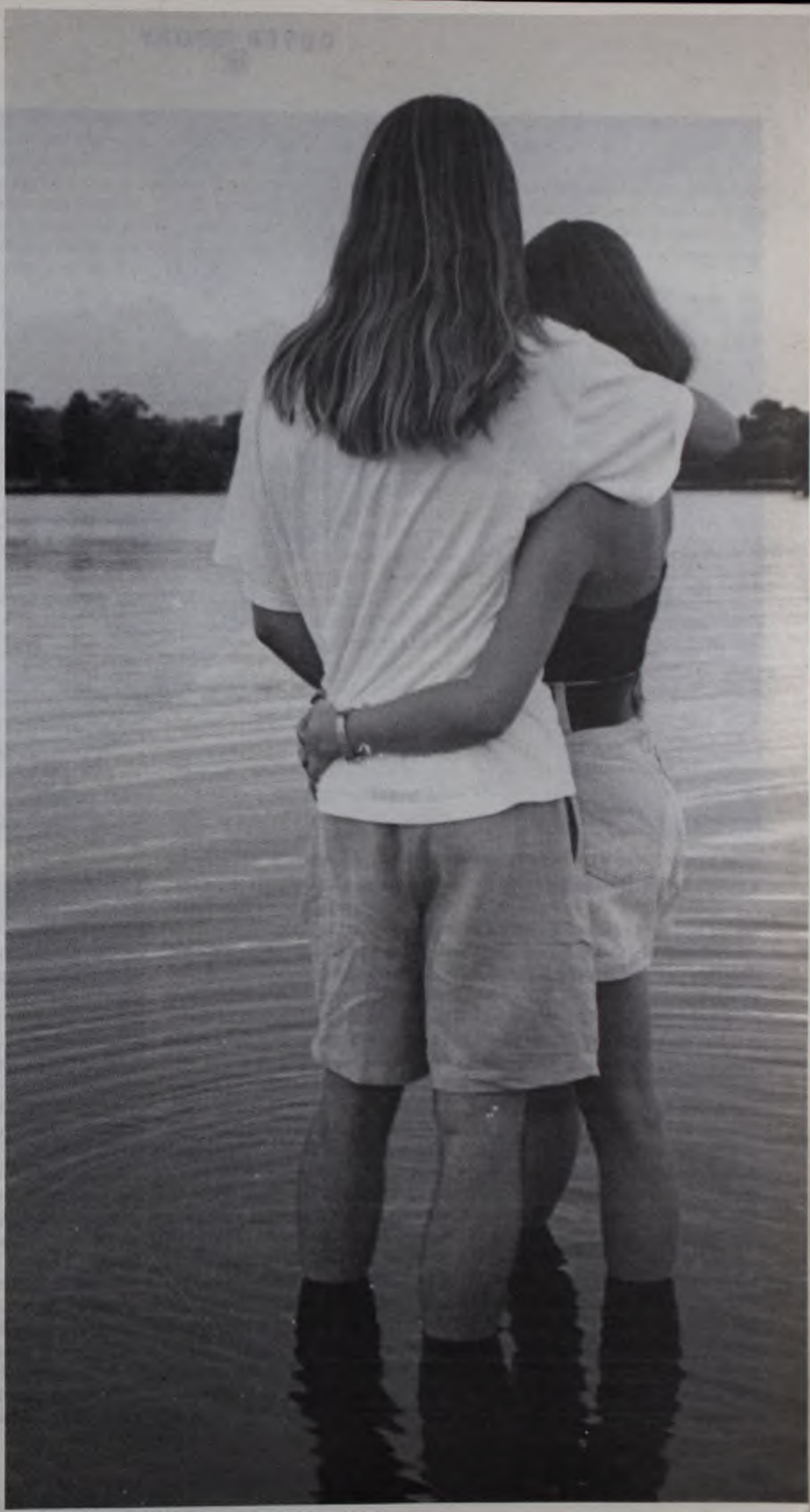
*Couples
struggling
to face
the future
must ask
themselves*

“where are we going?”

BY MICHAEL J. FARRAR

College couples often find their future holds different roads—and difficult choices. Is it worth sacrificing one person's career for the other's? Which is more important, a career or the relationship?

Distance is often a key problem. One partner in a relationship may be admitted to a professional





PHOTOS BY PAUL HOUGHTON. MODELS PROVIDED BY DOLLY DEAN/MODEL AND TALENT MANAGEMENT

*NAMES HAVE BEEN CHANGED

school hundred of miles away or be offered a job in a distant state while the other partner must remain here, to work or finish school.

When roads diverge, some couples make the necessary sacrifices and stay together. Others go their separate ways, and still others take different roads with plans to meet again.

Ultimately, the partners must decide together what is best for them.

Together, wherever

Some individuals choose the relationship over their own careers, perhaps following their partner to graduate school or medical school, putting off plans of their own.

Others think that with effort and

a certain amount of give-and-take, they can stay together without sacrificing either one's career.

Ellen and Ricky* are one couple who want to stay together and who believe they can do so without major sacrifices by either one of them. They have been dating for a little over three years now and look forward to continuing their relationship past their time spent at LSU. She plans to attend law school, and he intends to go to graduate school in physics. They both want to move to an area which allows them to stay together as they pursue their higher degrees.

"I think I will be the problem, and he thinks he will be the problem," said Ellen in reference to the difficulty of getting accepted at other schools. She wants to practice law in New Orleans, which usually means going to an in-state law school in order to be trained

under the Napoleonic code, but she is committed to living close to Ricky, who is leaving next May.

"It's not recommended that you stay at LSU for grad school if you earned your bachelor's degree here," he said. "I think my education would be best served by going elsewhere."

They are looking at universities with strong law and physics programs or a region with more than one school in order to accommodate their educational goals and their commitment to staying together.

Ellen is influencing their circumstances by taking extra classes to be able to graduate next May with Ricky.

Their first relocation will recognize Ricky's need to leave Louisiana to continue his education, but for Ellen, going to law school out of state means extra work.

"That's a problem because I will have to come back and take an

“We cannot control the circumstances; we are being controlled by them.”



additional five-month course to pass the Louisiana bar exam," she said, "but it's only a semester and I could work at the same time."

Ricky respects her wishes to return to Louisiana to work but admits that relocating here after they complete their higher degrees limits his possibilities.

"There just aren't that many jobs around here in physics," he said, "but maybe I'll get on as a faculty member here at LSU. But who can pick and choose their job?"

It's been a give-and-take situation, deciding where and when they will move. "I think for someone else it would have made a lot of sense to find somebody else," she said, "but I had to make a guess about what I thought would be best for us, and we decided to stay together." Both agree that the demands of law and grad school will put stress on their relationship, but they feel they are prepared for it.

"We will have to give each other space and be understanding of how important school is to the other person," said Ricky.

But won't lengthy, time-consuming assignments for both of them strain their quality time together?

"We will be growing together

which path to take.

"We fight over the fact that I am not for long-distance relationships," said Angela, a senior in architecture, adding, "I probably can't get a job in Louisiana as an architect and he's got two years left."

"No, one!" said Tom.

Both Angela and Tom are ambitious in their respected career pursuits. She intends eventually to run her own architect firm, and he wants to secure a position as an automotive engineer with his mechanical engineering degree. As with all of the couples interviewed, timing, economics and location seem to be at the root the problem.

"We've talked about me moving to wherever she goes," he said, "because I can be educated some place else. But I won't go to a school that's not as good as LSU."

"I want to get married before he does," said Angela, citing that as a couple they pay twice as much for groceries and separate rents. "I think it's kind of silly," she said. "We can't live together now because my dad pays the rent," she explained. "He [Dad] won't go for it."

Angela said her parents had frequently traded the roles of student and breadwinner. "I've watched my parents. My mom goes to school, my dad works; my dad goes to school, my mom works," she said. "They've dealt with it easily over the years."

When asked if relocating on her behalf would cause any kind of resentment on his part, Tom responded, "I don't think I would move unless I really wanted to."

Apart and on their own

Other couples find that they cannot stay together without one partner making a major sacrifice.

Ian is a journalism student grappling with this situation.

"Every long-distance relationship that I've seen has never worked," said Ian, whose girlfriend Lucy leaves in August for a four-year college in California.

The two have dated for two and a half months, and they knew from the very beginning that her days in

Louisiana were numbered.

"When we first met, she told me she was leaving in August," he said. "We agreed that we would have a good time with each other until she leaves, but we ended up caring more for each other that we thought we would."

Lucy wants to follow in her father's footsteps by learning his specific trade, but only two colleges in the U.S. offer the programs, and both are more than a thousand miles from Baton Rouge.

Ian doesn't even entertain the thought of following her to California. "That's not very realistic," he



said. "I have financial and educational reasons to consider. I've got a job here. I can't afford to go out there.

"The college she is going to requires her to stay in dorms," Ian said. "She has a place to stay. They will feed her three meals a day. She has a place to sleep. I would not have that.

"Emotionally, we both care a lot for each other," he said, "but she's not asking me to move out there and if it were [a] reversed situation, I would not expect her to follow me."

Ian sees their decision as the most objective one they can make in their situation. "There's no way I can ask Lucy to save herself for me, emotionally or physically," he said. "I can't say the same for myself. We care enough about each other to know the realities of it."

Although Ian stands firm on their decision, he admits that separating

“We’ve talked about me moving to wherever she goes because I can be educated some place else. But I won’t go to a school that’s not as good as LSU.”



instead of pulling apart," she said. "I look at it as a God-send that it kind of works out that way."

Ellen summed it up by saying, "It all comes down to what opportunities are available if we have the chance to make the choices."

Tom and Angela are another couple intending to stick together, but they have many unresolved questions. Conflicts arise over



will not be easy. "We're going to miss each other but we also have the reality that she is leaving," he said. "There is going to be pain, but we will both just have to deal with it."

Logan is a senior in general studies who agrees with Ian's view on the lack of success of long-distance relationships.

"It seems socially unacceptable for two people in a relationship to call it quits," he said, "but many times it's for the best."

Logan has been on the receiving end of a failed long-distance relationship, but he doesn't want to be characterized as embittered about them.

"It seems selfish to ask someone you care about to deny themselves companionship because you can't be there," said Logan. "I would want her to be happy with whoever she chooses, not miserable because of some obligation I placed on her."

The long-distance relationship

Another option for couples is the decision to compromise, pursuing separate post-graduate work (further schooling or a promising job) until one of the two completes his or her work and they relocate together. Although this option allows the individual to pursue personal goals,

the separation may lead to problems in the relationship.

The couples profiled so far can only speculate about the compromises that lie ahead of them. But Amanda, a counselor at LSU, is a newlywed who can look back on her long-distance separation.

Amanda met her husband Chuck when they were both in undergraduate programs at another university. She was slightly older than Chuck and was scheduled to graduate two years before him. Amanda wanted to earn a master's degree, but the program was not offered at their school.

Amanda found the perfect solution close-by. "I moved to a city about an hour away from Chuck," she said. "This school had just started a new program which was exactly what I wanted my master's degree in."

Although the schools were a relatively short drive away from each other, the couple spent a considerable time far apart.

"He went on an exchange program to England for a semester," she said, adding, "and at a different time I went to Washington, D.C. for an internship."

"We both believe in taking advantage of opportunities given [to us]," said Amanda. "We didn't think, 'I shouldn't go because I can't stand to be away from him or her.'"

She believes their planning paid

off. "I graduated from grad school the same time he finished his undergrad degree," she said. "I was offered a job [at LSU], so we both moved down here."

But how did they determine to move here? On what basis did they evaluate his career goals with hers?

"Although we never stated this, it was understood that I had a much better chance at getting a job because I had my master's degree in a specific field," said Amanda. "We both knew it would be easier for me to get a job." Chuck followed her to Baton Rouge and secured a job shortly thereafter.

Amanda is confident that their relationship would have survived a more distant separation but admits that she cannot be completely certain. "By that time we were pretty serious," she says, "I can't imagine that ending our relationship, but who knows for sure? I think we would have worked through it somehow."

A sociological study of student couples at four Boston colleges showed that break-ups were most likely to occur at key turning points of the school year—suggesting that external factors such as moving to different locations may interact with internal factors such as conflicting values or goals to cause relationships to end.

If one partner has already been considering terminating a relationship, external changes may make the action easier, the study said: blaming the break-up on the external factors avoids the embarrassment or guilt that may be associated with confronting the internal factors.

But the simple fact of parting was not always bad for the relationships. "Absence," as La Rochefoucauld said, "extinguishes small passions and increases great ones." Couples were more likely to stay together at difficult times, the study found, if they were relatively well-matched in age, educational plans, intelligence and physical attractiveness.

Down the road it is the couple who must decide for themselves.



