

◆ The Powderhorn ◆

ISSUE 2 Volume 2

Spring 1994



LESSON IN SELF-CENSORSHIP

When she canceled an exhibition of Robert Mapplethorpe's photographs before its scheduled opening at the Corcoran Gallery of Art in Washington, Director Christina Orr-Cahall apparently thought she was avoiding a controversy. She couldn't have been more wrong. Her decision no doubt pleased U.S. Senator Jesse Helms and the handful of politicians and religious leaders who had condemned Mapplethorpe's imagery. It attacked the National Endowment for the Arts for providing funds for the exhibit, it outraged the national arts community. Demonstrators protested on the street in front of the gallery, several artists whose work had been lined up for upcoming shows at the Corcoran suddenly bowed out, and other artists and arts administrators across the country publicly criticized Orr-Cahall for caving into pressure from would-be censors. One prominent artist, Lowell Nesbitt, signaled his disapproval by announcing the withdrawal of a \$1.5 million bequest to the Corcoran in his will. And chief curator Jane Livingston—who had arranged for the Mapplethorpe exhibition in Washington—made her feelings known by resigning her job. The Corcoran's 54 trustees publicly endorsed the director's hasty decision to cancel the Mapplethorpe show, they were apparently unprepared for what their chairwoman, David Kreeger, later called the "continued barrage" of criticism that it invited. Thus, when Orr-Cahall submitted her resignation from the directorship on December 18, it came as no big surprise that the trustees accepted it. She officially leaves her post on February 1, and in her letter she said she hoped "that my decision will help to eliminate or abate the serious and disruptive difficulties" brought on by the Mapplethorpe cancellation.

There's a lot of people out there who really want to restrict what you hear and say. They're afraid of those other ideas. To bad it had to come to this, but she called off the dog. Only way to win is to not play by their rules. Ideas. Ideas.

The sacred art

and the profane

from those who
exhibition."
After a period
and
slide and
include
like

Editor's Page

editor's
Page

The Spring issue of *The Powderhorn* is finally here. We thank you for showing such an interest in the publication and its success. The staff and I decided from the start that we would change certain things about the magazine. The first, and possibly the hardest, was designing and selecting a new masthead. Thanks to the efforts of Derrick Thomas we had four wonderful logos from which to make our final selection. We hope you like the new logo. We selected something that is visually pleasing, and easily recognizable. One of my main goals as editor was to create a new feeling about *The Powderhorn*. The staff and I set about on a public relations campaign of our own to promote the magazine. We hope our efforts will serve to carve out a permanent place for *The Powderhorn* among the fine student publications produced here at USCS.

Last semester we received a handful of surveys which were insightful and really helped us in our efforts to revamp the magazine. We selected more articles this issue that relate directly to us, as students, our campus, and our community. We hope that each of you will take the time to fill out the survey on page 26 and return it to *The Powderhorn* office in Hodge 246.

I have enjoyed my experience as editor for *The Powderhorn* this semester. My staff never failed to surprise me with the fresh and exciting ideas which crossed the editorial table at each weekly meeting. To Josh Hatchell, my Design Editor, I owe a basket of kudos. Without you this issue would still be on disk somewhere waiting to be brought to life. Thank you for breathing life into this publication.

My thanks to Ms. Jane Nodine for designing our dynamic cover. Our publication would not have looked so polished and visually 'alive' if we hadn't had you to call upon for advice and guidance. Josh and I especially appreciate the long weekend you spent helping us finish everything.

My association with Dr. Nancy Moore provided me not only with an excellent faculty advisor but also with a mentor for the rest of my life. Your tireless dedication to *The Powderhorn* made this issue possible. You gave me guidance in all areas, staff management, budget writing, time management problems, and you even sparked a new interest in computers and desktop publishing. Thank you, Dr. Moore, for being my guiding light this semester.

Now, Reader, we turn the fate of *The Powderhorn* over to you. Read it, evaluate it, but mostly we just want you to enjoy it.

The Powderhorn Staff

Spring 1994

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Our thanks to the following:

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A DAY IN THE LIFE OF A HICK (POET)

By Tim Earley

The Great Hick Poet, a junior Communications/Journalism major at USCS,

walks around campus in virtual anonymity. He looks at his feet a lot, like he's trying to be modest. He never tucks in his shirt and wears red shoes whenever he feels especially odd. One day, I followed him

home to Forest City, North Carolina, where he lives with his parents and watches too much PBS to be considered normal. A more or less detailed account of the encounter follows.

