

The Wichita State University

March/April \$3.00

# PARNASSUS

M A G A Z I N E

## Don't Hold Your Breath!

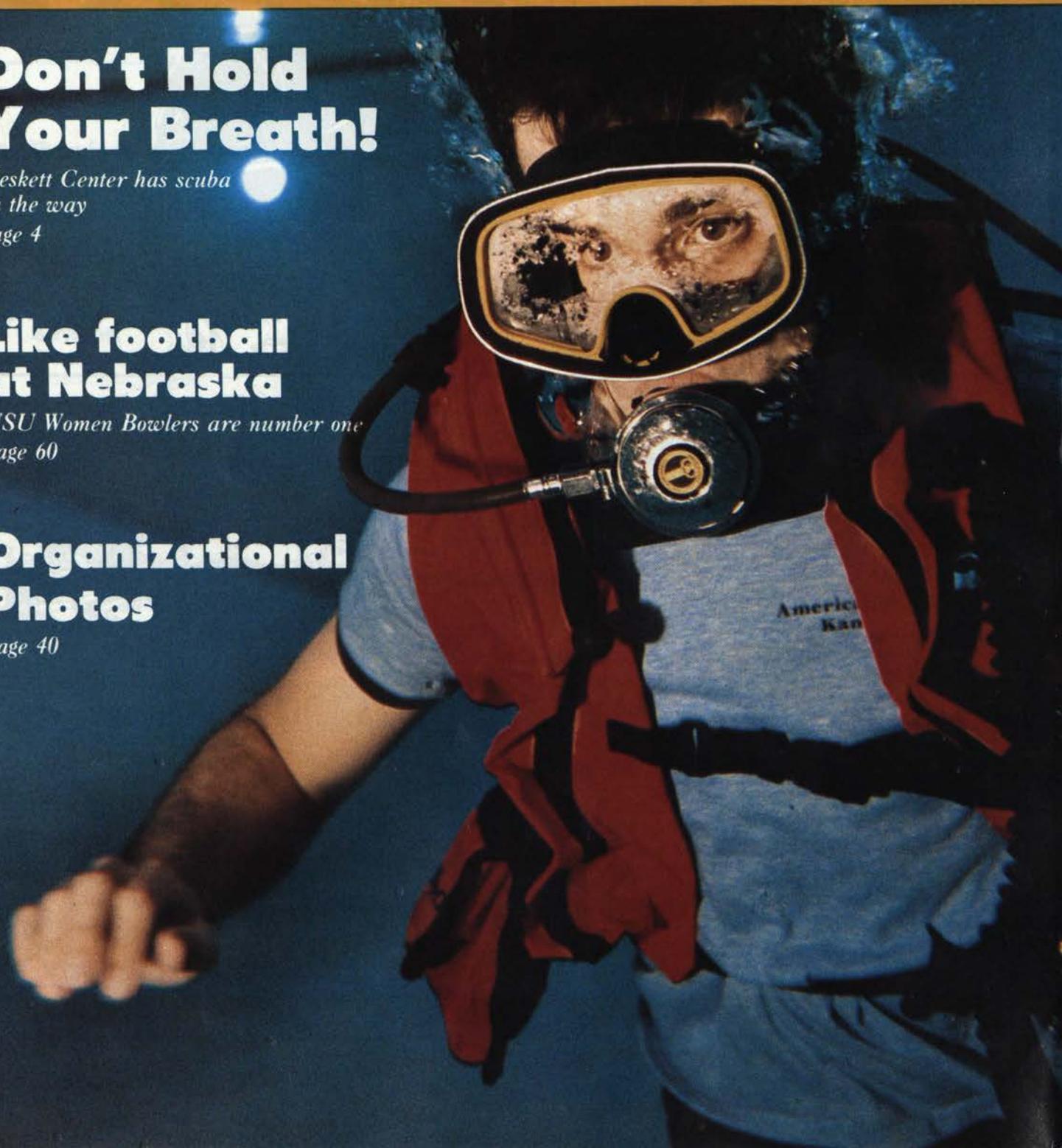
*Heskett Center has scuba  
on the way*  
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## Like football at Nebraska

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# PARNASSUS

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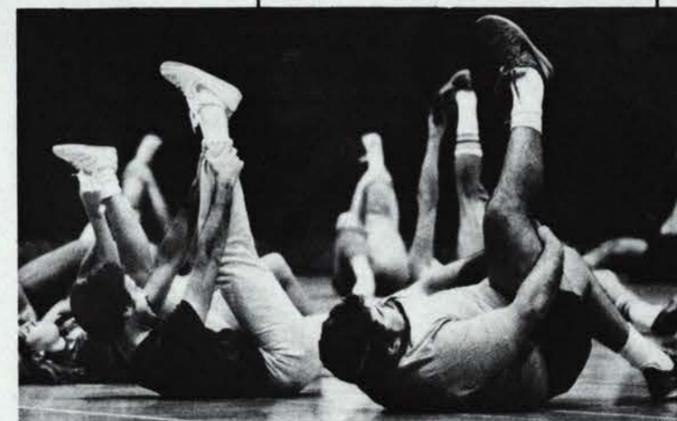
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by Don Shreve

# Don't hold

# your breath

With the ease and grace of one of Jacques Cousteau's divers, Greg Stockton takes one smooth tumble backward, scuba tanks first, into the depths below.

