Gumbo magazine

The Band From Tigerland Celebrates One Hundred Golden Years

STUDENT REC CENTER OPENS: delays gone by

SWINE PALACE PRODUCTIONS: making a silk purse out of a sow's ear

FALL TWO 1992
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Editorial by Melanie Lautoux

Last year, LSU lost the Gumbo Yearbook, a 92-year-old tradition, due to lack of funding. Money was generated only by a $5 fee that full-time spring semester students paid at registration and by the sale of space to student organizations. Printing costs simply exceeded the publication’s income.

Because the yearbook was not self-supporting and a referendum for an increase in the student fee was voted down last spring, Student Media had no choice but to discontinue it.

Instead, Student Media opted to offer students something the funds generated would support—a soft-cover publication. That’s when the fledgling Gumbo magazine came into play.

Student Media merged the Gumbo Yearbook and the former Gumbo magazine into one bright, timely publication issued four times a year (twice a semester). The New Gumbo Magazine format serves as a historical account of the year just as the yearbook did and contains every section except portraits; but only 1,500 students out of 26,000 took their picture anyway. In the spirit of the former magazine title, it also features a fiction and gallery contest.

As the last yearbook editor, I was saddened by its loss.
November 1992
Volume 4, Issue 2
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Louisiana State University
The Gumbo Magazine and
the Gumbo Yearbook Merged Into One Bright, Timely Publication Issued Four Times A Year

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CO U N T E

COVER

48
One hundred golden years
By Brian Bordelon

Cover photographs by Salem Chennagil. Pictured on the cover is a Tiger Band hat worn in the 1970's. The military hat style hasn't changed much over the years with the exception of the gold shako. Band members now wear white plumes atop their hats. On the back cover, Steve Jones and the rest of Tiger Band perform during half-time activities at the LSU vs. Colorado State game.
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In the fast-paced world of college, eating healthy seems about as important as cleaning a toilet bowl. But, after munching down on your next greasy fast food meal, sit and consider what has just been put into your body. Right now the combo meal at Rally's and the bean burrito at Taco Bell may sound like representatives from all four food groups. But prior to your next eating binge at Pizza Hut's buffet, pause to consider how what you are about to consume will be processed by your body.

Poor eating habits today can translate into poor health later in life. Beth Reames, nutritionist at Louisiana State University, cites heart disease, diabetes, high blood pressure, strokes, obesity, and a thirty-five percent greater risk of developing cancer as reasons for eliminating excessive amounts of empty calorie foods from your diet.

Among the benefits of a nutrient-dense diet, according to Reames, are improved work performance, higher energy levels, better athletic abilities, increased attention span, and decreased cost of your overall food bill.

Eating a well-balanced meal does not mean subsisting on nothing but tofu and water. Healthy foods have truly come a long way. The following are some nutritious meals and helpful hints on how to shop for food and get the most for your food dollars.
Beth Reames explains the benefits of a healthy diet
ROAST PORK GRAVY

4 servings
about 2-1/4 ounces pork and 1/4 cup gravy each
190 calories per serving

Water as needed
2 tablespoons defatted pork drippings (from roast pork shoulder)
2 tablespoons flour
about 9 ounces roast pork, sliced (from roast pork shoulder)

1. Add water to pork drippings to make 1 cup.
2. Stir flour into small amount of the liquid until smooth. Add remaining liquid.
3. Cook, stirring constantly, until thickened, about 2 minutes.
4. Serve over sliced roast pork.

SLOPPY JOES

1 pound ground beef
1 cup diced celery
1/2 cup chopped onion
1 tablespoon vinegar
1/2 teaspoon dry mustard or 1 teaspoon prepared mustard
2 tablespoons flour
2 tablespoons brown sugar
3/4 cup catsup

2. Mix flour with brown sugar and stir into catsup. Add all other ingredients.
3. Simmer about 20 minutes, stirring often to prevent sticking.
4. Serve over toasted bun halves.

OPEN-PAN SPAGHETTI WITH MEAT SAUCE

6 serving
1 1/2 cups each
430 calories per serving

1/2 pound ground beef
3 1/2 cups water
1 15-ounce can tomato sauce
1 onion, chopped
1 teaspoon salt
2 teaspoons dried oregano, crushed
1/2 teaspoon sugar
1/2 teaspoon garlic powder
1/2 teaspoon rosemary (optional)
1/4 teaspoon pepper

1. Brown meat in large saucepan and drain off fat.
2. Stir in water, tomato sauce, onion, salt, oregano, sugar, garlic powder, rosemary (if used), and pepper. Bring to a boil.
3. Break spaghetti into pieces to fit in pan and add to the sauce. Turn burner to lowest heat. Cover pan and simmer for 20 to 30 minutes. Stir often to prevent sticking.
4. When spaghetti is tender, stir in shredded American cheese. Serve immediately.

SPEEDY BEEF-VEGETABLE SOUP

6 servings, each 1 cup
1/2 pound ground beef
1 bay leaf (optional)
3 cups water
1 large carrot, sliced
2 stalks celery, cut up
1 small onion, chopped
1 cup canned tomatoes
1/4 cup of rice or barley
11/2 teaspoon salt
1/8 teaspoon pepper
2 beef bouillon cubes

2. Add bay leaf and water; cover and bring to a boil.
3. Lower heat and simmer for 20 to 30 minutes, or until vegetables are tender.
4. When spaghetti is tender, stir in shredded cheese. Serve immediately.

ONE-PAN MACARONI AND CHEESE

6 servings, 2/3 cup each
219 calories per serving

6 cups water
1 teaspoon oil
1 teaspoon salt
2 cups uncooked macaroni
2/3 cup warm water
2/3 cup nonfat dry milk
1 1/2 cups grated American cheese

1. Add water, oil, and salt to big pot. Bring to a boil.
2. Stir in macaroni, turn heat to low, and simmer for 10 to 14 minutes until tender.
3. Drain off cooking water, saving 2/3 cup.
4. Mix saved water and dry milk together in a small bowl, then add back to macaroni.
5. Add cheese to macaroni, stir and cook slowly until cheese is melted.
6. Remove pan from heat and let stand for 5 to 7 minutes to allow cheese sauce to thicken.

CHICKEN JAMBALAYA

10-12 servings
1 large (3 or 4 pounds) fryer
salt and pepper to taste
1/2 cup fat
2 large onions, chopped
1 cup celery, chopped
1/2 cup green pepper, chopped
1 clove garlic, chopped
6 umb0 Magazine
6
2 tablespoons parsley, chopped fine
2 teaspoons salt
6 cups water

1. Cut chicken into serving pieces and wash. Season with salt and pepper. Brown well in hot fat. Lower heat and add onions, celery, garlic, bell pepper, and sausage and cook until chicken is tender.

2. Add green onions, sausage and cook until garlic, bell pepper, and stock. Brown well in hot fat. Lower heat and add onions, celery, garlic, bell pepper, and sausage and cook until chicken is tender.

PESTO NOをするについて

CHICKEN A LA LOUISIANE

6 servings

1 large (3-3 1/2 pounds) fryer
1/4 cup fat or cooking oil
1 1/4 cup flour
salt and pepper to taste
1 onion, chopped fine
1 1/2 cup celery, chopped fine
1 1/2 cup chicken broth

1. Cut chicken into serving pieces. Wash and season with salt and pepper and coat with flour.
2. Brown chicken in hot fat in a skillet or deep pan. Stir in celery and onion.
3. Add the chicken broth, cover, and cook slowly for about an hour, stirring occasionally.
4. Serve with rice, mashed potatoes, or hot biscuits.

PIZZA

(using biscuit mix)
2 servings of 2 wedges each
480 calories per serving

1 cup Biscuit mix
3 tablespoons water
1/4 pound regular ground beef
1/2 teaspoon oregano leaves
1/8 teaspoon garlic powder
1/3 cup tomato puree
1 small onion, very thinly sliced
1/2 medium green pepper, cut in very thin strips
1/4 cup process American cheese

1. Preheat oven to 425 degrees.
2. Lightly grease baking sheet or pizza pan.
3. Stir biscuit mix and water together until mix is barely moistened. Knead 15 times on lightly floured surface.
4. Pat or roll dough into an 8-inch circle on baking sheet or pizza pan. Turn edge of dough slightly to form a rim.
5. Bake until surface begins to dry, about 6 minutes.
7. Stir oregano and garlic powder into puree. Spread over hot crust. Sprinkle with browned beef, onion, and green pepper and top with cheese.
8. Bake until cheese is melted and crust is golden brown, about 15 minutes.
9. Cut into 4 wedges.

POTATO SALAD

2 3/4 cup servings
160 calories per serving

1-2/3 cups (about 2 medium) potatoes, cooked, peeled, diced
3 tablespoons celery, chopped
1 tablespoon onion, chopped
2 tablespoons salad dressing, mayonnaise-type
1/2 teaspoon prepared mustard
1/8 teaspoon salt
dash of pepper

1. Mix potatoes, celery, and onion.
2. Mix salad dressing, mustard, salt, and pepper. Stir lightly into potato mixture.
3. Chill.

TACO SALAD

2 2-1/3 cup servings
405 calories per serving

1/3 pound regular ground beef
2 tablespoons onion, chopped
1 teaspoon flour
1 cup dried kidney beans, cooked, unsalted, drained
1/3 cup tomato puree
2 tablespoons bean cooking liquid or water
1 teaspoon chili powder
1/4 teaspoon oregano leaves
1/8 salt
1/8 garlic powder
2 cups lettuce, torn in bite-size pieces
1 small (about 4 ounces) tomato, cut in chunks
1/4 cup green pepper, coarsely chopped
8 cornmeal chips, crumbled

1. Cook beef and onion until beef is well-browned. Drain. Stir in flour.
2. Stir in beans, tomato puree, bean liquid or water, and seasonings.
3. Cook over low heat until thickened, about 10 minutes.
4. Mix lettuce, tomato chunks, and green pepper.
5. To serve, place half of lettuce mixture (about 1-1/2 cups) on each plate. Mound half of beef mixture (about 3/4 cup) in center of lettuce mixture. Sprinkle crumbled cornmeal chips over beef mixture. Serve immediately.

GROCERY BUYING TIPS

• Choose whole-grain or enriched products for good nutrition.
• Buy cereals in large boxes instead of small, individual packages.
• Look for bargains on day-old bread and bakery products.
• Add your own seasonings and sauces to rice and pasta.
• Buy cereals plain, without added sugar. Add your own sugar if you don’t need to worry about weight.
• Buy regular-type rice and regular-or quick-type oats, grits, and farina. The instant types cost over twice as much per serving.
• Select the largest milk container you can use without waste. Larger containers are usually less expensive.
• Grate cheese yourself. Packages of shredded cheese cost more than the same amount of the same cheese in wedges or blocks.
• Look for specials at the meat counter. Buying sale cuts can mean big savings for you. Some higher priced meats may fit your budget when they are on sale.
• Cut up meats and chicken yourself. For example, stew meat usually costs more than a chunk of roast. You can cut the roast into cubes and save money. Chicken parts often cost more than whole chickens, too.
This fall, Hollywood offers moviegoers several films to take up the slack between the summer blockbusters and the coming Christmas releases. With one exception, Hollywood has produced the usual variety of comedies, thrillers, and dramas.

Here's a look at some of those releases and what you can expect to see at your local video store this Christmas season.

Topping the line-up is *Unforgiven*, a brilliantly made western produced and directed by its star Clint Eastwood. Unlike others of its genre, *Unforgiven* shows an uncommon view of the darker side of the heroic myths that make up many of the western classics. Eastwood, a hired assassin, comes out of retirement to a town called Big Whiskey, in order to kill two men and collect a bounty to help support his family in what turns out to be a great film.

*The Gun in Betty Lou's Handbag* was a comedy flop in the theaters. Because she wants to be noticed by her overworked husband, Penelope Ann Miller confesses to a murder she didn't commit. Unbeknownst to Miller, the murder to which she confesses turns out to be that of a mobster figure, and Miller then embarks on a chaotic chase to solve the crime she admitted to.
Single White Female, starring Bridget Fonda and Jennifer Jason Leigh, was one of the better Hollywood thrillers I've seen in a while. After she kicks out her cheating boyfriend, Fonda's character acquires a new roommate who has a few mental problems. Leigh's character, who longs to be beautiful and popular like her roommate, begins to imitate and control Fonda's life, which proves to be deadly in the end. SWF was well-received among the college crowds as both Fonda and Leigh do wonderful jobs with their characters.

On the down side of thrillers this year was Brian DePalma's Raising Cain. This film made a hokey attempt at scaring its audience with a flimsy storyline about a psychiatrist (John Lithgow) with split personalities. Lithgow's character embarks on a stupid quest to kidnap a bunch of babies so that they can be used in an abnormal psychology experiment. To make a long story short, good triumphs over evil, the babies are saved, and the world is a better place in which to live. There. I just spared you the three dollar rental fee.

Sister Act, starring Whoopie Goldberg, was the classic fish-out-of-water comedy. Instead of admitting to a murder, Whoopie accidentally witnesses one (a mob hit, that is) and then enters a relocation program to protect herself. But her relocation consists of living with a group of nuns who insist that this down-and-out ex-Las Vegas showgirl live by their stern rules. Eventually the nuns and Goldberg become close friends and they assist in her escape from the bad guys after her cover is blown. Sister Act is a hilariously funny picture that makes a perfect "escape" film.
Since it's the five hundred year anniversary of Columbus' discovery of America, Hollywood put out a couple of films in remembrance of the great explorer.

The first is *Christopher Columbus: The Discovery*, starring George Corraface as the "supersailor" of the fifteenth century. It's rumored the film was plagued with production problems and left unpaid bills all over the Virgin Islands, but it still managed to gather the star power of Marlon Brando, Tom Selleck, and Rachel Ward. However the screenplay, written by Mario Puzo (*The Sicilian*) and John Briley, is burdened with a collage of small subplots which results in an under-developed script. Overall, the film has the feel of a six-hour made-for-TV miniseries squeezed into two hours.

The famous European actor Gerard Depardieu (*Green Card*) and director Ridley Scott (*Thelma and Louise*) team up to make the other Christopher Columbus film called *1492: Conquest of Paradise* which had not been released at the time of this writing. Hopefully Depardieu and Scott will produce something better than the first one.

As with Lynch's last film, *Wild at Heart*, I will probably have to return to the theater to decide if I indeed do like this man's nonconformist style of filmmaking.

**For all you Twin Peaks fanatics**, David Lynch brought his prequel version of the short-lived but famous TV series to the big screen in *Twin Peaks: Fire Walk With Me*. Because he wasn't pleased with the last few episodes of the TV series, Kyle MaLauchlan, who plays Special Agent Cooper, held out till the last minute before agreeing to be a part of the film. Perhaps that explains why he appears so little in this first of a reported five-picture deal. The film's main focus switches to Laura Palmer (Sheryl Lee), the high school homecoming queen who we all know eventually gets murdered.

David Lynch holds true to his unorthodox style of film making. Like the TV series, the film uses its strange cast of characters to take us on a bizarre tour of the final days of Laura Palmer's life. As with Lynch's last film, *Wild at Heart*, I will probably have to return to the theater to decide if I indeed do like this man's nonconformist style of filmmaking.
The newest addition to the School of Human Ecology is a small one-room gallery devoted to the presentation of textiles and costumes.

Part of the new facilities for the Human Ecology's Historic Textile and Costume Collection, it is located in room 140 of the Human Ecology Building. The gallery sports custom-designed glass display cases, sleek grey cloth-covered mannequins and a carefully monitored climate-controlled display area. Filtered lights illuminate the display area and the glass cases. The room is grey, including the walls which double as an information source for exhibits.

The efforts of Dr. Jenna Kuttruff, curator of the gallery, are what made the gallery possible. Her dream of opening a gallery devoted to textiles became a reality after she applied for an 8-G Enhancement Grant from the Louisiana State Board of Regents and her proposal was approved.

"I felt a new gallery would enhance cultural awareness and help preserve Louisiana's past," Kuttruff said.

The gallery opened its doors with an exhibit entitled Costumes of Mexico. A cooperative effort of the School of Human Ecology and the Mexican Student Association, every textile or costume on display is either completely handmade or contains decoration that is hand-embroidered or hand-knotted.

The exhibit was the inspiration of Monica Santaella, a native of Mexico and president of the Mexican Student Association. Santaella loaned her dresses and other Mexican clothing to Kuttruff for display. Most of the costumes loaned by Santaella are recently purchased dresses with hand-embroidered adornments.

"I did not want my dresses to stay in boxes so no one could see them," Santaella said.

Kuttruff selected Costumes of Mexico as the gallery's first display because she has always admired Mexican dress. She started collecting handwoven textiles and costumes after learning to weave on a backstrap loom and spin on a hand-spindle during a four-summer stay in Oaxaca, Mexico. Most of the items she collected are handwoven pieces of authentic Mexican dress as opposed to items made for tourists.

Kuttruff said that clothing serves several purposes. The clothing one wears can serve as an identifying
mark—allowing others to discover the economic status, cultural group and origin of the individual. Clothing can also tell a story, as a poem on display with the current exhibit illustrates. It describes the life of a Mexican weaver through her clothes; each adornment symbolizes a different aspect of the weaver's life.

Besides housing exhibits, the gallery has an adjacent laboratory area. The lab area is climate-controlled, and humidity and temperature levels are monitored around the clock. It is also equipped with state-of-the-art storage facilities and restoration equipment. The 8 foot by 4 foot stainless steel sink is used to wash the clothes using deionized water. Other facilities allow for spot dry cleaning.

Once the textiles have been cleaned, they are kept in museum cabinets that allow for maximum support and access. The kinds of storage facilities vary in order to ensure that every piece is stored properly. There is flat storage, hanging storage, and rolled storage.

"Clothes deteriorate due to extreme changes in temperature and humidity," Kuttruff said.

She went on to describe the importance of carefully caring for textiles and making sure the deterioration of the cloth is prevented by stabilizing the level of humidity and controlling temperature extremes.

Kuttruff hopes to establish a "Friends of the Gallery" organization to help offset whatever financial expenses arise. The budget cuts may make additional equipment harder to come by, and it may make the acquisition of rare textiles even more difficult. "All the pieces we have now have been donated," Kuttruff said.

In January, a cooperative display with Hill Memorial Library entitled A World of Dolls will open and showcase the Dabney Doll Collection. Future exhibits may include other ethnic and historic collections in conjunction with campus and area organizations.
Probing every aspect of a university is an important process in deciding your future alma mater. One student's top priority for a school could easily be an unfounded requirement for another student. I have friends who chose their school solely on the "scene" related to it, i.e. University of Texas at Austin and University of Georgia at Athens. This, of course, was not my case, or yours for that matter.

When I came to LSU two years ago, I came fully aware that there had not been a strong "scene" here since the early eighties when REM used to play the Bayou. There was the occasional show at the Chimes (yes, they used to book bands there), Leo's Roller Rink, Jaycees or the VFW Hall, and even the infamous Red Hot Chili Peppers show back in '85 that the SGA sponsored, but the bookings were sporadic and the venues unreliable. Generally, if you wanted to see a band that was slightly underground or alternative you had to plan on a day trip to Texas, Florida, Mississippi, or Georgia. Your only constant alternative outlet was the campus radio station, KLSU (shameless plug). So, let us begin with the evolution of the new and improved "Red Stick" scene.

Beginning around 1990, a burgeoning interest arose with the opening of the Art Bar. It was a club where national acts, as well as more popular local acts, had a reliable outlet to play in Baton Rouge. Murphy's and Fred's still booked the periodic out-of-town act, along with the Bayou. And hey, let's not forget that the Chimes still squeezed in a band or two their own bad selves.

The times—they are changin'.

Flash to New Orleans. Okay, so I hear you saying to your friend, "Man, hasn't this chick ever heard of New Orleans? She ain't down with music, brah!" Yeah, yeah, shut up. I know about the big N.O. scene, but I also know that until recently, a lot of great bands were skipping over the Meters' hometown, for a virtual plethora of reasons.

Being a secondary market, New Orleans is not a first-choice city to play, and some bands just cannot afford to play anywhere but the really big cities. Another point that affects the bands playing New Orleans are the booking agents. Most of the agents do not want to book alternative acts because it is too risky, and they are clueless about the music anyway (they wouldn't know Sonic Youth from their mama). The question then arises of where the bands will play.

There are a lot of very scary places to play in New Orleans if you don't have caring booking agents that work at your record company.

Oh, did I mention the fact that most promoters and booking agents are evil? Yeah, keep that in mind.

You could play a tiny venue that would not promote you so that even your greatest fans would not know you were in town, or you could play somewhere that would completely rip you off. Ah, to live in America and have so many choices. Now, let's say that you're too big for Tip's but can't fill the Lakefront Arena. Well, you lose...
For every night you've seen a band booked at the Varsity, the Bayou, Murphy's, Fred's, the Church, or any New Orleans venue, there have been hours of phone tag, faxes, and peace talks to get the band there. over.

Now the final blow as to why we have had so many problems in the past keeping up a great scene in the great state of Louisiana—our politics (big shocker). Yes, all those threats and promises from bands who said they were politically-minded surface when the word crawfish is mentioned to them. The mentality these types of bands share is that of “Well, let's just skip over Louisiana because they are just too @#$%^ up, and we'll show them just how stupid we think their laws are by not playing there. Yeah, that'll show them, uh huh.”

Give me a break; if they only knew that they were just cutting off their nose to spite their face. If they were truly political, they would get their righteous performing selves down here to motivate their fans to become vocal members of society instead of just part of the submissive mass.

Finally, all those bands would realize that every person living in this state does not own a white hood and that there are people down here trying to make a difference.

With what we are up against in New Orleans and with what we lack here in Baton Rouge, you're probably wondering how we've come this far in such a short period of time. I could pinpoint the scene rejuvenation as the resulting work of less than a dozen people across the state from Lafayette to New Orleans.

No band picks up a map of the United States and says, “Wow, Baton Rouge sounds cool; let's go.” There is also no divine intervention in this business either. God does not bring your favorite band to town; your local (groovy) booking agent does. And, hey, some of our booking agents aren't even slimy.