This afternoon, the Great Hick Poet is throwing around the pages of two thick black three-ring binders, "searching for epiphanies," as he puts it.

He seems to say things like that on purpose.

"No, this one reeks of teen angst," He mutters, flips a page.

"Damn, riddled with expletives. I can't read this in front of my mother. If she invites her friends from the garden club, they would excommunicate her if I read that poem, and come to our house and trim our hedges past redemption."

The Great Hick Poet, age twenty-two,

is preparing for his first public reading of poetry. The name begs explanation. It's true that the Great Hick Poet has not yet been canonized as great by the literary

establishment. But his former high school English teachers agree he's pretty darn good, if a bit recalcitrant. By his own definition—"double-wide trailer livin,' pick-up truck drivin,' Spam

"double-wide trailer livin,' pick-up truck drivin,' Spam luncheon meat-eating guy who caught a twenty pound carp once"

luncheon meat-eating guy who caught a twenty pound carp once"—he is a hick. And he does write poems, although he's more interested in fiction. But somehow, Great Hick Fiction Writer doesn't connote adequate grandiosity. Why contrive such a name?

"It's just a half-way amusing oxymoron. It's how I'm going to describe myself to constipated, pseudo-intellectual interviewers from *The American Poetry Review* when I become famous for using gas pumps as phallic symbols." His wit, he says, often goes unappreciated.

The Great Hick Poet flips more pages, but finds no artistic godsend. He is the scheduled reader at The Rutherford County Arts Council less than a month from now and has no idea of what he might read. In his estimation, all of his poems are either too risky or too obscure to read in front of a group of conservative family and friends.

“One of my better poems deals with various rituals devised by a rather disturbed fellow who’s having a hard time relating to his lover, if you know what I mean. The ideas never get out of his brain, but there are references to cannibalism, peaches, odd corporeal deformities, and suicide as a form of baptism. It’s the crowd-pleasing equivalent of Herpes Simplex II.”

The Great Hick Poet decides to stop worrying about it for a while. He shoves the two binders into a desk drawer and sits on the edge of his bed, placing his elbows onto his knees and his fists under his chin, like he’s teeing up his brain for a quick thwack by Erato, the Muse most handy with a three-iron. He looks bored.

His room looks like it was decorated by Beaver Cleaver and Jim Morrison.

Little League baseball trophies share shelf space with copies of *Naked Lunch* and *The Tropic of Cancer*. The walls are plastered with album covers, Pink Floyd, The Rolling Stones; a nautical-style barometer hangs above a poster-sized

photograph of none other than the Great Hick Poet himself; various plaques, mostly writing awards, surround a caricature drawing of the Great Hick Poet and his girlfriend; a model Corvette idles atop a television, and clippings of quotes by Henry David Thoreau and Robert Frost are pasted all over its hood, sides, and roof.

One gets the feeling that hubris and a conscious deviance are not wanton commodities in this place.

“Once my preacher came to visit my family, and my mom gave him a tour of our house. After he was in my room, he asked my mom in a low voice if I gave her any trouble. So later, to mess with his mind, I wrote this religious poem for the church bulletin. He told me he was glad to see me using my talent for God.”

The Great Hick

Poet’s reaction to his surroundings, the South’s religion-oriented, patriarchal, authoritarian social structure, is not uncommon. Great Hick Poets abound at liberal arts schools in the South.

A young, intelligent Southern male with a soft set of sensibilities doesn’t fit in well with the South’s emphasis on brawn and



order. So that he can establish a sense of self-worth, he attempts to rise above these social roadblocks in a high-minded way, in this case through writing poetry and fiction and pasting lofty quotes on a model Corvette. What does the Great Hick Poet think of this hypothesis?

“Yeah. I guess that’s right. I’d like to think I was some screamingly original creative genius, instead of a decent DNA pattern thrown into circumstances bound to conflict with my way of thinking. I have fun though, regardless.”

The reading looms and he cannot read what he really writes and really believes, because he could not remain at peace with the place he lives if he did. (Thomas Wolfe Syndrome, anyone?) So he sits on his bed, trying to figure out why he agreed to read in the first place.

“I wanted to show off, I guess. I need to develop a greater social and moral conscience first. I’m sure if I mention sex, my Uncle’s blood/sugar level will get all loopy.”

The Great Hick Poet still looks like a boy. He has a boy’s soft mouth. His moustache appears to be a conscious effort to make himself look older, and his voice still cracks sometimes.

But when he begins to talk about writing, and tones down his thin comic bravado and ceases his exercises in sarcasm, it’s hard to dismiss him as another bright, confused, card-carrying non-conformist. He has passion coupled with his wit.