“W

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Team three-peats SEC championship

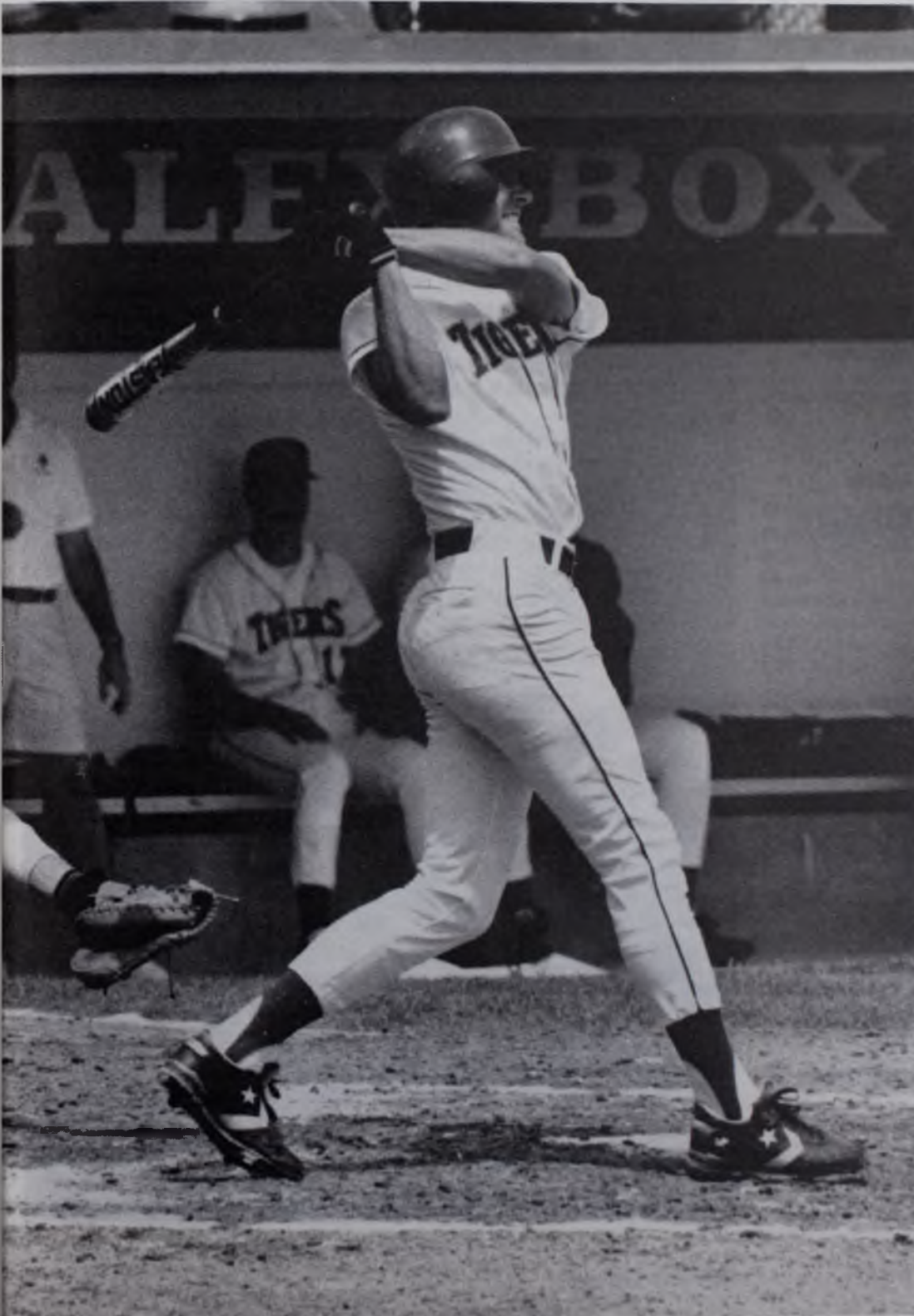
Chris Moock belts a grand slam home run in LSU's NCAA Regional win over Tulane.

PHOTOS COURTESY OF BRAD MESSINA/SPORTS INFORMATION

BY PATRICK WRIGHT

It was a hot and muggy Saturday evening in Baton Rouge, and the clock was about to strike midnight—literally and figuratively. The LSU baseball team was trailing Cal-State Fullerton 11-0 in the ninth inning of their NCAA South Regional game at Alex Box Stadium. LSU had committed six errors, the pitchers were being pounded, and the once-potent bats had gone silent. The impending ugly loss would end LSU's season and their dream of returning to the College World Series to defend their national championship.

Yet, above the obnoxiously loud music coming from the bars in Tigerland, a loud roar could be heard at the Box. Many of the crowd of 5,972 remained as the Tigers took their final cuts in the ninth.





Chris Moock led off the ninth and was greeted by thunderous chants of "Moock! Moock! Moock!" The senior left-fielder was making his last ever plate appearance in an LSU uniform, and the crowd showed its appreciation. He was a key contributor to the success of the baseball team in '91 and '92.

Unfortunately, Moock struck out in his final at bat on this evening, but that was okay. The crowd gave Moock one final salute as he retreated to the dugout to end his career. When Jared Mula struck out to end the 11-0 loss, the crowd again responded and gave the Tigers a very heartwarming ovation for an outstanding season. And why not? LSU didn't repeat as national champions, but they weren't supposed to. LSU lost six position starters and three starting pitchers from the '91 championship team, which meant that in '92, underclassmen and junior college transfers would be asked to carry the load. Sparked by loyal support from the fans until the bitter end, this young ballclub was able to do some remarkable things.

After losing so many key players, such as the power-laden Gary Hymel and Lyle Mouton and the strong arms of Chad Ogea and Paul Byrd, many observers thought the Tigers were a longshot for the SEC title. In the new divisional play format, the Tigers were picked to finish second behind Mississippi State in the West.

There were many question marks for LSU. Who would replace the big hitters? Who would step up and take control on the mound? When would these leaders emerge? Luckily for the Tigers, all of these questions were answered early in the season, and the effort lasted all the way through the season.

Coach Skip Bertman's bunch opened the season with a three-game sweep of UNLV at home. The opening night pitcher was Lloyd Peever, a relative unknown. Peever established himself as the ace from day one as he dominated the Rebels in a 3-1 victory. This started a successful season for LSU and a dream season for Peever. He took

"They were not picked to win, yet all year long never lost two games in a row but once. In essence, I think they can even do a lot of things that last year's team couldn't do."

—Skip Bertman

Head coach Skip Bertman displays the SEC Tournament Championship plaque as Ronnie Rantz, and Adrian Antonini look on. The Tigers won the tournament at the Louisiana Superdome in New Orleans.

the term "pinpoint control" and made a science out of it. Peever pitched 37 innings before he walked his first batter of the season in one of the finest displays of control ever exhibited by a collegiate pitcher.

LSU had its ace from the start, but other pitchers had to step forward. Scott Schultz was a freshman who did just that. Schultz came to Tiger Town from Virginia with an outstanding fastball and a good breaking pitch. He was a middle-round draft choice of the California Angels, but he decided to come to school instead. His first game as a Tiger was an 8-3 win over UNLV, and he eventually settled in as the number two starter on the staff.

Three pitchers who were left over from the '91 team also established themselves:

- Mike Sirotko was LSU's best pitcher down the stretch in '91, but he was hampered by shoulder problems in '92 and never regained his old form. Sirotko did finish with a 6-3 record and did post a big SEC win over Arkansas.

- Matt Chamberlain saw limited action in '91 because of a mid-season elbow injury, but he was full strength for '92 and was listed as LSU's third starter for much of the SEC season. Chamberlain went 8-2 and at times during the season was brilliant.

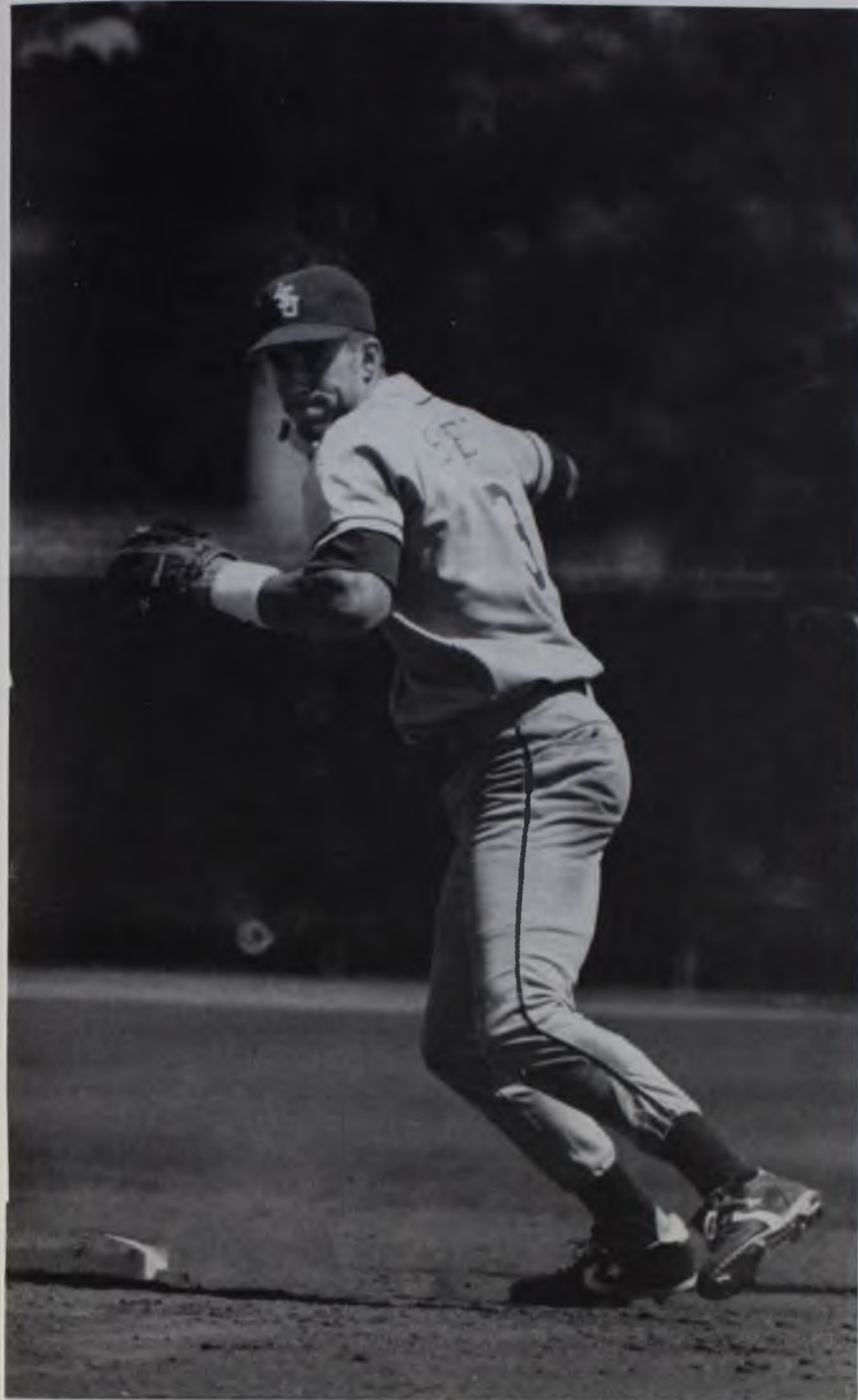
- Ronnie Rantz was a big lefty

who saw very limited action in '91 and struggled badly early in '92. He hit rock bottom when he gave Maine eight runs in the first inning of an early season game and took the loss. But Rantz emerged and dominated down the stretch. Used as a "mid-week" starter for much of the season, Rantz saw very little action in conference series. However, with pitching depth at a premium in post-season tournament play, Rantz got an opportunity to pitch and was awesome. He won two games in the SEC Tournament and one game in the NCAA regional.

And of course, LSU had Rick Greene to close the deal in the bullpen. He didn't quite match his '91 season statistically, but he did have five wins and eight saves.

LSU also answered many of the batting questions early in the season. The biggest contributions came from a freshman who technically wasn't even supposed to start. Second baseman Todd Walker was the Quad-A player of the year in Louisiana in '91 as a senior at Airline High in Shreveport and came to LSU as a top recruit. Many thought that sophomore Keyaan Cook was the heir apparent to Toookie Johnson at second; however, Walker was outstanding in fall practice and showed good range defensively, so he was named to start at second base. He would never give up that





Shortstop Andy Sheets was named first-team All-Louisiana and was voted the MVP of the SEC Tournament.

position, either, and he was the only Tiger to start all 65 games. Unfortunately, Cook's playing time all but disappeared, and he transferred to Cal-State Northridge toward the end of the season. As for Walker, he was pleased to become the first freshman position player since Keith Osik in 1987 to start on a regular basis.

Said Walker, "It's a dream come true. I came in wanting to play and thinking I had a chance. Now that I've accomplished that, I want to go on to the next step and that's playing well." Which, of course, he did. Walker hit .400, which is the highest-ever batting average for a single season in LSU history.

The third true freshman to make a big impact was Russ Johnson. Johnson and Mike Neal alternated between third base and designated hitter, and Johnson excelled in both positions. The Denham Springs native was the second leading hitter on the team at .338.

These freshmen, plus veterans Mook and Andy Sheets, combined to give LSU a potent offense that showed its muscles early in the season.