For every night you've seen a band booked at the Varsity, the Bayou, Murphy's, Fred's, the Church, or any New Orleans venue, there have been hours of phone tag, faxes, and peace talks to get the band there. The booking agent's job is to make a bid for an artist to come to Wherever, LA; bid enough money to get them there; work out the contracts and all the special extras (for instance, when the band wants soda you can only purchase in Yugoslavia); promote the shows with flyers, giveaways, and radio promos; make sure the engineer running the sound system is doing his job and there are no problems with the system; deal with huge egos from bands that “bite hard”; and finally, deal with the losses when the scene is lame and not enough people show up to break even. Ouch. Hurt me!

Where are we now?

One of our problems is solved. There are finally people who are booking shows in this state that care about the music, know the music, and know the crowd they are catering to—you know, the basic premise. God does not make a bid for an artist to come to Wherever, LA; bid enough money to get them there; work out the contracts and all the special extras (for instance, when the band wants soda you can only purchase in Yugoslavia); promote the shows with flyers, giveaways, and radio promos; make sure the engineer running the sound system is doing his job and there are no problems with the system; deal with huge egos from bands that “bite hard”; and finally, deal with the losses when the scene is lame and not enough people show up to break even. Ouch. Hurt me!

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Where are we now?
From Sept. 28-30, the LSU Theatre put on a splendid production of *The Baltimore Waltz*, a play by Paula Vogel.

In the continuing effort to educate the public about the AIDS virus, this presentation magnificently combined humor with a unique and intriguing perspective of how the disease affects the lives of a brother and sister.

The play is based on the real life circumstances of Paula Vogel and her brother Carl. Carl had invited his sister to join him on an excursion to Europe. She refused due to time and money, never for a moment suspecting that he was HIV-positive. Vogel missed her last opportunity to be with her brother.

The play takes a twist by introducing Anna as the character with a problem. She has obtained a disease that is incurable and fatal—Acquired Toilet Disease.

The disease is transmitted by public restroom facilities, and elementary school workers are the most highly susceptible group. The “disease” is a parody on initial responses to AIDS. And as in real life, the government charges to the rescue with laudable efforts of help. Their advice: Squat, don’t sit!

The imaginary romp through Europe is only a dream in Vogel’s mind, but the play shows just how close she and her brother were. The program for the play includes a letter from Carl to his sister shortly before his death. In it, Carl kept his sense of humor about him and made a few requests for his funeral and burial. Undoubtedly Carl’s courage in the face of his own death inspired Vogel to create her fine play.

The LSU Theatre cast put on an excellent performance. Jeanne Sanders played Anna, Steve Sherman was her brother Carl. A particularly diverse Derek Sitter accepted the role of Third Man/Doctor, as well as the roles of ten other minor characters.
Alternative music has had to work hard to get where it is today. The success of any band requires extensive touring on several local scenes, local promotions, air time on college radio stations (the last bastion of real alternative origins), and if they're lucky, sign-ups with small recording companies. This hard-work pattern is apparent in alternative music's intensity. Fans of the music definitely play a large part in any one group's success, and it is understandable that fans become rather possessive. Unfortunately, mainstream success carries a stigma with an alternative band's loyal, original fans.

Going mainstream can lead to greater financial success. The fans should remember that starving for art does not make it noble. Alternative music is still the anthem of the underground culture, displaying the same intensity and unique diversity. The only real difference now is that it sells.

Lollapalooza '92—nine hours of music, carnival, exotic food, and political awareness. For the second year running, Lollapalooza succeeded not only in terms of reaching fans with an incredible line-up of some of alternative music's best bands, but also in terms of finance. Shows have sold out months in advance from city to city, and that's all the evidence financiers need to continue marketing the alternative music genre. The problem music companies had faced was how to make alternative music available to the general listening populace, and at the same time, keep its rebellious and unique identity intact. The answer? Lollapalooza. Invite the neighbors over, and bring the backyard to them.
The Bands

Lush opened the show with a performance that slowly got the crowd moving early. The pit-dwellers near the stage warmed up, apparently getting a feel for each other and of what to expect for the next several hours.

Pearl Jam performed next and put on one hell of a show. Definitely one of the premiere acts of the concert, the four-man group had the crowd in a frenzy by their first chorus. Eddie Vedder, lead singer, got the crowd amused as he skirted up the rather tall girders of the stage. He then dove into the seething body of turbulent happiness, adding a bit of a personal touch to the madness of Lollapalooza.

I spent the entire Jesus and Mary Chain set trying to get a beer. In between sets, we relaxed in a pick-up game of footbag where the object of the game was to keep the bag out of the deeper puddles without spilling your beer, or accidentally kicking whoever happened to be passed out next to you.

When Soundgarden came onstage, there was a mad rush for the stage. Without getting trampled too badly, we managed to get close enough to catch Chris Cornell as he plummeted into the crowd and rode a wave of hands for a few minutes. Cornell has an impressive set of pipes which lasted throughout the performance.

Ice Cube was next. Although Cube and his backup group Lenchmob were extremely energetic on stage, the music left a great deal to be desired (like, maybe, a walkman). In a venue full of impressive musicians, Cube had little chance of making a mark with his redundant beat. Too bad he relies on such diverse lyrics. I never knew how many words rhymed with “bitch.”

The crowd seemed to change when Cube took the stage. The hair got shorter, noseringss disappeared, and Greek letters emerged for the first time all afternoon. Fittingly, Cube’s stage performance was an exercise in conformity, as he asked the crowd to jump, wave, bark, and so on, and they did.

Ministry was next, and they stole the show. Accompanied by elaborate and evil-inspiring stage props as well as a light and video show that rivalled the S&M Bar, these guys seemed out to prove that they don’t like their parents. Ministry was loud, very visual, and different, which is a rather large compliment, considering the high standards set by the rest of the show. The pit was incredibly wild. The band had a goat skeleton (or some animal) set on a huge pole, and every now and then at appropriate times in each song, the lead singer would raise up this totem of Satan, and the people would get even wilder. Then he’d lower it, and everyone would calm down somewhat, looking around like hunted animals and licking the blood off each other. But that’s another story...

The Red Hot Chili Peppers closed the show, and their set was enjoyable to most who could still move—until they played “Under the Bridge,” the much-overplayed song that spawned an awful video. Groans of frustration and disgust floated across the crowd on air currents not already occupied by transporting T.H.C.’s around the grounds.

Woodstock It’s Not

The ‘Palooza show has been referred to several times as the Woodstock of the ‘90’s. Not quite. Although the concepts of collected youth culture and togetherness are apparent in a slightly different form, most of the energy and focus in Lollapalooza is far from the themes of peace and love of the ‘60’s. Woodstock emphasized non-aggression and became a search for reflective moments where one could experience a more surrealistic euphoria. Lollapalooza stresses the tangible, physical world of close contact and contentious behavior, bordering sometimes on sadomasochism. As Eddie Vedder, lead singer of Pearl Jam, commented, "Any other time you let yourself go you end up getting shot, stabbed, or heartbroken. This is the day to let it all go.”

The Show

The main attraction of the carnival/concert/political rally was, of course, the music. Anticipation was thick as you entered the show area, but excitement was contained. It seemed everyone was saving his or her energy. By the time Pearl Jam crunched out its first number, the crowd was ready to unleash its full violent potential.

Slamdancing is not for the weak-of-heart, mind, or body. By the end of the second act, something like seven people had been pulled out by medical staff members. Imagine what a Mardi Gras crowd on Bourbon Street would be like immediately after it had just seen the Saints win the Super Bowl, adding to that a battalion of seasoned European soccer fans. That’s what the pit in front of the stage was like for the majority of the show.

Periodically a security guard would hose the crowd down. If you were lucky,
The Jesus and Mary Chain

A few drops would bead your forehead or splash in your eye—a welcome relief from the sweltering midday heat amplified by the thousands of bodies present.

Salamandering is expected, even anticipated, at events such as Lollapalooza. Not everyone, however, takes part in the primeval pits. The crowd seemed to divide itself into particular strata.

Once you left the “front lines” of the immediate stage area, where most of the real pits are, you come to a small periphery of people trying desperately to get closer. As they stumbled past, you were greeted by the wide-eyed stares of a more passive group, content to sway to their own particular rhythm without infringing on anyone else’s.

Here you got amazed and awed stares, and as you pulled back your sweat-soaked hair, wiped the blood from your eye, pulled your shoe back on, and tied the remains of your shirt around your wrist you wondered what the hell they were looking at. One lady pulled her child closer to her and whispered to her husband, “He was there!”

The rear of the concert area looked like a deserted M.A.S.H. unit. People were lying everywhere, totally oblivious to anything around them. Many had the dreary red eyes of dope-induced contentment. Some were merely exhausted, unable to find the energy to move out of the deep pool of mud caking around them. One poor guy improvised a pillow from a pool of his own vomit. Ah, youth!

As Eddie Vedder, lead singer of Pearl Jam, commented, “Any other time you let yourself go you end up getting shot, stabbed, or heartbroken. This is the day to let it all go.”

A Good Day

Some may wonder how anyone could enjoy himself in such a horrible surrounding. Well, welcome to today’s youth culture. As harrowing as Lollapalooza may seem to many parents and Tipper Gore, one would be hard-pressed to find the conservative, “civilized” world any better. Such characteristics are manifested in today’s world of politics, religion, and education. The alternative scene is straightforward, and it’s easy to see where you stand, even if it is within a writhing mass of rebellious anger. The alternative culture does not try to sugar-coat anything. Evil exists, and when you try to make something good, you must also eliminate the evil, not suppress it. Evil is strong, and once suppressed has the ability to rise to the top again rather quickly. Those who are not conditioned to its horrible face panic at its uprising; those more familiar with it, who have been conditioned to it through harmless expression in youth culture, may face it more readily later in life. It is at that time when the consequences can be more dire and painful.

Pro’s and Con’s

One aspect of the concert that was a total surprise was the excellent sound quality. For an outdoor venue, the sound was definitely superb.

Also inspiring to see were several political and environmental groups expressing their concern and taking advantage of the outgoing nature of the average concert-goer. Pro-choice groups were out in force, as well as People for the Ethical Treatment of Animals, the Libertarian Party, and Cannabis Action Network.

Capitalism, however, reared its ugly head in the form of $3.50 draft beer and $2.00 Coke and even ice. Later in the evening some stands upped the soft drink price to $2.50.

The novelty shops at the concert seemed nothing more than an extension of the French Market. If you didn’t already have a Baja or a crystal around your neck, your shopping experience may have been beneficial. The threat of rain and the lakes of mud may have kept shop-owners from bringing out their more alluring goods.
Some may wonder how anyone could enjoy himself in such a horrible surrounding. Well, welcome to today's youth culture. As harrowing as Lollapalooza may seem to many parents and Tipper Gore, one would be hard-pressed to find the conservative, 'civilized' world any better.

The aggressive culture of alternative youth has definitely made a mark on the music industry. Its extroverted style has brought it success without renouncing its identity. Lollapalooza is evidence of that fact. Mainstream music has for so long been dictated by the much larger music industry, subsequently deciding what will sell, get airplay, and shaping the musical taste of the general public. Now it seems the public, or at least some parts of it, wants a little change in its diet. Not only are alternative bands reaching the top of the pop charts, but unfortunate phenomena like Garth Brooks are also finding success. New-age music singer Enya has also tasted a bit of the pop affluence. These are just a couple of examples.

A few decades ago when rock-and-roll first took to the airwaves, music experienced a radical diversity leading to some of the greatest sounds and groups of all time. Bands like Pink Floyd and Led Zeppelin, Jimi Hendrix and Jeff Beck defined a generation and created many of the sounds still used today. It will be interesting to see if the alternative music generation can produce the same memorable results in the years to come.

ICE CUBE

MINISTRY

RED HOT CHILI PEPPERS

N O V E M B E R 1 9 9 2
You can make a silk purse out of a sow's ear...

Scene from All the King's Men

Swine Palace Productions is showing Louisiana how.

BY RANDY PSENICKA

Barry Kyle, Director and Founder of Swine Palace Productions
Huey P. Long has gone down as one of the most charismatic leaders of our time. His story ranges from the poverty of a farm boy to the fame of being governor of Louisiana, and from a man struggling to just make his life work to a man who could have conceivably become the president of the United States. He was well-liked by many, hated by some. His political career went from the depths of scandal to the tremendous joy over the improvements he made across the state. He was truly a man who knew how to get things done.

If you would like to know more about him, you can read a fictionalized account of his life in Robert Penn Warren's All the King's Men, or if you were lucky enough, you might have seen an adaptation of that novel performed on stage by Swine Palace Productions, the new repertory theater company in Baton Rouge.

In cooperation with the LSU Theatre program, Swine Palace has existed since the spring of this year. It was founded by Barry Kyle, a professor here at LSU, and was formed to create an ensemble of Louisiana actors who perform plays primarily dealing with the culture, literature, and history of the state.

The inspiration for the name of the company comes from a livestock building that's located on the south side of campus. It was built in the Huey Long era and was originally called The Swine Viewing Pavilion. Kyle describes it as resembling "an Italian Renaissance Theatre."

He has been working with the Department of Architecture in order to make it a workable theater since coming to LSU and hopes to be using it within the next eighteen months. Its seating capacity will be approximately nine hundred.

Without its new theater ready for operation, Swine Palace first presented All the King's Men last spring in the main theater of the LSU Music and Dramatic Arts Building.

"It was a natural choice for the first play of a new arts initiate coming out of LSU," Kyle said, speaking of the Penn Warren novel. "It was written on the LSU campus."

This past fall, in conjunction with another play (Moliere's 17th century masterpiece about religious hypocrisy, La Tartuffe), the company took their adaptation on a state-wide tour, including stops in Hammond, New Orleans, Thibodaux, and Lafayette.

This adaptation of All the King's Men, which was written by Lucy Maycock, includes several unique aspects. The play opens with a "pickin' and grinnin'" session reminiscent of Hee Haw. Two cast members, Charles Horton and David Dossey, play guitar while another, Graham Frye plays harmonica. Then, they go up into the seats to greet the audience members.

Besides several other musical interludes, this adaptation includes a chorus, composed at one time or another by all the cast members excluding the two leads. Besides singing, the chorus also acts, surreally, as a kind of consciousness to the other characters who at certain times throughout the play make key decisions to determine the plot's outcome. The chorus, dressed all in white, whispers (collectively) the decision to the erring character, and the effect is a kind of haunting regret.

The chorus also takes part in a fantastical scene in which one of the characters kills himself. It was done...We would like Swine Palace to be as important to theater as the Southern Review has been to literature."
artistically, and I would have very much liked to have seen some more of that sort of suspension of reality in this adaptation. It was a very powerful scene.

In the beginning, when the pickers-and-grinners finished, the lights went down and came up on Jack Burden. He is the central character of the play, in terms of it being his story and his evolution as a result of his dealings with Willie Stark. By leaving Jack as the central character, Maycock is being much more true to Penn Warren's novel than was the movie version of All the King's Men in the 1940s.

Playing Jack Burden, John Prince did a competent job in the three performances I saw of the play. His role as narrator asks him to reveal, in direct monologue to the audience, much of what does not actually occur on stage. As a result, at times Prince seems to be very stiff and unfocused. When he does get to deal with the other characters, he remains a bit out of the scene at almost all times. But he does keep the play going at a good pace and rounds it well at either end.

Jack Burden is the right-hand man of Willie Stark (Penn Warren's fictionalized Governor Huey P. Long), and undoubtedly the best performance in the play is given by John McConnell, the actor who plays Willie Stark.

With enormous energy and talent, McConnell brings Long back to life in the characterization of Willie Stark. He traces the full range of complexities that made Huey P. Long such an interesting man. He brings laughter to the audience with the delivery of his senentious philosophy, and leaves them heavy-hearted when he drops to his knees with a guttural moan at the crippling of his son.

Director, Barry Kyle said of McConnell, "I think if you were doing this piece, you couldn't find a better actor in America...if someone would give us the money to make a movie of All the King's Men, we could make John McConnell a star. It was an extraordinary performance."

Scott Allen plays Tiny Duffy, Stark's conniving, self-serving lieutenant governor. He is pleasing in the role, adding to the mix of characters both in seriousness and comedy, even though his comedy at times comes in the form of a gratuitous laugh.

David Dossey is a sort of utility man playing six roles in the play, each of which he is some how able to individualize, and make very real. His work is an emblem of the scope of Swine Palace, and I'm sure is well-appreciated by his fellow cast members.

Two students in the LSU Theatre program are gaining some valuable experience through working with Swine Palace. They are Wesley Nixon and Claire Eye. Eye's major role in All the King's Men is that of Anne Stanton. She gives an honest, believable performance full of charm, as does Nixon in her role as Sadie Burke.

Although they play two completely different characters, both Nixon and Eye clearly hold their own among the other talented actors in Swine Palace, including Scott Allen as Sugar Boy; Charles Horton as Adam Stanton; Michael McNeal as Judge Irwin; Pat Snow as Jack's mother; Carl Palmer as Dolph Pillsbury, Patton, and Hugh Miller; Gayle Keller as Lucy Stark, Miss...
Dumonde, and Girl at Mansion; Ty Kopp as Al Perkins and Tom Stark; and Eddie Warmack as Theodore Murrell, Sheriff, Pianist and Lowden.

With the successful run of their first play behind them, Swine Palace Productions is not about to rest on its laurels. According to Kyle, this is only the beginning.

He has worked with the Royal Shakespeare Company since 1970 and will continue to function as an honorary associate director, returning to London to direct an occasional play. But his main focus is to make Swine Palace a major repertory company and to found a theater.

"My big ambition is to run my own theater," he said in an interview done last year, "and I'd really like to found one. I've arrived with a firm belief that this can happen. It would be great if talented people out of this LSU Theatre program did not immediately assume that they have to leave here to work."

Monetarily speaking, there is already reason enough for actors to stay in Louisiana. According to Kyle, "The kind of money they are making [with Swine Palace] is the kind of money they would make off Broadway in New York."

But the roots of his ambition go far beyond personal goals and money. "The founding of the Southern Review back in the 1930s is, for us, an inspiring moment. We would like Swine Palace to be as important to theater as the Southern Review has been to literature," Kyle said. "I believe the time is absolutely right, and I see it as an opportunity for economic redevelopment, here in Baton Rouge. I believe passionately that the way toward economic development is through stimulating the community."

He spoke of his hometown, Glasgow, Scotland, as an example. It suffered from a recession in the late 1970s.

"People moved. The city was a place you left. In the early '80s the city fathers decided to invest money in the arts. They invested in a fashion school and the Glasgow School of Art and an extremely avant-garde theater company. Glasgow was named the European City of Culture for 1990. It's now one of the few places in the United Kingdom where property prices are rising. People are moving in, corporations are moving in and new businesses are developing because of the way in which the city has raised its profile."

Kyle has already taken many steps towards establishing Swine Palace as a major repertory company. He has arranged for a Broadway producer to see a production of All the King's Men. Swine Palace has successfully completed a state-wide tour, and the company has already started developing a relationship with the local writing community.

In February, an original play contest will be judged by Swine Palace, and the winning writer will receive a large cash prize as well as the honor of having his or her play produced. In April, Swine Palace will perform an adaptation of John Kennedy Toole's novel, A Confederacy of Dunces.

"We hope to take the flag of Swine Palace and LSU outside the state, and tour nationally, perhaps internationally," said Kyle.

Here's to the future.
Couch Musicians Take the Stage

Customary “couch musicians” and aspiring hopefuls alike take time to crunch a few chords together or proffer original tunes to the general bar-going public.

By Brian Bordelon
Photos by Tess Bruney

Amateur musicians abound in the LSU community, perhaps inspired by the abundant music scene surrounding the university. With Phil Brady’s, Tabby’s Blues Box, the Varsity, the Texas Club and many other establishments offering students the opportunity to see incredible headlining acts as well as local greats, professional entertainment is literally right around the corner.

Thus inspired, many musicians take advantage of two local establishments which offer open mike nights. Both Chelsea’s Bar and Grill and Library Joe’s open their floors on Monday and Wednesday night, respectively. Customary “couch musicians” and aspiring hopefuls alike take time to crunch a few chords together or proffer original tunes to the general bar-going public. From 8 p.m. to midnight each Monday, Chelsea’s (located in the University Shopping Center next to Baskin Robbins) welcomes all music.
ARTS & ENTERTAINMENT

Coordinator Walter Moss says there is plenty of room for newcomers and it's first come, first serve. Several regulars keep the music going all night long, including Michael Waugh, who says he's been playing regularly since early last spring semester.

Library Joe's draws its share of regulars also and kicks off its open mike night around nine or ten at night. But owner Joe Anselmo is concerned about the direction Wednesday nights are taking for his bar. Originally his intention for the occasion was to have a one or two-piece set perform, as well as a chance for willing literary types to offer poetry readings. Lately, however, some four- and six-piece bands have been taking the opportunity to play. Although Anselmo does not personally voice displeasure with the popularity of his open mike night and the fact that it draws larger bands, he is concerned about the customers. The bar is not set up to accommodate large bands. The noise becomes at times unbearable, and more frequently, uncomfortable.

For this reason, Anselmo is trying to obtain the property adjacent to his bar in order to build a larger outdoor patio, which would better support bigger bands. In the meantime, though, he is considering changing the format of his open mike night to that of an invitational occasion until other arrangements can accommodate everyone.

An important thing to remember is that these amateur shows are free, making them favorites with college students. If you enjoy live music and wish to see and listen to some of the promising local talent, checkout both of these bars one weeknight. Performers who tender their talent and bask in the limelight or criticism of their peers each week would be appreciative.

Danny Cambre (left) and Todd Warren add a little variety to Chelsea's Monday night. The duo call themselves Frisco's Mother.

Damon Williams (left) and Michael Waugh perform several original tunes at Chelsea's Bar and Grill. They have been regulars since early last spring semester.
A 24 year-old Baton Rouge native, Haynes would like to change the public's perception of beauty pageants. From the pageant experience, she has learned valuable interview skills that she feels she would never have learned if not for pageants.

Miss Louisiana

Elizabeth Haynes won her crown June 20, 1992. A member of Phi Mu sorority, she already has an advertising degree from LSU, but she is planning to come back and get a second degree in piano. However, this fall she was in Monroe preparing for the Miss America pageant on Sept. 19 in Atlantic City. Gumbo Magazine spoke with her before that competition.

When did you become interested in pageants?
My senior year in high school; I entered a pageant and didn’t even place.

This past pageant marked the sixth time you’ve competed in Miss Louisiana. What made you try again?
I almost didn’t go back because on my last attempt I didn’t even make the top ten, but I figured what-the-hay, I’ve got all the clothes and experience, I might as well try again. I did, and I guess that year I just hit the lucky combination.