“All good writing is an attempt to get in touch with some sort of mystery. You can

have a wonderful style and string together one perfect paragraph after the other, but if you don’t dig something out that only you can find, then I don’t see much point in writing at all.”

“If a nice style is all you care about, if you write pretty sentences about a hot dog

stand and don’t bother to find out what died in the chili barrel three days ago and still can be pleased with it, then dig ditches, lay bricks. Just don’t write.

“Hint at the unknown, the unknown that is everything. I’m not talking about Star Trek here, but about the unknown that resides with

us, the sheen of mystery at the edges of our skin, the dew that is laced through our fur like morning, if you will. Never try to pin the unknown down, because it will kick and thrash

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Help Wanted
The Powderhorn
Hodge 246
599-2113

TOP TEN MOVIES

Rites of Passage: Movies Every College Student Should See

By Jim Pennington and Adam Stover

Adam's list:

10. *Eraserhead*- A cult classic from director, David Lynch, about a man and his surreal surroundings.
9. *Singles*- A flick about finding your soul mate and finding Seattle.
8. *Reality Bites*- Wynona Ryder and Ethan Hawke try to figure out if love and friendship mix.
7. *What's Eating Gilbert Grape?*- Hilarious Johnny Depp vehicle about being trapped in a deadend job in a small town.
6. *Pump Up the Volume*- Christian Slater as a pirate radio show host with teenage angst on his mind.
5. *One Flew Over the Cuckoo's Nest*- Jack Nicholson in an insane asylum, need I say more?
4. *Rocky Horror Picture Show*- Cross Frankenstein and Oklahoma and make the mad scientist a transvestite.
3. *A Clockwork Orange*- Crime and punishment in the near future. It will change the way you look at the powers that be.
2. *Gift*- Sex, drugs, rehab, and death via Perry Farrell and Jane's Addiction.
1. *The Wall*- Burned out rock star ponders sex, war and alienation the way only Pink Floyd can. This film has too many levels for even me to get into. It's just a movie you have to experience.

Jim's List:

10. *The Sure Thing*- Director, Rob Reiner's realistic and touching look at a college-age romance between Daphne Zuniga and John Cusak (still good even though it was made in 1985).
9. *Heathers*- For anyone who doesn't understand the appeal of Wynona Ryder and Christian Slater.
8. *Say Anything*- First love in high school and Ione Skye-what could be sweeter?
7. *Singles*- Even though it's set in Seattle's grunge scene, it's still a true-to-life depiction of romance among the members of Generation X.
6. *National Lampoon's Animal House*- The all-time classic college-party movie, I urge you to see this if you haven't.
5. *A Clockwork Orange*- We both agree on this one. A frightening look at the government of the future. Director, Stanley Kubrick can still thrill audiences with this one, should be required viewing for all freshmen.
4. *Pump Up the Volume*- Once again Christian Slater in a little-seen classic of teen angst, teaches there is life after high school.
3. *The Rocky Horror Picture Show*- A movie with something for everyone, transvestites, virgins, homosexuality, Meatloaf, and rock n' roll. Viewers learn to give in to ultimate pleasure, raincoat optional.
2. *Reality Bites*- Possibly the funniest, smartest, sexiest movie of 1994. A visual textbook for anyone who doesn't understand Generation X. One main reason why every guy age twenty to thirty has a crush on Wynona Ryder, also one heck of a soundtrack CD.
1. *Pink Floyd The Wall*- I agree with Adam on this one-has to be seen to be believed.

SCHOLARSHIP OPORTUNITIES ABOUND FOR USCS STUDENTS

By Ashley Hawkins

USCS scholarship coordinator Bobby Holcombe is known for his sunny disposition, but his tone is serious when he tells how students overlook a valuable financial resource when they don't investigate outside scholarships. "There's a lot of money from

outside scholarships that goes unused because students don't know how, or where, to apply. If students will just invest a Saturday—go to the library, talk to their parents—it may turn out to be really worth their while."

Students seem to believe that once they've applied for federal and institutional funding, they've done all they can. Not so. Aside from the academic, athletic, and merit scholarships students usually apply for, there are civic and community scholarships, work-related scholarships, and religious scholarships and loans. In addition, there are regional, national, and international resources, as well as funds that come from commercial promotions.