It's not hard to see how all of this could come together and make an awesome team. However, it must be noted that a lot of the demolition took place at home; as the Tigers went into play in the rugged SEC,

they had not really been tested on the road. They had played a fairly soft schedule and didn't even leave the state until their first conference series at South Carolina.

There, they swept the Gamecocks in three low-scoring games. Then Bertman's club went to Orlando and picked up the 400th career win for the Skipper—a 5-2 decision over Central Florida. The ever-humble and classy Bertman refused to comment on the milestone victory after the game, wanting instead to talk about his team's performance.

On the weekend of April 4-5, the 24-4 Tigers reached the midpoint of the regular season. The competition was the third-ranked, 26-6 Gators. The series was billed as LSU's "big test" going in. It would be the first time the Tigers played in a really hostile environment on the road against equally outstanding competition. And LSU and Florida have been known for their great clashes on the diamond. The two teams met an incredible eight times in 1991 with LSU winning six. But the cast of characters was different for LSU, and the Tigers knew the meeting with Florida would be a big deal. Unfortunately, game one of the Saturday doubleheader turned out to be a big disaster. The Tigers lost 5-4.

It must have been a long 25 minutes between games for LSU. Signs pointed to another Florida victory over a demoralized, inexperienced LSU team.

It didn't turn out that way, however. LSU's starter Schultz was masterful, throwing his overpowering fastball by the Gators and mixing in a newly learned change-up. Schultz shut out the Gators 2-0. He allowed only four hits and struck out eight in an effort that would gain him co-national player-of-the-week honors. Most importantly, he picked his team up after a tough loss in front of the rabid Gator fans. "I was really focused tonight. I didn't let anything affect me," he said after the game. "I didn't want to let the team down."

On Sunday, it was up to Chamberlain to try to give LSU two out of

"I was really focused tonight. I didn't let anything affect me."

- Scott Schultz



The torrid Mississippi State team swept yet another series, and suddenly, there was a tie atop the SEC West. This set up the big showdown for the final SEC weekend. . . Mississippi State at LSU.

three in the series. Interestingly, the studious Chamberlain missed the Saturday double-header because he was back home in Baton Rouge taking the Medical College Admissions Test and had to fly in to Gainesville late Saturday night. He followed up all of that by pitching 7 1/3 innings of three-hit ball, and the Tigers won, 5-3. Bertman said the outing was the best of the red-shirt sophomore's career. The win gave LSU two out of three in the series and gave them a two-game cushion in the SEC West.

More importantly, however, this series showed the character of the LSU team. The Tigers would be known as a team that won when its backs were to the proverbial wall, and it all started in Gainesville. After losing the first game, this team could have folded. Instead, they picked themselves up, won the series, and gave themselves a confidence boost that would last all season long. Schultz and Chamberlain established themselves as pitchers who could be counted on to win the big game, and winning on the turf of the third-ranked team in the country proves that you can win anywhere.

Following the drama in Florida, the Tigers possibly let down a little and struggled in a win over Northeast Louisiana and a loss to Tulane. The Tigers did take two of three from Ole Miss in an SEC series at home, but they suffered a major blow in the first game of that series. Peever was struck in the head by a vicious line drive in the third inning of that game. He was hospitalized overnight, but thankfully, all tests were negative and the prognosis was for full recovery. It would be almost four weeks before Peever pitched again.

Again, LSU could have collapsed, but they excelled. They won ten of their next fourteen games. That streak included a sweep of the other SEC newcomer, Arkansas. In that series, Schultz took over for Peever as the number one starter in SEC series and responded with a victory. Chamberlain and Sirotko also started and won for LSU, who outscored the Hogs 32-10 in the

series. Arkansas left Baton Rouge 5 1/2 games back and all but out of the race. The new competition for LSU was Mississippi State.

After mid-week wins over Louisiana College and Northeast Louisiana, the Tigers were back on the road again in the conference, this time at Auburn. Peever made his return in game one of the series and showed no signs of sluggishness. He tossed a five-hitter through eight innings to improve to 10-0. Greene pitched the ninth and saved LSU's 2-1 win. However, the Tigers from Bayou Land lost the next two to the Tigers from the Plains.

Meanwhile, the torrid Mississippi State team swept yet another series, and suddenly, there was a tie atop the SEC West. This set up the big showdown for the final SEC weekend —Mississippi State at LSU. It would be winner take all, as the team that took at least two of three would win not only the West, but also the overall crown in the SEC based on conference record. If LSU did it, they would become the first team in fifty years to win the regular season title three straight years.

Saturday, May 9, was warm and sunny and was a perfect day for baseball. The Bulldogs brought their usual entourage of fans from Starkville down to the "big city" to cheer their team.

When the Tigers and Dogs took the field for the first game, they were greeted by 7,460 of their closest friends. The crowd marked the largest single-day attendance in Alex Box history. About 500 fans were seated on the field in foul territory down each of the lines, which put the crowd even closer to the action. Also, many fans were seated on the roof of the married student apartment complex beyond left field, and others used Mardi Gras-type highchairs to catch a peek behind the right field fence. And they said baseball would never catch on at LSU.

Game one was a battle of two of the best pitchers in the nation. Peever was 10-0 and was opposed by 8-1 lefty B. J. Wallace. Peever and Wallace had the best ERAs

among starting pitchers in the SEC, and Wallace would become the third pick in the major league draft in June.

LSU won 8-3 and needed only one more win for the title, and they got the icing on the cake on Sunday when they won again by a count of 5-3 to sweep the series.

"They were not picked to win, yet all year long never lost two games in a row but once. In essence, I think they can even do a lot of things that last year's team couldn't do. They've got a lot of competitiveness and they really have a lot of togetherness. This is the best bunch I've ever coached in terms of togetherness," said Bertman.

The next day, LSU was indeed awarded a regional, and that took a little of the urgency away from the upcoming SEC Tournament in New Orleans. But it didn't seem to bother the young Tigers, who rolled through the eight team field and won the tournament title, as well. Peever and Rantz picked up two wins each in the tournament, and Sheets was named MVP after catching fire in the six games. Even though the tournament didn't mean anything in terms of LSU's NCAA bid, the young Tigers added more hardware to their collection.

That brought on the regional, which included perennial powers South Alabama and Cal-State Fullerton, along with Tulane, Ohio State, and Providence. LSU and Peever beat the Friars in their first game but were shut out by Ohio State's Scott Kingenbeck, 5-0, in the second game. That meant LSU would have to win twice on Saturday and once on Sunday to win the regional. The Tigers beat Tulane 7-3 on Saturday to advance. But one problem loomed big for the Tigers: they suddenly weren't hitting the ball. LSU picked up only five hits in the Ohio State loss and only four in the Tulane game, even though they won. They would face Fullerton on Saturday night, and if they could somehow get by, they would have Peever to throw in the championship game on Sunday. Peever would

Continued on page 63



PHOTO COURTESY OF BRAD MESSINA/SPORTS INFORMATION

WOMEN TAKE *Golf* TITLE

BY FRANCES DICKERSON

One of the smallest teams for a competitive sport at LSU won one of the biggest honors for any athletic team—an SEC championship.

For the first time ever, the women's golf team, totaling six, took the title at a three-day tournament they hosted last spring at the Santa Maria Country Club at home.

They beat out teams from Alabama, Auburn, Florida, Georgia, Kentucky, Mississippi, Mississippi State, South Carolina, and

Vanderbilt.

Kristi Coats and Julie Rigazio were named to the All-SEC squad. In addition, Coats was named honorable mention All-American; she competed as an individual in the NCAA tournament.

Laurie Robbins, Page Oeser, Jennifer Vernon, and Jennifer Murray rounded out the team.

Head coach Karen Bahnsen talked about the sport and the tournament. She said despite the fact that golf is such an individualized sport, the team holds regular practices every week, practicing every day and no more than twenty hours per week. On her team's performance last season, she said, "We'd played up and down the whole season...we started picking up around the tournament. Being in Baton Rouge, and with their playing well, won the championship."



An excited team poses with their trophy. Pictured, from left, are Greg LaFleur, Julie Rigazio, Page Oeser, Jennifer Vernon, Kristi Coats, Laurie Robbins, and Coach Karen Bahnsen. Women's golf has been competing in the annual SEC tournament since '80; this is their first time as number one.



Senior Dahlia Duhaney captured the 200-meter national title and ran the anchor leg on the winning 400-meter relay team.

There is a song that states, "One is the loneliest number." That may be true, but LSU head coach Pat Henry and his Lady Tigers don't seem to mind sitting all by themselves at the top of collegiate women's outdoor track and field.

Amidst an oppressive June heat at Memorial Stadium in Austin, Texas, the Lady Tigers claimed an unprecedented sixth consecutive NCAA outdoor national championship title. This time they accom-

plished the feat by coming from behind on the meet's final day.

"This was a big one and a great one to win," said an elated Henry. "To win this after not being predicted to is a lot of fun and very gratifying."

The front-runners for the women's crown were the Florida Lady Gators. The Florida women, led by 100-meter hurdle and 100-meter dash specialist Michelle Freeman, came into Austin as this season's NCAA indoor champions along with the SEC indoor and outdoor titles.

Florida entered the final day of



competition leading LSU by 529 points, 28-26.

After Lady Gator Leah Kirklin captured the triple jump title in the women's first event of the day, Florida led 38-26 and looked as if they would wear the champion's crown one more time in '92.

LSU had two things in their favor, though—numbers and experience. The Lady Tigers had more participants in more events on the meet's final day, and they had been through this kind of pressure the five previous years.

Sophomore Danyel Mitchell started the scoring by placing third in the shot put to go along with her fifth place finish in the discus on Friday.

The Lady Tigers piled up the points in the sprints.

The 100-meter hurdles proved to be critical as LSU seniors Dawn Bowles, '91 NCAA 100-meter hurdle champion, and Cinnamon Sheffield attempted to match or better Florida's duo of Freeman and Monica Taylor.

Bowles and Sheffield kept the Lady Tigers in striking distance by finishing second and fourth, respectively. Freeman barely nipped Bowles at the tape for first place, and Taylor placed fifth.

"Everyone keeps telling me that Michelle [Freeman] has a good start and I know that," stated Bowles, "but my coach [Myrtle Chester-Ferguson] told me not to worry because there are ten hurdles and I would start catching her at the fifth. I almost got her, but I am happy."

"I could win forever," Sheffield



CONTRIBUTED BY ROBBIE BURNS
LSU SPORTS INFORMATION INTERN
PHOTOS COURTESY OF BRAD MESSINA
SPORTS INFORMATION

LADIES *sprint* TO SIXTH TITLE

said. "We lost indoor conference, indoor nationals, and outdoor conference. But under pressure, I think we do well."

The next show down came in the 400-meters between Florida's Anita Howard and LSU sophomore Youlanda Warren. Howard won, but LSU lost no significant ground as Warren finished a strong second in a school record time of 51.55.

Warren waited until just the right time to have her best meet of the '92 outdoor season. Her biggest accomplishments came during every 400-meter race she ran in Austin as she broke the school record held by Opal Cunningham (52.44 in 1989).

She broke it not once, but three times. Warren placed second in all three races while posting times of 52.37 (preliminary heat), 51.67 (semi-final heat) and 51.55 in the finals.

"It feels good," Warren said. "I am very happy, and I have two more years. I could have gone a little better at the 200-meter mark, but as long as I set a personal best, I'm satisfied."

The Dallas, Texas native also anchored the 1600-meter relay team, which finished fifth.

The 100-meter was where the numbers game played heavily in LSU's favor. The Lady Tigers entered with senior Dahlia Duhaney, sophomore Cheryl Taplin, and Sheffield. Florida's lone participant was Freeman.

The Lady Tigers racked up fifteen points and pulled to within three (71-68) as Duhaney finished

"This was a big one and a great one to win. To win this after not being predicted to is a lot of fun and very gratifying."

Senior Dawn Boyles placed second in the 100-meter hurdles and was a member of the championship 400-meter relay team.

second, Taplin fourth, and Sheffield seventh. Freeman edged out Taplin for third by only .01 of a second.

The Lady Tigers hammered down their sixth national title in the 200-meters. With no Florida participants and Stanford's Chrystal Gaines and USC's Inger Miller withdrawing from the race, the door was left wide open for Duhaney and Taplin.

Duhaney ran her best 200 ever as she pulled away down the back stretch and breezed to the win in a personal best of 22.80. Taplin finished fourth (23.42) to give the Lady Tigers fifteen points in the event and an insurmountable lead of twelve points in the team standings.

Crossing the finish line for her first-ever individual national title, Duhaney held up one finger. "I did that partly because I knew we won the title and it is my first individual

national title," she said. "I do not think we felt any extra pressure going into the race and with Chrystal out, I did not think there was anyone else who could offer any great challenge. I just needed to get out and relax."

Henry only had praise for the performance of the team. "I think this shows a lot of character in our ladies coming back after losing the SECs and the NCAA Indoor," he said. "We don't worry about what other folks do. We just worry about ourselves, and if it falls right, it falls right."

The Lady Tigers received their first points in the heptathlon on Thursday as sophomore Sharon Jaklofsky, the defending heptathlon national champion, finished second, and Jovennie McDuffie placed fifth.