He's not embarking from a boat into the open ocean, though. Stockton, an experienced diver who's also a graduate assistant in aquatics, demonstrates the familiar entry technique from the low board over the Heskett Center diving pool.

Scuba instruction was first offered through the Heskett Center Campus Recreation Department fall semester, 1985. For some reason — perhaps too little publicity, or general fears that the lessons might be too difficult or dangerous — no one signed up. Spring semester, '86, has seen a turnabout, however, with half a dozen students already registered in January for the two-part course, scheduled to begin in late February or early March.

"This is a high-tech sport, but actually no special athletic skills are needed," said Fred Harvey, scuba instructor and part-owner of Adventure Sports in Wichita.

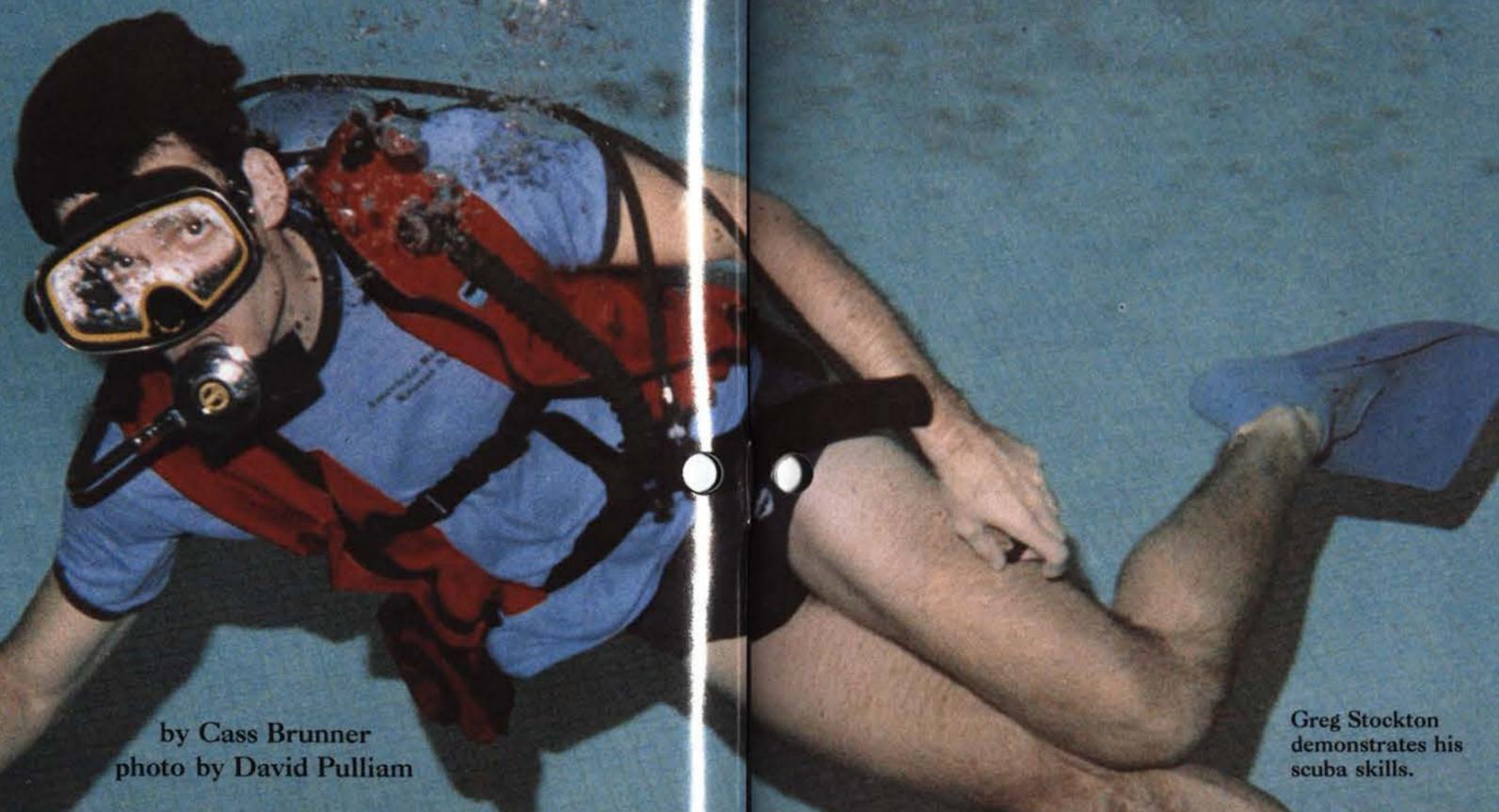
"It's recommended that students be able to swim," he said, "preferably at an intermediate level, which means you need to know five strokes. The newest standards recommend a 200-yard swim ability."