Holcombe suggests that students contact the Chamber of Commerce for a list of civic and community organizations and the human resources departments at the workplaces of their parents. They may

find information on scholarships, loans, tuition reimbursement, CO-OP programs, and work indebtedness. Church offices may know of scholarships and loans offered by the student's denomination, and the Public Library Reference Department offers guides to regional, national, and international scholarship sources.

Holcombe urges

students not to overlook the opportunities open to veterans and their children. "They can call or have their parents call, 1-800-827-1000 to find out about veterans' benefits," Holcomb advises, "students should have information on military service ready when making the call."

"Here's one of my favorites," says Holcombe, as he produces a very interesting example of just what a student might come up with. "It's an actual scholarship from an Ohio organization called the Women's Auxiliary to the Military Order of the Cootie of the U.S.A."

Students should watch for promotions in stores or in magazines. Sometimes scholarships are awarded as part of a promotion. For example, there's the \$1000 scholarship

Veterans Benefits
1-800-827-1000

Continued on page 23

NATIONSBANK HONORS ELEVENTH TEACHER OF THE YEAR FOR 1993-94

By Ashley Hawkins

The Nationsbank Teacher-of-the-Year Award will be presented for the eleventh time in 1994. The entire USC system participated from 1971 until 1993; USCS began its own award in 1983 and continues today. According to Associate Chancellor and Dean of Student Affairs, Leon Wiles, the selection of a single recipient is the result of weeks of conscientious effort. "It's very tough to make the decision. There's usually more than one you'd like to recognize; it's hard to narrow it down to just one."

The process begins in January and February, with the solicitation of nominations from students. At the same time, the deans of the divisions are asked to name two students to the selection committee, students whose good conduct and academic standing suggest that they will carefully discharge the responsibilities of committee membership. A student chair is selected, and Wiles serves as advisor to the committee, which must rank nominees and select the top five or six. Candidates receive a congratulatory letter requesting information on publications, community service, and philosophy of teaching, along

with recommendations from two colleagues and three students.

Once in a while, a nomination is declined. "Sometimes," says Wiles, "they don't participate because they're philosophically opposed to it."

As Wiles explains, "Some professors believe we should identify as many outstanding teachers as possible and recognize them all." Despite some differences of opinion about the means, few would disagree about the end—the promotion of excellence. The award's positive, supportive purpose is widely acknowledged.

In most cases, the nominees accept and assemble the requested materials. Candidates are then interviewed by the committee, the "best part" of the process, according to Wiles. "I like the interviews. They provide an opportunity to learn more about the faculty, as well as insight into commitment and teaching strategies. I believe this is also enjoyable for the committee. This pleasant interlude is followed by the most difficult part of the procedure, choosing one name."

The 1993-1994 Teacher-of-the-Year Award will be announced at commencement.

1993-94 Nominees

Dr. Diana Clary, School of Business Administration–Accounting
Dr. Richard Combes, Social & Behavioral Sciences–Philosophy
Dr. Ed Donovan, School of Education–Sciences
Dr. Liza Kuecker, Social & Behavioral Sciences–Sociology
Dr. Nancy Moore, Fine Arts, Lang. & Literature Division–English
Ms. Karen Peel, Mary Black School of Nursing–Adult Health

Past Honorees

1983-84 Ms. Cecilia J. Cogdell, Mary Black School of Nursing–Nursing
1984-85 Dr. Janet Yehl Griffin, Social & Behavioral Sciences–Psychology
1985-86 Dr. Dwight E. Lambert, Social & Behavioral Sciences–Government
1986-87 Dr. Lyle D. Campbell, Natural Sciences & Engineering–Geology
1987-88 Dr. Karen F. Robertson, School of Education–Education
1988-89 Mr. Warren J. Carson, Fine Arts, Language & Literature–English
1989-90 Ms. Brenda W. Davenport, Fine Arts, Language & Literature–English
1990-91 Ms. Rachelle C. Prioleau, Fine Arts, Lang. & Literature–Communications
1991-92 Ms. Juanita Thaxton, Mary Black School of Nursing–Nursing
1992-93 Dr. Gillian Newberry, Natural Sciences & Engineering–Biology