Friday proved to be a record setting day for the men's and women's 400-meter relay teams. In the fi-





nals, LSU became the first school to ever capture the men's and women's 400-meter relay national titles in the same meet. Both entered the finals by setting stadium records in the preliminary heats as the women finished in 43.00 and the men in a school record time of 38.85.

In a replay of the SEC 400-meter relay title race, Sheffield and Duhaney again had trouble on the final handoff, enabling Florida to take a considerable lead in the last 100 meters. Just as before, Duhaney made up the ground and nipped Florida at the finish for the title in 43.03.

The LSU women now own five of the top ten all-time collegiate 400-meter relay performances.

One key to the Lady Tigers' victory was the underclassmen. LSU's four sophomores, Jaklofsky, Mitchell, Taplin, and Warren, played a major part in LSU's success in Austin. The foursome scored 38.5 of the Lady Tigers' 87 total points with no one finishing below fifth place.

Taplin was the individual point leader among the four. Her fourth place in both the 100 and 200 meters totaled ten points, and she contributed another 2.5 points as a member of the 400-meter relay team. Mitchell scored ten points with her third in the shot put and fifth in the discus. Warren and Jaklofsky garnered eight points each.

The seniors, though, kept it all

together. They concluded their careers the same way they began—as national champions. Bowles, Duhaney, McDuffie, Sheffield, Joyce Melendez, and Laurie Trapp became the second group of Lady Tiger seniors to complete their career never losing an outdoor national championship.

During their careers, this senior class racked up some impressive figures:

- Four NCAA outdoor national titles ('89-'92)
- Three SEC outdoor titles ('89-'91)
- Two NCAA and SEC indoor championships ('89 and '91)

This group has totaled 29 All-America honors (Sheffield and Duhaney, 10; Bowles, 7; McDuffie, 2). They have also collected two individual national titles; Bowles won the 100-meter hurdle championship in '91 and Duhaney captured the 200-meter crown this season.

Great success in the 400-meter relay will always be associated with them. These four-time national champions have captured the 400-meter relay title three times ('89, '90, '92). Sheffield was a member of all three squads, Bowles ran on the '90 and '92 teams, and Duhaney appeared this season.

Trapp closed her career as the best discus thrower in school history. In her final regular season meet, she broke the LSU record

with a mark of 175-11.

Melendez became the only woman from her country of Puerto Rico to post a 100-meter hurdle time below fourteen seconds. She broke her own mark in the NCAA preliminary heats with a time of 13.36.

"Our senior leadership was very influential in our success," said Henry. They come out each day motivated, trying to improve individually. This is where the team aspects come together."

In such an individual sport, Henry's philosophy focuses on every athlete contributing to the team's success. This was evident in Austin as the women failed only twice to advance an athlete to an event's final round. It also explains why they gathered twenty All-America honors.

"Depth, numbers, and quality are all important," said Henry. "You do not have to win all the events to win a national championship. That is not what it is all about."

Henry said this championship is special and similar to the LSU men's outdoor national title in '89.

"This is a good one because we went in and won it when others said we could not," he said. "No one counted on us to win it, but we did. It was a great accomplishment to do that. We knew we were in the money." □

"I could win forever," Sheffield said. "We lost indoor conference, indoor nationals, and outdoor conference. But under pressure, I think we do well."

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CONTRIBUTORS

The *Gumbo Magazine* staff thanks all of our contributors. We couldn't have done it without you.

FRANCES DICKERSON

Frances doesn't have much to say for herself.

MICHAEL J. FARRAR

Mr. Entertainment, a graduating senior in general studies, is now living in Uncle Walt's backyard--Orlando, Florida.

GARY GOVERNALE

Gary Governale, a senior in broadcast journalism, has learned a lot in the past four years--but not in the classroom. When asked what the three most important things he learned were, he said: 1) Never judge a person until you walk in his shoes, 2) There is a one-in-a-million chance you'll meet the perfect mate in a Tigerland bar...but there always is that one chance, and 3) Everyone else is crazy, and I'm starting to feel like one of the crowd.

STEVE NEWITT

APRIL REDMOND

April, a freshman, is an aspiring novelist who hopes to make a lot of money someday.

PHILIP SIMON

Philip is addicted to comic books and alternates between staying awake a lot and sleeping a lot. He also got overruled on the capitalization of prepositions and articles in his story. Any hostilities from the "A," "An," "The," "For," and "In"'s of the world should be directed to Becky.

KRISTIAN SONNIER

Kristian is a news-ed major.

PATRICK WRIGHT

Patrick graduated in May 1992 with a broadcast journalism degree. He covered LSU baseball for two years for KLSU and the LSU Sports Network. Patrick is currently a sports talk show host for WBIU (1210 AM).

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BY GARY GOVERNALE

Curley Hallman's first season as the head coach of LSU had a nightmarish beginning. The Tigers were trounced on the road at Georgia and were totally humiliated in College Station by Curley's alma mater, Texas A&M. There was no offense, there was no defense, and the fans were wondering if there was a coach.

But the improbable began to happen. The Tigers slowly began to improve. Curley's crew gave him what every coach wants out of his team: steady improvement. The Tigers managed to salvage the season, taking the best teams to the wire and claiming victory over inferior teams. Close losses to Florida State and Alabama showed the country that Curley's team was just a few steps away from becoming a really good squad. The Tigers hope to prove it in the up-and-coming 1992 season.

But fans won't find any confi-

dence builders by reading the pre-season publications. Most have LSU picked to finish fourth in the new SEC West Division. You won't find any star players showcased, either. Pedro Suarez gets some recognition, but not many teams brag about their kicker. Without star players, though, the Tigers should benefit; team unity could carry them successfully through the season and possibly to a bowl game.

The good news is LSU has seven home games for the first time since 1987, the year the Tigers finished 10-1-1. The bad news is the 1992

RIGHT

All eyes will be on Curley Hallman's team now that he's laid a foundation in Tiger Town.

PIGSKIN '92

EXCITEMENT RETURNS IN

schedule is murder. Six of the teams went to bowl games last year, and the others are expected to improve in 1992. Here's a look at what's on tap for the Tigers this year...

LSU kicks off the season against much-hated rival Texas A&M on Sept. 5 in Tiger Stadium. The Tigers are still digging the cleats out of their chests from the last meeting, a 45-7 thumping. With revenge in mind, the Tigers are looking to pay back the Aggies on a regionally televised game...BUT WAIT! It's a dreaded day game! The Tigers have not won a day game on ABC since 1984. On the other hand, the Aggies have not won in Baton Rouge since 1975. Curley and the fans would love to get this one, but it will be easier said than done. A&M is a top-ten team, and they will bring a lot of fire-power to Tiger Town. LSU is an impressive 60-12-3 in season openers in Baton Rouge.

Much-improved Mississippi State comes to town Sept. 12. Last year, Jackie Sherrill jammed the wishbone down the throat of LSU.



PHOTO COURTESY OF BRAD MESSINA/SPORTS INFORMATION

Don't look for that to happen again. The Bulldogs had two weeks to prepare for LSU in 1991. This year, they will be coming off a game with Texas in Austin before coming to Death Valley. State's defense could be as good as A&M's, so LSU will have to open up the offense.

Things don't get any easier as LSU takes to the road Sept. 19 to take on another rebuilding program, Auburn. The Tigers from the Plains are wrestling with NCAA problems thanks to least-favorite alumni, Eric Ramsey. Ramsey brought forth allegations last year that Auburn coaches were paying players, a clear violation of NCAA rules. The threat of a NCAA investigation could psychologically hurt Auburn this year. This will be a tough test for LSU simply because it's the first road game of the season. However, on paper, the Bayou Bengals have the edge over the War Eagles, the Tigers, the Plainsmen, or whatever the heck they call themselves.

Coach Earle Bruce returns to Tiger Stadium on Sept. 26, this time with Colorado State instead of Ohio State. He seemed to single-handedly turn the Rams around, until last year's miserable 3 and 8 finish. This could be a much-needed breather for LSU, and don't expect Curley to let his team take the Rams lightly. This one should be a cakewalk.

LSU will take on Tennessee Oct. 3 in Baton Rouge. The Vols sent their usual entourage of talent to the NFL again, so Johnny Majors must hope he can reload instead of rebuild. Wide receiver Carl Pickens, quarterback Andy Kelly, defensive end Chris Mims, and defensive tackle Shazzon Bradley are gone, but Majors still has one of the deep-

est backfields in the SEC. The last time the teams met, the Vols won in an impressive offensive showcase. Look for more fireworks with LSU getting the upper hand this time.

The Tigers will see more orange in Gainesville when they take on Florida Oct. 10. The Gators are expected to win the SEC this year and contend the national championship. They are unbeatable at home and feature a productive quarterback in Shane Matthews and a tenacious defense. If LSU loses one game this year, this will be it. The Tigers have a chance only if they can keep the Gator offense off the field.

The Tigers return home Oct. 17 to battle Kentucky. The Wildcats are expected to improve this year with Bill Curry planning to use the option as much as possible. Last year's game was a nailbiter, and Todd Kinchen won't be able to save the day this year. LSU should take the Cats easily because everyone knows the only reason U.K. plays football is to kill time until basketball starts.

Following a week off, LSU travels to Jackson for a Halloween date with Ole Miss (I'll spare you the Billy Cannon stories since you'll hear plenty of them following the Kentucky game). The Rebels are expected to dwell in the cellar this year, and LSU should be able to get back-to-back wins in Jackson against Billy Brewer. Expect Brewer to show up for the Oct. 31 game disguised as a coach.

Alabama returns to Death Valley November 7. Even Tide fans will admit their team got lucky in Baton Rouge last year, squeaking by 20 to 17 thanks to a blocked field goal attempt. Unfortunately for

Close losses to Florida State and Alabama showed the country that Curley's team was just a few steps away from becoming a really good squad. The Tigers hope to prove it in the up-and-coming 1992 season.

Continued on page 64



PHOTO BY PAUL HOUGHTON

The Man

BEHIND *the voice*

BY KADEE ST. ROMAIN

When it's time for an LSU football, baseball or basketball game, thousands of fans turn off the TV.

Sound, that is.

Fans across the state prefer to watch the game accompanied by the smooth, mellow voice drifting from the radio, has brought LSU sports into living rooms and cars for over nine years. And to Jim Hawthorne, the Voice of the Tigers, LSU sports and radio is a combination that can't be beat.



Hawthorne has seen it all, from LSU basketball's first Final Four trip to baseball's College World Series championship. He even has the most exciting moments in all three sports figured out.

"In football it would have to be Tommy Hodson's pass to Eddie Fuller to beat Auburn," he says. "It's said that the roar of the crowd at that moment registered on the seismograph."

The date was Oct. 8, 1988, and part of the excitement stemmed from the fact that since Fuller's touchdown brought the score to 7-6, the Tigers won by only one point, he said.

He pins basketball's thriller on Anthony Wilson's shot to beat Memphis State in 1986. "That wasn't supposed to happen. Of course, we weren't supposed to beat Purdue the night before, and so that shot was extra exciting," he says.

But baseball, his favorite sport, produced two fantastic thrillers. One was in 1988 in the game against Texas A&M, whom LSU beat twice in one day. The other was LSU's home run win against Southern California that took the Tigers to Omaha for the College World Series the following year.

Hawthorne's voice first reached the LSU airwaves in 1979 when John Ferguson, the reigning Voice of the Tigers, offered him a job calling basketball play-by-play.

"At the time, basketball wasn't nearly big-time. I didn't even realize the significance of making it to the Final Four in 1981," he says.

That trip had excitement of its own. Two hours before LSU was to play the University of Virginia for third place in the tournament, President Reagan was shot.

"I had to keep interrupting the game to give updates on Reagan," he says.

By 1983, WJBO, a local a.m. station, hired Hawthorne full-time. He started calling football and baseball as well as basketball games, and from that experience,

he moved on to fill Ferguson's shoes as LSU's official Voice of the Tigers.

Hawthorne first became interested in electronic media in high school. Driven by his love of music and sports, he got his first radio job in 1961 at KLLA in Leesville, La.

"We used the reel-to-reels and recorded the high school games that played on Friday night and then replayed it on Saturday," he says.

He moved on to work for Northwestern State University football, basketball and baseball while attending college. The station was KNOC radio in Natchitoches, where he remained through college and even after he received his degree in speech and journalism.

After graduation, he moved to Shreveport where he worked for KWKH radio. He also broadcasted Shreveport area high school football, AFA Shreveport Steamer football, Centenary College basketball and Shreveport Captains Texas League baseball.

While handling the play-by-play for LSU basketball from 1979 to 1981, he even drove back and forth between Shreveport and Baton Rouge.

Though he has dabbled in television work, his heart is with radio.

"I enjoy listening to games on the radio. It is fantasy; your mind can do wonderful things with sound. TV is 'what you see is what you get'," he says as he leans back in his chair, a dreamy look on his face.

And he says he considers radio to be a more challenging medium. "It's something to be able to create a picture of what's happening for listeners. Describe it fully, and they can close their eyes and see it."

His cool drawl matches his look—relaxed and casual. And words roll easily off his tongue.