Besides the ability to swim and the desire to learn scuba, all you need for Part I of the course are a physical history and release, and a fee of \$90. Participants are required to be at least 12 years old.

Part I provides everything but your bathing suit: mask, fins and snorkel (unless you prefer to provide your own), as well as the instructor fee, air tanks, regulator and the Scuba School's International Dive Manual are provided.

The first part consists of four sessions, approximately four hours each. The first two hours of each session are devoted to lecture and the remaining time to practice in the pool.

"What we do in the class is teach all the physics of diving maladies and how to avoid them," Harvey said. "It's like learning how to drive a car — you know you don't go down a one-way street the wrong way, and you learn how to operate the equipment safely. Scuba diving can be just as easy as learning how to operate a car — it's not a



by Cass Brunner  
photo by David Pulliam

Greg Stockton demonstrates his scuba skills.

dangerous sport if you know what you're doing."

"Air embolism is the main thing you have to watch out for," he said. "That's what happens to you when you hold your breath and try to ascend. It can happen because you're breathing compressed air."

"You can picture what that tank consists of at 33 feet — it's just half a tank because of the pressure. If you take a breath of air, actually that may equal two breaths of air at the top. So, if you've got your lungs full of air and you try to swim to the top, that air's going to expand. It can rupture tissue and put air bubbles into your bloodstream, which go to the brain and you have a stroke."

Avoiding air embolism is simple, though.

"You just have to keep breathing; you can't hold

your breath," said Harvey. "If you hold it, there's no place for the air to go (as it expands) except into your system."

Harvey said the course's lecture time is essential so that student divers understand the safety principles of diving. Then, the diving practice itself is taken a step at a time.

"You learn how to snorkel first," he explained. "We begin on dry land learning how to use the regulator. Then we start students out in shallow water; we're talking maybe five or six feet. After

they feel comfortable with that we go to 10 or 12 feet."

Part II of the course, Open Water Checkout (practical diving training), is conducted at area lakes and sandpits on weekends through Adventure Sports, 2120 North Woodlawn. Students who have completed Part I are eligible, but they must complete Part II within 90 days.

Part II costs \$89 and includes equipment rental, wetsuit, air and instructor fee. Not all equipment is provided, however. Students must provide their own masks, fins, snorkel, compass and depth gauge. Upon satisfactory completion of Open Water Checkout, students receive cards certifying them as open water divers.

Certification is required if you want to do more diving after the class, Harvey stressed:

"You can't just go out and rent equipment and go down. You have to be a certified diver."

Mike Miller, leisure time activities coordinator for the Heskett Center, said he hopes scuba diving classes will lead to a scuba club at Wichita State University.

"Scuba diving as a club is ideal," he said. "Knowing people to dive with is really an advantage. The most prevalent reason people don't continue diving after certification is that they lose contact with partners."

Going on diving trips with clubs is more fun, he added, and you can usually get better rates.

"When I taught at the University of Wisconsin, Lacrosse, we started out with two scuba classes," said Miller. "When I left six years later we had six classes a semester with about 15 or 20 students in each — so I know it can grow considerably."

Both Miller and Harvey said that the Heskett Center's 42' by 42' diving pool affords an excellent opportunity for scuba training.

"This is the best facility for teaching scuba in Wichita," said Harvey. "It's large and it's got a 12-foot depth, which a lot of pools don't have."

"In fact, if you were going to design a facility for this purpose, it would look very similar to this one." ■

## Verse

### Different Lenses

Holding an album  
in her lap  
between granddaughters,  
mother pastes lace  
around each image,  
then turns the page.

The girls laugh at her stories,  
at pictures of me  
with braided hair, smiling  
with lips tightly closed  
to hide crooked teeth.

I listen from the kitchen,  
shaking macaroni into salty water,  
unable to discard  
all of the old negatives.

Where are the pictures  
of cold floors, of  
hungry rats  
of shattered ashtrays?

I stir      remember      wonder,  
as mother spins  
flowers out of weeds.

— Rose Roberts

## Letters

### International department pleased

The new *Parnassus* is excellent in format and content. We particularly enjoyed the special feature about Pakistan.

We plan to purchase several copies of the *Parnassus* for the office.

— Clara Hascall  
*Foreign Student Adviser*

Please congratulate your staff on an outstanding first edition of the *Parnassus*.

I know the future issues will continue to maintain high quality and standards in writing, photography and presentation.

— Bob Hartsook  
*Vice President  
for Development, Alumni  
and University Relations*

### Call for student work

The *Parnassus* is interested in publishing your work.  
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All pieces will be considered and published at the editor's discretion. Sorry, we can't return work submitted, so please send copies only.

# PARNASSUS

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Cover photo of Greg Stockton by David Pulliam

Underwater camera equipment courtesy of Anthony Reed

## A Message from the Staff

Here it is, issue number two hot-off-the-presses. We're busy working on our final publication that will come out in May.

We hope we've included some stories to your liking. — Now is your chance to let us know what you'd like to see in the final issue of *Parnassus* 1986.

We've gotten very favorable feedback to date and we'll try to continue to make this publication even better. With your support, this magazine is an idea which could easily catch on and continue for years to come. Let's hope the powers that be agree with us.