What do you do as Miss Louisiana?
I’m involved in a program called “Louisiana Cares for Children.” I travel around to Louisiana schools and speak to students promoting self-esteem and drug-awareness. [This fall she will also be a spokesperson for breast cancer awareness for Our Lady of the Lake Hospital in Baton Rouge.]

If you could change one thing about pageants, what would it be?
I wouldn’t change anything about the pageants, but I would like to change the public’s perception of pageants. A lot of people think that pageants are irrelevant, and they’re not. It’s been a marvelous experience. I can feel comfortably going into any interview situation, handle the press and use tact I would have never learned had it not been for the pageant experience.

What is your talent for Miss America?
I play the piano. It’s a Liberace medley of Spanish tunes; it’s really fun.

What are your plans for Miss America?
On Sept. 4, I will travel to Philadelphia for a few days of sightseeing, and then on to Atlantic City for the nineteenth.

Do you have any pets?
Yes, two cats—Jellybean and Mozart. They are both living with me in Monroe right now.

Who are you voting for?
For president? I don’t know; there are still too many issues to be discussed.
"Quite strange" are the first two words that come to mind, when I try to describe the High Voltage Concert put on by the LSU School of Music on Oct. 1, 1992.

The program opened with a sort of video by two men, Donald Pasquella and Martin Sweidell. Each had very impressive credentials—endowments and grants and such. The images, projected on a large screen, were of feet walking through what seemed to be an Oriental train station walking past a man in a military uniform and black boots. The music was a tinky hodgepodge that alternately got louder and softer. Donald and Martin did some really cool things with the feet, turning them over, mirroring them. It was really pretty intriguing stuff.

Next came a choreographed musical routine by Brant Karrick, a doctoral student here at LSU. A man by the name of Kyle Richards did the actual choreography. A large white screen was lowered in front of the stage, and two long-haired women in body stockings were superimposed on this screen by a bright light at the rear of the stage. The music was eerie and clangy. It made me think of a cat hung by its tail from a set of wind chimes during Hurricane Andrew. The young women were quite deft and complimented the music well.

Sylvia Pengilly, a professor at Loyola, came next. She did a choral prelude on "O Sacred Heart Surrounded." She said it had something to do with J. S. Bach. She played a harmonization of this song on a computer with a mouse. The images on the computer's monitor were projected on the large movie screen. It was sort of kaleidoscope looking, with all kinds of colors, and the music sounded a bit like a pipe organ.

The last piece before intermission was one by the editor of the Computer Music Journal, Stephen Travis Pope. It was a flowing, fast-moving piece, danced superbly by Lisa Hooks, the Artistic Director of In The Company of Dancers (ITCOD), a modern dance company.

Opening the second half of the program were Martin and Donald again, who also opened the first half. This piece was called "Fire Spirit" and was the same format as the first with a kind of video. On screen, a man juggled torches that eventually became blurry and indistinct until there was just a collage of images flashing on the screen. The music suited the visual part well, but all-in-all, I liked the earlier piece much better.

Second-to-last was Michael E. Smith, an LSU student. He enlisted the help of three dancers from ITCOD to perform his rhythmic Oriental-sounding ditty. They wore black suits with glow-in-the-dark trim, and masks on the front and back of their heads. They performed with hula hoops, and were very interesting to watch in conjunction with the music.

Assistant professor Stephen David Beck closed the show with a piece called "Love's Not Time's Fool." He took the stage with an electrical instrument called a wind controller. Each time he puffed into it, colored geometric forms and one of the four words in the title of the work appeared on the big screen. The only way for me to describe the audio part of it is—something like remixed feedback from a virgin guitarist, played behind a dog whistle, just low-pitched enough for people to hear. I applaud Beck for his creativity, and I understand that what he did must surely be far beyond my comprehension of modern musical composition, but I just can't say I liked what I heard.

So ended my evening at High Voltage. As I left, I asked a few audience members how they liked the show. None of them really said anything. They seemed even-keeled about it and pretty much mumbled collectively, "It was okay." For me, it was definitely a strange experience, full of all sorts of peculiar sounds and sights, one that I'd probably like to partake of again some time down the road.
The symphony—a place you dress up to go to, to sit in uncomfortable chairs and listen to people (better dressed than you) play various sizes of stringed instruments, huge drums shaped like tea cups, all kinds of strange looking, twisted brass horns, and a range of woodwinds from a piccolo to this six foot jobber that some poor woman or man has to stand up to play.

And what is it that symphonies play? Music that is entirely too long. Music that is almost always written by some dead guy who had really wild, wild hair.

The only two dead people I listen to are Elvis and Hank Williams, Sr., so from the onset I saw this assignment as a struggle—something I was not looking forward to.

Don’t get me wrong; I like classical music. I listen to it in the car, while I write letters, while I eat dinner. I especially like to listen to it in the morning. But there is something terribly inorganic to me about going to watch a symphony. I much rather just listen.

On Sept. 22, under the guest conductorship of Arthur Fagen, the current Music Director of the Queens Symphony in New York, the LSU Symphony Orchestra began its fall concert schedule. The program started (as programs are apt) with an overture. This one was by some guy named Dvorak. I’m not sure if he had wild hair, but he is definitely dead.

To be honest, I don’t remember much of the overture. Only that, periodically throughout, I imagined the bass players throwing down their bows and donning dark shades, and beginning to pluck a heart-romping blues rhythm from their strings. I imagined the violinists, both men and women, growing outrageous beards and jumping on their chairs to pull “The Devil Went Down To Georgia” from their strings, while the horn players blasted another melody from the back row.

As you might figure, nothing near these images manifested on stage, so when the overture ended I was caught between feelings of disappointment and eagerness for the next piece. It happened to be by a fellow named Rachmaninoff. Dead, but with a name like that, I figured he couldn’t be all bad, and he probably had some seriously wild hair.

About this time, a riser arose with a grand piano on it, and a young man named Songwen Li stepped on stage. Li is the winner of the 1992 LSU Concerto Composition, and he immediately proved his talents. The first section of the concerto (I believe it’s called the Moderato) began with an extremely fast-moving piano part played in front of a flourish of strings. Li was wonderful and ably backed by the symphony.

But this little movement lasted ten minutes, and, to be honest, I must admit that towards the end of it, my attention was wandering back to Charlie Daniels.

The second movement of the concerto, the Adagio Sostenuto, began; and if you’re like me, you would have immediately recognized it as the melody of some silly pop love song from the seventies called “All By Myself.” And if you’re like me, you would find something excruciatingly delicious about that. To hear this truly sappy sentimental song played quite beautifully by a symphony, after knowing it only as a tune that came on the radio, maybe you start remembering things.

Maybe you start remembering certain people in your life. Things you did. Places you went. The very last time you saw each other. Maybe that’s exactly the kind of thing a symphony, like a poem or a painting, can do. And maybe before you know it, the audience is applauding, and it’s intermission, and you walk outside. It’s cool and the sky is full of stars, so maybe you don’t go back. Maybe you just keep walking and remembering, looking forward, anxiously, to the next time you go to the symphony.
The *Gumbo Magazine* staff thanks all of our contributors.
We couldn’t have done it without you.

**KATTY BISCONE**
Kathy Biscone has been a deejay at KLSU since her freshman year, and is currently serving as Station Manager. She’s a double major in English and Broadcast Journalism and hopes to attend the NYU School of Film someday. But with the present state of the economy, she thinks she’ll have better luck becoming a professional striptease dancer on Bourbon Street.

**WENDY McMAHON**
Wendy McMahon is a freshman who will be joining *Gumbo Magazine* as a writer for the January issue.

**COREY STEVEN NEW**
Corey Steven New is a senior majoring in Theater.

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

**KRISTIAN SONNIER**
Kristian is a news-ed major.

**JENNIFER ZABALA**
Jennifer Zabala, a junior in the School of Music, would like to visit every country in the world and direct choirs in at least half of these.

*If you would like to volunteer your talent to *Gumbo Magazine*, call 388-2670 or stop by B-40 Hodges Hall.*
I had been lulling Elaine Bird, the associate director of LSU Recreational Sports, into a relaxed stupor with some easy questions about the new Recreational Center—how many weight rooms, the length of the pool—kid stuff.

A handsome woman, she was obviously in her element, listing the new Rec Center's attributes, why it's important for students, etc. So just when I had her all sure that I was her friend and this was going to be nothing but another cream-puff piece, well, folks, that's when I let her have it.

"Okay," I said slyly, pointing my ink pen at her accusingly, "but what about this parking problem then, eh? And speaking of weight rooms, where are the weights? What's this about delays and contract disputes?

And not only that, but I've noticed it's August, and weren't you supposed to be open in January? Well?"

However, I'm sorry to report that at this point Bird did not become all a-tremble and cower under her desk. Instead, she smiled sweetly at me and proceeded to explain.

"Well, as far as the delay of the weights are concerned, it's not a delay in the respect of a manufacturer delay or a planning delay; it's just that the building here had a completion date that was moved about six times, and we had no way of storing weight equipment, so we had to wait until the building was almost actually open until we could go ahead and order the equipment. The manufacturer also installs it, see, so we couldn't order it until we were sure the building was opening soon; once we were
The complex reported 900 students using the building in the first week alone, with an average of 110 students a day currently coming in. All full-time LSU students are automatic members of the complex because they pay the fee in their tuition. Faculty and staff can join by paying $150 a year or $18 a month. LSU alumni may join for $240 a year or $18 a month. Part-time students, law students, and medical students can pay the $20 in their tuition to become members.

sure, then we went out on bid,” Bird said.

“That’s why the weights are longer arriving than the other stuff. The only equipment which hasn’t arrived yet besides the weight room equipment is our office furniture, and for the same reason; we couldn’t go ahead and order it until we knew about when the building was actually going to open and be operational,” she added.

Well, okay. But then how come the opening of the facility was delayed six times? Who screwed up there, I asked. But Bird merely laughed.

“From our original construction plans, we lost about ninety days to rain. We started in January and February, and we had hoped to get lucky with the weather, but we didn’t. I don’t know how familiar you are with the weather here—are you from here?” Bird asked.

Charming, I thought. Yes, I answered, I am.

“Well, so you know how it is with the rain. The contractor lost about 90 days right at the beginning of construction, and then we had a rainy spring. It just put everything off, but it was all construction delays, all unavoidable and unplannable. Then we had some settling of the floors, and we had to bring engineers in and check on that to make sure the floors were okay, so we lost about another ninety days there,” Bird explained.

“We thought we’d be in by the summer. Well, the original start date was January of 1992. But then we knew in the summer of ’91 that that wasn’t going to happen, so we were trying to be optimistic with the summer of ’92, April or May, but then it looked like June and July, but finally August.”
"The thinking of the present location is that it is closest to the residence halls and the fraternities and sororities—more the living side of campus than the classroom side of campus."

My chances of a TNT-style scoop were dwindling away, but I pressed on. Parking?

Bird laughed and then said, "Well, we always knew there'd be a parking problem. From the beginning. Anybody you talk to, at every meeting we ever had regarding this building, we talked about the parking problem that we knew would arise. We talked with the sororities over here, and we went to each of the residence halls, and talked to them about it. We have been saying from day one that we would have a parking problem, even with a parking lot specifically built for this building."

"But see, that's no different from anywhere else on campus; it's a campus-wide problem. That is why we invested nearly $145,000 in that walk-bridge which connects us across the canal with the residence halls, and it is already being used by many students. It provides an option for students to get here without driving, because actually the residents from the residence halls around here and other students on campus would much rather walk, they tell us, because they don't want to give up their parking places! So we're going to make the walkways even a little bit safer and more convenient.

"We're also building a new parking lot out back here for students. The parking lot couldn't be started until the contractor moved the equipment which was building this facility off the lot there where the parking lot is going to be built, so again, it was a delay until we could get the building open.

"They started Monday on the parking lot, so we're about thirty days away from having it completed. One hundred and fifty cars will park back there."

So much for my ideas of doing one of those 60 Minutes-type interviews. I was taken on a nice tour of the brand-spanking-new complex, which actually is quite impressive. It doesn't smell like a locker room or a pile of gym socks yet, and in fact gives the appearance of being a well-lit, well-run and cared-for facility, and high-tech to boot. There is an impressive indoor swimming pool, nice clean locker rooms, (unfurnished) weight rooms, an awesome series of basketball and volleyball courts surrounded by a running track a story above, exercise machines, lifecycles, racquetball and squash courts...

But now, a little history. Dr. John Reznik, the director of Intramural Sports, first put in requests with the University for the new complex two years in a row—1979 and 1980. Up to that time, the Division of Recreational Sports, which was originally Physical Recreation, Education and Dance, had been housed primarily in the Long Field House and the Gym Armory. There was no response those two years, and a student recreational sports building was very low on the University's priority list.

Approximately one-eighth of a mile in length, the three-lane jogging track looks down over basketball and volleyball courts.
Over 200 people drop in each night to play basketball or volleyball; “drop-in sports” is one of Recreational Sports’ most popular programs. The complex contains five volleyball courts with hardwood maple floors. The center has twelve racquetball courts with glass back walls. Complex patrons use some of the exercise cycles featured at the Student Recreational Sports Complex.

Research by Recreational Sports (they visited Tulane University in New Orleans and the University of Tennessee in Knoxville, among others) showed that other universities around the country suffering from a lack of money in much the same way as LSU was (and is) were building recreational complexes by using the students themselves, or the students’ money. The national trend is for universities to ask students if they would like to add dedicated fees to their tuition to fund the construction and operation of separate student rec complexes.

Recreational Sports met with the LSU SGA in 1981, and after the SGA did some research on their own, they agreed to put together a referendum in March 1983 asking students to vote for a fee that would be used to build the new complex. It passed, and LSU students have been charged an extra $5 a semester until the building was completed this fall, when the fee went up to $20 a semester.

Recreational Sports began collecting money in 1983, and as soon as they had enough money, they hired an architect to design the building, although a student advisory committee, the SGA, and the Recreational Sports staff all worked on the design as well. Once the design was completed, negotiations began with the University for a location, which took some considerable time; the complex was originally supposed to be located behind Power Hall where the old tennis courts are, but that area was not large enough, and the present location was finally decided upon.

“The thinking of the present location is that it is closest to the residence halls and the fraternities and sororities,” Bird explained, “more the living side of campus than the classroom side of campus. So it turned out to be the best place on campus as soon as we get some parking issues and such decided. We opened Aug. 23, the day before the storm hit, ha ha. Construction began two years ago in January of 1990, so it took us about two years to build, not bad considering all we had to go through to do it and all that happened.”

So what do you, your average LSU Joe, get for all of your patience, your money, your parking hassles, your hype? Well, see if this blows wind up your dress: a 25 yard 8-lane indoor swimming pool with a sun deck, five basketball courts, five vol...
In one 110,000 square foot area, the Student Rec Complex includes:

- 25 yard indoor swimming pool with 8 lanes and a sun deck
- 5 basketball courts with hardwood maple floors
- 5 volleyball courts with hardwood maple floors
- 9 badminton courts
- 12 handball/racquetball courts with glass back walls
- 2 squash racquets courts with glass back walls
- 3 weight rooms
- 1 exercise room featuring stair steppers and treadmills
- 1 rehabilitation room with 2 whirlpools
- 3 classrooms/meeting rooms
- 1 laundry room
- Food service area
- 1 combination aerobics/fencing/combatives room
- 1 combination archery/golf/exercise room
- Saunas
- 3 Ward up/exercise areas adjacent to jogging track
- Administrative offices
- Equipment storage and check out area
- 1 emergency care/first aid room
- 1 laundry room

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- 1 emergency care/first aid room
- 1 laundry room

Hours of operation are:

- **Monday-Thursday**: 6:30 A.M. — 11:00 P.M.
- **Friday**: 6:30 A.M. — 9:00 P.M.
- **Saturday**: 9:00 A.M. — 9:00 P.M.
- **Sunday**: 1:00 P.M. — 11:00 P.M.

**Pool and Holiday Hours Vary, So Call Ahead of Time and Check.**
"I think it was worth the wait. I enjoy playing volleyball and have been looking for a place to play. The courts are top-notch and I have been thoroughly pleased."
Mitch Garlington
Forestry Junior, 20

"It's nice to have a place to exercise and burn off stress. It's even nicer to not have to shell out $50 a month to belong to such a place."
Jay Roussel
History Freshman, 19

"It's a very nice facility. Let's just get the parking lot done and the weight room situation finalized."
Ashland Jones
Psychology Junior, 20

"From working there, I've noticed that areas such as aerobics and free-play basketball often times take priority over intramural. So basketball courts are split in their use between volleyball and basketball. I like the building but it could have been organized differently and the space more properly utilized."
Keeley Stuebing
Biology Education Junior, 20

"I think it's a first class facility, and it was definitely worth the wait. I'm looking forward to the completion of the weight room because I'm tired of shelling out $35 a month for a health club membership."
Kalon Pichon
Finance Junior, 21

"I think it's a great place. It'll be even better once everything gets put in place. The pool is really nice. The courts are excellent for volleyball and basketball."
Greg Poole
Mechanical Engineering, 20

"Definitely! I take aerobics at the rec center and I enjoy it thoroughly. It's great compared to other health clubs."
Kimberly Walters
Broadcast Journalism Sophomore, 19

Photos by Audra Holden
“There are so many people, and nobody thinks of them. Being able to reach them makes it all worthwhile.”
Effie Petit is in her early eighties. She is from Graceland, Louisiana. "That’s just a little bit south from Monroe, darlin’," she tells me. Sitting in the second floor lobby of Sterling Place, she smiles and turns to me, motioning across the room to Beau, a twelve-year-old Irish Setter who is resting his head in his owner’s lap.

“If I had a dog like that, them burglars wouldn’t get me!” she says. We both laugh.

Gladys Crowenberg is sitting next to us in an armchair. She knows that Beau has a limp. She knows that he got hit by a car. She looks at me.

“I love dogs. I found one that was on the road, that was crippled, and I went and got him,” Gladys relates.

“He was on the road and trying to get off but he couldn’t and I just knew that another car would come along and hit him. I stopped my car, and some old man, stopped behind me and he cussed me out, and I said, ‘You, %@&$#@!!, doing that for a poor dog.’ That’s what I called him and I meant it. So, I took the dog to Doctor Alberta. He was my veterinarian. And he fixed him up.”

Gladys thinks a little and then continues, “He turned out to be a huntin’ dog. He was always huntin’ something to eat.” I’m laughing again as are Gladys and Effie, and so are most of the people here in the second floor lobby of Sterling Place.

Sterling Place is a nursing home next to Baton Rouge General Hospital. Effie says that she has been here “for about a year.” She also says that one of the only things she looks forward to are “days like this.” She is referring to the days that this special program called the Human Animal Therapy Service, or Tiger HATS, visits Sterling Place.

Sponsored by the LSU School of Veterinary Medicine, the LSU School of Social Work, and some private contributors, Tiger HATS is co-managed by Sandra Brackenridge and Stephanie Johnson. It enlists the aid of some forty volunteers who, in the company of their pets, currently visit five other area health care establishments, besides Sterling Place, including the rehab unit at Our Lady of the Lake; Saint Francis House, an elderly day care center; Parker House, an intermediate facility for orphans; the Rehab Hospital of Baton Rouge; and the Louisiana School for the Deaf. As many as ten volunteers visit these facilities at a time.

Stephanie leads volunteers in a training session to explain animal-assisted therapy relative to their specific facility. They are asked to visit the same place every month, and some volunteers visit more than one. Their animals are screened medically and temperament tested.

Today besides Beau, the Irish Setter, there is Flip, a dachshund; Cricket, a cocker spaniel; Nittany, a lovely mix of at least twelve breeds; Scruffles, another dachshund; and Kirby, a big, green-eyed, grey cat.

“People of all ages are less intimidated in talking if the person they’re communicating with has an animal with them.”
Effie says that she has been here "for about a year." She also says that one of the only things she looks forward to are "days like this."

The program will be one year old this month (November) and was designed to offer therapy to its clients through interaction with animals. Most of the establishments Tiger HATS visits are places in which the patients aren't in much contact with the outside world. In that kind of situation, stress is a big problem.

"Stroking an animal even while you're in bed reading causes your heart rate to drop, your blood pressure to drop," Sandra says. "It's a real stress reliever."

Besides supplying immediate stress reduction for its clients, Tiger HATS provides an opportunity for its clients and volunteers to get to know each other.

"People of all ages are less intimidated in talking if the person they're communicating with has an animal with them," Sandra says.

This becomes immediately evident as Effie nudges me, leans forward to shake Cricket's paw, and says "I'd love to have this one. When I get home, I'm gonna get me a dog like this." Then she tells me about when she was a little girl, and that she had a dog. She tells me how much she loved to run around in the "real world," under the trees, in the grass, and by the river. "But," she says, "there is always something nice. This is nice."

Flip is on the couch next to me sitting in a woman's lap. Her name is Elizabeth. Like Effie, she is in her early eighties, and has been in Sterling Place for "about a year." When she sees me looking at her, she smiles and says, "This has made my day. Behind it all, I have always loved dogs."

She looks down. Flip is licking her fingers. A couple of minutes later, she raises her face again and says, "As a child, I had two dogs. Yi and Yank. Yank would lie by my bed with me, because I had rheumatism when I was young. He had to take care of me. Dogs have more sense than some people I know."

The Board of Supervisors' recent discussions about the upcoming year's budget cuts have not gone unnoticed by most organizations that rely on the university for support. Sandra and Stephanie are concerned for Tiger HATS.
“This is the kind of place they will probably start,” Sandra says, referring to Tiger HATS. “Programs like this are usually the first to go.”

It’s too early to get a straight, definite answer from the board but it would be a serious mistake, on the part of the university, and a detriment to university programming, if Sandra’s fears are realized.

The people that Tiger HATS reaches in the community, are people that are most often neglected; the retirees, the medically disabled, the widows, the widowers, and other people who, for one reason or another, find themselves removed from mainstream society, or simply find themselves alone. These people deserve social contact, and that’s what Tiger HATS provides.

By supplying such a wonderful service to the area, the program has also become an important ambassadorial agency for the university. It gives back and relates to the community like no other university program and can continue to do so, if funding continues.