Even his hobbies are laid-back. He says he likes playing golf and listening to music, but as he gets older he finds himself enjoying "just doing nothing" more and more.

"I don't have much time off, so when I do get a break I like to spend time with my family—just sittin' in

"I
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the back yard, playing with my dog, maybe cooking up something on the grill," he says with a smile.

He envisions greatness for both Tiger basketball and football. He says he doubts there will ever be a more exciting season for the basketball team than 1986, but someday the team will be national champions.

And he says Curley Hallman will do great things for the football team. "Curley will take the program where it needs to be," he says. He says Hallman's first taste of LSU was rough because of the difference between LSU and the University of Southern Mississippi.

He blames the rocky transition on the high concentration of media attention Hallman received. "He really had no idea what he was getting into. The media exposure he received was mind-boggling to him. He was completely overwhelmed," he says.

At USM, Hallman was not constantly under the media microscope the way he has been head coach for LSU. Such attention is simply a type of pressure he didn't have to deal with at USM, Hawthorne said.

But no matter whether any of the Tiger teams win or lose, Hawthorne plans to be the Voice of the Tigers for years to come.

"I've been to bowl games, championship games, stadiums around the country. Where else could I go and have it be any better than this? I sincerely love being the Voice of the Tigers, and I'll be happy if I'm still here in 20 years," he says.





BY FRANCES DICKERSON

Stan Ford has been a staff member of the Mozarteum in Austria, one of the oldest music institutions in Europe, for six years. In 1984, he placed third in the institute's Mozart Competition, an international event held every four years. He is a classical musician, a concert pianist. What brings him to LSU? To work towards his D.M.A., or Doctorate of Musical Arts. *Gumbo Magazine* spoke with him in July before one of his performances.

You currently reside in Austria. What is the difference in the role of classical music in Europe and in America?

Well, first of all, the government supports the music activities in Europe, compared to here. That's the one reason so many Americans, especially opera singers, come to Europe to try to start a career of some kind.

Is that why you went to Europe?

In my case, since I'm a pianist, not exactly. I went there because I wanted to get the flavor of classical music. One can certainly learn about European music, but to be there is certainly a different feeling that one gets . . . a different atmosphere. I learned to appreciate what I'm playing a lot more through going there because I had opportunities not only to study the music, but to study art, study literature, become acquainted with several different cultures. For example, Austria happens to border on five countries, and as a result, one can travel two hours in any direction and be immersed into a totally different culture. For example, Italy—the Italians are very, very temperamental, and as a result, one has to learn the language, or become acquainted at least with other languages.

Doesn't that lead to stereotypes about musical styles associated with certain cultures?

True, true. Right. People do come to generalizations . . . When I'm in Europe, for example, people just assume that I play jazz.

It doesn't help that you're from a southern university, either.

STAN FORD



CONCERT PIANIST

True. And being from St. Louis, Missouri, they really assume that I play jazz, and I tell them that my expertise is in classical music, and I'm not there to prostitute jazz. Certainly I can dabble and dabble, as so many have done, but I respect the art too much to massacre it in front of any kind of audience. I would prefer that they hear it under a person who has really, really researched it and calls himself an expert in that area. That's one reason why I went to Europe; because I felt since my expertise is in classical music, and because classical music came from Europe, my experience would be most beneficial.

Tell me about the Mozarteum, where you work.

Well, it's one of the oldest institutions in Europe, and as a result, one of the most famous. We have over 250 faculty and over 1500 students attending the school coming from all over the world, in particular Japan At least seventy percent of the students are foreigners.

How did you obtain your position there?

That was pure luck. It was in 1986. I had been studying in Switzerland for a year and heard by accident that there was a position available in that pedagogy department—they were looking for a piano teacher, a piano professor, and a day before the deadline I sat down and wrote an application out and sent in all my materials, and to my surprise, two weeks later, I was one of five people chosen to come and interview.

But this wasn't your first teaching position.

No, I taught in the university for a few years, one at Southern Illinois, that was my alma mater, where I got my bachelor's and master's, and I also taught at a community college for a year, so I had a little bit of teaching experience behind me in addition to my private teaching.

Well, the very next day [after the interview] I received a phone call saying congratulations, we have selected you for the job, and of course



every musician, to be able to teach at a school of real reputation, and the Mozarteum is considered one of the finest schools in the world, as for example, the Juilliard School in the United States, or Curtis Institute The level of performance is very, very high, and very tough.

I was lucky enough to be chosen as the first black, ever, in Austrian history for a full professorship at the school, and I hope I'm not going to be the last.

What brought you to LSU?

For years I had thought that I would like to take that very last step—I have a bachelor's and a master's degree and I had a tremendous amount of experience in my teaching field, but I felt that I could learn even more Because of my position at the Mozarteum, I'm not allowed to be away an entire year. And either I teach or I give up my position there, and that I wouldn't want to do. The school systems here in the States, for the better schools at least, require a year of residency, and I couldn't fulfill that requirement. This particular school was able to somehow get around that, allowing me to come one semester, an adjacent semester, and two summers to fill that requirement.

And, the second reason why I decided to come here was because of my former piano teacher, Kathleen Rountree, who is on the faculty as head of the pedagogy department.

Do you plan in the future to return to the States to stay, or will you continue in Europe?

Well, at this point, it's very, very difficult at this time to consider coming back to the United States in the area of classical music since classical music is not particularly supported or appreciated by the masses. More people are interested in rock music or disco music, and that I can understand since that is part of the American tradition. So my plans at the moment are to remain in Europe because I'm playing music that is really appreciated there. I have many occasions to come back to the United States because I give tours as a concert pianist—and I'll be back in February, for example, to perform a couple of times with an orchestra as well as give solo recitals. At the

moment, I can't imagine my life changing from what it is. One of my goals, of course, is to complete this D.M.A. . . . Also, I am in the process of starting an exchange program between the Mozarteum and this school because I've been so impressed with the faculty and the entire atmosphere. This would, in turn, give the Europeans an opportunity to discover the American way of life, and at the same time the music students who are interested in classical music can get a first-hand experience studying at the Mozarteum as well as being able to travel to the neighboring countries.

Do you think the American culture will come to appreciate classical music more?

Well, apparently, we seem not to have enough money for our educational system. And as a result, when budgets are cut, programs are cut, and one of the first programs that normally seems to get cut is music. People don't seem to realize that music is a very, very major part of one's life. And we're moving to the computer age, which I have nothing against, in any sense of the word, but it makes one, in my opinion, somewhat insensitive. And music tends to bring out emotions.

What about the notion that classical music is just for the highbrow, elitist crowd?

That's only because the others have not taken the opportunity to discover it on their own. It's for everyone. It's for everyone. And I'm the type of person who learns to try to appreciate the environment that I'm in. For example, when I was in Indonesia, in Bali, I got the chance to attend a ceremonial dance. Now of course, this kind of music, by just listening to it on the radio, would not be appreciated, more than likely, because it seems to be quite monotonous, but watching it in the context that it was written for turned out to be one of the most fascinating things that I've ever seen. So I learn to appreciate. But everyone is different, and everyone has his own taste, and fewer people are open-minded, and I would hope that that would eventually change.



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King verdict sparks violence in L.A., but **AWARENESS**

BY KADEE ST. ROMAIN
PHOTOS BY DARRELL COOPER

When Michael Jackson wailed out the phrase, "It don't matter if you're black or white," comedians criticized the black singer for his increasingly whitening skin.

"I guess it does matter after all, doesn't it, Michael?" they joked.

Michael Jackson was perhaps trying to comment on racism in America in a positive way. But Americans just listened to the song, snapped their fingers, and let life roll on.

Then, on April 29, 1992, the police officers accused of beating motorist Rodney King were acquitted. The nation who had watched the 81-second home video of white police officers beating the black man was shocked.

Citizens seized the opportunity to protest racism in America, claiming it does matter if you are black or white, and it shouldn't.

Hours after the verdicts for the four Los Angeles police officers were announced, angry mobs torched buildings, looted stores, and attacked passing vehicles with rocks and sticks in an outburst of uncontrollable violence.

California Gov. Pete Wilson finally turned to the National Guard after rioters set ablaze more than 150 fires, stormed police headquarters, and trashed numerous downtown buildings. While gunfire flared in the streets, heavy smoke from the fires caused authorities to re-route landing patterns for aircraft at Los Angeles International Airport, the *Los Angeles*

Times reported.

As anger and shock swept across the country, nowhere was the forum for debate of racism more alive than on college and university campuses. Students not yet born when the 1960s crusade against segregation was at its height marched, demonstrated, and rallied against the King trial verdict. University protests occurred in cities across America including Las Vegas, Atlanta, Tampa, Seattle, Pittsburgh, New York, Omaha, and San Diego.

Paralleling the violence in Los Angeles, some universities' protests turned sour.

According to the *New York Times*, students from San Jose University marched to the Federal Building and threw rocks and bottles at passing cars, including police vehicles.

When asked about his reaction to the violence, a black senior at Texas Southern University was quoted as saying, "Students are amazed at such a verdict. They're talking about taking up some kind of arms and uniting in an eye-for-an-eye, giving back what was given to us."

The *Los Angeles Times* reported that about 100 Central Missouri State University students broke windows and overturned a car. On the east coast, Boston students pa-

at LSU

Onlookers gather on the Delta Zeta balcony to view the protest march on LSU's campus May 1, 1992.

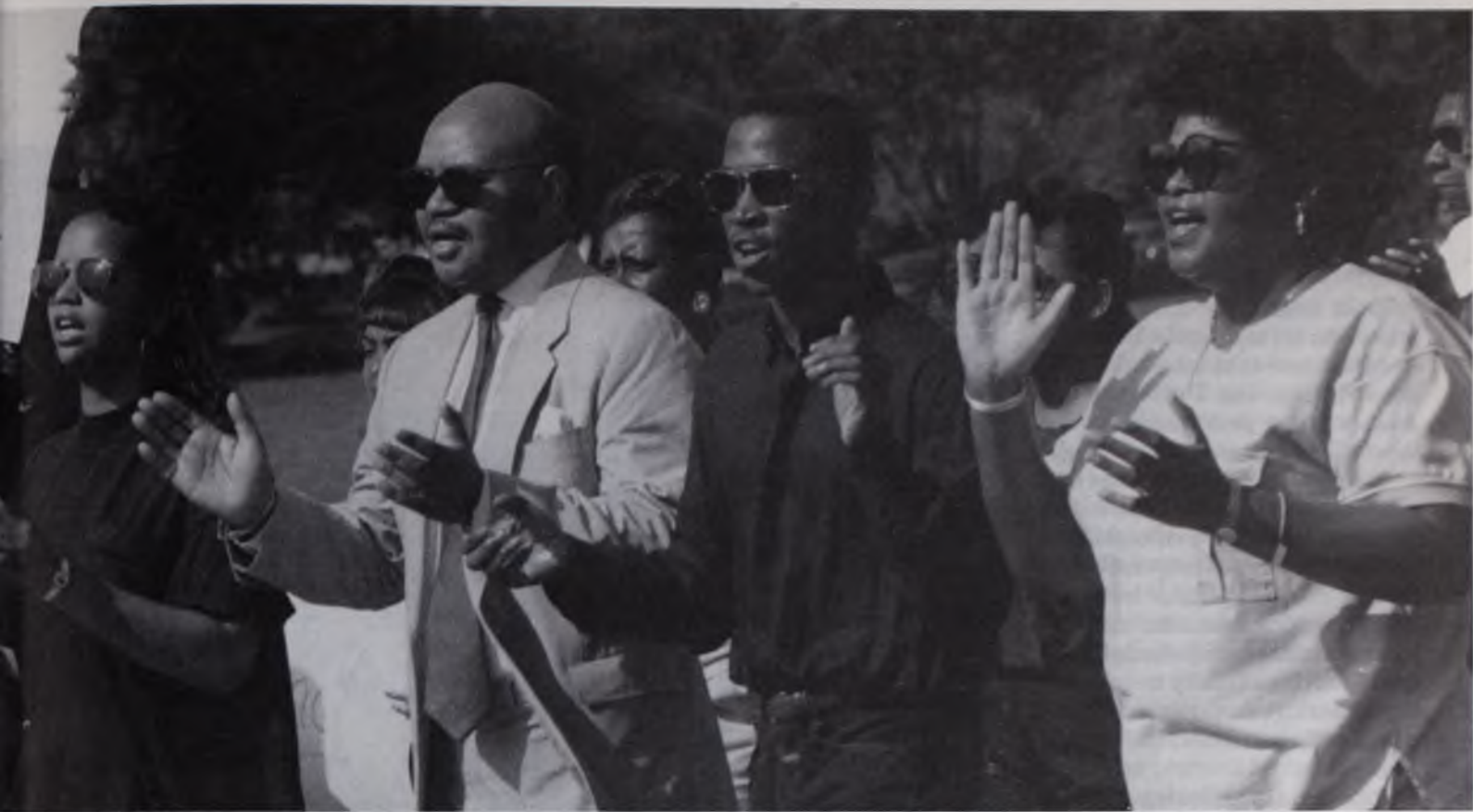


rated through the streets armed with signs that read, "America, We Weep For Thee," and "We Won't Go Back"; at North Carolina Central University, students marched peacefully to protest the trial outcome.