The post-binders designed to hold all three of the magazines have arrived, and are now available to those of you who've bought a subscription. The binders may be picked up at Informed Sources or the *Parnassus* office in the Communications Building (bring your student I.D.)

We've special ordered a limited number of extra binders, so if you didn't buy a subscription and would like to have one for \$3, you may get one by calling 689-3145.

Our May issue will include as many Spring activities as possible, including Hippodrome and baseball. It will also include individual student portraits as well as group photos.

Once again, if there's something you have yet to see in the *Parnassus*, we'd like to hear about it — just give us a call!

— The staff



# Who Gets What?

by Kate Wintrol



by David Pulliam

**P**rofessor Mel Kahn's political science course, *Politics, Who Gets What*, is never dull.

Immediately after the Oct. 8 hijacking of the Italian luxury liner, Achille Lauro, for instance, the class argued about the United States' role in the conflict between the Palestine Liberation Organization and Israel.

Student opinions varied. Some said the U.S. only supported Israel because of the power and influence of American Jews. Others said the U.S. must champion the Israelis because they are God's chosen people.

As usual, Kahn didn't state his personal opinion. But he listened intently and helped stimulate discussion.

by David Pulliam

**t**he next time class met, students were transported to the 17th century. The political beliefs and philosophies of Thomas Hobbes were examined. Dressed in a long purple robe and cape, his head covered in a red and white cap, Kahn entered the room and proceeded to teach.

"People are basically nasty, brutish and no damn good and we live in a state of constant fear," said Kahn, summarizing Hobbes' view of the world.

"I propose a social contract, people come together and give up some of their freedom for protection," he continued. "All sovereignty belongs to the Leviathan. He is the chief educator, judiciary, censor and executive."

Kahn's students didn't appear surprised at the professor's strange attire.

"He's great fun and helps you understand political history," said former student Heidi Kaufmann.

Kahn has been dressing up to enhance his classes since 1974, when he read about a teacher at the University of California at Berkeley doing the same thing. Kahn said his classes needed a dash of excitement.

"I was getting into a rut," he explained.

Kahn's costumes come from the University Theatre, compliments of Joyce Cavarozzi, associate professor of speech communication.

"My original idea was only to borrow the costumes. Joyce suggested I actually act out the characters," Kahn said. "I told her I'm not an actor and she said just talk in the first person."

During the semester, Kahn appears as five historic characters: Plato, Niccolo Machiavelli, Thomas Hobbes, John Locke and Karl Marx.

Why did Kahn choose these philosophers?

"Plato was the outstanding Greek philosopher and Machiavelli was the father of modern politics," said Kahn. "Hobbes' views of authoritarianism are used to justify many of the regimes we have today. Locke developed the foundation of our country's political thought and Marx's ideas have a profound impact on today's central questions."

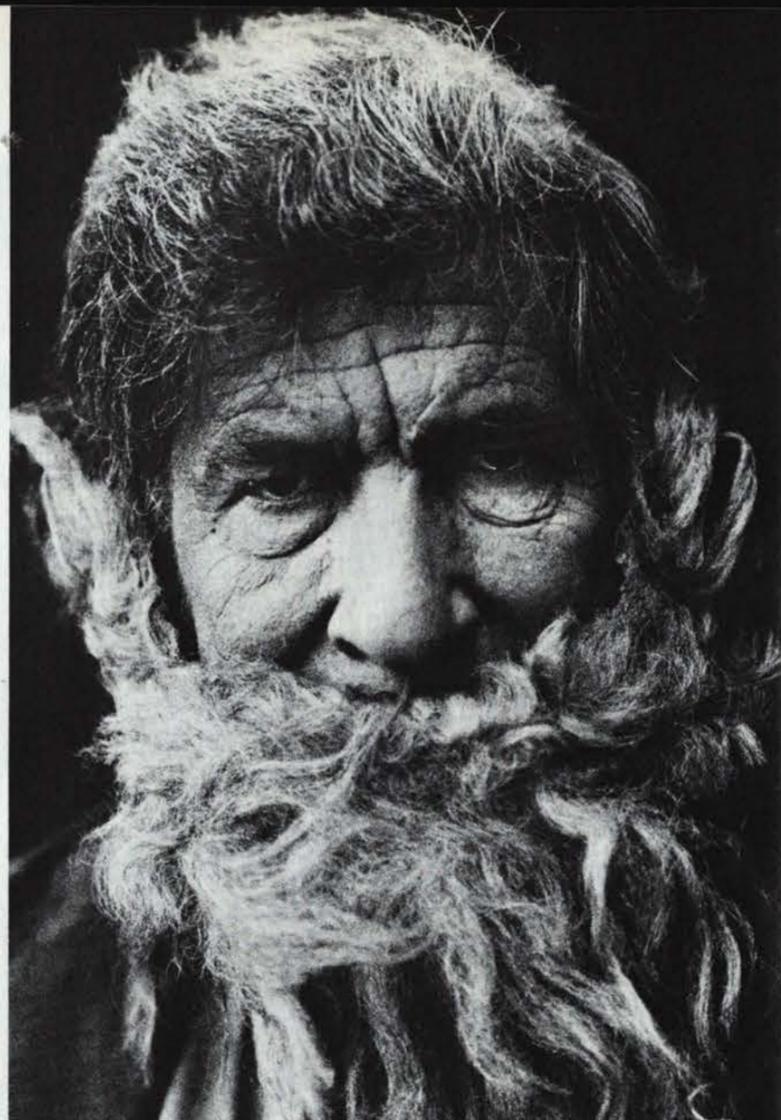
Kahn also sometimes assumes the personage of Ronald Reagan. "It's somewhat of a problem because I use a mask, which is uncomfortable and students can't hear me."