Christel Antonellis, a Tiger HATS volunteer sums it all up in just a few words: “There are so many people, and nobody thinks of them. Being able to reach them makes it all worthwhile.”

“Stroking an animal even while you’re in bed reading causes your heart rate to drop, your blood pressure to drop. It’s a real stress reliever.”

Phoebe, a Wheaton terrier, and her master, Gaye Bennett, greet Ernest Stew ard. Fran Louque, R.N., steadies Mr. Stewart’s chair. PHOTO BY AUDRA HOLDEN

At present, there are three facilities that would like to be part of this program, but Tiger HATS is short on volunteers.

Anyone interested who has a well-behaved animal (no snakes please), please contact Sandra or Stephanie at the School of Veterinary Medicine (346-5710).
Charity Marathon events set the LSU campus abuzz with late night activity during the week of Sept. 27 through Oct. 4, 1992.

Some of the choices for the Greek-letter and service groups involved included midnight football games on the parade grounds, pictionary tournaments in CEBA, and the ever-popular Airband competition at the Greek Amphitheater.

In addition to these, organizations could also pay to participate in a golf tournament at the LSU Golf Course, a pool tournament at Uncle Earl’s on Perkins Road, a racquetball tournament at the new rec center, moonlit volleyball matches and chair rocking on the Parade Grounds, a week-long blood drive, a run/walk for fun around the LSU campus lakes, and Pantry Raid.

What is this mysterious week of frenzied festivities all about? Charity Marathon is a week of games, sports, and activities sponsored by LSU students to benefit the Baton Rouge community. Participants pay a pre-determined fee for each event they take part in, and the proceeds are given to the philanthropies of the Greek Steering Committee’s choosing.

Two of the biggest attractions of Charity Marathon are Airband and Pantry Raid. Airband is a lip-sync and dance contest. Pantry Raid sends teams out into Baton Rouge neighborhoods to collect non-perishable food items to benefit the Greater Baton Rouge Food Bank.

The winners in this year’s Airband competition were Phi Mu and Delta Chi, second runners-up; Delta Zeta and Sigma Phi Epsilon as well as Pi Beta Phi and Fiji, first runners-up; and Zeta Tau Alpha and Phi Kappa Psi, overall winners.

Groups that benefited from the efforts of Charity Marathon participants were United Blood Services, the Greater Baton Rouge Food Bank, victims of Hurricane Andrew, and the Muscular Dystrophy and Sickle-Cell Anemia Foundations. The bloodmobile collected 108 units of blood; Pantry Raid brought in 1,600 pounds of food for the food bank, and $14,500 was raised for the charities.

Charity Marathon is organized by the Greek Steering Committee and the Overall Charity Marathon Committee.
Marathon participants enjoy midnight football on the Parade Grounds. PHOTO BY TESS BRUNEY

The walk/run for fun. PHOTO BY RICHARD KNIGHT

Delta Zeta and Sigma Phi Epsilon present "Life of John Travolta" in the Airband competition. PHOTO BY AUDRA HOLDEN
1992 CHARITY MARATHON WINNERS

Overall:
1st place: Phi Mu
2nd place: Delta Zeta
3rd: Delta Tau Delta

Fraternity division:
1: Delta Tau Delta
2. Sigma Nu
3. Phi Kappa Psi
4. Phi Gamma Delta

Sorority division:
1. Phi Mu
2. Delta Zeta
3. Zeta Tau Alpha
4. Pi Beta Phi

Zeta Tau Alpha and Phi Kappa Psi in the Airband competition. PHOTO BY AUDRA HOLDEN

Barbie the Bodacious, sponsored by Zeta Tau Alpha, with Zuke, sponsored by Kappa Alpha Theta. PHOTO BY AUDRA HOLDEN
Like a rival football team, ANDREW LSU charged through wreaking havoc

By Brian Bordelon

PHOTO BY SCOTT DIKED

PHOTO BY SCOTT HKER

Adam Colledge, junior in English, plays "slap-ball" on the Parade Grounds as Andrew's winds die down.
East State Street was one area near campus that also sustained flood and property damage.

Hurricane Andrew made an effort to register late here at LSU, but even the wrath of nature couldn’t break through the bureaucratic nonsense that fortresses the campus like a Cold War missile defense. So Andrew did what any kid does. He threw a fit.

And the LSU community felt that tantrum just as readily as the rest of the state. Hundreds of campus-dwellers from New Orleans universities took refuge in the old Hatcher, Hodges, and Johnson Halls. The hurricane turned right before landfall, though, as all hurricanes are prone to do. And the nomadic refugees experienced more of the storm here than did the folks they left behind.

On-campus residents at LSU were advised to stay in their dorms. The old structures are designed to last. Some are even designated nuclear fallout shelters. Despite the warning, though, a mass exodus of residents ensued when the word was out that the storm was headed towards Baton Rouge.

The joke was on them, though. For while the rest of South Louisiana experienced power outages for up to two-and-a-half weeks, most campus facilities had power back by 2 p.m. the day after the hurricane.

Disaster reports showed that eighteen trees were uprooted on campus, and about 52 buildings received some sort of roof damage. Most notable was the roof of the School of Music, whose replacement may cost up to...
$60,000. Cleanup crews worked 12-hour days from the day after the storm (Thursday) through Monday. Estimated labor costs were initially at $70,000.

LSU students and Louisiana residents in general can take pride in the image national television coverage conveyed for the state to the rest of the nation. While residents in Florida moaned and complained for handouts as soon as the storm hit, most Louisiana residents waited patiently for government assistance while helping each other rebuild and cope.

Meanwhile riots and violence characterized native Floridians as they complained at every opportunity about the government’s apparent lethargy.

Despite being hit after Florida, Louisiana was able to obtain federal assistance sooner. Why? Governor Edwards asked for the president to declare south Louisiana a disaster area before the hurricane landed. Local government civil defense efforts were also extremely effective if not efficient.
Noted locally and nationally as a successful organization rich in tradition and loyal fans, the band is too often seen as merely a support group for Tiger Athletics. Although this is a large part of the band’s function, Tiger Band does a lot more.

Gumbo Magazine interviewed Frank Wickes, director of the LSU marching band and Wind Ensemble. Wickes took us on a pleasant walk through the band’s prosperous history and offered an inside view of what makes the Golden Band From Tigerland more than just an athletic support group.

This season marks the beginning of the one hundredth year of Tiger Band and LSU Football. Are you celebrating with the football team?

No. They’re celebrating it with the kickoff of the last home game of next year. Our band started with the football team, but we’re celebrating earlier. The reason for this is so that I could do some things this school year that could not be done at any other time. I’ve asked to host the American Bandmaster’s Association [A.B.A.] in New Orleans in March of ’93. To keep the celebration in ’93 we decided to recognize our birthday during the school year of 1992-93. One thing I did was to suggest to the Chancellor that we might be considered for the inaugural parade in Washington in January. The third thing I did was commission a symphony for our Wind Ensemble from a composer, to commemorate the hundredth birthday, and that’s to be ready in the Spring. We may play it at the A.B.A. convention if the piece fits the occasion. If not, then we’ll save it and play it at a concert here on campus.

The State Archives has an exhibit commemorating the birthday also, starting Sept. 26, 1992. Did you have any input on that?

They took some items that I had here. They’re having a special preview for the Marching Band on Thursday [Sept. 24, 1992]. We’re going to actually take a field trip on Thursday afternoon out of marching band rehearsal and visit the exhibit.

The next big step for the band’s development was Huey Long. He was a self-styled songwriter. He actually wrote lyrics, not music. Huey had a friend who played music in the old Roosevelt Hotel in downtown Baton Rouge. Together they wrote songs. That man was Castro Carazo. They wrote “Every Man a King,” the famous populous fight song, or Huey’s fight song. They also wrote two songs for LSU.

They became such good friends that when Huey Long was senator [after he had been governor] he still had effective control of the state of Louisiana. He moved Carazo into the LSU band director's position. Huey Long took quite an interest in the band and used to pass out meal money to the band members before they went on trips to the football games. And he was responsible for helping bring the band up to the size of 230 people, back in the 1930s. That was pretty amazing because there weren’t many college bands that size in the nation.

He would direct the band, leading it down the street. He was amazing in his support of the band. That drew a lot of attention to Tiger Band way back then.

When Albert Jones became director in 1944, he moved the band into the music department and made it a profes-
sional teaching department designed to teach music education majors.

When ROTC became non-mandatory, the Tiger Band was no longer a regimental band. The band became strictly the Tiger Band.

In 1971 the band won the one and only college marching contest that was ever held nationally. That brought a lot of profile to the band also. In 1988 we were in that movie Everybody’s All-American. That helped promote the band around the country.

Those kinds of things have added to the tradition, plus the fact that all through these years the people of the state of Louisiana tend to think of it as “their band.” And they have been supportive.

How has the LSU tradition differed from others you’ve seen?

When we go down that hill [outside Tiger Stadium before the game], that’s a pretty devastating thing. If you bring a high school student here and try to recruit him into the band, and he comes around the corner with his buddies, it’s pretty darn impressive.

It’s like a weekly Mardi Gras.

Yeah, well it’s amazing. It’s quite a tradition here. I taught at the University of Florida, and they had nothing like that over there. That’s one of the reasons I was attracted to come here, when I was offered the job.

It’s a privilege to be in the band at LSU, but as I tell the band students as they get together at the beginning of the year—and I remind the old members as well—this is one of the few college bands in which it is not only a privilege to be in, but an honor as well. Most students perceive it that way. And that’s highly unusual in a college band. But it’s because of this hundred years of legacy and tradition.

What is your job here, and how do the people respond to your role?

Our mission here is threefold: the ceremonial music, the pep music, and the entertainment music. That’s our job, like all college marching bands, and we try to do that to the best of our ability. In the days when they were showing the band on television, that was helpful. They’ve cut that out on networks, but then we got TigerVision ten years ago, and they show the band.

And if the band doesn’t get treated right here at LSU the people complain to the Athletic Department. I remember one game when Coach Archer was here and there was some supposed lightning in the area. He didn’t want the band to go on the field for pre-game. The people booed him out of the stadium back in ‘87.

Pre-game is something people want to see when they come to the game. It’s like at Ohio State when they form a script “Ohio” and that senior tuba player marches out and down, dotting the “i”.

When we come down here and play those four notes, that’s as good as it gets for college pre-game. That particular pre-game has been going on since ’73.

When did you become band director, and what did you add?

I became band director in 1980, and the only thing I added [to pre-game] was the girls. They hadn’t been marching before. In the 70s they only marched with one majorette. I felt the whole band should do the march.

You definitely have a identity separate from your athletic supporting role. But how does it affect you when the football team doesn’t do so well? Does it reflect on the band in any way, such as a blow to morale?

We try to keep the morale high, but the band rides the coat tails of athletic success. When the team does poorly, we have to work harder to keep our numbers up.

It’s harder to play in the game when our team doesn’t have the ball. We’re bound by a lot of rules in the stadium, and we can’t play at certain times. A lot of people don’t understand that. I get one or two letters every year asking “Why doesn’t the band play more?”

The truth of the matter is that we’re not allowed to play once the referee signals play has started. When the huddle breaks, we have to stop everything.

And then when the teams get down in our endzone right in front of us where students are, we’re not allowed to contribute to that noise. That’s inciting, and the SEC has strict rules on that and would penalize the home team if we were to contribute to that noise.

These all fall under a sportsmanship clause?

Yes. They have very specific guidelines about that, and for cheerleaders also.

Well, it seems you’ll have a full year ahead of you.

I appreciate the fact that you’d do something in the Gumbo for the band.

We’re pretty “big-time” this year and next year.

We’re getting new uniforms for next year. We’re trying to go to the inaugural parade, but now with the announcement of the budget cuts, your guess is as good as mine as to what will happen.
The band and cadets stand in formation on the Parade Grounds of the present campus in the late 1920s. When ROTC became non-mandatory, the band was no longer a regimental band. It became strictly the Tiger Band.

Members will sport new uniforms next year as part of the Tiger Band’s one hundredth year anniversary celebration.
One hundred years of LSU Tiger Band have influenced not only the university's history but that of Louisiana as well.

The Louisiana State Archives is celebrating this remarkably enduring legacy with an exhibit on display from Sept. 26 to Dec. 1, 1992 to commemorate one of LSU's premiere organizations.

Exhibits Director Dawson Corley is particularly proud of the showcase. Corley is an LSU graduate who participated in the Tiger Band as a tuba player in 1971 and '72. Most of the items in the display were loaned by former band members. Band Director Frank Wickes also allowed several items to be taken from the band hall at LSU. The Hill Memorial Library, the State Library, and several alumni members added to the impressive collection. LSU Public Relations offered several historical photographs.

Corley hopes the exhibit will offer a different and more enlightening perspective on these storied bands.
perspective on the image of the band.

"When you're in the band you are with people who are band members. Today [while addressing alumni band members] I was surrounded by people who are former band members. And from that perspective, all you think about is the past. When you're in the band, because the band is so much a part of the school and athletics, you're so conscious of who you are to the current history that you don't think so much about the past. It wasn't until after I got out that I began to realize what an incredible history the band really has," he said.

Corley also hopes the exhibit will create a new image for the Louisiana Archives. He feels most people see the building as a stuffy, formal place where deteriorating documents line the walls behind bullet-proof glass.

The Tiger Band exhibit brings the lobby to life with colorful photos of recent years and intriguing black-and-white pictures depicting the band
Golden Girl Jennifer Dennis executes a routine that no doubt she has practiced for many long hours.

Kristen Kitrell plays the mellophone

Robert Hebert smashes his cymbals in the stands during a home game. The band is not allowed to play music once the referee signals that game play has started. When the huddle breaks, Tiger Band must stop everything. Also, the band cannot incite the crowd by playing when the teams get down in the endzone next to the student section according to SEC regulations.
as the old regimental unit it once was. The exhibit serves to show the public the hard work and preparation that goes into making up the band for just one Saturday night. Charts of former band formations reveal intricate arrangements accompanying each performance, and an inescapable source constantly fills the room with Tiger Band music.

A videotaped account of pre-game preparations also runs constantly. The mystique of the band is dissolved somewhat when one views this footage. Corley decided to include this segment in order to characterize the band members as more than merely a pre-game and halftime show.

"This is the stuff nobody sees—putting on the uniforms, polishing the horns, getting ready to go to the stadium. Everybody knows the Tiger Band inside the stadium," he said.

He wanted to show the anticipation of band members sitting on the floor "like human beings."

Corley recounted an incident from when he was in the band that made him realize the significance of the exhibit.

"We were outside the stadium waiting to go back to the bandroom after a game. This man was standing not too far from us, and kept looking over at me. Finally he walked over after getting up the nerve to talk to me. He asked 'Where do y'all go?' And I, being rather sarcastic as a student like we all are, said 'To the bandroom.' But after he walked away I thought that to just fans we're like this phantom regiment. We materialize at the top of the hill, we"

The Color Guard, a band auxiliary unit, was added to the band in the '70s, but they didn't start marching pre-game until the '80s when Frank Wickes became band director. In the '70s, the band marched pre-game with only one majorette. Here, Color Guard members Mary Deal (left) and Toni Swenson (right) fly their colors high during halftime with Golden Girl Shannon Mosely performing in the foreground.

RIGHT
A drum major takes charge of his post on the Mississippi River levee in the early 1890s. The LSU campus was still located downtown.

BELOW
This collage of Tiger Band memorabilia can be seen at the Louisiana State Archives Exhibit Hall through Dec. 1, 1992. This display features a majorette top worn by the first women ever to appear with the band. In the 1930s back when it was still a regimental band, two majorettes marched on either side of the drum major, much like sponsors in the military.

The Louisiana State Archives is located at 3851 Essen Lane, between I-10 and I-12.

The exhibit hall is open from 8 a.m. to 4:30 p.m. Monday through Friday, 9 a.m. to 5 p.m. on Saturdays, and 1 to 5 p.m. on Sundays.
go to the stadium and perform, and then we vanish. Especially back when we played nothing but night games, and there was that sense of we marched off into the darkness,” Corley related.

Several interesting facts about the band dominate the showcase. For instance:

• In March 1959, a fire destroyed the old band hall, taking with it all the new uniforms the band had just received, as well as all the instruments. The fire also destroyed what was perhaps the most extensive music library of any university in the south.

• In 1914, the LSU cadets comprising the band went on strike in protest of the musical selections they were told to play. The students felt the music was “too old” and wanted to liven up their performance.

• An old photo of Governor Huey Long leading the band to the stadium demonstrates the high regard the band received from prominent figures in Louisiana history.

The numerous awards accumulated throughout the years are also on display. These include the President’s Award in recognition of services to LSU Athletics in 1989, given by the Tiger Athletic Foundation. The Golden Band was also recognized as the All-American College Television Band in 1970-71.

The Archives itself is funding the exhibit, but LSU will also benefit from such a well-prepared account. Corley hopes that the initial excitement from the exhibit’s opening will not decline. The LSU Homecoming game should draw an impressive crowd. Students also should make an effort to visit the Archives and experience a wonderful historical journey into the past of LSU’s own Golden Band from Tigerland.
This summer I spent six weeks in Spain through the “LSU in Spain” program. Attending classes for fifteen hours a week, I earned credit towards my Spanish minor. While learning the tenses and conjugations of verbs and new vocabulary words, I also gained knowledge of Spain’s rich history from the third century until today. Although these subjects were engrossing and constituted the credit that I received, they are the least of the things that I learned which will stay with me forever. Despite all of my anticipations and preconceived ideas of what I would encounter, my stay in Spain exceeded anything I could have imagined.

My first day in Salamanca, the city of 250,000 where our group studies, was one of the worst in my life. After fourteen hours of traveling, I finally found myself sitting in a tiny, dimly lit room in my new “familia” (family) house with no passport, no money, and no plane ticket home. I had inadvertently left these essentials on the bus coming from Madrid. I was completely exhausted and wanted nothing more than to cry myself to sleep when I heard my “madre” (mother) knock loudly on the door and yell, “A comert!” (to eat!)

It was 2:15 and we were sitting down for lunch. I was cold and severely uncomfortable in the miniature kitchen as I was surrounded by five Spanish speakers who seemed to rudely stare and brutally ignore me all at once. The two course meal was oily and flavorless and did nothing but worsen my disposition. I don’t remember if I spoke any words at that first lunch, but I do remember that they all spoke many and I understood very few. I felt imprisoned in the tiny bedroom that I shared with a Spanish girl who appeared to be afraid of me. After studying a little bit and making a desperate journal entry, I did in fact cry myself to sleep. “What am I doing here?” I thought. “I just want to be home in Texas with my real family where they understand me. How am I going to make it for six weeks?” I never had another day like that in Spain.

The next morning I awoke in the room that now seemed more spacious and bright, and it hit me, “Wait a minute, you fool! You’re in Spain! This is what you have been waiting for so long, and you’re here!” All of my travelling blues seemed to disappear and that day marked the true beginning of my experience in Spain. All the things that happened the day before could have occurred anywhere, but every second of the next five weeks would be exclusive to Salamanca.

Once I realized that I could come and go as I pleased, I set out for the town’s center, the Plaza Mayor. My madre (our group adopted the Spanish word for mother to distinguish between our real mothers at home) told me that in Salamanca people live in the streets. One eats, sleeps, and studies at home, but living is done in the streets. I wasn’t quite sure what she meant until I made my fifteen minute trek to the Plaza. Everything became clear. It was a beautiful, cool, and sunny day as I walked briskly down the narrow streets of our neighborhood. When I came near some of the main streets, I noticed a multitude of people in all directions. There were old men, old ladies, children, teenagers, and young adults everywhere; and any combination of these could be seen strolling arm-in-arm.
"I had visions of fifteenth century priests, nuns, students, and townspeople walking about the narrow alleys in what they considered modern time."
The two things that I love to remember about those walks were the smell of the bread trucks making their morning deliveries, and the way that I could arrive at class having said hola or buenos dias to a hundred different passersby.

I could not help the smile that grew with every step I took toward the Plaza. People were walking along, window shopping in the little stores that lined the bottoms of the city's hundreds of apartment buildings. (I don't think I ever saw a house there.) I noticed an abundance of bread and fruit shops, all of which were practically swarming with customers. Every corner seemed to be the spot of some informal gathering of people of all ages.

As I neared the Plaza, the road turned to cobblestone and cars were no longer a component of traffic. I walked under the arches of one side of the seventeenth century square structure and suddenly found myself in what felt like the center of the world. The air was charged with the sound of people walking, talking, and laughing, as well as the sounds of two or three sources of live music. As I glanced around, it was apparent that some of the people had been coming there all of their lives while many, like me, were foreigners. No matter what our backgrounds were, we all belonged right there in the middle of Salamanca. I began to wish my passport was gone forever.

Even so, I was relieved to run into my director so that I could inform him of my grave carelessness. We set off on a quest through town for a phone book so that we could contact the bus company. During our search, we stopped at every other building and the streets smelled more amazing than in the morning. Lunchtime for everyone was around two o'clock. Ours was right on the mark, and everyone in the household was expected to be at the table. There were two or three courses and lots of bread and water. At first the feelings of not being rushed and enjoying conversation with my family made me uneasy, but I soon became comfortable after realizing that I wasn't missing anything. There was plenty of time to savor every bite.

There was also plenty of time to rest after lunch; yes, I am talking about the siesta, a tradition of which I took part on a very regular basis. We would all disperse from the table and fade into our respective rooms. My roommate would lower the blinds to leave only a trace of daylight; we would talk a little bit, enjoy the fullness we felt from lunch, and with no guilty feelings, lay down for a long snooze.

Dinner was never until 8 or 9 p.m., so I would get up between 5 and 6 p.m., work for a while, and still...
have plenty of time before dinner. During this time I usually took long walks through the city and settled at the park alongside the "new cathedral" (it's from the fifteenth century) to do homework. Like other parts of the day, the streets were full of people. Everyone strolled around with no particular place to go until the sun approached the horizon, and then one could literally watch the streets become desolate. They were all going home for dinner, which was lighter than lunch and usually consisted of a salad, a meat dish, and, of course, lots of bread.

I made it a rule that I would study no matter what after dinner every night. I would always look at my vocabulary notebook in amazement at how many new words I had learned and used that day. I couldn't believe how easy communication was becoming. The two signs that I was really learning were when I remembered the concept of a conversation and could not remember whether it had been in Spanish or in English, and when I began to dream in Spanish. Part of the daily practice that facilitated the improvement of my vocabulary was waking up in the morning and relating my crazy dreams to my Spanish roommate, with whom I became good friends.