The *Connecticut Weekly* reported that the University of Hartford African-American Student Association organized a peaceful sit-in in the administrative offices and followed it up with a lengthy discussion attended by the university's president.

Trinity College's students held an open microphone session to discuss the King trial and racial incidents on their campus.

At home in Baton Rouge, stu-



Over 300 students, faculty, and campus workers participated in an organized march to respond to the King trial verdict.

dents were equally shaken by the verdict but avoided trouble. A caravan of demonstrators from Southern University, LSU's historically black neighbor, stormed toward the capitol six miles away as soon as the verdict was announced.

The protest that rainy Thursday night at LSU was simple—a march, a meeting with the chancellor, and a quad sit-in, said Don Scott, an LSU law student and cornerstone of the organized protest on LSU's campus. Scott said students began gathering Thursday around 8 p.m. at the Alpha Phi Alpha fraternity house with the will to “do something positive.” The decision was to begin marching Friday morning. However, as students left the meeting, they were allegedly confronted by a neighboring fraternity.

“They yelled racial slurs, but instead of fighting, we walked away and just kept on walking,” Scott said.

In response to the sudden turn of events, the march began that night and continued on into Friday when protesters totaling over 300 students, faculty, and campus workers visited the locked due to lack of funding African-American Cultural Center, fraternity row, Power Hall, and the Anglo-American Museum, finally resting in the quad.

The march paused around 1:30 a.m. outside Chancellor Davis' office where the protesters presented their grievances. The triumphs of this session were found in a letter Davis published in *The Daily Reveille* only days later. In it, he assured students that LSU was committed to being “a warm and hospitable place where students, faculty and staff of all races are welcome.” Davis said that racism on campus would be cause for disciplinary action.

Scott and other students involved in the King trial protest considered this letter a stepping stone toward greater victories, deeming it an unprecedented event. “This is not a black thing; many whites are jumping in and fighting for the same things. This makes me believe there is still a chance for things to change and move forward,” he said.

LSU's protesters aim to have the University understand what racism is and diminish it at LSU. As outlined by Scott, their major goals are to officially open the African-American Cultural Center, to establish a race relations committee, and to write a racial harassment policy into the student code.

“We are supposed to be the ‘flagship university’,” said Scott. “We

should take the lead in the state by scorning racism.”

Davis responded to what seemed to be the heart of students' concerns—sensitivity. Cross burning, Rebel flag flying, racial slurs, custodial Olympics: these events were addressed in the letter and reflected blacks' concern that students and administrators were insensitive to the ideals and goals perpetuated by multiculturalism, the ideal of creating an environment made up of a combination of several distinct cultures.

Scott pinpointed such acts of insensitivity as the burning of a cross outside a black RA's dorm room, several fraternities' choice to fly the Rebel flag, and one fraternity's submission of a picture to the *Gumbo* yearbook in which white members dressed as African tribal members. He claimed the University should take a firmer stand in condemning such actions.

Such assurance is hard to come by, said Dean of Students Thomas Risch. The first obstacle is the federal Family Educational and Privacy Rights Act of 1974, or the Buckley Amendment. The act forbids the release of any names or specific action taken. Students are reluctant to take an administrator's word that action has in fact been



taken against offenders. He said students often ask "why haven't you done what I think you should do," instead of "has something been done?"

Scott said, "We don't need to know who is responsible, but we do need to know that something was done. Unless the University addresses these problems correctly, they will not go away."

The student code mandates that all complaints be brought before the Dean of Student's office, but the dean himself is not responsible for finding anyone guilty or innocent. From his office the matter moves to a hearing panel comprised of three students, three faculty members, a representative of the academic dean's office and a faculty chairperson.

Risch said his office investigates every situation that is brought to his attention, but that raises another problem.

"We must know what has happened before something can be done about it," Risch said.

One incident that never made it to Risch's desk was the appearance of a dead skunk outside the same room that had received the burning cross. Risch said that students assume the administration knows everything that goes on. He attributed the unreported event to "poor communication skills."

Risch acknowledged the problem of sensitivity and mentioned goals of his own. These included a strong policy statement and changes in orientation and faculty/staff training. He also advocated dealing with offenses in a timely manner.

"Discipline should be corrective, not punitive," he said.

In many ways, Scott, from the student's side of the spectrum, and Risch, as part of the administration, saw eye-to-eye. They both recognized a problem and formulated goals to move toward solutions. Risch was familiar with the incidents Scott mentioned and said that offenders were often warned of sensitivity.

But the problem lies in defining sensitivity. The president of one of



The protesters' route consisted of stops at the African-American Cultural Center, fraternity row, Power Hall, the Anglo-American Museum, and the quad.

the fraternities on campus which flies the Confederate flag next to the Stars and Stripes, said the display of the flag carries neither a racist message nor is used as an insensitive ploy to anger blacks.

"Our heritage is important to us, and we traditionally display our pride in being Southern," said Paysse McWilliams, president of Delta Tau Delta fraternity. Another member of the same fraternity said the flag was attractive and added color and attention to the front of the house.

Though he knew the fraternities could not be forced to stop displaying the Rebel flag, Scott maintained

that to blacks, it represented a time in history they would prefer to forget.

Some students argued about the issue more directly when they held an informal protest outside the Anglo-American Museum Friday, May 8, 1992. Three students carrying the Rebel flag met with David "Sonny" DeVillier, Special Assistant to the Chancellor's Office, claiming the attention given to black grievances was unwarranted, DeVillier said.

These students who addressed themselves as the "non-silent student majority" presented DeVillier with a letter demanding that the



University defend the rights of white students, including the right to fly the Confederate battle flag. They also asked any policies geared toward "political correctness" or "multiculturalism" to be repudiated. The letter was signed only "Louisiana Students for Campus Conservatism," without listing any specific students as its members.

Chancellor Davis responded to this letter in much the same way that he responded to the black students' demands. His response appeared in *LSU Today*, a faculty and staff newsletter.

He said that the university recognized the rights of all students and that where these rights were concerned, there were no minorities or majorities. He also assured students that the University had no policy pertaining to "political correctness" or "multiculturalism" but only observed policies that respected academic freedom.

Many white students felt the attention given to the demands of Scott and other protesters were unwarranted. They wanted the same sensitivity and concern.

Somewhere inbetween lay the group "Students for Free Thought" which released a statement applauding Chancellor Davis' proposed initiatives. "While we oppose political correctness as a threat to academic freedom, we also condemn unequivocally all manifestations of genuine racism on campus," said the group's secretary in a press release dated May 9, 1992.

"This is not a black thing; many whites are jumping in and fighting for the same things. This makes me believe there is still a chance for things to change and move forward."

The University does indeed have plans for more sensitivity awareness on campus. For example, Ed Chasteen, professor of sociology at William Jewell College in Liberty, Missouri, is scheduled to speak to invited student leaders and faculty in October.

"LSU is taking a step in the right direction. We need to start talking about diversity and sensitivity. There are students out there who want to reach out and be sensitive but just don't know how," said Gwen Snearl, director of Minority Student Services.

Scott said that for now, issues such as the display of the Rebel flag by fraternities take a back seat to goals that seem within reach. Even many black student' complaint that the percentage of black faculty members should be increased has been put on the back burner for the African-American Cultural Center and the Race Relations Committee to move forward.

The African-American Cultural Center is waiting for funding, said Snearl. Its first chance for funding

was botched last spring when there was a mix-up with the Student Government Association election ballots.

Two referendums should have appeared on the primary election ballot. The first was an option for all students to volunteer money on their registration fee bill for the center. The second was a tax to be imposed on black students for the same cause.

Neither referendum appeared on the first election ballot, thus the options were forced to appear on the run-off ballot, and the second referendum was absent from this election. Both Snearl and Vice Chancellor Norman Moore maintained that this option would have passed. The first failed, sending the center's options for funding back to the drawing board.

Moore, who is head of a task force for the center made up of students and faculty, said funding could materialize next semester if the University would cover the fees until student referendums are passed. Moore said the task force was currently compiling information to present to Chancellor Davis.

The incidents during the Rodney King protest had little impact on plans for the cultural center, he said. But Snearl said the center's opening was high on the list of protesters' wishes and they "pushed the center to the forefront of attention."

The cultural center will serve both the campus and the community as an African-American culture museum featuring art, books, and films relating to African-American history and culture.

The next item on Scott's and other students' list is the formulation of a Race Relations Committee. Davis, in his letter to the student body, defined the committee as a group of individuals nominated by the Faculty Senate, Staff Senate, and SGA who would "study and make recommendations on racial relations on campus."

Paul Pitts, director of the Office of Affirmative Action and Equal Opportunity, said, "Nothing about
Continued on page 63



Protesters pause outside of the Alumni Center on sorority row.



the Television

BY FRANCES DICKERSON
ILLUSTRATIONS BY CARRIE CABLER

"What's this?" I ask my roommate and her fiancé as I pull my keys out of the lock. I had gone home for the weekend and was just returning to the dorm. Liz and Wes were sitting on her bed in front of it.

"Our new TV," my roommate smiles.

That means their new TV.

"Nice." I'm stunned. "When did you get it?"

"Saturday, at the mall."

I look it over—nineteen inches, color, with remote. Very nice. "How?" I drop my heavy booksack and plop on my bed.

"Credit card!"

Of course. That's how they pay for everything. Even Burger King.

We (that's me and Liz) had lived without a TV for a few semesters. We had just about everything else in the room already—microwave, refrigerator, computer, stereo. I could have afforded a TV with my birthday money, last year. Liz was all for that idea, but I decided against it. I hadn't wanted any distractions. We could just go downstairs to the lobby to watch the dorm TV when we really needed to.

"Now you can watch the news," she says, "see what's going on in the world."

"That'll be nice." I've rather missed my daily dose of reality.



"So what's its name?" I get around to asking.

Liz and I have a habit of naming all our appliances. The microwave is Mike, the refrigerator is Fred, the computer is Mac, the stereo is Steve.

She looks at Wes. "How about Brian?" she asks. Wes rolls his eyes.

"They won't be nice to you if you don't name them," I explain to him. "A name makes them more personal."

Liz settles on the name Dave. Then Wes has to know why we always pick a guy's name.

"To get better service. If they were named Susan, or Jennifer, or

Christine they wouldn't cooperate half as much."

Wes rolls his eyes again and reaches for the remote. "You're both being ridiculous."

Liz and I look at each other behind his back. I stick my tongue out, and we laugh to ourselves.

Liz and I had become best friends our freshman year in high school. She transferred in from another school, and I was the first person to talk to her. I remember asking her how long she'd been at our school, I didn't recall ever seeing her before, and she said she'd been there four weeks.

We were both pretty shy then.



Neither one of us had what you might call a boyfriend through high school; we didn't even go to senior prom. Liz's cousin said he'd go with her, but she said forget that. Instead, she and I went to her house, cooked dinner (I think it was spaghetti; we didn't know how to cook too well back then), got all dressed up, and had our own dinner. Then we watched some old movies—that was the night we saw *Casablanca* for the first time. It was real late when that finished, and Liz's parents were asleep, so she and I talked in whispers in the dark about college and what we were going to be doing soon. We were going to watch the sun rise, but we fell asleep on the floor about 4:30. We enjoyed our evening more than we would have enjoyed prom, I bet.

Rooming with her in college has been great; we get along fine. She doesn't study quite as much as I do, but I've got a scholarship to keep. We used to have lots of talks like the prom night one—every few weeks or so, I mean. Before drifting off to sleep, we'd talk about school, or work, or whatever was on our minds. We've been too tired, lately.

I don't know what I'm going to do when she gets married and leaves me.

It's later Sunday evening, and I'm trying to get through Act III of *Much Ado About Nothing*, but the canned laughter added to the sitcom that Liz and Wes are watching is distracting me. I hear Wes's cackle above all the racket; annoyed, I look up to see just what is so hysterical.

A guy in a wig and women's clothing is being arrested; a raving woman next to him is trying to explain to the police while department store alarms go off and lights flash. "Who writes this stuff," I grumble.

"It's funny," Liz says in defense, "and if you'd ever get your nose out of a book, you might like it."

"Hmph," I say. "That'll be the day." I look at my Shakespeare again and get through a dozen more lines of iambic pentameter before

Wes roars again.

"Would you mind keeping it down a little more?" I ask as nicely as I can.

"Fine," Wes says, turning it down one notch with the remote. Again, I try to read my play, but I kept having to check the footnotes.

A commercial comes on, and there is some whispering on the other side of the room, then Liz giggling. I clench my pen firmly; "Don't you two have any homework to do?" I say with a saccharine smile.

"Yeah, we're going to do it after, in Wes's room," Liz says.

I glance at the clock; I still have at least nineteen minutes of this. I just try to concentrate harder. I could leave, I guess, but I'm comfy on the bed; besides, it's my room too.

When the show goes off, the two love birds go off like they'd said, to study I guess. I finish Act III, wondering if the TV will become more of a problem when I have studying to do.