TAKE ME OUT TO THE BALLGAME

By Adam Stover

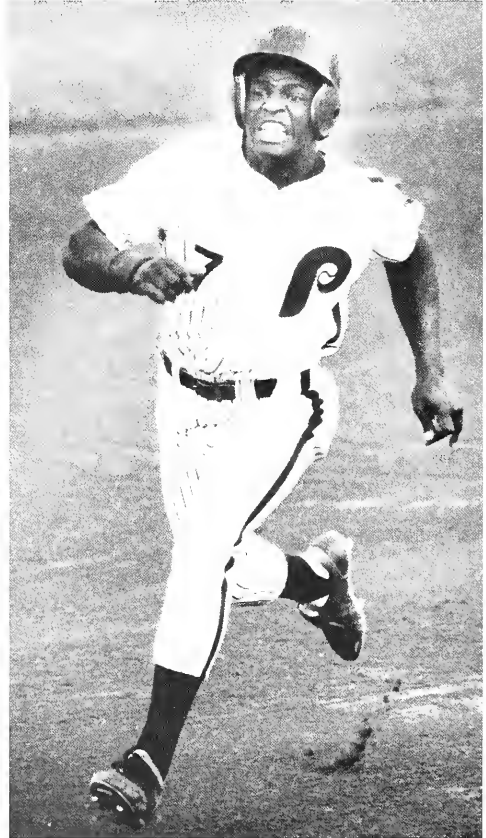
"We're the longest running team and oldest minor league park in the country," said Jane Gado, Director of Sales for the Spartanburg Phillies. The single A baseball team has been a fixture in the Spartanburg community since 1968, but the Phillies may leave town in 1995 due to lack of support.

The Phillies are under new management this season. The waning attendance of Phillies fans has led management to make some



changes in home game activities. This season during every half inning of each home game, some sort of entertainment will be provided. Promotional giveaways every Friday and Saturday night encourage fans to attend home games. The bottom picnic area on the field will house the Hardball Cafe, where fans can enjoy quality sit-down meals.

Phillies management have made all the changes to ensure an evening at the park is an



enjoyable experience for everyone. If Spartanburg fans intend to continue enjoying watching the Phillies, they should put on their favorite Phillies cap, load the kids in the car, and head out to Duncan Park.



HARD WORK PAYS OFF FOR USCS STUDENT ATHLETES

By Adam Stover

Most students find it challenging to



balance school work and their life outside the classroom. For USCS student athletes the balancing process is even more challenging because of the added pressure to perform both in the classroom and on the field or court.

Marlon Burgess, soccer player, said "The demands on the athlete's time are hard to deal with." Lady Rifleman basketball player, Paula Blackwell said that non-athletes stereotyping athletes as 'dumb jocks' is one of the most

difficult things about being an athlete. She uses that as motivation to do well in class and prove those people wrong. Due to hard work and dedication, both Blackwell and Burgess have grade point averages above a 3.0.

Most of their peers don't realize how many hours student athletes spend on the field or in the gym practicing, let alone all the time spent traveling, and actually playing the games. Even though juggling school, practices, and games may be tough at times, these students are willing to make sacrifices because of a love for their sport.

Being a student athlete does have its upside, though. It teaches students time management, discipline, and goal recognition.



MAJOR SUCCESS

By Jim Pennington

In the spring of 1991, USCS students communicated what they wanted and received results—a communications major. Students led protests that included wearing black arm bands to classes and school events and staging a protest on the university quadrangle, which gained the attention of the local media, the community, and the administration.

“It’s been a popular degree nationally. It was also something the faculty was behind,” commented Dr. Donald Knight, Division Chairman for Fine Arts, Language & Literature.

Until the acceptance of the communications major, a Bachelor of Arts in English with a concentration in journalism was the only degree option open to students interested in a career in mass media. According to the *1993-94 USCS Catalog*, there are three concentrations of study within the communications major, journalism, theatre, and speech. The communications major offers students more opportunities to take classes grounded in their field.

“The largest number of students in the program are journalism students. Currently, there are 85 communications majors. Of that, 65 are journalism students,” Knight said.

The Shoestring Players, university student publications, and the debate team are activities which allow communications students to polish their skills and talents outside the classroom.

“Even though it hasn’t been around too long, it has already been declared successful,” Knight said, “the program is growing by ‘leaps and bounds’ and is running ahead of the faculty’s projections.”



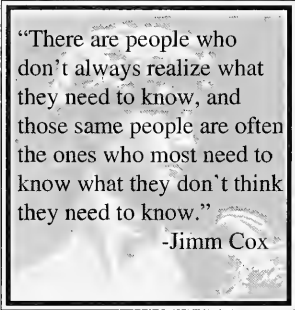
POINT

By Josuha Williams

Working at the University Writing Center, I hear a good many students complaining about their professors. One subject that seems to arise again and again is the constant "attack" on students' beliefs by their professors. Several students have complained that some of the material and methods go beyond what is really necessary. Is shock value really that educational? Have some professors gone too far with their teaching methods?