She was studying law at the University of Salamanca, and one day when we were both studying, she asked me to explain the American system of checks and balances. (Yes, in Spanish!) So she taught me everything from "Congress to que lo pases bien!, which became one of my favorite phrases. It means "Have a good time!", or literally, "that it goes well!"

This was the benediction I received from every member of my family whether I was going to mass or out dancing. The former was always an unforgettable experience. The first time I went with my good friend from LSU, we could hear our footsteps echo through the empty Plaza Mayor on a cool and cloudy Sunday morning as we walked toward the church. When we entered the fifteenth century Gothic cathedral, we heard Latin chant drift slowly up from the altar, across the nave, and lightly fall to the back of the church where it settled in our ears.

When we entered the fifteenth century Gothic cathedral, we heard Latin chant drift slowly up from the altar, across the nave, and lightly fall to the back of the church where it settled in our ears.

Although not as sublime, the nightclubs in Salamanca were better attended than the churches; they also provided an unforgettable experience. Nightlife is alive and well in this city as well as in the rest of Spain, and it is certainly part of the modern-day country's claim-to-fame. People really do dance all night. That's not until 3 or 4 a.m.; that's until sunrise. The night, even during the week, doesn't begin until midnight or 1 a.m.

The abundance of clubs with no cover charge easily allows one to enjoy dancing and socializing at more
In Salamanca people live in the streets. One eats, sleeps, and studies at home, but living is done in the streets.

Nothing particularly special, just a chamber group doing some Mozart, but they cared; people just wanted to hear it as it was happening.

Attending these concerts renewed my hope for the badly-needed revival of live classical music. This was just another aspect of society and culture in Salamanca that endeared me increasingly each day.

Although I thought I knew how strong my attachment was, I was in no way prepared when the day came for us to leave Salamanca and head out on a five-day tour of the south. That last week we were all studying like mad for our final exams. We would sit around for hours in cafes just shaking our heads and talking about how fast the time had passed. We had to leave in a couple of days and would have very little time to savor the things we enjoyed so much.

My defense was simply not to think about leaving, but just to live every day like I was so used to doing. But then it all happened. The days passed, the exams passed, we stayed out very late dancing on the night before we were to leave, and then there I was, in my tiny room, packing up my bags and gathering my belongings.

I acted very collected when I sat down in the kitchen for what I knew was my last breakfast with my madre. I got a lump in my throat when I realized that I had been so worried about exams the day before that I forgot to savor my last lunch and dinner with the whole family.

She called the taxi, and the next thing I knew, my luggage was in the taxi and my madre looked at me with tears in her eyes, telling me to please be in touch and that she would miss me very much. I couldn’t say a word; when I looked at her, I lost all composure, and it felt appropriate. I can still see her standing outside our apartment building on Calle Allonso de Ojeda, waving and wiping her face until I could no longer see her.

It got worse. The taxi driver took the same route that I took on that first day as I walked to the Plaza Mayor. We passed the walls and corners with which I was so familiar so quickly that I couldn’t even read the graffiti for the last time. We passed my favorite bread shops and I couldn’t smell them. We sped by every sweets shop and shoe shop whose windows I casually admired every day. With tears streaming down my face, I rode swiftly by our school and finally arrived at the bus. My mind was flashing back to that first day, as we rolled the city’s limits; I was numb.
We spent the next five days on a whirlwind tour through the south. Our major stops were Seville, where we attended the Universal Expo; Cadiz, a beautiful coastal city where we enjoyed the ocean; Cordoba, where we toured the famous ancient Mesquita; and Granada, where we toured the Alhambra and enjoyed our last big meal together as a group.

Much of our trip to the south is somewhat a blur because we were all still recovering from exams, and I still couldn’t believe that we would not be returning to Salamanca. One particular memory that sticks out, however, was the day three friends and I were making the most of a slow and lazy afternoon in Cordoba.

We were sitting on the terrace of a modest bar in a very obscure little plaza, drinking coke and lemon soda. Suddenly, out of what appeared to be thin air, a worn, laughing old woman approached our table and singled me out as she began to pay compliments and tell me that I would marry someone very rich and experience good fortune the rest of my days.

When she asked me for money and I told her truthfully that I had none, she slowly squinted here eyes and raised her right arm, pointing her index and middle fingers sharply at my eyes and proceeding to tell me that I would never marry. Then she slowly left our area, continuing to warn me to watch out. That put the icing on a perfect Spanish day; I was actually cursed by a gypsy, a real one! I guess it was bound to happen before I returned to the States.

From Granada we travelled back up to Madrid. My frame-of-mind was a little more clear, and this time I noticed the beautiful hills and countryside covered with the olive trees for which southern Spain is so famous. Upon arriving in Madrid, a severe state of melancholy overcame me and remained with me until we left four days later for the United States.

I wandered around the beautiful city for several days, taking the subway here and there. A few friends and I took a day excursion to the city of Toledo, which lies about fifty miles outside Madrid. The highlight of my stay in Madrid was spending the Fourth of July, which I had never spent out of the U.S., in the Prado Museum and then ending the evening in Retiro Park with my friends.

That was one day I will never forget. It was so bittersweet. Being in Madrid was like being in limbo. I was relatively excited about returning home, but at the same time I wanted to get on the bus and take the three hour trip to Salamanca and go home with my family. Although I loved the city, being in Madrid was difficult. I felt that my last glimpse of Spain was not the right view.

Originally the word adios was a send-off that literally meant “to God.” I began to accept that my madre waving adiós on our street was really my last glimpse of Spain. As we flew away from the peninsula and began our trip back to the U.S., images of Salamanca filled my head. I saw the streets full of people, smelled the bread, sat down for lunch with my family, lay down in the park by the cathedral, drank coffee in the Plaza Mayor, and once again saw my madre waving in the street, wiping her face.

I wiped mine, too, as I leaned exhausted against the window and whispered slowly to myself as I watched the last bit of land disappear: “Hasta la proxima vez, España—gracias...adiós...and may He continue to bless you.”
bungee jumping
stretching the limits
Three, Two, One, BUNGEE! A Blue Bayou Waterpark patron dives from the fixed platform of the bungee jumping crane.

Up until 1988, all jumps in the United States had been made by an adventurous group of daredevils off bridges spanning river gorges in the California Sierras. These early bungee-lovers had to plan their jumps for the middle of the night or the wee hours of the morning to avoid being discovered by the authorities.

Jumping made the transition from underground activity to national obsession after two engineers from California opened the first bungee jumping business near San Francisco.

Bungee madness spread like wildfire upon the opening of the engineers’ commercial, though unlicensed, venture. America had been bitten by the bungee bug. The curious new sport became the subject of athletic shoe commercials and MTV news segments; everyone was talking about it.

The United States was not the first country to fall for bungee jumping; however. Suspending one’s body from an elastic cord had already found hordes of fans in Australia, New Zealand, and France.

Where did this idea of hurling one’s body down from a great height with only an elastic cord originate? Bungee jumping is actually a derivative of a tribal ritual practiced by “land divers” on Pentecost Island in the South Pacific.

In the July 13, 1992 issue of Business Week, Jay Petrow recalled the sensations he experienced during his first jump. He has since completed two more jumps.

“At first the free-fall was exhilarating. But it was also disorienting, and after a moment I panicked. I wished there was something to grab hold of. The sound of the wind was almost deafening. The river and rocks below rushed toward me, until everything became a blur,” Petrow said.

He went on to tell how the world suddenly seemed to be upside down, and he described the increasingly slighter rebounds which occurred.

“You SAID IT

“I don’t think it should be outlawed; but if you take the risk, be willing to face the consequences.”
Candice King
Junior, 20

“Th is thing shouldn’t be outlawed. There’s always the chance that the bungee cord’d snap. Th at’d be a neat way to die. Or to watch someone die.
Hmmmm...
Philip Simon
Senior, 20
after the initial, big jump. The fear that surrounded the first spring was replaced by enjoyment in the successive springs of the elastic cord.

Adrenaline lovers can free-fall threw the air toward earth from heights of approximately 150 feet. Altitudes vary from location to location and with the different styles of jumping.

One of the interesting things about bungee jumping is the variety of ways there are to do it. There are the standard cranes, where jumps are made from a fixed platform on the crane. For those who are a little bolder, there is bridge jumping. Then there's bungee jumping from hot air balloons.

The price tag attached to this rush, however, is by no means inexpensive. When asked if he had ever bungee jumped, Brian DeHart, a junior at LSU, cited the exorbitant price for an activity that lasts only seconds as a reason he had yet to try it. The current rate for a jump ranges anywhere from $50 to $150.

More than other sports, bungee jumping has, as of late, been surrounded by controversy due to accidents that have received media attention.

Bungee jumping is a sport, the same as boxing and football. Like all sports, there are certain risks involved. What makes bungee jumping different is that it leaves no room for error. When a jumper is free-falling from a height greater than 100 feet, a mistake is likely to result in death or serious injury. However, correct usage of equipment by trained professionals can prevent careless accidents caused by human error.

Following the death of one man, Florida passed legislation to suspend all bungee jumping activities for ninety days. Other states, Louisiana among them, have also taken action to better regulate the bungee business.

Ironically enough, the risk factor is one of bungee jumping's greatest turn-ons. It is also what stops most people from trying it. When asked how he felt about bungee jumping, Bryan Lege, a junior at LSU, said he did not feel particularly compelled to pay money for something that has

Do you think bungee jumping should be made illegal, and if so, why?

"Every day we put ourselves in extreme risk, for example driving a car, taking an aspirin, playing football, and so on. Bungee jumping may be a necessary outlet for some thrill-seekers. As long as it is properly tested and licensed, I see nothing wrong with it. Life is short—play hard!"  
Tracy D. Smith, Senior, 23

"Bungee jumping is fine as long as people are aware of the possible consequences. Death is not very appealing to me."  
Tawny Mayden  
Grad student, 21

"I think bungee jumping is all right as long as there are safety regulations."  
Becky Styron  
Senior, 22

Bungee jumping is actually a derivative of a tribal practiced by "land divers" on Pentecost Island in the South Pacific.
More than other sports, bungee jumping has, as of late, been surrounded by controversy due to accidents that have received media attention.

As of now, there are no universally-accepted rules governing bungee jumping businesses. In an interview with *The Daily Reveille*, Steve D’Aquin, general manager of Over the Edge Bungee Company, outlined safety regulations followed by his business.

Selected from Gumbo Magazine

**SAFETY REGULATIONS**

1. **Cords**
   - rubber with nylon loop webbing back-up
   - double connection—waist and ankle or waist and chest

2. **Connectors**— steel carabiners with 10,000 pound capacity

3. **Harness process**— triple check on all connections

4. **North American Bungee Association (N.A.B.A.) approved**

5. **Instructor on duty**

6. **Safety on ground**
   - 10 foot deep pool
   - 10 foot air bag, 22 feet wide

7. **Crane**— must pass inspection by Louisiana Department of Public Safety

8. **Anti-Two Block**; automatic stop; no free fall state

All jumpers at Blue Bayou Waterpark are fitted with a chest harness and a waist harness. The harnesses used are similar to those used for mountain climbing, and they are attached to TR2 shock cords which are capable of supporting 1,800 pounds. One cord is used to support every 43 pounds, so the cords are able to hold up to forty times the jumper’s body weight.

The TR2 cords at Blue Bayou Waterpark are changed after every 1,500 jumps. A nylon coating protects the rubber strands of the cords from decomposition caused by weather.

Before jumping, it is important to be aware of the safety standards followed by the operating site. Fly-by-night operators may be using equipment that is in disrepair, outdated, or unsafe. Prior to getting up on the platform, make sure all equipment is functioning properly and being operated by trained professionals.

Despite recent negative attention, bungee jumping continues to be a thriving business that attracts converts every day. What is it about bungee jumping that fascinates some, leaving others weak in the knees?

Jumpers say after the first jump, you’re hooked for life. Others remain more sceptical. Yes, the thought of jumping from 150 feet and falling through the air with nothing to hold you but a thin elastic cord is terrifying to most. But it is precisely that ever-present element of danger that draws people to try bungee jumping.
Campus Events
• World renowned pantomimist, Marcel Marceau, entertains and performs for audiences of all ages, Oct. 9 in the LSU Union Theater. His silent exercises, which include such classic works as The Cage, Walking Against the Wind, The Mask Maker, and In the Park have been described as works of genius. Marceau was sponsored by the LSU Union Lively Arts Committee as part of the Great Performances Series.

PREVIOUS PAGE

• Recipient of an Outer Critics Award nomination, Robert Harling's outstanding and moving first time play, Steel Magnolias, appeared at the LSU Union Theater Sept. 18. The play was sponsored by the LSU Union Lively Arts Committee as part of the Great Performances Series. PHOTO COURTESY OF MAINSTAGE MANAGEMENT INTERNATIONAL, INC.

• David K. Wright and Brad Fowler of Amerada Hess Corporation speak with Winston Awadzi about job opportunities at the Career Planning, Placement and Co-op's biannual Career Day. The event was held in the Union Ballroom Sept. 17, and approximately 100 employers visited the campus. PHOTO BY AUDRA HOLDEN.

• The LSU Fashion Committee sponsored the "Fall Storm" fashion show Oct. 1 in the Union Ballroom. PHOTO BY TESS BRUNNEY

• The LSU Union Program Council and Swenson's sponsored the Great Ice Cream Giveaway on the Union front lawn for students Oct. 1. PHOTO BY TESS BRUNNEY.
• Writers in LSU’s Creative Writing Program raised $1,275 as participants in the national “Writer’s Harvest for the Homeless” event recently held at the Varsity Theater on Sept. 22. LSU faculty and Master’s of Fine Arts students read their poetry and fiction before a crowd of around 200. Afterwards, the band Thoughts of Mary performed. Nationally, $32,650 was raised in some 108 events across 84 cities by 400 writers. Here, fiction writer Vance Bourjaily does his part for the event. PHOTO BY SALEM CHENNAP.

• FIJI fraternity member Dennis Naquin competes in Delta Gamma sorority’s Mr. Anchor Splash contest Sept. 27. The annual fraternity swimming competition is a fundraising event held each year to raise money for the Louisiana School for the Visually Impaired and the Delta Gamma Foundation (sight conservation, aid to the blind and grants and loans). PHOTO BY AUDRA HOLDEN.

• The Saintsations were the guests of the men in Kirby-Smith Dormitory on Sept. 15. The group formed a panel for discussion of dating etiquette. Here, Saintsation Suzanne Seiler talks with Kirby-Smith residents. PHOTO BY STEVE FRANZ.

• TOP: LSU Ambassador Bobby Grant, a political science major, leads a group of prospective LSU students and their parents on a tour of the campus during Tiger Day activities on Sept. 26. All Louisiana high school juniors and seniors as well as select students from Arkansas, Mississippi, Alabama and Florida and their parents were invited to attend. Activities included an information fair, tours, a pep rally and snack as well as the LSU vs. Colorado State football game. PHOTO BY SALEM CHENNAP.

• Friends of the LSU Library had some 50,000 books on sale at the seventeenth annual Book Bazaar held Oct. 8-10. The event was held in the Agricultural Center’s 4-H Mini Farm Building. PHOTO BY AUDRA HOLDEN.
Research notes...

Compiled by Wendy McMahon from LSU News Service Briefs

Research Funding

LSU research funding for 1992 has exceeded more than $58 million—an increase of $10.2 million over 1991's grants.

According to Harvill Eaton, LSU Vice Chancellor for Research and Economic Development, "The increase reflects the growing national reputation of LSU and the broadening expertise of the faculty. Also, LSU is trying harder to tailor research requests to meet federal and state needs with facilities such as CAMD."

The School of Veterinary Medicine had the biggest increase in outside funding which came with the relocation of the Gillis Long Hansen's Disease Research Center. Funding went from $2.9 million to almost $5.2 million. The College of Engineering also recorded a significant increase.

The J. Bennett Johnston Sr. Center, the new super-microchip Center for Advanced Microstructures and Devices, received $3.1 million. The center is the home of the $20 million high-tech synchotron machine.

LSU's new synchotron radiation device is "working with greater intensity and with greater energies than specified," says Volker Saile, director of LSU's Johnston Center.

The CAMD will research the production of powerful computer chips and microscopic devices, giving researchers the opportunity to begin various experiments within a couple of months. Experiments with printing circuit lines on silicon chips and microscopic machines will be first for the researchers.

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.

Waste-eating Microbes

In 1991, LSU was the first university to accept company shares in return for research information. This agreement was with Microterra Incorporated of Florida. Since then, Microterra has expanded its agreement with LSU for waste-eating microbes to include soil and waste remediation for various industries.

Originally, the company received the rights to these microbes, created by LSU microbiologist Ralph Portier, in order to remove chemicals from old utility poles. The poles were then recycled to make other products such as paper.

Vice Chancellor Eaton, research and economic development, views the expansion as "extremely promising for the university's future."

Oyster Hatchery

Louisiana's oyster industry was one of the many hard hit areas by Hurricane Andrew. But, a new LSU-aided oyster hatchery may be able to lessen the impact of the hurricane, which is projected to affect the industry for the next couple of years.

LSU oyster specialist John Supan says, "This hatchery is designed to provide oyster farmers the technology to produce the seed oysters when they need them, in a cost-effective manner." It will, in fact, allow the farmers to be able to fully restore their beds for harvest.

In the past, Louisiana farmers depended on the state's reefs for seeds; however, with incidents such as polluted water and now, Hurricane Andrew, some of the reefs have been almost completely destroyed. Although the hatchery is not as low in cost as using the reefs for seeds, it still offers farmers a certainty that there will be a profitable harvest. After the hurricane, this certainty looked very bleak.

Supan expects production to increase as more farmers hear about the hatchery.
Room and board increase

The cost of both living and dining at LSU has increased since last year's prices.

For example, those living in residential housing are experiencing a five percent increase in rent. Fees were raised $40 for air-conditioned rooms and $30 for rooms without air-conditioning.

LSU food services has increased their meal plan prices since last year also. Ten and fifteen meals per week, for students living on campus, are now $550 and $605 a semester. For those living off campus, the ten and fifteen meals per week plans are $565 and $620.

LSU Honors College Created

After Louisiana's Board of Regents approved LSU's request to create a college out of the honors program, the title became official. The college will now house freshmen and sophomore honor students as well as junior and seniors who are more involved in programs focusing on their major fields of study. They can also work with faculty members on senior thesis projects and can earn Upper Division Honors Distinction.

The newly formed college has twenty departments involved with them in upper division honors programs, and Dean Billy Seay believes they will involve more departments in the future. However, the college will not establish itself as a separate degree-granting college, so honors students will actually be members of two colleges.

African-American Mentor Program

In an effort to increase retention and the graduation rate of African-American students at LSU, the LSU Black Faculty and Staff Caucus developed a mentor program for the 1992 incoming freshmen. Interested freshmen will be matched on a voluntary basis with African-American faculty and staff volunteers, who will meet with them at least once a month.

The mentors will help the students adjust to university life on both social and academic levels.

Coalition Forms

The Coalition is the name of a new organization on the LSU campus that will try to achieve racial harmony through a series of programs. These programs will be designed to change the image of Louisiana as a state divided by race.

"That image must be changed from an example of what is wrong to an example of what is right," says Iris Floyd, founder of the Unity Coalition.

The group would like to improve relations between LSU and Southern University by having joint faculty senate meetings and by producing a newspaper that will involve the staffs of LSU's Daily Reveille newspaper and Southern's Southern Digest.

Other areas in which the Coalition is planning programs are secondary education, business, religion, and the media.

Money Donated to American Red Cross Hurricane Relief

Sigma Chi fraternity and the Student Government Association collected $7,860 from fans attending the LSU vs. Mississippi State football game to aid the American Red Cross in its efforts to help Louisianians affected by Hurricane Andrew.

Library gets network

Long lines at the Middleton library may soon be eliminated.

The LSU library is currently installing a local area network to provide multi-user access for CD-ROM products such as ERIC, PSYCHLIT, and MLA bibliography. The previous equipment allowed for only one person to use it at a time. With this installation, the line problem that so many students are experiencing at the library may hopefully be a thing of the past.
Cherleaders journey around Death Valley on top of Mike's cage before each kickoff. Rumor has it that if Mike roars, the Tigers will see victory.

The Holy Order of the Purple and Gold

For fanatics in the student section, Saturday night is the time of worship and Death Valley is the temple

Tiger Football on Saturday night brings a campus of diverse people together through that age-old bond, tradition. Whether it be tailgate parties, mass coagulations of Greeks in reserved seating, prettily-painted party cups, or dancing in the bleachers, there is something for everyone at the game.

After pre-game, the playing of the National Anthem and the Alma Mater offer a moment of reflection and nostalgia, especially for those able to remember all the words: "...stately oaks and what???

The band keeps the crowd on its
toes, celebrating each small triumph as the Tiger Football team battles it out on the gridiron below.

Each time the football team forces a punt or turnover the crowd gives a formal bow to the tune of "Chinese Bandits." And once the team gains a lead the keys come out rattling, signaling that it's time for the opposing team to go home.

Smuggling alcohol into the stadium has always been a favored pastime among students, and several marks of creativity such as IV bags and "canteen binoculars" have been utilized.

Tireless cheerleaders bounce and kick continuously in an effort to keep the ever-skeptical crowd from giving up.

The 14,000 seats reserved for students have slowly been invaded with non-students purchasing general admission tickets; however, this is as much the fault of students as the Athletic Department, since student enrollment indicates we could pack our section each game.

Increased student ticket prices seems to be a tradition that the Athletic Department is trying to initiate. Good excuses have long been a hallmark of the Department.

And after the game, the archaic tradition of bitching when we lose or rejoicing when we win is practiced by nearly all. But regardless, nothing short of nuclear war would stop the night-long parties that ensue once the game is over.

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**Carlton**

Buckels high fives with fans at the end of LSU's win over #18 Mississippi State.

**Tiger Football on Saturday night brings a campus of diverse people together through that age-old bond, tradition.**

**Mike the Tiger is the favorite attraction of many a young Tiger fan.**

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**SPORTS**

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LSU opened its season at home, leading the series over the Aggies 26-16-3. Chad Loup started at quarterback. Robert Davis was the first true freshman to start for LSU since Dalton Hilliard in 1982. Davis rushed 15 times for 134 yards against A&M. Davis also had the longest run by a true freshman since freshmen were eligible to play beginning in 1972. The run was 76 yards, tying Harvey William’s 76-yard run vs. Ole Miss in 1987. Eight true freshmen played in the A&M game. David Butler had a 59-yard kickoff return, the longest since Slip Watkins’ return of 68 yards against Florida State in 1990.