I'm done for the night. I turn on the TV and watch the news. When the local goes off, national comes on, followed by commercials. Liz still isn't back, and I'm still not tired, but I'm bored. I leave the TV on, just to see what comes next.

Star Trek. Not the old ones, but the Next Generation.

I used to watch the show with this guy I met in a class last semester. We would talk before the lecture started or walk a part of the way to our next classes together. He told me about what a great show *Star Trek: the Next Generation* was and said I really should watch it. I told him I didn't have a TV, and he said I could watch it at his place.

His name was Mike, and it soon became habit for him to walk me from my dorm to his every Sunday night to sit in his room and watch *Star Trek*. We'd talk about it Monday. I didn't think the show was all that great, but I didn't tell him that. I liked talking about it, anyway.

About the second or third time that I was watching the show with him, he invited me to stay and talk a while, "If you don't have anything

more important to do," he said. I hadn't begun my English paper yet, but I told him I could stay.

And so we talked and listened to the radio. He was sitting on the bed, and I sat cross-legged on the chair that went with his desk. I looked over his book shelves, the posters he hadn't had time to put up, snapshots from high school, his tape collection. In one of those pauses where you look for what subject to start next (but it wasn't awkward at all because somehow I felt really comfortable with him by this time, and the night was getting late), he caught my attention, looked me in the eye, and asked, "Can I kiss you?"

I leaned forward. I can't say the thought hadn't occurred to me on numerous occasions throughout this evening and others. We smiled at each other, giggled a little, and admitted we had wanted to do that for a while. It was sweet. And old-fashioned, to ask me first if he could. I liked it. I liked him.

The *Star Trek* theme plays as tonight's episode goes to commercial. The show isn't any better than I remember it being then. I quickly switch off the TV, take a shower, and go to bed.

It's Monday night and I have the room to myself again.

I don't feel up to Shakespeare, so I watch the news again. I have a million things to do and no desire to do any of them.

The news go off. I'm about to shut down the TV when a commercial appears for the upcoming sitcom. I decide it won't hurt to watch a little longer since I don't really need to finish everything tonight.

All through the show, I keep telling myself how stupid it all is, how ridiculous and foolish the characters are, and how implausible the plot is. But then the commercials come on, and I can't tell which is dumber.

There's one commercial for this talk show I think must have been created for housewives with no lives; tomorrow's show is going to be about men, women, and love. Don't they

Did you know that the average male falls in love at least eleven times in their lives, not counting at least two times after their first marriage, but the average female falls in love only about seven times, and less once after marriage?



have anything better to talk about, I think.

Don't miss it, the host says. "I wouldn't dream of it," I say sarcastically. Then the sitcom comes back on.

I watch for about twenty minutes, until I hear Liz's tennis shoes squeaking down the hall. I click the power off, vault onto my own bed, and open my English book before she even has time to put the key in the lock.

I try not to breath heavy as she and Wes come in. "Studying again?" Liz asks.

I smile in answer. I'm waiting for one of them to find the remote and turn the TV back on, but they don't. Wes takes off his jacket and opens his booksack, and Liz is reaching for her books too.

"No TV?" I ask incredulously.

"No, finals are coming. Studying first," she says with uncharacteristic resolve, and sits next to her fiance.

"Oh." I scowl, disappointed by my curiosity, and immediately commence studying, to make up for wasted time.

In semesters past, Liz and I have been deeply affected by the stress of studying for final exams. We would have this freaky simultaneous cleaning attack and end up reorganizing our desks and closets and stuff. She was better at it than I was. We'd give each other a shot at the clothes we were tired of, before giving them to the Salvation Army, and a broom touched the floor for the first time in weeks, and the dishes were washed, with soap. Then we'd study some more, drinking coffee and eating M&M's.

Before Wes started hanging around, Liz and I also used to cope with the help of Louie's. We ate as many Louie platters during finals week as we did over all the other weeks of the semester combined. We would sit at the same table every night (or morning, really; it was always available at that hour) and the same waitress took our orders. When she asked "What'll you have tonight?" I liked saying "the usual." She had Liz's and my

orders memorized, and we never had to prompt her with our recitation of "with lettuce, not sprouts; with American cheese, not Swiss; and with hash browns, not fries."

The semester Wes started hanging around, he didn't understand our nocturnal binges, so he never joined us. That was fine. Liz and I haven't had a Louie-break yet this semester, but then she has had a lot of planning to do for the wedding.

I get up the next morning, go to the cafeteria, and have breakfast with my book, as usual. As usual since *The Engagement*, that is. Liz and Wes will be eating together in about an hour.

I really don't feel like going to psych class. It's so boring; the prof just reads the text to a lecture hall of four hundred comatose students. Besides, the lecture hall is always freezing cold. I look at my watch and remember the commercial I saw on TV last night for that talk show—the one about men, women, and love. Somehow it doesn't seem such a stupid topic to talk about, this morning. I debate with myself, but in the end I skip psychology.

Now, if the show was on during English, there's no way I would skipped, but since it's on during psychology, I figure, why not? I won't be missing anything in class. Besides, the show's about real people with real problems, and that's much more interesting than textbook cases, you know? It's the first time I skipped this semester. I figure it will be okay as long as I don't make a habit out of it.

Did you know that the average male falls in love at least eleven times in their lives, not counting at least two times after their first marriage, but the average female falls in love only about seven times, and less thn once after marriage?"

Wes looks up at me; he and Liz are actually studying again. That makes two nights in a row. It must be for their biology text on Thursday. "That better not be the way with us," Liz teases Wes.

"It won't be," he promises, and

kisses her on the nose. Then, to me he says, "Did you say less than once?" He looks puzzled.

"Yeah."

"What does less than once mean? That's ridiculous."

"It's just a statistic."

"Where did you hear it?" he asks me.

"Um, I read it," I say. But I'm kicking myself. I'd almost given myself away.

"Where?"

"Hmm?" I ask, stalling.

"Where did you read it," he repeats. Liz keeps studying all this time; she usually stays out of my and Wes's discussions. She calls them arguments.

"I don't remember," I say meekly, wishing I'd never said it, and add a shrug for effect.

Wes rolls his eyes and goes back to work.

Feeling chastised, I pick up my psychology book to see what I'd missed in class.

I was actually responsible for introducing Liz to Wes. I sat next to Wes once lunch at the cafeteria and thought this was someone Liz had to meet. He had a better sense of humor then. The three of us ate dinner together, nearly choking from laughing so hard, and so we started hanging out and studying together. We'd go to movies every now and then. The one night I was sick and couldn't make it was the night those two decided they'd like to date. A few months later, they were engaged. And at the end of this semester they will be married. I have a hard time imagining it.

I finish the psychology and look over at Liz and Wes. They're curled up like puppies, dozing on the bed. When they get entangled with each other like that I have to go take a walk.

I start around the block. I'm not dressed for the cold, so I won't be able to take it for long. I start think about the *Star Trek* guy again.

After the kiss that first night, we turned the lights off and talked to each other on the bed. By about three, though, I thought we should

I skipped psych again this week. I figure I'm learning more about human behavior from these talkshows than I ever would from the textbook or one of those dry lectures.



let each other get some sleep, asked if he minded walking me across campus. He asked if I wanted to spend the night there, but I wouldn't. I couldn't, even if nothing happened. I liked him a lot, I said, but . . .

Mike nodded, said he understood. He got thoughtful, looked reflective, and said, "That always complicates things." I wondered which of his ex-girlfriends he was thinking about, but I didn't want to ask. Reaching for the overhead light, he changed the subject; "Watch your eyes," he said, and I thought that was the end of that.

We put on our shoes, I found my keys, barrette, and earrings on the desk where he had put them. We walked back to my dorm, stopping every half a block or so for a giant hug. I was tired, but I ran up the three flights of stairs to my room, instead of taking the elevator like I usually did.

He and I used to get together on week nights, too, not just weekends. We took walks in the rain and talked. We talked a lot, about everything. I told him about books I'd read and he told me about movies he'd seen. Sometimes we'd go see something together, although we never read a book together. He wanted to write movies someday.

Going to movies was fun because he knew so much about the actors and directors. But I liked the nights we stayed in and watched *Star Trek* best. They were great. We would watch from his bed with the lights off. And when the commercials would come on, he would kiss me and we would fool around until the show interrupted us.

I shiver; it's too cold tonight to stay outside. I go back in, ignoring the puppies, and go to bed.

I skip psych again this week. I figure I'm learning more about human behavior from these talk shows than I ever would from the textbook or one of those dry lectures.

I haven't made any more slips in sharing my newly-acquired knowledge with Liz and Wes. I just keep it all to myself, storing away all the advice about relationships for later

days. They're spending less time in the room anyway, and when they're here, they're usually sitting on her bed watching TV. I sit by myself on my side of the room and pretend to read.

Besides the talk shows, I started watching a few sitcoms, too. I've grown to admire the neatness of the thirty minute show: most of the show involves getting the characters into a heap of trouble and all it takes is just a little time left over to get them out of it. I think it's nicer than real life, where people seem to need more than a little time to work through even a little bit of trouble that they manage to get into in such a little time. And sitcoms resolve it all in a mere half an hour.

I slap my book shut for effect. I'm caught up on English assignments again. I had let it slide for more than a week.

"Finished?" Liz asks, looking up from her desk. For once, Wes isn't with her.

"Yeah."

"*Casablanca's* coming on tonight. Let's take a break and watch."

"Where's Wes?"

"Class. He gets out at 9:00."

"Okay. I'll fix us some popcorn," I say, and soon have the microwave going.

The rain beats outside. We sit on Liz's bed, hugging our pillows, and tuck our feet under the quilt because the room has grown chilly. I set the bag of steaming popcorn between us, put the Puffs box and wastebasket handy.

It's been a long time since Liz and I've had two hours to ourselves. Maybe we'll even talk before we fell asleep. It's a little like high school again. And *Casablanca* is such a great movie.

The phone rings at 7:15.

Liz gets it. "Hello? . . . Hey, aren't you late for class? . . . oh . . . we're watching a movie . . . okay." She puts the receiver down and sits back on the bed.

"That was Wes."

That part I had figured out. "Uh-huh?"

"His class got canceled so he's coming over."



"Oh." I press my lips together tightly and stare at the screen.

Five minutes later Wes comes in, dripping puddles on our floor. I stay on the bed and watch the TV while Liz turns off the ceiling fan for him and fetches him a towel.

"Come sit down, Liz," I urge her; "you're missing it." Let him get his own towel. In his own room.

"In a minute," she promises, floating around the room some more.

She offers him some of my popcorn and uses my microwave to make hot water for some chocolate. She hands him the mug; he kisses her thank you. They're making puppy dog eyes at each other. I click the remote volume button a few times.

"Come sit by us," Liz tells him, moving back toward the bed.

So he joins us. I reluctantly make room and wait while Liz spreads the quilt over his feet. They snuggle close.

"Do you want me to leave?"

"Don't be silly," Liz says.

We watch for a little while in silence, then they start whispering to each other again.

I scramble off the bed and throw open my closet door, looking for my raincoat.

"Where are you going?" Liz asks. "Out."



Besides the talk shows, I started watching a few sitcoms, too. ... I think it's nicer than real life, where people seem to need more than a little time to work through even a little bit of trouble that they manage to get into in such a little time.

"Are you sick?"
 "No." Not physically, anyway.
 "I just need some fresh air."
 "What about the movie?"
 "I know how it ends."
 I don't look back and let the door slam.

I walk around—nowhere in particular. It's windy, drizzly, and cold, and there isn't a soul around. I fold my arms in front of me to stay warm as I breathe in the damp night air. The trees throw shadows on the sidewalk, but the streetlights catch glimmers of glass from beer bottles that have exploded there.

One night I had watched Wes and Liz walk the way I'm going. I just happened to look out our dorm window at the right time to see them below, coming back from a banquet or something for one of the clubs they're in. They were walking couple-like, arms around each other's shoulders and waist, and they came across some glass shattered on the sidewalk. They stopped. Wes picked her up, squealing and kicking, and carried her across. On the other side, he set her down again. She kissed him. I looked away.

That had been a Saturday night. A few hours earlier, I had been watching *Star Trek* with Mike, and when the first commercial came on, instead of kissing me, he just said, "I need to spend time with other people." I asked him what he meant, and he never gave me a straight answer. We watched the rest of the show in silence, not even touching. He walked me home. I tried to make conversation, about anything, but he was being quiet. When we got to the dorm, I asked him to call me, and he sort of nodded and walked off without the usual good-night kiss, and I went inside alone.

A few hours later was when I saw Liz and Wes walking, and a few minutes later Liz came in literally jumping on her bed. I asked her what was going on, and she extended a trembling hand to show me the engage-

ment ring: a traditional diamond, not too big for her small hands. "It's beautiful," I said.

"Why are you crying?"
 "Oh, I'm just so happy for you!" and I gave her a hug so she couldn't see my eyes. I listened to her tell me how Wes had proposed, and when the wedding was going to be, and what color dress I was going to wear, because I was going to be the maid of honor.

Mike never called. Heat lightning makes flashes but no thunder sounds. I try to avoid around the broken glass, but it still crunches on the concrete under my feet.