Kahn admits he has a flair for the dramatic, that helps him enjoy his impersonations.

"I felt uncertain at first, now I look forward to it," he said. "As Plato, I have more stimulating ideas than Kahn."

Kahn especially enjoys assuming the role of Marx.

"Marx elicits a strong reaction from students. There is a strong anti-communist feeling in the U.S." ■



by David Pulliam

Above, Kahn as Karl Marx. Right, Machiavelli, (Kahn), drives home a point during class.

**P**eople are basically nasty, brutish and no damn good.

—Mel Kahn as Hobbes



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N E P E N T H E M V N D I S O C I E T Y

Kathryn Orth is  
at the peak of  
concentration as she  
takes aim.



# ARCHERY

by Gale Norby



Archers check their scores.

**R**obin Hood and his merry men used this weapon so well in the 11th century that they went down in history.

And William Tell is best remembered for using it to save his son's life in the 14th century.

During early centuries in North America, various Indian tribes popularized and immortalized their images with their expertise in using this weapon.

While all these legendary figures were separated by substantial

amounts of time, distance and culture, the weapon they used and developed was one in the same: the bow and arrow.

Even in these sophisticated and technological times, our well-known and celebrated love cherub, Cupid, chooses to arm himself with a simple bow and quiver full of arrows.

The arrowhead is one of the oldest tools devised by man. After being fashioned and sharpened, it was attached to the end of a stick,



by Don Shreve

providing primitive man with a suitable weapon to protect himself or kill prey.

The spear eventually gave way to a smaller version known as the arrow, which when propelled by the sling-shot action of a bow, allowed for greater accuracy, distance and speed.

WSU's archery class, taught by Rex Schott, meets twice weekly during the semester.

The class is divided into teams mixing strong and weak shooters on both sides, Schott said. Members are assigned a handicap according to their abilities.

"The objective is to improve overall skills," said Schott. "The students work to polish and refine their shooting skills."

Kathryn Orth, the only female student in Schott's fall semester class, said this is the second archery class she's taken. She intends to continue to develop her archery skills.

"It conditions your arms and helps your posture," Orth said.

Sophomore Todd Scott claimed he is well-acquainted with the sport. His class involvement is motivated by more personal reasons, such



Rex Schott

by Don Shreve



*Students work to polish and refine their shooting skills."*

as having a regular place to practice.

Scott bowhunts during the spring and fall for game like deer and wild turkeys, he said. He began bowhunting in 1978, he said, after friends encouraged his interest in it.