Head Coach Curley Hallman: “We’ve got a chance at having a good football team here...I’m not pleased with the way we started the fourth quarter, but we did come back around toward the end.”
Young team builds a foundation

Willie Harris and Wes Jacob celebrate Jacob's 66-yard touchdown reception. Photo by Steve Franz.

Germaine Williams, behind his lead blockers, charges in for LSU's last touchdown. Photo by Steve Franz.

State's Tay Galloway loses control of the ball as Ricardo Washington wraps him up. Photo by Steve Franz.

LSU 21
MSU 20

Saturday, September 12th
Tiger Stadium

▲ L.S.U. opens its conference play.
▲ Chad Loup starts at quarterback.
▲ L.S.U. defeats a nationally-ranked team, the first time since 1990 against Texas A&M in Tiger Stadium.
▲ The Tiger defense intercepted four passes, two by Derriel McCorvey.
▲ The Tigers scored 21 points in the fourth quarter.
▲ L.S.U. had its seventh goal-line stand in the south end zone of Tiger Stadium since 1985.
▲ Jesse Daigle completed 24 of 44 passes for 394 yards.
▲ Gary Pegues blocked a field goal, the first by L.S.U. since the Florida State game last season.
▲ LSU had only 3 penalties for 24 total yards.
▲ Head Coach Curley Hallman: “The defense gave us some very big plays with interceptions and fumbles. It's quite an accomplishment to keep a team as good as (MSU) out of the end zone for the whole game.”
Saturday, September 19th
Jordan-Hare Stadium

Freshman quarterback Jamie Howard entered the game and threw for 151 yards and 2 touchdowns.

Three L.S.U. quarterbacks combined for 201 total passing yards.

L.S.U. rushers could only generate 92 total yards on the ground.

The Tigers scored 21 points in the fourth quarter, but not enough for the victory.
Saturday, September 26th
Tiger Stadium

▲ Quarterback Jamie Howard became the first freshman to start at that position since Steve Ensminger in 1976.
▲ LSU marched 69 yards on nine plays to score on its opening possession for the first time all season.
▲ Odell Beckham had his second 100+ yard performance of his career with 106 yards against the Rams, including a 38-yard run which was the longest of his career.
▲ The Tiger defense allowed 365 total yards, including 83-yards in the final seven minutes, which was the Rams’ victory scoring drive.

Robert Toomer sweeps to the left for a 3 yard touchdown. Photo by Steve Franz.

Gary Pegues just misses blocking a Colorado State field goal. Photo by Steve Franz.

Wes Jacob makes a first down reception in front of Colorado State’s defensive back Prentice Davis. Photo by Steve Franz.
Curley Hallman argues a call with the referee during the LSU verses Tennessee game. Photo by Richard Knight.

Mike Hewitt dives for Tennessee’s Cliff Dutton. Photo by Steve Franz.

James Stewart leaps over LSU’s goal-line defense. Photo by Steve Franz.

The last time Tennessee shutout LSU was a 13-0 win in 1944.

Senior flanker Wes Jacob has had at least one catch in the last 13 games.

Freshman quarterback Jamie Howard passed for 124 yards and was 10 out of 23.

The Volunteer Defense held the Tigers to 40-yards rushing.

Editor’s note:
The Gumbo Magazine staff regrets that we could not follow the Tiger’s progress to the end, but we had to go to print before the conclusion of the season. Look for more Tiger football in the January/February issue.
SAINTS HOPE TO CASH IN ON WINNING SEASON

By Rich Loup

For twenty seasons, New Orleans Saints fans wondered if their beloved sad sacks would ever have a winning season and make it to the National Football League play-offs.

It was a legitimate question, considering the Saints twice finished 8-8, and both times after finishing .500, New Orleans sunk back into the depths of its losing ways.

But the Saints finally won more than they lost in 1987 when they "Benson-boogied" their way to a 12-3 mark and hosted Minnesota in the playoffs. However, the Vikings made New Orleans look like the Saints of old with a 44-10 rout.

The Saints had discarded one burden but now had another monkey on their back—winning a play-off game. It was the goal of the 1988 season. It is the goal of the 1992 season.

Quarterback Bobby Hebert threw two long touchdown passes in the second half, including one in the fourth quarter to give the Saints a 14-6 lead. From there, the defense took over, scoring twice: once on a fumble return, and again on an interception return.

The win moved New Orleans into a four-way tie for first (or last) in the NFC West, as the whole division was 1-1. The tie wouldn't last, because next up for the Saints was a visit to Atlanta to take on their division arch-rivals, the Falcons.

Another revenge game for the Saints, who won in Atlanta last year only to be beaten twice by the Falcons at home, included a 27-20 loss that knocked the Saints out of the play-offs.

The Saints again waited until the fourth quarter to make things happen. Hebert hit Quinn Early with an 11-yard touchdown pass to tie the game at 7-7. Then, with just under two minutes to play, Morten Anderson silenced questions about his ailing left knee with a 46-yard field goal that gave New Orleans a 10-7 win and a tie for first in the NFC West with the San Francisco 49ers.

The tie for first wouldn't last long because the 49ers invaded the Superdome the following week. San Francisco had scored 31 points in each of their first three games, but the Saints defense limited the Niners to about half that much.

Despite keeping San Francisco in

-CONTINUED ON PAGE 142
Ah, the Olympics. Even those of us dissatisfied with the steroid mongering of professional sports and the parochialism of college sports can't resist The Games — they seem qualitatively different from the usual Las Vegas platter of sports we're served on TV. The torch, the medals, the national anthems, the Greeks, the gold, the purple....

Oh yes. The purple and gold of LSU were at the 1992 Summer Olympic Games in Barcelona, Spain in a big way. Thirteen athletes from LSU competed in the Olympics. These athletes, past and present students here at LSU, represented an astounding rainbow array of different countries in the competitions — Australia, Guatemala, Algeria, Jamaica, Canada and the USA among them — but they all had the purple and gold of LSU in common. We often give all of our attention to our football and basketball teams, but here are some athletes from our humble university who competed on a world-wide scale and in many instances took home some heavy metal.

In swimming, Rod Lawson, a new student who begins competing for the Tigers this semester, swam in the 200-meter breaststroke for Australia and won the consolation final. Bianca Morales, a current student at LSU, swam for Guatemala in both the 100- and 200-meter butterfly competitions, both excruciating events. Morales also swam these events in the 1988 Olympic Games in Seoul, Korea. Bobby Koob also competed for the USA as did Todd Torres for Puerto Rico.

In track and field, Sheila Echols, an LSU graduate, competed for the USA in the long jump and finished eighth in the event. Echols is also the winner of a gold medal in the women's 4 x 100 relay from the '88 Olympics. Lotfi Khaida, who broke LSU records only this season, competed for Algeria in the triple jump. Esther Jones, running for the USA in the 4 x 100-meter relay, won an Olympic gold. Jones ran the second leg of the race. Dahlia Duhaney, no stranger to accolades as the 1992 NCAA champion for outdoor 200-meter dash, ran for Jamaica in the 100-meter dash and the 4 x 100 meter relay, helping her team advance to the second round.
Donald Duprey jumped in the 400-meter hurdles for Canada, advancing to the semifinals. Joyce Melendez, competing for Puerto Rico, ran in the 100-meter hurdles event. And Robin van Helden, an LSU graduate, ran the 800-meter and the 1500-meter competition for Holland, advancing to the semifinals for the 800-meters and to the first round for the 1500-meters.

Kym Carter, a recent LSU graduate, competed for the U.S. in the demanding heptathlon and finished ninth. Simon Williams, another LSU graduate (now studying medicine at the University of New Mexico), competed for England in the shot put. And Edgar Diaz competed in the pole vault for Puerto Rico.

In baseball, Rick Greene played on the twenty-man U.S. Olympic baseball team. Greene is the former LSU player and all-time saves-leader who was recently named the first-round pick of the Detroit Tigers. Greene was actually the second LSU player named to an Olympic baseball team; in the ’88 Seoul games, pitcher Ben McDonald (now playing for the Baltimore Orioles) helped the USA team win the gold medal.

Kevin Jackson, a current LSU student, wrestled for the USA in freestyle wrestling and won the gold medal in his weight class.

United States track and field athlete Ester Jones ran the second leg of the 4×400 relay to help her team win the gold medal.

Bobby Koob competed on the USA swimming team.

Edgar Diaz competed in the pole vault for Puerto Rico.

Bianca Morales represented Guatemala in the 100 and 200-meter butterfly.
WITHOUT SHAQ IN THE HOUSE,

It would be impossible to preview the 1992-93 basketball season without first reflecting on the significance of the past four years. LSU fans were lucky enough to witness two of the finest players ever to lace-up in Baton Rouge in action—Chris Jackson and Shaquille O’Neal. During the four year span they were here, LSU basketball was thrust into the spotlight. The Tigers were consistently on television and showcasing some of the most exciting basketball in the country.

Sooner or later, everyone knew it would eventually have to end. Jackson left after his sophomore year to start a less-than-illustrious NBA career. Then Shaq left after his junior year, and for a load of money, he will be expected to breathe some life into the hapless Orlando Magic. So now, with the All-American era over, LSU is left with a “scrappy” bunch of Tigers for ’92.

Head Coach Dale Brown lost a slew of players last year to the NBA, graduation, and other schools. Gone are O’Neal, forward Vernel Singleton, guard/forward Justin Anderson, forward Harold Boudreaux, and guards T. J. Pugh, Paul Marshall, John Picou, and David Mascia. With them go 52 points per game and seventy percent of last year’s rebounds. Ouch! How will the Tigers replace those numbers? Well, here’s a look at what to expect this year on the court.

Coach Brown still has three exciting starters returning from last year. Guards Jamie Brandon and Maurice Williamson have unlimited potential. Both were occasionally sluggish last year after sitting out the 1990-91 campaign, but they also showed signs of brilliant-ball-wizardry they will build on this year. The other returning starter is sophomore Clarence “Hail” Caesar. He was easily the SEC’s most exciting freshman last year; he can fill it up from outside, take it to the hoop, and play tenacious defense.

Others returning this year will be guard Mike Hansen and center Geert Hammink. Hansen is a steady player at either spot. Hammink must fill the extremely large shoes of O’Neal. Everyone should realize that NO ONE can replace the Shaq, but Hammink has proved he can be a force in the middle. Geert could easily be a starter anywhere in the conference. Forward Lenear Burns will also be back after taking a year off.

The Tigers have added a plethora of new players for the upcoming season. One key player will be redshirt freshman forward Doug Annison. He was a scoring machine at Sullivan Catholic in Baton Rouge. Brown also gets a pair of 6’6” juniors from Hiwassee Junior College in Tennessee—Sean Gipson, and Andre Owens. Another J-C standout will be guard Paul Johnson from Western Texas Junior College. New freshmen will include Kirk Goehring of Jackson, Tennessee; Brandon Titus of Cerritos, California; and Roman Roubtchenko from Kiev, Ukraine. With half of the 1992 squad new, the season will remain a mystery until it begins Dec. 1.

Obviously, the schedule was put together to ensure the Tigers of a tenth consecutive appearance in the NCAA Tournament. The non-conference schedule is the softest LSU has had in the last several years.

Without Shaq in the House,

BROWN’S BOYS

GUMBO MAGAZINE
for games against Florida and non-conference powerhouse Central Connecticut State. Play takes to the road as LSU goes to Ole Miss and then on to a nationally televised game at Kentucky. The Wildcats are anxious to avenge last year's mass thumping in Baton Rouge.

Following home games against newest SEC foes South Carolina and Arkansas, the Tigers travel to San Antonio for a rematch with Texas. The rest of the schedule looks like this: Mississippi State on Feb. 10, Auburn on Feb. 13, Vanderbilt on Feb. 17, Tennessee on Feb. 20, Alabama on Feb. 23, Georgia on Feb. 27, Arkansas on March 3, and Ole Miss on March 6.

Obviously, the schedule was put together to ensure the Tigers of a tenth consecutive appearance in the NCAA Tournament. The non-conference schedule is the softest LSU has had in the last several years. The SEC is not expected to be as strong as it has been. Gone are marquee players O'Neal, Todd Day, Lee Mayberry, Litterial Green, Latrell Sprewell, and John Pelfrey. Also gone are the two coaches you love to hate, Bama coach Wimp Sanderson and Ok Miss headman Ed Murphy.

However, top to bottom, this could be the year with the most parity in the conference. Florida, Auburn, and Vanderbilt have improved, and Alabama and Georgia are expected to remain solid. Arkansas lost a ton of players to the NBA and graduation, so Hog coach Nolan Richardson must hope he can reload. Kentucky is expected to make a relatively easy run through the SEC this year.

In order for LSU to make it back to the tournament, the Tigers will have to do several things. First, Brown must hope the new players get a heck-of-a-lot quicker than last year. It seems like the coaching staff spent half the year trying to find the right combination of players. They did everything short of playing Geert at the point guard position. Second, the Tigers must have success on the road. Last year, LSU had the best league road record at 6-2. SEC teams are notorious for being tough at home. Finally, free throw shooting must improve. The Tigers shot a dismal 64 percent from the charity stripe. Several games were lost last year because they could not make the freebies.

It should be a very interesting year for Dale Brown as he enters his twenty-first season in Tiger Town. Now that Shaq is gone, the Tigers must learn the "team" concept instead of relying on the one "big guy" in the middle. As mentioned before, the Tigers will be "scrappy," meaning they will have to fight hard for every win. Look for LSU to turn some heads this year and once again fight the top teams to the finish.

And take heart, Tiger fans...if they falter this year, don't worry. The Randy Livingston era starts in 1993.

Now that Shaq is gone, the Tigers must learn the "team" concept instead of relying on the one "big guy" in the middle.

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**Shaq won’t be back - O’Neal signs with the Magic**

By Gary Governale

No one was surprised when All-American Shaquille O'Neal announced he would forego his senior year of eligibility to enter the NBA draft. Who could blame him? The powerful center was guaranteed to be the first pick in the draft and subsequently make more money than any Louisiana Lottery winner.

Not only that, but Shaq was constantly double, triple, and quadruple-teamed throughout the season. This frustration culminated in the SEC Tournament when fists were thrown against Tennessee. Shaq showed a lot of class by saying the skirmish with the Vols had nothing to do with his decision. The fact is, though, he no longer enjoyed the college game because of unwarranted abuse from the jealous opposition.

As expected, Shaq was taken first in the draft by the Orlando Magic. That was the easy part. Then they had to sign him. After long meetings, a few trades, and a decrease in the salaries of some Magic players, Orlando finally signed Shaq. For a cool $40 million over the next seven years, Shaq will now become part of the Orlando skyline.

The bruising seven-footer gave LSU lots of national exposure while he was here, and he'll bring more of the same to Orlando. And, as I said before, who can blame him? Nobody makes $40 million with a diploma. In fact, a diploma doesn't even guarantee a job.
In a season plagued with injuries and sickness, many young LSU volleyball players begin their Purple Reign.

By Wendy McMahon
Photos by Steve Franz

When LSU volleyball rolled into pre-season play this year, Coach Scott Luster had a team of relatively new recruits with a few seasoned veterans.

Gone from the 1992 Tiger lineup are two-time All-Americans Monique Adams, Dana Castillo, and three-time All-SEC players Nyla Shepherd and Julie Stempel. All were members of the SEC championship and Final Four teams of 1990 and 1991.

Losing four key players led many to doubt the probability of LSU making a significant stand in volleyball competition, while trying to build the performance level of freshman and junior college transfers. However, a successful pre-season for the Tigers enabled the group of veterans and newcomers to develop into a team of “cohesive competitors that have great spirit and are very supportive of one another” according to Luster. Another successful season seems to be in the works for Tiger volleyball.

Of course not all of the volleyball team is young newcomers. Returning from last year's team are All-SEC selections and two-time All-Americans Angie Miller and setter Daniela Reis. The 1990 Freshman of the Year were Luciana Reis, Tess Sulatycki, and Jenny LaGrange, and they will provide much leadership.

The Tigers began their season with the Tiger Classic held Sept. 4-5 at the Maravich Assembly Center. Since 1977, LSU has been 15-0 in home opening matches. That perfect record remained unblemished as the team defeated Washington in their first game and 15th ranked Penn State in their second.

LSU fans were introduced to the promising play of transfers Vanessa Hackett and Tiffany Miller. Both are relatively new to LSU volleyball although both have had collegiate volleyball experience. T. Miller was on last year’s team, but due to a wrist injury, she was forced to miss the season. Hackett has had to make a big adjustment to Division 1 play after dominating in junior college. However, both seem to have found their place on the court and in the “Luster system.”

“They are playing at a high level of performance and are demonstrating good composure,” said Luster.

Senior players and starters Sulatycki and L. Reis were both unable to play because of injury. But starters A. Miller and D. Reis, took over and led the Tiger team. Against Penn State, A. Miller had 22 kills while D. Reis finished with 51 assists, suggesting another All-American year for both players.

Then it was time for the Tigers to take their undefeated record on the road to Albuquerque for the Volleyball Monthly Invitational. The competition was fierce for the Tigers who had to play three top-ten teams in three days, one of which was Long Beach State, the team that knocked LSU out of the Final Four championship in 1991.

Luster commented that he'd “feel good about one win,” and on the final day of the tournament, LSU defeated New Mexico after losing their first two matches against 6th ranked USC and 3rd ranked Long Beach State.

In the USC game, the Tigers posted a .100 percentage in hitting, the lowest in two seasons for LSU.
But in the New Mexico game, they were back on track as A. Miller had a match high of 17 kills and a .483 hit average. Excellent play by Miller in all three matches resulted in her being named to the All-Tournament team. D. Reis also played well with 48 assists, and T. Miller turned in a .556 hitting percentage.

The Reebok Collegiate Challenge in Illinois, Sept. 18-19, signified the return of starters L. Reis and Sulatycky. Along with these returns, two more players, LaGrange and T. Miller, were out due to illness.

The first game of the Challenge was against Illinois, and it did not turn out the way LSU fans would have hoped. The only bright side was that the grueling four-game match gave L. Reis the opportunity to show her talent in her first game of the season with 12 kills.

Duke Blue Devils fell victim to the “Purple Reign” on the final day, though. Sulatycky, another returning-from-injury player, led the team with 9 kills. Joanne Moore had the highest hitting average (.667) while Duke could only come up with a .316 average. D. Reis and A. Miller were once again the leaders, resulting in their being named to the All-Tournament team.

Overall, LSU ended their two weekends of road trips with a 2-3 record, and for Sept. 22, the team was back in Louisiana playing Tulane in New Orleans. A. Miller and the Reis sisters led the Tiger team to victory in four games. L. Reis had a match high of 19 kills and a .548 hitting percentage, and D. Reis had a match high of 56 assists with 11 digs. Injuries continued to plague the Tigers as LaGrange and Sulatycky were both unable to play.

Finally, it was back to Baton Rouge for the Tigers, and their enthusiasm to be back home resulted in a 3-0 day of marathon volleyball on Sept. 25. Playing three games in one day is a tiring and difficult task, yet the Tigers had no problems rolling over the weaker competition.

Javonne Brooks of UNO, who is about to set a NCAA Division I record for kills, was held to only eight as LSU won the first game of the day. A new face, freshman Marie Pritchett, had a .429 attack on the day, and A. Miller once again led with 9 kills and 6 blocks.

Alabama-Birmingham also fell prey to the Tigers in three games. Standout A. Miller was forced to sit out because of illness, but L. Reis and T. Miller combined for 25 kills to pick up the win. D. Reis’ fourth dig of the night made Reis the all-time dig leader in LSU history. Reis also holds the career assists record at LSU, and she will probably be in the top three in NCAA Division I history for assists after this season. The day ended with a victory over Rice to improve the pre-season record to 8-3.

Conference play began on Oct. 2 for the Tigers, and unfortunately, it also marked the first time LSU had a totally injury and illness free team. It couldn’t have happened at a better time.

On Oct. 2, LSU defeated the Lady Vols of Tennessee in a match basically dominated by the Tigers. LSU hit .337 for the match while the Vols could only manage a .035. Once again, the Tigers shut down a major “killer”; Tamara Brightman, the conference leader in kills per game last year, was held to only 15 kills out of 42. LSU continued on their SEC victory path by winning their first five match games of the year over another pre-season favorite, the Kentucky Wildcats on Oct. 4.

The Tigers’ first loss at home in two years was to conference favorite Florida on Oct. 9. Unfortunately, this loss seems to decide the SEC regular season title, putting it in Florida’s hands. Between the two

-CONTINUED ON PAGE 142
THE AXE FALLS...

and higher education bears the brunt of Louisiana's fiscal shortfalls
The 7.3 percent cut in state appropriations for higher education mandated by the state legislature, for a total of $45 million (or about half of the approximate $93 million in overall state-wide cuts needed to keep the state afloat), translates into a loss of over $9 million for LSU.

LSU, along with all other higher education institutions in the state, suffered one of the most pernicious blows to university education in Louisiana history this semester. It is uncertain whether the university can ever recover to its former operating level once the fiscal cuts mandated by the state legislature take place.

The 7.3 percent cut in state appropriations for higher education mandated by the state legislature, for a total of $45 million (or about half of the approximate $93 million in overall state-wide cuts needed to keep the state afloat), translates into a loss of over $9 million for LSU.

Sonny Devillier, special assistant to the Chancellor, told students that LSU would be impacted by the cuts more than any other university.

Commissioner of Higher Education Sammie Cosper warned the Board of Regents late in September that in addition to the current cuts, $600 million or more might have to be cut in the next fiscal year beginning July 1993.

Cosper said “The $45 million will hurt tremendously but we have to worry about the big one that may come next year.” The Board of Regents responded by urging the governor to call the Legislature into a special session to avoid the cuts and to restructure the state’s budget.

Gov. Edwards is being blamed for proposing the draconian cuts and has become the main target of students on campuses state-wide. However, higher education lay vulnerable to such an attack since about seventy percent of the state budget is protected from fiscal rape by being labeled “dedicated funds.”