I get in around eleven, clothes slightly damp. Wes is gone. Liz is in bed already.

She sets a book down and gets up to turn off the fan and hand me a clean towel.

"Thanks," I say. "Whatcha reading?" I ask in a voice that admits none of the night's earlier events.

"To Kill a Mockingbird."

"For a class?"

"No, just for fun. It's pretty good."

"I love that book," I say. "Haven't you ever read it before?"

"No," Liz says. "We did *The Scarlet Letter* our junior year instead, don't you remember?"

"I guess I must have read it on my own," I say.

"You nerd." I smile. "Wes couldn't believe I hadn't read it either, so he gave me a copy."

I don't say anything.

"You okay?"

"Yeah. I'm sorry, I dunno what's wrong with me," I say. She waits for more, but I'm trying to sort out everything I want to tell her—how much I love her . . . that I just want her to be happy . . . that I miss her now, and was going to miss her even more after the wedding . . . that I'm lonely, and a little scared.

"I'm just tired, I guess," I force a laugh, then I dry my face and give her one of those hugs as if I'm premenstrual and my hormones are to blame for it all. I don't get this way often, so she lets it slide.

When I sit up I notice the corner of the room looks more empty.

Something's missing. "Where's the TV?"

"Wes's room," she says. "I thought it would be better over there."

I nod and try to smile. "Yeah. Okay."

"You can still come watch the news, though."

"Okay."

The wedding's only a month away now. The announcement and engagement picture came out in the newspaper today. Liz and Wes do make a nice-looking couple. They've already invited me to their apartment for dinner some evening. If Wes makes dessert, I guess I'll just have to be on a diet.

I've already bought them their wedding present—a VCR. Everything seems set: in just a few weeks I'll be helping Liz's mom make those little sandwiches on white bread for the reception, and I'll be pasting on a smile for all those tortuous pictures the photographer puts you through at the wedding.

I haven't met the best man yet, but Liz tells me he's really cute, and he loves to read.



EDITOR'S
note

Thanks to all who submitted entries. The winning story was judged on the basis of originality, style, and content. The Gumbo welcomes submissions for publication from students.

Send entries to:

B-39 Hodges Hall

Office of Student Media

Rodney King

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the committee has been finalized, but there is every indication that it will come together for the fall."

Pitts will serve in an advisory role, but said he doesn't know who else will sit on the committee. Snearl said she hoped to be involved but had not received any indication yet.

Finally, the long-term goal that Scott and other protesters are most working toward is the implementation of a racial harassment policy into the student code.

Risch said he hoped a racial harassment policy would be an item the Racial Relations Committee would recommend. "A policy of this type is difficult to define, thus achieve. Right now, verbal harassment is being hotly debated across the country," he said.

Only time will tell if such a policy is printed into LSU's code. Far from impossible, the event is preceded by winds of change already beginning to blow.

Davis announced in his letter that four more African-Americans would be joining the faculty in the fall, and Scott boasted that for the first time the Student Bar Association has elected a black president. Statistics from the Office of Budget and Planning showed that black faculty enrollment has increased by 64 percent since 1981, even though white faculty members outnumber black by the hundreds.

However subtle, change is in the air.

"The Rodney King situation highlighted frustrations about fairness and sensitivity and caused a series of events to come bubbling up at once," said Dean Risch.

Black students like Scott hope to be able to move forward without a major protest to spark reform. Scott com-

plained that too many black students were complacent, unwilling to pick up the torch that is passed down from generation to generation.

Scott said that the difference these reforms will make will not serve just blacks, but all human beings. "This is not a black thing; many whites are jumping in and fighting for the same things. This makes me believe there is still a chance for things to change and move forward," he said.

If Michael Jackson is right, and color makes no difference, then change and reform will transcend the color line and benefit all races. The fact that students across America protested what they said was an injustice to Rodney King only brought racial issues in America and on college campuses into the limelight. Many circles were already tossing around ideas to ease tensions.

The Rodney King incident sparked awareness of the differences between black and white. Perhaps there will always be a difference. But America and the world will only be content when they follow the advice of the band Live and "learn to appreciate the beauty of gray."

Editor's Note

After the writing of this article, in late July, Chancellor Davis appointed an 18-member biracial committee to address multicultural concerns and to serve as a sounding board for racial problems on the Baton Rouge campus.

The committee includes students, faculty members, and staff members. Davis appointed Forest Benedict, director of human resource management, committee chairman.

The student members of the committee are Craig S. Johnson, Graham E. Breedlove, Karen E. Smith, Don R.

Cravins, and Ramona Carrier. Edward Henderson, Peter Soderberg, Allen Lee, Kofi Lomotey, James Werbel, and Nona Mack represent the faculty. Staff members on the committee include Todd Pourciau, Mary Lockman, Barbara Jackson, Guadalupe M. LaMadrid, Father Pat Mascarella, and Doris Dawson.

Pigskin

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LSU, Tiger Stadium has been less than intimidating to the Tide. Bama is 10-0-1 in Death Valley since 1971. Bama returns many veteran players, and they are expected to compete for the SEC crown. However, Bama has been known to slip up on the road at least once a year. Their only loss last year was a mass thumping in Gainesville from the Gators. This year, the Tigers could pull the upset.

Tulane will drive up Interstate 10 to tangle with the Tigers Nov. 21. LSU has a nine-game winning streak against the Green Wave in what has become a not-so-great rivalry. After 1992, the teams will only meet once every other year. Tulane will sport a new coach in Buddy Teevens, an Ivy Leaguer who will take the helm of a team that finished '91 with a pitiful 1-10 record. Teevens says he is looking forward to the LSU match-up. He might not be too ecstatic after the Green Wave gets washed up by the Tigers.

LSU will close out the regular season on the road Nov. 28 against new SEC member Arkansas. The teams haven't met since the 1966 Cotton Bowl, where the Tigers upset the undefeated and second-ranked Razorbacks 14-7, ending an Arkansas 22-game winning streak. Times have changed, though. The Hogs are only 9-14 under head coach

Jack Crowe. To rejuvenate the offense, they hired ex-Tulane coach Greg Davis to build a pro-style offense. If you read the previous paragraph, then you know Davis' team only tallied one win last year. The Hogs shouldn't set the world on fire.

The Tigers have a great chance to post a winning season this year. Lots of experienced players will be back; Curley has a year under his belt, and the coaches did an excellent recruiting job. Last year, the Tigers were a few plays away from a respectable season. This year, if the ball bounces the right way, Curley's crew could post seven or eight wins and score a bowl game. And at this point, no one would complain if it was even the Poulan Weed-Eater Independence Bowl.

Three-peat

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never see the mound on Sunday because the red-hot Titans crushed LSU.

So it ended, a great 50-win season, which is the fifth highest victory total ever at LSU. The fans who stayed and cheered the Tigers after the disappointing loss almost made it seem like an awards ceremony. Several Tigers were duly honored:

- Peever was named national player of the year by Collegiate Baseball Magazine for his 14-0 season.

- Walker was named national freshman of the year with his .400 average and 76 RBI's.

- Schultz joined Walker on the first-team all-freshman squad with an 8-3 record and a 2.90 ERA.

- Johnson was named honorable mention freshman all-America squad with his .338 average and 49 RBI's.

And LSU will be ready to go

again next year with a great nucleus. Peever will be gone, as he was drafted by expansion Colorado in the fourth round and signed a contract. Sheets and Greene are expected to sign big-league deals, as well, but they won't leave the cupboard bare. Walker and Johnson will anchor the infield, with catcher Adrian Antonini again behind the plate and Kenny Jackson back to play first. Mike Neal could fill the infield void left if Sheets does leave, and Armando Rios and Harry Berrios will be back in the outfield, although Chris Moock does leave big shoes to fill in left field. The pitching should be very solid with Rantz, Chamberlain, and Schultz as the leaders along with Sirotka, but finding a closer to replace Greene, who was a first-round pick of Detroit and most certainly will sign, could be tough. But considering what Skip Bertman did with the 1992 Tigers, LSU fans shouldn't have anything to worry about. LSU doesn't rebuild; they reload.

Alternative music

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Quilombo, their album released on Big Cat Records, is an incredible mishmash of sound, from driving, pep-beatnik/industrial ("Fighteous," "Life in the Greenhouse Effect," "Quilombo"), to dark hauntings ("Big Hedda Meets Little Napoleon," "Phantom Miscarriage," "The Smother Brother," "The Heidnik Manoeuvre") to light, swinging jazz ("Transcendental Moonshine"). Highly recommended. Keen artwork by the Pizz.

O.K. Almost done. Hang in there.

What we have now is a compilation from Aweful Records,

out of Houston, Texas. They've recently released **Various Artists Manifestation III**, featuring eight bands. The bulk of this release is devoted to noise-collage bands (sort of like the Phauss/Karkowski/Bilting release but more lavish) that obviously sample anything they can get their equipment on—all sorts of human vocalizations (from children laughing and cooing to females making heron-like screams), dozens of animalish sounds, bells, doors creaking, things breaking (bottles?)—and mix these samples into layers of keyboards and loops, creating intriguing and eerie pieces. Five bands work towards this noise-play: Cyclops Joint, Pleasure Center, Alquimia, Jesus Penis, and the mellow Tuesday's Delusion. There are a few mediocre industrial/industrial-dance bits on this compilation, Cecilia + -'s "Justice," Cyclops Joint's "Bleeding Pure Air," and Jesus Penis's "Lethal Injection." There are two bands that make music in the usual sense (people playing instruments live): the Intuitive Music Unit (I.M.U.) and Stinkerbell. I.M.U. is a bizarre, saxophone-based quartet, coming across as a mixture of the above-mentioned Morphine and Love Camp 7. I.M.U. contributes two songs, "Out of the Shadows" and "Nocturnal Leash Transmission." Stinkerbell only has one song on this, a killer cover of that "Venus" song, which beats the living hell out of Bananarama. Sleeve art by the Artistic Baren Women Who Eat Out Support Group (for true).

Finally, we have a local compilation from those cassette culture folks at Voodoo Archives. Entitled **Inca Hoots**, this cassette and 8-track only ("No Foolin'") release features various Pain Clinic collaborations: The La-La Connection (ultra-famous cassette-culture

artist Minoy and Pain Clinic), Tear Ceremony and Pain Clinic, and Regicide Bureau and Pain Clinic. Side one consists of spooky electronic and guitar fun, mixed with tape loops and reverberating/distorted vocals. "Rants 1 & 2," a Tear Ceremony/Pain Clinic collaboration, stands out as being well produced and successfully disturbing. Side two is a long, priceless live performance that was aired on Dec. 12, 1991, on KLSU's Friday night avant-garde show. This piece features entertaining vocal babblings by Minoy ("I-S-M. Ism! Hey, what do I know from an Ism?"), as recorded via telephone from St. Torrance, California. Anyone interested in Pain Clinic and other cassette culture artists should write to Voodoo Archives at 7008 Annabelle Lane, Baton Rouge, 70806.

Well, that's that. I've given you a dozen distinctly different titles that I believe deserve attention. As with any music review, this ain't worth spit unless it moves you, the intelligent reader, to scope out new stuff. Also, no matter how hard one tries, music simply can't be conveyed through an article—you have to listen to it all and make your own little decisions. I'm sure your local independent music store and your local college station'll be glad to assist you. Thanks for your attention. Salut!

Jazz

continued from page 11

recording time at the LSU School of Music recital hall. Grimes plans to include the recordings on a new CD collaboration of his. He praised the talented engineers at the School of Music for the high sound quality of the recordings.

Although more studio time will be required for completion of the project, I recommend keeping an eye out for

that CD. In the meantime, try to catch the LSU Jazz Ensemble, directed by Grimes, in recital at the Union Theater on Nov. 13 at 8 p.m.

Rick Blackwood

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dents have to their names.

He did have some advice, though, for screenwriter hopefuls: "Work hard. If you're lazy and can't take criticism, do something else, but if you have the right kind of talent, there is incredible opportunity."

Currently, Blackwood is also entwined in a project of his own. He was hired by MGM to write the screenplay *Dead Lock* about a Mafia Trial.

Yet he says he loves it at LSU because he can write here. "I'm not always on the phone, having lunch with some producer or trying to close some deal," he said.

And as for the lack of fame in regards to the battle with the popcorn? Blackwood thinks it's good that writers are relatively anonymous because it enables them to lead pretty normal lives. He added, however, that inside the film industry, writers are well known, and their reputation is what sells them.



Put up or shut up

*Piecing together
a shattered Red Stick
music "scene"*



C O M M I N G

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*Tigers go for the gold
in Barcelona*



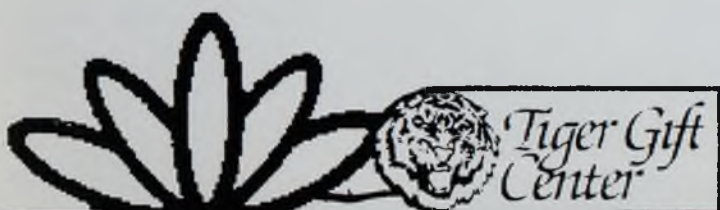
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