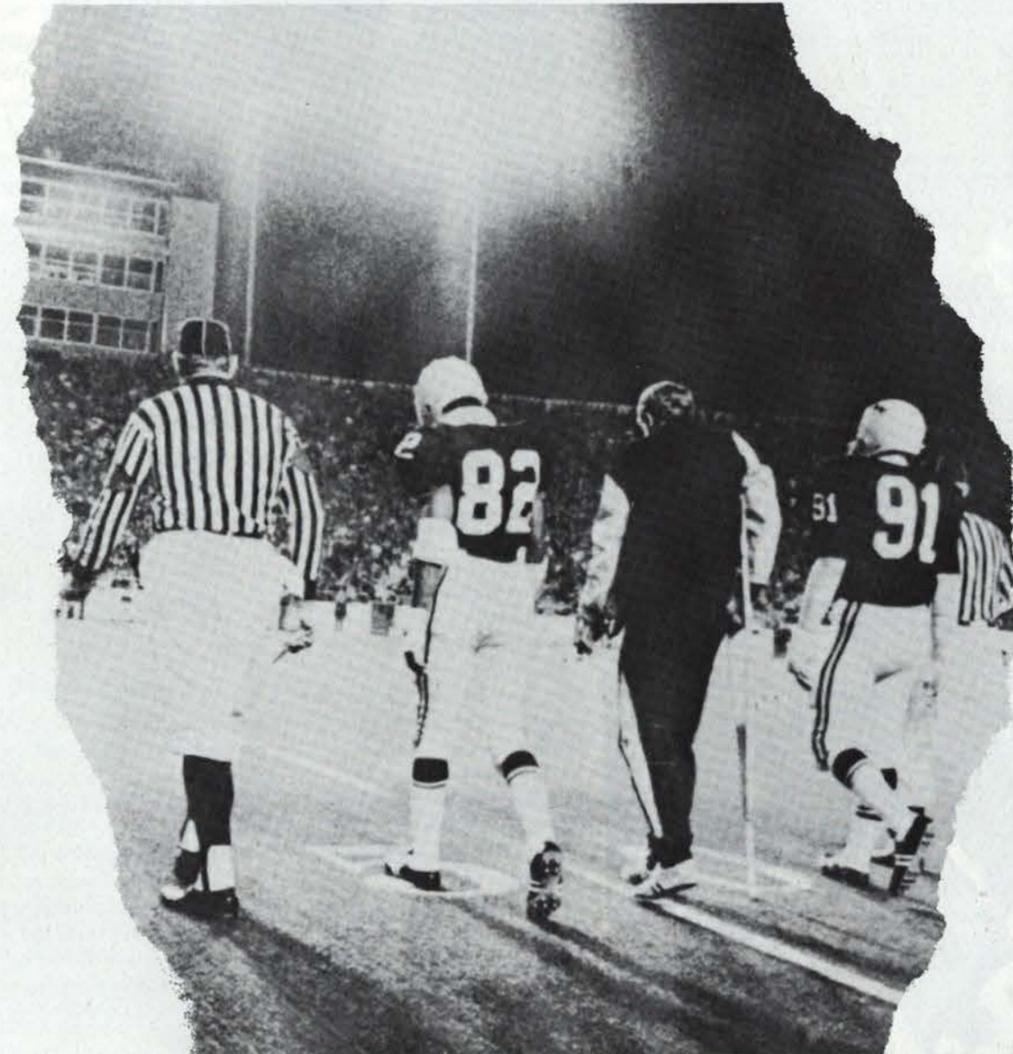
Bowhunting does not appear to be a sport for the weary or faint-of-heart. Scott's compound bow is strung to a tensile strength of 70 pounds; that's the amount of weight required to draw back the bow before firing.

"Once you're used to it, it doesn't bother you," he said. Besides toting the large, cumbersome bow, one must also dress appropriately for the weather and camouflage. Standing in cramped spaces in trees for several hours is part of the rigors demanded by the sport.

"Anybody that bowhunts will agree that it takes more skill to shoot a deer with a bow than with a gun," Scott said. More skill, preciseness and less shooting distance are the challenges that earmark the sport.

"The real reason I like it is because I enjoy being outdoors and away from everything else," he concluded. ■

# The Game After



Seniors Bob Hayes and Don Pankratz and Senior Team Captain John Hoheisel walk on to the field for the toss.

Nearly 20 years have passed since 14 members of Wichita State University's football team died in an airplane crash in the Colorado mountains.

Since then the university and community have bounced back from the tragedy, thanks to a constant flow of mutual support.

"It was a tremendous tragedy," said Clark Ahlberg, who was WSU president during

that time. "People do the best they can with a situation that cannot be made good. The significance of the crash has lived on. WSU has had community support and interest."

Supporters from across the country donated more than \$750,000 to benefit the survivors and families of victims.

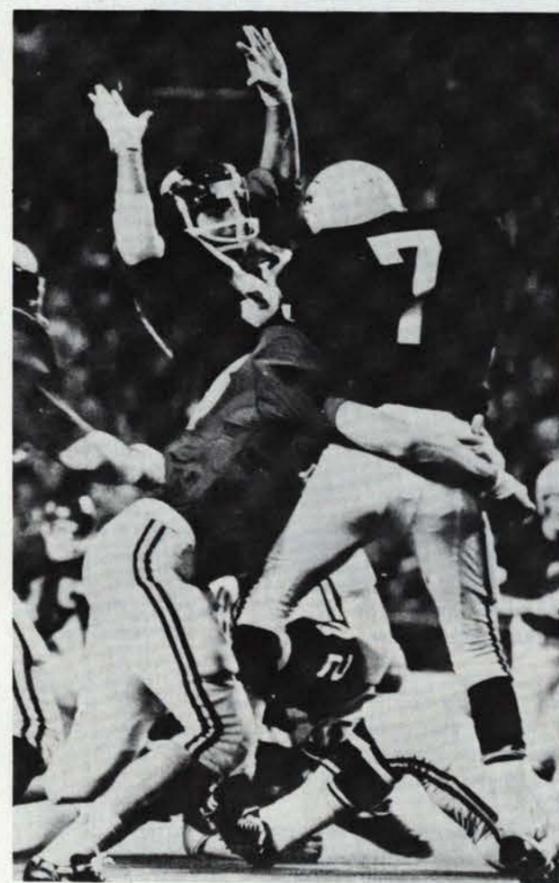
"The country as a whole took an interest," Ahlberg said.

"I made it very clear to the young men that the decision to continue to play was up to them."

- Clark Ahlberg



Astronaut John Swaggart, Dave Lewis and Bob Renner applaud.



The freshmen played hard, but lost to Arkansas 62-0.

The decision of the surviving members of the football team to continue the season contributed to the community's recovery.

"I made it very clear to the young men that the decision to continue to play was entirely up to them," Ahlberg said.