Dedicated funds cannot be depleted except by a two-thirds vote of the House and Senate; Education, Health and Hospitals, which are not dedicated funds, thus are the main budgets available to cut, although it was later announced that Environmental Quality’s budget would be slashed 36.3 percent and Economic Development’s 27.4 percent.

Commissioner of Administration Raymond Laborde said that legislators did not want to cut higher education so drastically, but because so much of the state’s budget is protected under dedicated funds, they had no choice.

“There is no where else to cut,” he said.

Chancellor Bud Davis, announcing at a Sept. 1 meeting that “an already bad situation is rapidly deteriorating, with no relief or even a plan to make things better anywhere in sight,” urged students to become politically active on the issue, and provided the first signature on a petition demanding the legislature explore alternatives to the cuts. Announcing some short-term solutions such as an immediate $300 tuition increase for students, a freeze on all hires and equipment purchases, the termination of many adjunct professors and part-time employees, and eliminating some 200 sections of classes for the upcoming spring semester, Davis said, “I feel like I’ve been kicked in the stomach.”

Davis also recommended a $1,500 per year tuition increase for students in LSU’s School of Veterinary Medicine. And programs such as the Law Enforcement Training Program, with sixty trainees on campus and about 280 throughout the state, could be eliminated altogether.

Davis later changed the $300 tuition increase proposal to a $200 one, and the $1,500 School of Veterinary Medicine increase to $1,000.

Previous to the proposed cuts, LSU was already thirty percent below the average funding for universities of comparable size and mission in the South.

In addition to the $9.2 million that LSU must give up, the LSU Medical Center was scheduled for $4.6 million in cuts; the LSU Agriculture Center, $4 million; the University of Southwestern Louisiana, $3.3 million; Southern University—Baton Rouge, $2.8 million; the Uni-

Previous to the proposed cuts, LSU was already thirty percent below the average funding for universities of comparable size and mission in the South.
State Republican Sen. Jay Dardenne riled up students on campus when he addressed a College Republicans meeting, encouraging students to force Edwards to come speak at campuses and explain why higher education is “always on the chopping block.”

Dardenne riled up students on campus when he addressed a College Republicans meeting, encouraging students to force Edwards to come speak at campuses and explain why higher education is “always on the chopping block.” Dardenne berated the state for slicing higher education’s funding when the budget problems were clearly not education’s fault. The problems, he said, were attributed to the legislature and Gov. Edwards’ decision to hit higher education so hard while sparing the majority of the state’s budgets. LaLonde encouraged all LSU students to begin an extensive letter writing campaign to state representatives.

LaLonde and Speaker of the Assembly Spencer Tracy also organized measures to petition Gov. Edwards to call a special legislative session to restore the budget cuts and seek other means for making up the state’s shortfall. The petition was circulated campus-wide, after being signed by Davis and other faculty leaders, and gathered more than 600 signatures in one day when set up outside the Student Union. It was also planned for the petition to be set up prominently at upcoming football games to seek more student signatures.

Edwards has said he will neither support new taxes nor call a special session of the legislature.

State Republican Sen. Jay

Most Louisiana college students have been waiting until after they graduate to leave the state in search of financial security, but the situation is becoming deadly clear—why wait that long?
In these days of mortal budget cuts, an understanding of how our state's universities are administered, and who says which campus gets what money, is less an abstract exercise than a self-preserving one.

"The LSU System" was a name sometimes thrown about in ire around campus after the $45 million in higher education cuts was announced this semester, although in reality the LSU System had little say in the matter. And a visit to, say, the University of New Orleans invariably provides snatches of overheard conversation of how the LSU System favors LSU in Baton Rouge to the exclusion of the rest of the state, and is a totally unfair, fascist organization, and so forth.

Neither of these is the case.

A very brief, and hopefully not too dry, explanation of the LSU System may shed some light on how higher education is run in our state, and why it's your lawmakers and governor you need to burn in effigy, not an administrative board.

Until 1965, "LSU" was understood to mean the main school in Baton Rouge and its various satellites—in New Orleans, in Shreveport, in Alexandria and Eunice. All public higher educational institutions in Louisiana were part of the same one school, Louisiana State University.

But in February of 1965, the Legislature created the LSU System, which is composed of eight institutions on ten campuses around the state. The LSU "satellites" had grown too big to be governed by offices half a state away, and needed chancellors and governing bodies of their own.

The campuses— presently Louisiana State University and Agricultural and Mechanical College in Baton Rouge, the University of New Orleans in New Orleans, the Hebert Law Center in Baton Rouge, LSU at Shreveport, LSU at Alexandria, LSU at Eunice, the LSU Agricultural Center in Baton Rouge (including the Louisiana Agricultural Experiment Station and the Louisiana Cooperative Extension Service), and the LSU Medical Center in New Orleans and Shreveport (including the Schools of Allied Health Professions, Medicine, Dentistry and Nursing)— became schools united under the LSU System, each with their own governing bodies but still answerable to the System.

The purpose of the LSU System, then, is an amalgam of all the purposes of each Louisiana campus.

Perhaps the most common misconception about the LSU System is...
that it decides how to divide up money between the state’s universities. It is actually the legislature, along with the Governor, who decides how much money to appropriate to each campus.

The LSU System’s main purpose is the administration of the policies of the Board of Supervisors, which is its governing body. The Board of Supervisors consists, under Louisiana’s State Constitution, of seventeen members appointed by the Governor. In 1975, in the extraordinary session of the Legislature, an appointed student member was authorized. Terms of appointment for new members are six years or less, while the student member serves a one-year term.

The Board of Supervisors makes up policies affecting all campuses in the state, and the LSU System’s purpose was merely to make sure the policies were, and are, administered fairly.

The LSU System administers these policies by carrying out overall staff regulation, overseeing general University procedure, and the like.

A recent example of overseeing general procedure involved UNO’s chancellor, Gregory O’Brien. A faculty member at UNO complained to the LSU System that s/he thought O’Brien had violated hiring procedures for some staff members in his office. The System investigated and found that the faculty member’s assertion had merit, claiming O’Brien had not given everyone interested in the job an equal opportunity to apply and had therefore violated LSU System procedures.

O’Brien made a formal apology and promised to rectify the situation.

LSU in Baton Rouge is the largest and the oldest institution in the System, and is designated by the Louisiana Board of Regents as the state’s only comprehensive university.
In February of 1965, the legislature created the LSU System, which is composed of eight institutions on ten campuses around the state.

The lights of sorority row reflect on University Lake, which is the largest of the four lakes on the Baton Rouge campus. Photo by Richard Knight.

In February 1965, the legislature created the LSU System because many of the Baton Rouge campus' "satellites" had grown too big to be governed by offices half a state away. They needed chancellors and governing bodies of their own. LSU at Alexandria is one such campus. Photo by Charles Sauzier/LSU at Alexandria.

Students study in LeDoux Library on the Eunice campus. Photo Courtesy of LSU at Eunice.

This monument serves as the marker of LSU in Eunice. Photo Courtesy of LSU at Eunice.
The Moment Before a Shiny Start

Gang Lu
A Girl by Volcano Poas

Social Worker in Her Spare Time

Honey Island Swamp

Gang Lu

Jayme Jacob

Thomas Smailus
Palais de Papes, Avignon

Cameron Murray

Betty Ellzey
Remote Landscape

Gang Lu

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Movements of Day

Cold. Fluid. Movement across a plain.

Loud conversations about every corner, each oscillating as they pass, like waves. Some friendly jabber, others of work, some joy, horror, indifference, just shuffling through. Rush of Christmas continuing, crowds reaching seasonal peak, obscene sexual trivialization of economist.

"Two-forty, seventy-eight," the check-out clerk says. "Cash, check, or charge?"

"Check." Pause. "No. Cash."

Payment.

Long walk back. Late November warm, but not so. Trees don't change, at least not here. They die, from green to brown to dead. Nothing real. Nothing changing.


Silence.

Then shuffling:

"Hello, come in."

"Hi," female voice. "I hope I'm not interrupting anything."

"No. Just a little work. Some packages. Nothing."

"Oh," reserved. "Had dinner?" Nod of no, slight, almost shy.

"Good. Want to cook?"

"Sure." Faint smile.

Morning cool, delectable, shimmering with first cold that will blow. Naked wet wind, burning touch. Vibrating within the eye, something imagined, almost rhythmical, leading to tears, stinging. She leaves. She has work, her own place, own things.


Far away walking, mechanically forward, fresh from last night. Shampoo, soap, perfume, deodorant hiding scents of sex, of human underneath. No eyes meet. I see, know. Man(y) ahead of and behind, not just physically walking. Sunshine bright through tree branches waving winds about leaves. One dead tree etching blood-like veins through pure azure sky.

Work.
Movement Towards A Goal


Soft pulsing sensation from stereo speakers. Musical crescendo gathering, turning to whispers. One octave, two. Dissonance resolves to full chord, catch-phrase, like life somewhat.

Trains tunnel through town, sights rushing by at high speeds blurred. Persons crowded on, swaying to and fro with rhythmic movements, purses, handbags, duffels. Sameness becoming originality of events.

We meet almost everyday. Sometimes for minutes, sometimes long drawn out moments. Never an entire day. Some nights. All night. It's passion. Attraction, drawn closer to something inevitable, something nearly attainable.

Busy cafe. Conversations loud, boisterous, entities all their own, people listening to prerecorded history, prepared processed personal myth. Clouds of smoke make pathways between tables. Slow motion cues lead to eye contact, acceptance of position, movement towards a goal. Taking an empty seat.

“Quite busy today,” she gestures.
“Yes.”
“Coffee? Yes, two coffees,” toward passing attendant.
Smile. Control, as it is fleeting.
Hour conversation. Ashtray full. Coffee staining glass, more on the way.
“What do you think of me?”
Smile continues, glance. Conversations about lower-toned.

“What do we think of us? The way we are?”
“We are here. This is something to want for. I don’t see to question.”
“See what? I'm not looking for some emotion or trapping feeling, just the thought. Pure. See. The lines are drawn, the parameters fixed, the times set. It makes for limited reach, restricted access. Just the thought. What do you think of the two of us, the way we are?”

Smoke drained from lungs. Neighboring conversations quiet. Somehow always seeming that way. Eyes dart. Do they know?
Questions to Answer

Statements made, asked. No relationship drawn between. She knows, wants something. Willingly. From me?
Pressure.

"I cannot lie here," all of a sudden, naked impulse drives some action. She darts for clothes. Runs, dresses. It is over, at least for tonight. Consciousness moving her away to some new depth of self-exploration, where no one sees pain, every nook private. A pattern of self-absorption, tucked away. Make obscure yes.

It seems a fall, a pitch something to get a reaction to a problem I have no control over. Action, I only insinuate. No verb, infinitive, unconjugated life. To run, to laugh, to play, to succeed... pure descriptives of action, to be.

Naivety in words, missing symbolic gesture, the escape, tip-of-the-tongue but not out. Clueless to next item. Identity swallowed up by pre-existing structures, questions.

Failure is imminent. Work hard to fail. Miserable in its success. To come, precursor to pain, to marked behavior. Sharp edges, sharp tongue to gouge, to bleed, to be made hungry for another.

Restless sleep.

Dreams.

Something of nothing, evolving, changing, long slow process, mutating.

Imagined.

To what recourse?

Sleep, replenish, re-dream, anew. Some feeling, groping, tangible idea, fruitful contemplation. Enough.

Appearances.

EDITOR'S note:

Thanks to all who submitted entries.
The winning story was judged on the basis of originality, style and content.
Gumbo Magazine welcomes submissions for publication from students.

Send entries to:
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LSU
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The Alpha Gamma Rho Fraternity was founded on the principle of leadership. It is this principle that has brought forth the values and traditions that have enabled our members to excel in the hallowed halls of the LSU Law School, Veterinarian School, School of Medicine and Doctoral Colleges. Alpha Gamma Rho alumni also provide exceptional leadership in today's complex contemporary agricultural sciences and career related fields. We are fortunate to have many of our alumni remain close by to serve our great university as professors and administrators. It is the hard work and dedication of our alumni that has laid the foundation for the greatness our fraternity enjoys today.

HOW and WHY? It is the strong belief that each member shares in the philosophy that the most important members are those yet to join. It is also the strong belief and trust that each member has for one another that enables Alpha Gamma Rho to provide our new members an environment that enhances the professional growth in leadership necessary in today's contemporary agricultural sciences and career related fields.

THE SOCIAL LIFE. Alpha Gamma Rho combines our unique learning atmosphere with the fun and excitement of the LSU social scene. Alpha Gamma Rho participates in intramural sports, social events with sororities, and intrafraternal parties year around. Our social calendar culminates in our annual spring formal ball. Alpha Gamma Rho offers to every new member the opportunity to expand his social skills as well as leadership skills. We believe that the proper social experiences enhances leadership development. With each planned event, there is always plenty of excitement.

Alpha Gamma Rho truly is...
An experience of a lifetime...A lifetime of experiences
Alpha Kappa Alpha Sorority Inc., the first Black sorority, was founded January 15, 1908, at the prestigious Howard University in Washington, D.C. The sorority was founded by sixteen college women with the purpose of cultivating and encouraging high scholastic and ethical standards.

The Eta Kappa chapter graced Louisiana State University's campus with her presence on December 2, 1972. In accordance with our national theme, "service with a global perspective," chapter philanthropies include: the Sickle Cell Anemia Foundation, Hill Haven Nursing Home, Louisiana School for the Deaf, the Scott Gilchrist Center for the Quality of Life, and the local Baranco-Clark YMCA literacy program. In recognition of our fight against adult illiteracy, members of our chapter were invited to attend a ceremony at the Governor's mansion.

Eta Kappa’s campus involvement includes an annual Honorees banquet, Mr. Pink and Green Pageant, and our notable scholarship, which is given every fall to an outstanding freshman female attending LSU. In observation of our anniversary, we hold “Skee Week” activities that focus on the sorority’s national targets.

Ranked second in overall scholastic achievement, Eta Kappa is in her fifth year of having one of the top five-ranked GPAs in the LSU Greek System. Our members are true examples of excellence in education. In her twenty years of existence at LSU, the Eta Kappa chapter has fostered friendship, scholarship, sisterhood, leadership, and service to all, and will continue her crusade for years to come.
We are proud of our noble brotherhood, started by three Confederate cadets at the Virginia Military Institute more than 125 years ago.

We won the White League All-Sports trophy for the second time in a row in 1992, no matter what any of the "also-rans" in our division may claim.
Chi Omegas love to get involved. Whether it is serving the Baton Rouge community or the LSU campus, Chi O's can always be found participating and having a good time.

This summer, our very own Phi Gamma Chapter of Chi Omega received the National Award of Excellence at our convention in Orlando, Florida. This is the highest honor a chapter may receive.

Chi Omega sponsors several programs to serve the community, including a Christmas party for handicapped children, Adopt-a-Family, Helping Hands for Christmas Buddies, and Have a Heart canned food drive for the Baton Rouge Food Bank.

With the help of the Baton Rouge Area Foundation, Chi Omega was able to sponsor Debbie Gardner's SURVIVE seminar. Gardner spoke on practical ways to protect oneself. The event was attended by members of the community as well as by students.

Chi Omega's national philanthropy is higher education for women, and we advance this cause by setting high goals scholastically. Chi O's can be found in honor societies such as ODK, Mortar Board, and Rho Lambda. Campus involvement has always been important to our sorority. Members belong to organizations such as Angel Flight, Scotch Guard, LSU Bat Girls, and LSU Ambassadors.
On October 13, 1890, law students at Cornell University founded the Delta Chi Fraternity, marking the beginning of a tradition of excellence that would soon reach over 125 chapters nationally. The spirit of brotherhood that began at Cornell is the primary strength of the Louisiana State University chapter of Delta Chi. Our founders shared the belief that a fraternity should promote friendship, develop character, and the acquisition of a sound education.

We are able to promote these values on campus through various leadership roles. Delta Chi's hold numerous positions on SGA and various Greek task forces, as well as having members in ODK and Order of Omega.

Academics excel as our 2.8 GPA was among the top four fraternities on campus. We continue to institute programs to further increase academic success.

Our athletic accomplishments have further added to our success. Delta Chi has won the sweepstakes trophy in our intramural division for the second consecutive year and are presently working on the third straight year.

We also take pride in our philanthropic activities, which include Adopt-a-Mile and local volunteer work with Red Cross and several other community projects.

Our social calendar is full of exchanges, date parties, football parties, TGIFs, bus trips, and of course, South Seas, Homecoming, and Halloween parties. We also take pride in our trademark events such as Mystery Ball, Christmas Cocktails, and Red and Buff formal.

On the national level, we have won the Delta Chi Award of Excellence, recognizing us as one of the top five Delta Chi chapters in the nation. Here at LSU, Delta Chis have won the Greek Man of the Year Award two years in a row, as well as the 1991 President of the Year Award. The members of Delta Chi take pride in being recognized as gentlemen and as leaders; however, Delta Chi is most proud of the bond of brotherhood that will last a lifetime.
Delta Delta Delta, commonly referred to as Tri-Delta, was founded on Thanksgiving Eve, 1888 at Boston University in Massachusetts. The LSU chapter, Delta Omega, was chartered in 1934. Delta Delta Delta was established to broaden the moral and intellectual life of its members. Tri-Deltas nationwide work together to serve its philanthropy, the research and treatment of cancer in children. Tri-Delta does this by raising money at its annual “Frats at Bat” softball tournament, held in late October.

The Delta Omega chapter of Tri-Delta holds scholarship as a very high priority. Delta Delta Delta is currently second place, scholastically, on sorority row.

Delta Delta Delta's members have always been involved on campus and in the community, participating in most campus honor societies, Scotch Guard, Angel Flight, LSU Homecoming Committee and Court, MD week, Panhellenic Officers, and SGA, to name a few. Tri-Delta hopes to continue campus-wide involvement and the everlasting bond of friendship among its sisters across the country.
ORGANIZATIONS

DELTA DELTA DELTA

DELTA KAPPA

Photo by Audra Holden
Kappa Epsilon was founded at Yale University on June 22, 1844, and it is the only ivy league fraternity on the LSU campus. The Zeta Zeta chapter was originally founded at Centenary College in Jackson, Louisiana on January 30, 1858. The chapter lapsed in 1862 due to the outbreak of the Civil War, and it re-established itself at LSU on April 7, 1923.

The Deke house was the first fraternity house on LSU's campus, and rumor has it that Huey Long built it for his son (and our brother) Russell. The house was dedicated on November 10, 1930.

At Delta Kappa Epsilon, we feel we are one of the last true traditional fraternities in the country. We are a small group that averages about sixty to seventy men a year. This enables us to become close brothers.
November 24 marks a special occasion for Sigma chapter of Delta Zeta. It was on this day in 1917 that Sigma was founded, making it the first Delta Zeta chapter in the south. This is an outstanding achievement, as Delta Zeta is the second largest national sorority.

Delta Zeta is the second oldest sorority on LSU’s campus and this November, Sigma chapter is celebrating its 75th anniversary. The week-long celebration promises to be exciting, with visits from our National Council highlighting the planned events.

Delta Zeta is proud of its rich heritage and traditions and continues to uphold these ideals today. This year marked the 32nd consecutive year Delta Zeta has made quota, longer than any other sorority on the row. Sigma was also proud to receive the Academic Excellence Award in their province.

Delta Zetas are involved in all aspects of campus life. We are proud of our members in SGA, honor societies, service organizations, and overall committees. Delta Zetas exhibit dedication in all that they do, including philanthropic endeavors.
The kite, which is the symbol of Kappa Alpha Theta, can be seen flying all over campus. Each year Theta sponsors its annual Crawfish on the Clover to raise money for CASA, Court Appointed Special Advocates. With the help of the hundreds who came to enjoy the spicy-hot crawfish, Kappa Alpha Theta raised thousands of dollars to help represent abused children involved in court cases. Due to its great success, Crawfish on the Clover has made Theta eligible for a national service project award. In addition to Kappa Alpha Theta raising money for their philanthropy, they also participated in Charity Marathon to raise money for Muscular Dystrophy and Sickle Cell Anemia.

Involvement in campus activities is very important to the sisters of Kappa Alpha Theta. Many Thetas can be found in the following organizations: Scotch Guard, Angel Flight, LSU Bat Girls, Speech Society, Golf Team, Gymnastics Team, Swim Team, Sailing and Waterskiing Clubs, College Republicans and College Democrats. Also, they actively participate in the Union Fashion Committee and overall Homecoming and Greek Week committees. Thetas are awarded honors for their academic achievements by being member of Beta Alpha Psi, Mortar Board, Order of Omega, ODK, and Rho Lambda.

But you won't find Thetas studying all the time. The Theta social calendar keeps them busy. Their scheduled activities include Big Sis/Littie Sis Luau, Fall Grub at the Oakridge Ranch in Lafayette, Semi-Formal, weekly exchanges, and the big event of the year, Twin Star formal. The highlight of Theta formal is the presentation of the newly initiated members.

Theta is proud to be a part of the LSU Greek system and hopes to continue with more campus involvement, community service, social events, and scholastic excellence to ensure young women of the future a chance to experience a sorority like Kappa Alpha Theta, the first Greek letter fraternity known among women.
Members are:

(1st row, l-r) Allison Hadad, Tricia Creagan, Nicole Pederson, Cindy Cefalu, Gig Wise, Christina Brown, Joanna Lossin, Stacy Perez, Kristy Carmichael, Karin Lorenz, Julie Rehn, Heather Norwood, President Ann Jewell, Meagan Coogan, Karen Smith, Deborah Gilley, Kelly Hornsby, Stephanie Holiman, Amy Higginotham, Gretchen Ballinger, Jodee Groner,

(2nd row) Shelly Stimson, Mellie Grafken, Kerry Ryan, Gina Easterly, Lori Singleton, Shanna Camponile, Tara Dean, Beth Coudor, Nancy Iamoine, Jennifer Norwood, Amy Howell, Heather Nunez, Sue Tanner, Edie Stanford, Kendall Zollinger, Paula Williams, Nicole Fiorenza, Jordana Pray, Christian Allis, Hollie Thompson, Priscilla Puty, Stacey Harris,

(3rd row) Elizabeth Celia, Stacy Mirts, Amy Cushio, Christy Courtney, Marian Harrison, Kelly Locklar, Meg Smith, Aimee Mathias, Lori Farace, Holly Watson, Kristy Rayner, Suzy Daigle, Hayley Liles, Leslie Stutes, Kara Nelson, Gretchen Iverson, Allison Loflin, Tina Doluna, Deana Koper, Meredith Pierce, Heather Perez, Angelle Fagouest, Callie Cotter, Katie McClendon Stacy Heilmar, Jennifer Albritton, Tiffany Blaze, Jennifer Porter,

(4th row) Melissa Bonecane, Lamey Williams, Amy Jacobson, Tracy Cooper, Aimee Sonnier, Aimee Thistlethwaite, Catherine Carter, Sara Baltz, Beth Schroder, Ann Marie Marmande, Halley Rhodes, Tina Sulsky, Elise Elandor, Catherine Maritar, Jennifer Cathey, Jill Beck, Kassie Davis, Kim Long, Jan Panthere, Holly Worley, Kathleen Holt, Ashley Coward, Nicole Dowlin,

(5th row) Angie Hirshey, Amy Sides, Melissa Stagg, Jenny Dean, Charlen Tracsher, Mary Claude Kifer, Martha Stuart, Jessica Woodman, Brittany Nayden, and Allison Zaunbrecher.