Many college students feel that information, and nothing more, should be the subject of college classes. However, we are all quite aware that this is often not the case. How many times can you recall a lecture that dealt with issues other than the simple, or not so simple, discussion of facts? The presentation of those facts, be it interesting or quite uninteresting, does not necessarily have to involve any shock value. Or does it? It would seem that no matter how much students may desire information, and information only, to be the subject of a professor's lecture material, this is simply not the case. Many subjects cannot be studied impartially, but must invoke some bias, either like or dislike, within the student. Professor Jimm Cox asks, "How can we compete with MTV, HBO and Cinemax?" This question illustrates one of the biggest problems teachers face today. Quite simply, teachers are forced to compete with all kinds of distractions for a student's attention. It seems obvious that if today's professors want to teach something, they are going to have to use whatever tools are at their disposal, especially if a

student is not particularly motivated. The fallacy in the reasoning of most college students is that no one wants to be confronted with something, be it information, art or religious beliefs, that they do not personally believe in or like, especially when such a subject makes them question their own beliefs. The problem is that the whole point of going to college is to "broaden one's horizons," but many students feel that their horizons are broad enough already. According to Professor Cox, "There are people who don't always realize what they need to know, and those same people are often the ones who most need to know what they don't think they need to know."



"There are people who don't always realize what they need to know, and those same people are often the ones who most need to know what they don't think they need to know."

-Jimm Cox

Learning has never been an easy process, and the entire point of learning is to broaden your horizons, whether you like it or not. The learning process isn't easy because it isn't supposed to be easy. This is not the only time in students' lives when they will be exposed to new ideas and beliefs that they don't agree with, but it is the only time when students will have to sit there for 50 minutes, day after day, and listen to what's being said.

Now, more than ever, we need teachers who can shock students into thinking for themselves. College isn't what it was twenty years ago. It's not about regurgitating facts; it's about knowledge. It's about knowing who you are, what you believe, and what you want to do with that information. Even if the subject matter of your class in some way offends or annoys you, you are learning something.

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COUNTERPOINT

By Michael D. Wiggins

An obviously popular teaching method at our university is the use of shock. This method is intended to jolt students into awareness of that big, wide, wonderful world out there. Shocking language, disgusting anecdotes, and gross, disturbing visual aids in the form of artwork or video are all tools of the trade. Too many on our campus seem quite willing to placidly accept any information served them, no matter the method used. Perhaps being startled from boredom by the exciting exhibition at the front of the class is reason enough for some to take information at face value.

Often there is little or no warning that violent or explicit material is to be presented during the semester. Once it becomes quite evident to the student that he or she can look forward to being offended quite a lot during the course, it is often not possible to do anything about it. Protests that students be forewarned about the more radical practices or that potentially highly offensive assignments be balanced by alternative course work are usually refuted with scorn by proponents of the shock method. To be offended by shocking language and sexually explicit artwork, they say, is to be narrow-minded and prejudiced against society's fringes.

Maybe so, but even professors, who should be the greatest defenders of this practice, aren't neatly aligned behind it. Dr. Tamara Valentine, a linguistics and English professor at USCS, doesn't feel that the planned use of potentially offensive material in the classroom requires prior mention in the syllabus because as

she puts it, "I feel that you're apologizing for the art." Even so, she is willing to provide alternative assignments for anyone greatly offended by the subject matter of an initial assignment.

Dr. Richard Predmore of the same division felt differently about presenting potentially objectionable material to his students. "I think they should be informed and should be allowed if they have objections to the assignment, to perform some alternate assignment. . . . I think we need to respect people's feelings."

There is also the possibility that by thrusting a delicate subject in someone's face and demanding its acceptance, the communicative effort may be simply destroyed. Instilling awareness of one's environment is surely for naught if invasive methods of teaching have instilled hostility and resistance as well. Equally possible is that complicated value-based decisions may be reached without any thought at all, particularly when a well-spoken instructor imparts his or her personal bias in a discussion of controversial issues. Impressionable students used to accepting classroom information without question may simply take an eloquent professor's opinion as fact. For example, in injecting multi-cultural awareness and diversity, Valentine conceded that "unfortunately, I think many of us do teach them what to think rather than how to think. Too often I think our students jump to rapid conclusions. . . . and I think that loses the whole point of shock value."

If a professor provides information pertinent to his or her course on a syllabus, it's

There is also the possibility that by thrusting a delicate subject in someone's face and demanding its acceptance, the communicative effort may be simply destroyed.