Bob Seaman agreed. Seaman was the offensive coordinator who became head coach after the crash took the life of head coach Ben Wilson.

"The most important thing," Seaman said, "was that (the team) got back in and played. The players brought the community out of sadness."

The remaining team members — mostly freshmen — had only two weeks to prepare for its next game and was soundly trounced 62-0 by the University of Arkansas. Yet the sell-out Arkansas crowd gave the Shockers a standing ovation.

"It was one of the few

times the Arkansas crowd didn't call the hogs," Seaman recalled, referring to a cheer that produces "enough noise to intimidate the other team."

Two years after the crash," Seaman quickly pointed out, "WSU had a winning season;" the first one in ten years before and after the tragedy.

Eight men survived the crash. But only two were able to continue playing football, but not until the following season. Richard Stephans was among those too badly hurt to ever play football again.

Stephans, who was an offensive tackle, suffered a double-compound fracture in his lower right leg, a cracked sternum, a torn left shoulder that required surgery, a dislocated hip, bruises and a slight concussion. He was in the hospital for six weeks and had three operations on his hip after receiving some skin grafts.

"When I came to, I was outside the plane," he said. "Probably the first thing I was aware of was that I was not critically injured."

"I was fortunate. I was not faced with the crisis in the cabin."

The crisis was a fire that broke out minutes after the crash, soon after construction workers from the Eisenhower Tunnel above them had begun a rescue effort. Tom Reeves, the team trainer, later died from burns he got trying to rescue people from the cabin.

According to an investigation by the Federal Aviation Administration, the crash was due primarily to pilot error.

Testimony from survivor Dave Lewis indicated that co-pilot Ronald G. Skipper, who survived the crash, intended to fly low through the mountains to show passengers the scenery on their way to the Utah football game.

Stephans said he remembers seeing roads out of his window and mountains and hills above the plane as they approached Loveland pass and the crash site in Clear Creek Canyon. There was just no time for the Martin 404 airplane to climb over the Continental Divide, west of Denver.

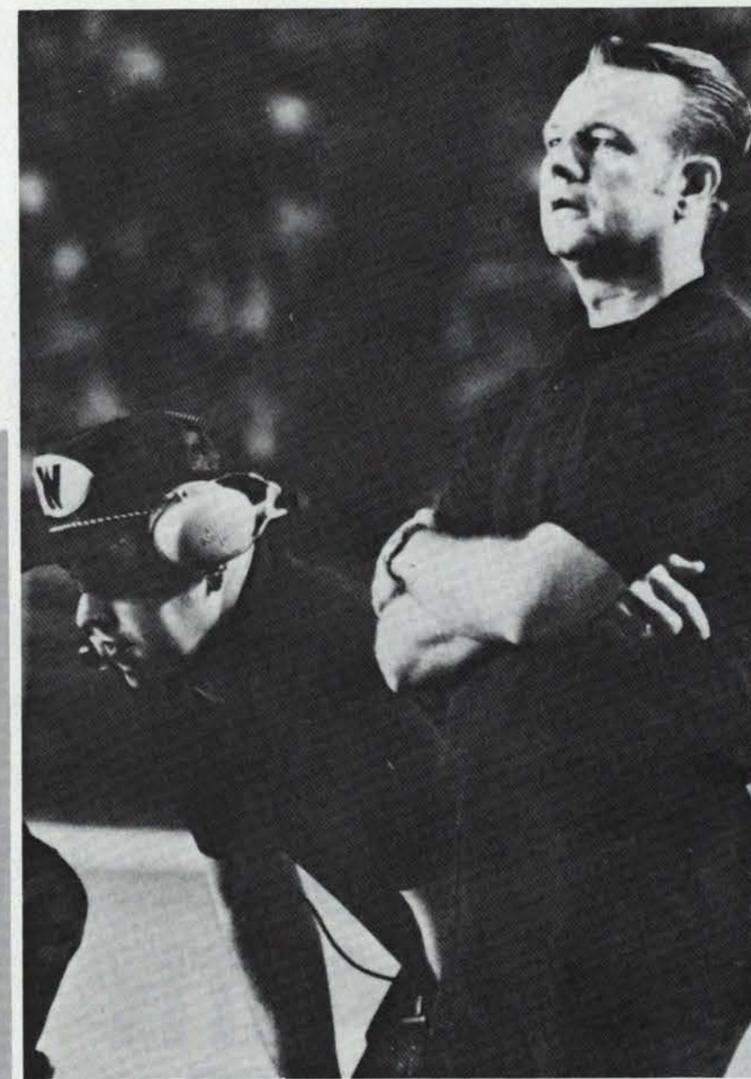
"When I went to the cockpit, the pilots were frantic about what to do," he said. "They had their maps out and I went back to the cabin in a state of panic."

Stephans, now 37 and married with two children, is on sabbatical from his job as an industrial arts teacher at Wichita High School East to complete his master's degree in education.

"I tend to look at (the crash) in perspective," he said. "It would be selfish to be too filled with regrets about not being able to play football while my teammates are dead."

"I learned to appreciate that my life could have been over 15 years ago. I think most of us (the survivors) have dealt with it."