Kappa Delta, to each member, has a different, special meaning. We all share in it and give of ourselves to it. But we each take away from it something unique. Something totally ours...ours alone.

Since its founding, Kappa Delta has maintained that service to others is a primary purpose of the sorority. This service takes many forms. For example, we participate in Charity Marathon Week and Alcohol Awareness Week activities. We are "spirit boosters" for the LSU Tennis Team. We also set aside one day each year to raise money for our national philanthropy—the prevention of child abuse. Our chapter also continues to support Children's Hospital in Richmond, Virginia, which was founded in 1921 by Kappa Delta.

Epsilon of Kappa Delta was the first sorority established on the LSU campus. Since its beginning, Kappa Delta has led the way in outstanding leadership, scholarship, sisterhood, philanthropic dedication, and high ideals.

In the unfamiliar world of college, Kappa Delta is familiar. It is a constant, an escape from anonymity—our home away from home.
Kappa Zeta, steadily growing, has gone from a small group of girls struggling to get a charter for their sorority to an active organization that is very much a part of LSU Greek life.

KZ practices what it preaches. Its principle is to develop excellence in womanhood. KZ is not only interested in the social aspect of the sorority; Kappa Zetas are continually seen giving a little something back to their community through service projects, expanding their horizons by attending various cultural events and learning a little more about each other with lots of sisterhood events. Kappa Zeta’s philanthropy is the Samaritan House for runaway teenagers. KZ gave a St. Patrick’s Day party at Southside Retirement Center last year, and got considerable bumps and bruises (but had a great time) taking a group of children from the Big Buddy program skating.

One of KZ’s outstanding qualities is the basis of its creation. The founders wanted to create a locally-based sorority to fit the needs of girls of all backgrounds—religious, ethical and racial. It has even been nominated for the MLK award for being the only integrated sorority on campus.
Kappa Kappa Gamma was founded in 1870 at Monmouth College in Monmouth, Illinois. This year we celebrated our Founder's Day October 7 at the Faculty Club.

The Kappas are active year-round in many Greek, campus, and community events and organizations. These include Scotch Guard, Mortar Board, Student Government Association, Greek Week, and Homecoming.

This year Kappa Klassic, our second annual philanthropy golf tournament, donated its proceeds to the Muscular Dystrophy Chapter of Baton Rouge and our own philanthropy, the Rose McGill Fund.

Kappa's own "Keep Safe" program was a success in 1992. One of the highlights of the program was a speech delivered by Sallie Cain emphasizing personal safety on campus.

Delta Iota is especially proud of winning the highest national award, the "Gracious Living" Award. The award was given at our National Convention this summer.

Overall, the Delta Iota Chapter of Kappa Kappa Gamma has a strong desire to live in a healthy and giving community and will continue to serve it to the best of its ability.
LEFT

(7th row) P. Bezdok, B. Walland, A. Burton, A. Barnes, J. Haralson, S. Coyle, B. Bonanno, J. Rheo, C. Gammon, B. Pederson, E. Burks, M. Roth, S. Shaw, H. Patout.
The LSU Panhellenic Council is the governing body for LSU’s sororities and consists of two active members and one pledge member from each chapter. Panhellenic develops, organizes, and implements numerous programs and activities, many of which help raise needed funds for various philanthropies such as the annual “Pantry Raid” which serves to gather food for the Baton Rouge Food Bank.

One of Panhellenic’s major administrative functions throughout the year is the organizing and coordinating of Sorority Rush which involves some 2,000 young women. The experience Panhellenic members receive over the year help them to develop leadership skills that they use the rest of their lives. Previous Panhellenic members have gone on to become attorneys, physicians, professors, business women, and so on. Their impact on the state and the community reflects the strong leadership training they received as members of Panhellenic.
LEFT
(L-R, front row) President Anna Falcon, Administrative Vice-President Meg Smith
(back row) Secretary Danita Buggs, Rush Vice-President Gretchen McLamore
(not pictured: Treasurer Nicole Theriot)

BELOW
(L-R, front row) Mary Palacios, Janette Allen, Felicia Wenaski, Barbara Newstadt,
Stacy Heilmann
(back row) Allison McCrory, Lisa Silvey, Missy Battle, Kendra Craft, Cate Corley,
Wendy Landry
The Alpha Eta chapter of Phi Mu has continued a path of outstanding leadership, scholarship, social interest, philanthropic dedication and high ideals this past year.

One of Phi Mu's biggest projects is Miss LSU, a pageant which gives a scholarship and sends a lucky young lady to the Miss Louisiana Pageant. This past year's winner was Alicia Reitzell, a member of their chapter. Miss LSU is the primary fundraiser for their philanthropy, the Children's Miracle Network.

Phi Mu has continuously shown outstanding achievement and involvement on campus and in the community. Some of the various activities and honors include: ODK, Mortar Board, Rho Lambda, Order of Omega, Phi Kappa Phi, SGA, Scotch Guard, LSU Ambassadors, Greek Steering, LSU Bat Girls, LSU Varsity Cheerleaders, Overall Charity Marathon Committee, and Overall Songfest Chairman.

Phi Mu always has a full social calendar. Each year Phi Mu holds events such as Fall Grub, Mystery Bus Trips, Semi-Formal, Crush Party, Crawfish Boil, and Grab-a-Date. Phi Mu holds weekly exchanges and TGIF's with a variety of fun themes.

The social scene has always been an important aspect for Phi Mu's, yet scholastic achievement has never been a problem. From national, Phi Mu won first place in social service and first runner-up as Most Outstanding Chapter. Phi Mu's house girls' grades were the highest on the row.
PHI MU
The Gamma Zeta chapter of Delta Gamma excelled in scholastics, leadership, campus activities, and fund raising over the past year. No matter what the task, Delta Gammas could be found doing their best when doing things together.

If scholastic success is the most fundamental goal of college life, then it is the support system needed to reach that goal that seems equally essential. Through their own scholastic programs such as tutoring and study buddies, Delta Gamma achieved the highest grade point average on campus for two consecutive semesters. They received awards for their academic excellence at the National Convention in California this past summer (during the earthquake).

DG Anchor Splash is where you’ll find fun, sun, and most of LSU’s fraternities when Delta Gamma kicks off another year of fund raising for their local philanthropy, Louisiana School for the Visually Impaired. Realizing that it is not only funding but also time and care that is needed, DG hosts treats at Halloween and an Easter Egg hunt for kids at the school. Philanthropic activities such as DG Jazz Luncheon and spring picnic are also ways that DG contributes to sight conservation and aid to the blind.

Delta Gammas encourage campus-wide involvement. Members can be found representing a wide range of leadership positions in groups such as SGA, LSU Ambassadors, Greek Steering, LSU Cheerleading, swimming, Scotch Guard, Angel Flight, and Homecoming Court, as well as many honor societies like Mortar Board, ODK, Rho Lambda and Order of Omega. When DGs pull together in campus activities, they accomplish the most. This year Delta Gamma and Acacia won first place in Songfest, the Greek singing competition.

Excellence in all that they do is the goal of Delta Gamma. Whether it’s studying or just goofing off, the ideals of DG remain, and it is this understanding that guides many girls to success. To be a Delta Gamma is to envision a goal. To be a DG sister is to help one come true.
The Louisiana Beta chapter of Pi Beta Phi spent 1992 on cloud nine. The angels pointed their arrows toward philanthropy, campus activities and the fun and friendship of their sisterhood.

Among Pi Phi's many philanthropies is "Links to Literacy," a commitment to furthering education from young children to adults. In the spring of 1992, the Pi Phi angels added a new project to their cause for literacy called Project Library Card. The chapter visited first grade classrooms across the city to teach the kids how to use a library card. Pi Phis explained the library procedure and read stories to the youngsters. Pi Phi hoped to stir the children's interest in reading and spark visits to their neighborhood libraries. Pi Phis also teamed with Community Network Inc. to lend time to the aging mentally retarded. Pi Phis held a King Cake party, jambalaya dinner and movie night for these special older men and women. Pi Phi contributed to other philanthropies in 1992 including cystic fibrosis, the Louisiana School for the Blind, and the Baton Rouge Food Bank. In addition, on LSU's campus, Pi Phi joined with the Student Health Center Wellness Program to co-sponsor Eating Disorders Awareness Week.

Pi Phis spread their wings on campus as well as participating in Songfest and Greek Week, and claiming the title of Sigma Chi Derby Days champs. Pi Phis were active in all aspects of campus activities including SGA, student media, Scotch Guard, Bat Girls, Accounting Society, Angel Flight, Student Dietetic Association, Bi Chi, Omicron Delta Kappa, Mortar Board, AIESEC, Delta Sigma Chi, Golden Girls, Big Buddy program, Greek Steering, Pre-Vet club, and even more.

Finally, Pi Phis' arrows flew toward fun through grubs, formals and friendship. Though 1992 is coming to an end, their spirit of giving to philanthropy, campus activities and sisterhood won't fall short of being anything but heavenly in 1993.
Founded in 1874 in Waterville, Maine, Sigma Kappa Sorority has long promoted the social, academic, and philanthropic development of its members. Sigma Kappa is continuing its tradition of excellence at Louisiana State University in the 1992-93 school year.

The Sigma Kappas love to have fun, as evidenced by their full social calendar. Each year they enjoy exchanges, Formal, Crawfish Boil, Grub, and most recently, September Semi-Formal, which was a SMASH! They also schedule many sisters-only events in order to build their sisterhood, like picnics in the quad, Big Sis/Lil Sis Pumpkin Carve, Chapter Retreats, and more. The Sigma Kappas also enjoy activities with other Greeks such as Songfest, Intramurals, Greek Week, and Sigma Chi’s Derby Days, just to name a few.

Sigma Kappa acknowledges that the primary hope for its continuing excellence is academic progress. Sigma Kappa has a well-planned scholarship program which includes tutors, study buddies, and teacher evaluations. Sigma Kappa received the Most Improved GPA award from the Order of Omega in the spring semester. Also, Sigma Kappas are members of various academic and leadership honoraries such as Rho Lambda, Mortar Board, Omicron Delta Kappa, Order of Omega, and Alpha Lambda Delta.

Finally, Sigma Kappa uses its resources to try to make the world a better place in which to live. In November, they dedicate their “week of giving” to raising money for Alzheimer’s disease research through selling lollipops and gumbo dinners. In the spring, they look forward to their annual Jump-a-thon, in which Sigma Kappas jump in a spacewalk for 24 hours to raise money for their philanthropy. They also anticipate Earth Day, on which they will begin a new project called “Inherit the Earth.” Sigma Kappas are members of service organizations, too, like Gamma Beta Phi, Circle K International, and Angel Flight.

All these things help Sigma Kappa maintain their high standards. In the 1993-94 school year, Zeta Omega plans to celebrate this excellence on the 10th anniversary of Sigma Kappa’s establishment here at LSU.
Sigma Nu was founded at the Virginia Military Institute on January 1, 1887, and LSU's Phi chapter first opened its doors in 1969. In its 106 years of existence, 1,400 brothers have seen Sigma Nu become one of the most prominent and respected fraternities on LSU's campus.

Consistently, leadership positions all over campus are filled by Sigma Nu brothers.

At the Phi Chapter, we maintain our tradition of excellence by committing ourselves to high academic standards while maintaining one of the best social calendars in the fraternity system.

Sigma Nu's athletic program is one of the finest on campus, always finishing among the top three in fraternity competition.

The many fraternities at LSU add to the diversity of the school, but Sigma Nu is where the best begin their college experience.
As the world has had to deal with many changes in the last year, so has Alpha Kappa of Sigma Pi. With a new locale goes a new attitude at Sigma Pi, and more importantly, a new cook.

Sigma Pi believes that the basis of a successful fraternity is friendship and trust of a brother.

Our social calendar and activities list could not have been any better. The spring was full of good times. Pilgrimages were made to Florida to visit the great sun god and homage was paid to the great Polynesian god of parties, Riden, at South Seas.

Our intramurals teams were virtually unbeatable. The softball team won their division and made it to the final eight of the LSU championship. This year can only get better. Our bus trip to the strip and the always boisterous Spy Party will be the parties where legends are born.
LEFT

(L-R; 1st row) Alex Polyzopoulos, Omar Medrano, Jerrod Fruge, Buddy Leman, Lory Leblanc
(2nd row) Eric Hirokawa, Matt Benham, Pete Rembiszewski, Jared Hightower, Marcel Engler, Jerry Gaubert, Chris Miller
(3rd row) Scott Beadle, Eddie Acosta, Troy Tomlinson, Jeff Burnside, Brent Embry
(4th row) Vic de Bouchel, Christian Heausler, Mike Drago, Doug Coleman, Phil Cordova, Ned Holt
This year the Delta Kappa chapter of Zeta Tau Alpha has been hard at work on campus and around the community continuing the tradition of service to others.

Zeta Tau Alpha's national philanthropy is the Susan G. Komen Breast Cancer Foundation. Our main fundraiser is the Men of LSU Calendar which features a variety of students from around campus. The proceeds from the calendar are donated to the Komen Foundation. ZTA also hosts a Pancake Breakfast in the spring in which members of the campus and community are invited to have breakfast at the Zeta house. Proceeds from this event also benefit the Komen Foundation.

On the local level, the Delta Kappa chapter supports the Association for Retarded Citizens by hosting a Halloween party and an Easter Egg Hunt.

In addition to these service projects, ZTAs also participate in a number of social events such as Grub, Bus Trip to New Orleans, a crawfish boil, and Spring Formal.

Zeta Tau Alpha is always an active participant in campus events such as Charity Marathon, Homecoming, Greek Week, and Songfest. In 1991, Zeta placed first in overall Homecoming activities, second in Homecoming decorations, and fourth in Songfest. This year, ZTA placed first in the Charity Marathon events, Airband and Boys' Beauty Pageant.

Zeta Tau Alpha also stresses campus involvement among its members. There are Zeta sisters involved in such organizations as Scotch Guard, College Republicans, the Student Alumni Association, LSU Ambassadors, Order of Omega, and Rho Lambda. In addition ZTA is proud to have members serving on overall committees such as Homecoming, Charity Marathon, and Songfest.

This has been a fun-filled and exciting year for Zeta Tau Alpha. As always, ZTA continues its tradition of service, leadership, and scholarship.
1. Tanya Thomas, Gretchen Klumpp, Lori McNeil, Melanie McConnell, Mimi Bonin, Dawn Arceneaux, Teri Bourgoux, Angelle Cooper
2. Lessie Carney, Laurie Crawford, Nikki Savant, Michelle Mills, Kelli Gladney, Loren Carlino, Michelle Maloney, Rebecca Broessard, Marcy Wall, Belinda Philley, Kristi Wohlfahrt
3. Joanna Smith, Amy Aguilar, Christa Wiebert, Amy McBride, Shelly Miller, Melissa Landry, Mindy McEuen, Erin Moore, Lauren Andry, Jeanette Allen, Ashley Rube, and Housemother Nina Cyphers
4. Candy Wright, Belinda Mueller, Anne-Marie Russo, Louise Browning, Jeni Grace, Cindy Ticker, Cheryl Hardeman, Cassie Gibbs, Nicole Richoux, Lisa DeFusco, Denise Thompson, Gretchen McLamore, Michelle Usie
6. Allyson Doughtridge, Heather Johns, Rebecca Mahor, Sandi Stratton, Juanita Joseph, Margaret Boyle, Amy Gross, Lavra Luttrell, Denise Gerad, Kriston Boyce, Allison Dodson, Jessica Jones
7. Kathryn Miller, Dana LeDoux, Carrie Huff, Cameron Benson, Jill Westerman, Leigh Rushing, Jennifer Hidalgo, Micah Lawler, Christie Gambino, Tasha Hardy, Jodi Brown, Tammy Millet, Marcia Way, Jennifer Keeling
Theta Xi was founded by eight men at Rensselaer Polytechnic Institute, located in Troy, New York, on April 29, 1864. In our 128 years, the fraternity has opened 101 chapters throughout the United States. The Alpha Alpha chapter was founded at LSU on April 23, 1921 and was the first Theta Xi chapter in the south. The Alpha Alpha chapter of Theta Xi has initiated over 1,600 brothers. Here at Alpha Alpha we are very proud of our tradition and heritage that spreads back over more than seventy years at LSU.
SAINTS

—continued from page 77

couldn’t recapture the fourth quarter magic of the previous two weeks.

With a fourth quarter deficit of 16-10, wide receiver Eric Martin fumbled in San Francisco territory with under four minutes to play. After the 49ers stalled and punted, New Orleans had one more shot. Hebert marched the Saints down to the San Francisco 2 with about 40 seconds to play.

But New Orleans was flagged for holding, then Hebert overthrew two open receivers in the end zone. On second down, Hebert was pressured out of the pocket, and in trying to throw the ball away, threw it up for grabs where the 49ers intercepted to seal a 16-10 defeat for the Saints.

The loss dropped the Saints to 2-2, a game behind the 49ers in the NFC West with a quarter of the season on the books. The quarter pole is an appropriate point to look ahead to the rest of the season.

New Orleans has four games on the schedule that could either be won or lost. Three of those games are at home, so the Saints should win those three, although don’t be surprised if New Orleans only wins two of those “iffys.” The remaining eight games break down into four wins and four losses, but don’t be surprised if the Saints win one they shouldn’t, like at San Francisco, maybe.

So after accounting for those factors, pencil the Saints for a 10-6 mark, good enough to earn them a wildcard game at Dallas. Then following a close loss to the Cowboys, New Orleans will again be searching for the elusive first playoff win.

VOLLEY

—continued from page 83

Florida’s hands. Between the two ranked teams, there were an uncharacteristic 83 errors, and neither offense was very impressive. Hitting errors and reception errors in the fourth game of the match allowed Florida to come from behind and take the win. A. Miller had 16 kills and D. Reis had 38 assists.

“Communication is probably what needs the most improvement because everyone is used to last year’s team,” said Hackett after one of the first pre-season games.

With a pre-season full of injuries and illnesses, new transfers and freshmen were able to gain quite a lot of LSU volleyball experience while substituting for usual starters. Players such as Hackett, T. Miller, and Pritchett made a name for themselves and have played a major role in a successful pre-season and SEC season. Now that the newcomers have proven their ability, trust and communication among all team members has developed and will most likely continue to grow.

Although injuries allowed new players to gain experience in pre-season, they have continued to be a problem for the Tigers in regular season play. With key players L. Reis, Sulatycky, and LaGrange continually having to sit out, it is extremely difficult to work with a definite starting line-up. Not having these experienced veterans on the court has hurt the Tigers when playing high-ranking teams who are returning four or more players from the year before.

Throughout the injuries and the new members’ training, D. Reis and A. Miller have served as stable dynamos for the Tigers. A. Miller finished pre-season with 140 kills and a .359 hitting percentage. D. Reis totaled 460 assists and 113 digs. Both were named to All-Tournament teams, and D. Reis was named “College Athlete of the Week”.

It is evident that things have come together for the Tigers. The newcomers are flourishing under the system, and A. Miller and D. Reis are demonstrating outstanding talent. The only problem that seems to remain is injuries. Regardless, the Tiger team has kept the volleyball winning tradition alive and well at LSU in 1992 with only more victories to look forward to.

Editorial

—continued from page 1

but as the first editor of the new magazine, I now believe the alternative to be an innovative one. Unlike a newspaper, a magazine is something most people keep around for a while. So I urge you to collect all four issues, read them and then put them in your bookcase. Years from now, you’ll still be able to relive the memories of your years at LSU.

And take comfort in the fact that LSU isn’t the only university that’s lost their yearbook. Four of the Big Eight universities have lost theirs too. It’s becoming a trend nationally partly due to the creation of video yearbooks.

Now that I’ve elaborated on the origin of the magazine, I’d like to explain the organizations section. All student organizations are eligible to buy space, but due to page limits, the groups will be featured in installments. While you can find Greeks in this issue, look for professional and service organizations in the January issue and religious, political, honorary, military and sport groups in the April issue.

In closing, I urge you to let us know what you think about the magazine. If you have any questions, comments, fresh story ideas, or just want to volunteer your talents, call 388-2670 or come by B-40 Hodges Hall.
There is evidence that diet and cancer are related. Follow these modifications in your daily diet to reduce chances of getting cancer:

1. Eat more high-fiber foods such as fruits and vegetables and whole-grain cereals.
2. Include dark green and deep yellow fruits and vegetables rich in vitamins A and C.
3. Include cabbage, broccoli, brussels sprouts, kohlrabi and cauliflower.
5. Cut down on total fat intake from animal sources and fats and oils.
6. Avoid obesity.
7. Be moderate in consumption of alcoholic beverages.

No one faces cancer alone.
The Gumbo Gallery

NEW FEATURE in Gumbo Magazine!

NOW OPEN for Submissions...

This new feature is designed to provide exposure for outstanding photographs by faculty, students, and staff.

Details

- Multiple submissions allowed.
- Any photo submitted should not be published previously.
- Photo size should be 4x6 to 8x10, unmounted or on slides.
- Subject matter should be suitable for printing in black & white.
- Drop off pictures in B-39 Hodges, preferably in an envelope, and addressed to:
  Attention: Photo Editor
  Gallery Submission
- Include name, classification, and phone number (applicants will be contacted after submission).
- For more information, please call Paul at 388-2670.
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the rest of the story

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