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HOOPLA

1994



Adrienne Crowley was crowned Homecoming Queen and the King's crown went to Jeff Ballenger. Homecoming week activities included a pie-throwing contest which featured favored faculty members, like Dr. Jim Griffis, as targets. CAB also sponsored a tuition give-away contest, the winner was Ryan Tucker. The Rifles Basketball team matched up with Armstrong State College for a 95-88 loss.



SENIORS

MAY GRADUATES

Martha Alyson Abercrombie
Douglas Gamble Acker
Janice Ann Adams
Samuel Edward Allgood
Pamela Amatucci
Kalpesh Amin
Kenneth Aaron Anderson
Mindora Marie Anderson
Christopher Scott Andrews
Heather Tekulve Arthur
Velma Roddy Atkinson
Debra Michele Bagwell
Anita Jill Barnette
Maria Magdalena Baty
Crystal Michelle Bell
Mark Edward Bender
Vicki Elisa Bender
Rebecca Sue Inabinett Billings
Richard Howard Billings
Carol Kellett Bindewald
Tiffany Michelle Bishop
Alice Frances Blackwell
Cathy Ann Blackwell
Beverly Lynn Ledbetter Blanton
Christa Marie Bloecher
Rita Ann Bolin
Marsha Lee Bolton
Amethyst Aleesa Bowen
Barbara Gayle Boykin
Pamela Clayton Brackett
Andrea Leigh Bradley
Rebekah Marie Raines Brock
Darlene Emerson Brown
Lisa Ann Brown
Rebecca Lou Varner Bryan
Heidi Brooke Buice
Judy Anne Bullis
Pamela Faye Burgess
William Roger Byrd, Jr.
Patricia Lunsford Cantrell
Douglas Trent Carithers
Gina Ann Carter
Lee Anne Cavin
Laura Lynn Cazallis
Sherry Lynn Chapman
Cathy Lynn Chastain
Li Li Chow

Kimberly Fay Clary
Janet Hendrix Coggins
Sarahanne Wright Coker
Casey Ayne Cook
Johnston Lee Cook
Stacey Lee Copple
Emily Kay Patterson Corbett
Heather Musee Costello
Tamara Lynette Couch
Latonya Shondell Covington
Melissa Lynn Cox
Margarete Nicole Crittendon
Emily Dianne Cooley Crocker
Melva Jean Crouch
Michelle Anne Crowder
Adrienne Francine Crowley
Mary Robbins Cunningham
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Congratulations May Graduates!

A Backwards Glance-Spring 1994

January Spring semester classes were delayed due to ice and snow, students were homebound for two days. Martin Luther King Day Program included guest speaker, Juan Williams, political analyst of *The Washington Post*. International film for the month was German made *Tonio Kroger*. Art lecture and gallery exhibit by John Caputo began semester art gallery showings. Music on Monday series featured pianist Don Gillespie. Auditions for cast of *Bent* and *Pippin* began. Debate students competed in Gold Dome Debate Tournament. Campus Life Center launched complete with pep rally.

February Homecoming festivities began with Homecoming Carnival in Hodge Center Lobby. Homecoming week activities included a spirit banner contest, African American Association won first prize, a pie throwing contest. Students could aim cream pie ammunition at some of their favorite faculty targets. Rifles Basketball team played Armstrong State College; Homecoming queen and king were crowned during half-time. Illusionist Craig Karges performed for CAB Wednesday lunch series. Foreign film for the month was *Cinema Paradiso*. Gordon-Collums Gospel Choir performed its eighteenth anniversary concert. Comedian Renee Hicks was the second performer in February for the CAB Wednesday lunch series. Music on Monday series presented "Festivals of Spirits." The third foreign film featured was *Los Zancos* a Spanish film. Mary Stewart art exhibition and lecture followed up as second in art gallery showings. Black History Month Convocation speaker was

Susan Taylor, editor-in-chief of *Essence*

March CAB presented performer Brad Lowery. German film, *Last Honor of Katrina Blum* was first March foreign film. Basketball teams competed in 1994 Peach Belt Athletic Conference. Shoestring Players production of *Bent* was 9-13. Joanne Felt exhibit and lecture was third in art gallery shows. Second foreign film for March was *May Fools*. Music on Monday series performance provided by Shady Grove Band. CAB Wednesday performance was *Scared, Weird, Little Guys*. Recital of Schubert Songs by John Wustman.

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Counterpoint cont. from Page 14

not an excuse offered for sordid material; it is an overt announcement of what a student can expect from the course. It should not be seen as an apology, for it is a proclamation. Why keep this necessary information in the dark like a dirty secret? It is also not a limitation for an instructor to allow an alternate assignment to be accomplished rather than shoving illicit goods into an unwilling vessel. Educators should be focused on broadening and enriching the mind, not brutally invading it.



Point Cont. from Page 13

There are no guarantees that college classes are going to be pleasant, and they shouldn't always be that.

It would be easier for professors just to give lectures and hold the bland, but politically correct, discussions. It would be easier for them not to offend students. How much do you think you would really learn if that were the case? If you think you would learn more than you are learning now, you are dead wrong.



Scholarships Cont.. from Page 6

received by one student for writing an essay about wearing Bugle Boy jeans. This contest was part of a promotion co-sponsored by Upton's department store and Bugle Boy.

Holcombe gives a presentation, "Where to Look for College Dollars," at local high schools. There are enough unused funds, however, to indicate that many students still haven't gotten the message.

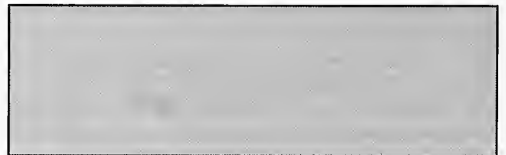
Hick Continued from Page 4

and make you look like an ignorant ass. Respect it, hint at it, and you'll have something rich in suggestion, something close to the truth. To brush against the mystery is all people need, want, or can handle. If that sounds naive or stupid, ask me again tomorrow, and I'll make up something else."

That is all well and good, Great Hick Poet, but what about the reading, family and friends gathered in a close semi-circle, ears critically perked to your idea of the unknown?

He rubs his face with his hands, like he's trying to uncover something. "I'm gonna write a whole new story to read 'em. Something Southern, something about the people I know and why I love them and hate them, why they always want something better but never seem to get it. I'd say there's a good bit of mystery in that."

The Great Hick Poet unearths a black binder from a desk drawer and begins scribbling notes, "searching for epiphanies," no doubt.





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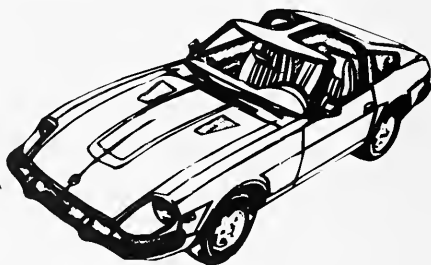
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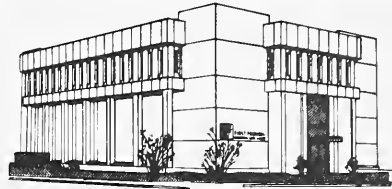
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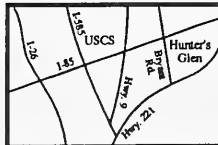
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1. Did you enjoy the articles? If so, which ones?

2. Did you like the photos? If so, which ones?

3. Was the magazine in a convenient place? If so, where? If not, where did you get it?

4. What topics would you like to see covered in our Fall issue?

5. Did you like the cover? Was it eye catching?

6. Other comments?

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Director of Student Housing

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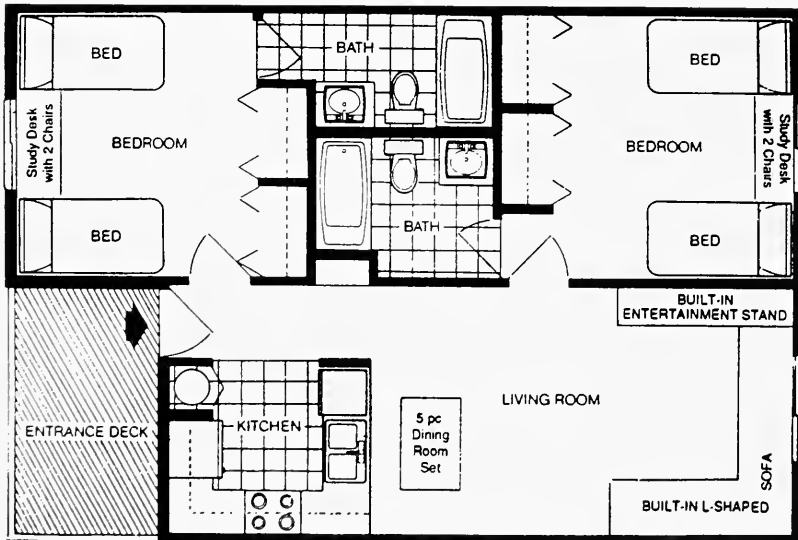
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