"It was the most tragic event I ever participated in," said Ahlberg. "The parents (of the victims) were wonderful about it. You would expect bitterness and hostility, but by and large there was very little."



New coach Bob Seaman begins the "Second Season" with assistant Chuck Ramsey beside him.

"The most important thing was that the team got back in and played. The players brought the community out of sadness."

- Bob Seaman

*Right, The Taylors share a hug between laps. Below, In full stride*



by David Pulliam

# A COUPLE OF HEALTH NUTS

by Tim Travis

Workers at the Heskett Center call them "that friendly couple who always come in together." Carol Konek, Associate Dean of Liberal Arts and Sciences calls them her "ideal couple." But Herschel and Lorene Taylor are perfectly happy with just being husband and wife.

Perhaps you've seen them working out on weekends at the Heskett Center in their matching sweatsuits. Or maybe you've run into Lorene working in Ahlberg Hall, in the health career opportunity program, with her everpresent smile. Either way, the Taylors tend to get notice. It's not often a pair of 65-year-old students grace the halls of Wichita State University.

Actually, Lorene is six months older



than Herschel, yet the minor age difference doesn't seem to matter to this lively pair. Both are self-described health addicts who enjoy the good feelings they get from exercising.

"We've been jogging for years," said Lorene. "We jogged at Riverside Park for 10 years or more."

With the opening of the Heskett Center in 1983, the Taylors found a new home "the minute it opened."

"The real advantage of the Heskett Center is we can work out any day of the year," Lorene said, adding that they run one mile four times a week. We don't ever miss a workout. I think the Heskett Center would be a life saver for people if they'd just use it."

*We don't pump iron like most people think of pumping iron.*



The Taylors exercise daily before jogging.

by David Pulliam

"We also do leg curls for our hamstrings," Herschel said, continuing where Lorene left off. "We don't pump iron like most people think of pumping iron. We keep the weights pretty light. When we first started over here, I tried to lift too much and my legs started to hurt. So we had to reduce it."

As in their workouts, the Taylors also attend the same classes, showing up hand-in-hand for six hours a semester. Both have already received Associate of Arts degrees and now they're working on identical general studies degrees.

"They're my idea of the perfect returning learners — the lifelong students who enhance their life with education," said Konek, who also advises the Taylors. "They get their energy, youth and vigor from going to school."

The Taylors give credit to togetherness and a belief in lifelong education for keeping their 41-year marriage strong. They met in Alberta, Canada when they were both stationed there during World War II.

Lorene arrived at her accounting job to find Herschel sitting behind a desk. They both admit it was love at first sight.

"I tried to escape, but she ran too fast and caught me," Herschel joked, and then only half-serious said, "It sure helps to marry a good cook."

With Lorene's good cooking, Herschel eventually ballooned up to 220 pounds in 1973. That started their workout regimen, and a strict diet has controlled Herschel's high blood pressure. He now weighs 155 pounds, after dropping 65 pounds.

"It was easy for me to do, since it feels so good to come out to the gym and workout," Herschel said. "What I liked of course, was living." ■



Above, Limbering up is an important part of their fitness program. Right, Leaving the Heskett Center, hand in hand

by David Pulliam



by David Pulliam

Interpersonal Communication, Speech 112, is definitely not a spectator course.

In fact, to the casual passerby of a typical 112 classroom, the action may look like chaos, or a bit puzzling at best.

Yet this bedlam disguises the application of communication principles.

The course, which averages 800 students each semester, is one alternative to fulfill the speech requirement in the general education curriculum. Students may also choose Basic Public Speaking, speech 111.

The 112 course's basic structure involves three areas. The first is a theoretical model of face-to-face communication known as "transaction", which includes perspectives of others and self and multiple levels of meaning. The second area explores message systems such as language, gesture, use of space and sexuality.

"We're not looking at genitality, but cultural sexual identity," Keith Williamson, former coordinator of the Basic Oral Communication Program explained.

The third aspect of the course examines general behavior patterns used in everyday life — a sort of "games people play."

Despite all the talk of theory and vocabulary steeped in academia, Williamson envisions the course as very practical. Eighty percent of most people's communication time is spent in oral, face-to-face communication, Williamson said. The theories merely describe day-to-day communication.

"The principles give you a frame of reference for making decisions about each new situation you find yourself in," Williamson said. "Sometimes students don't see that."

The main goal Williamson sets for the course is to help students become more interpersonally competent, he said.

"(It) requires understanding as well as action," he said.

Robert Smith, associate dean of Liberal Arts and Sciences, was instrumental in getting the course into the general education curriculum in the early 1970s. In 1977 Williamson, co-author of the text now used in the course, was hired to coordinate the BOCF, which includes the 111 course as well as 112. The program is now headed by Judith Pier. Williamson recently became coordinator of the communications graduate program.

Originally the course was taught in a mass lecture, multi-lab format but was changed to smaller classes as the number of oral assignments increased.

The course has had its share of controversy and opposition, but is always reaffirmed whenever the general education curriculum is discussed, Williamson said, "but not without dialogue."

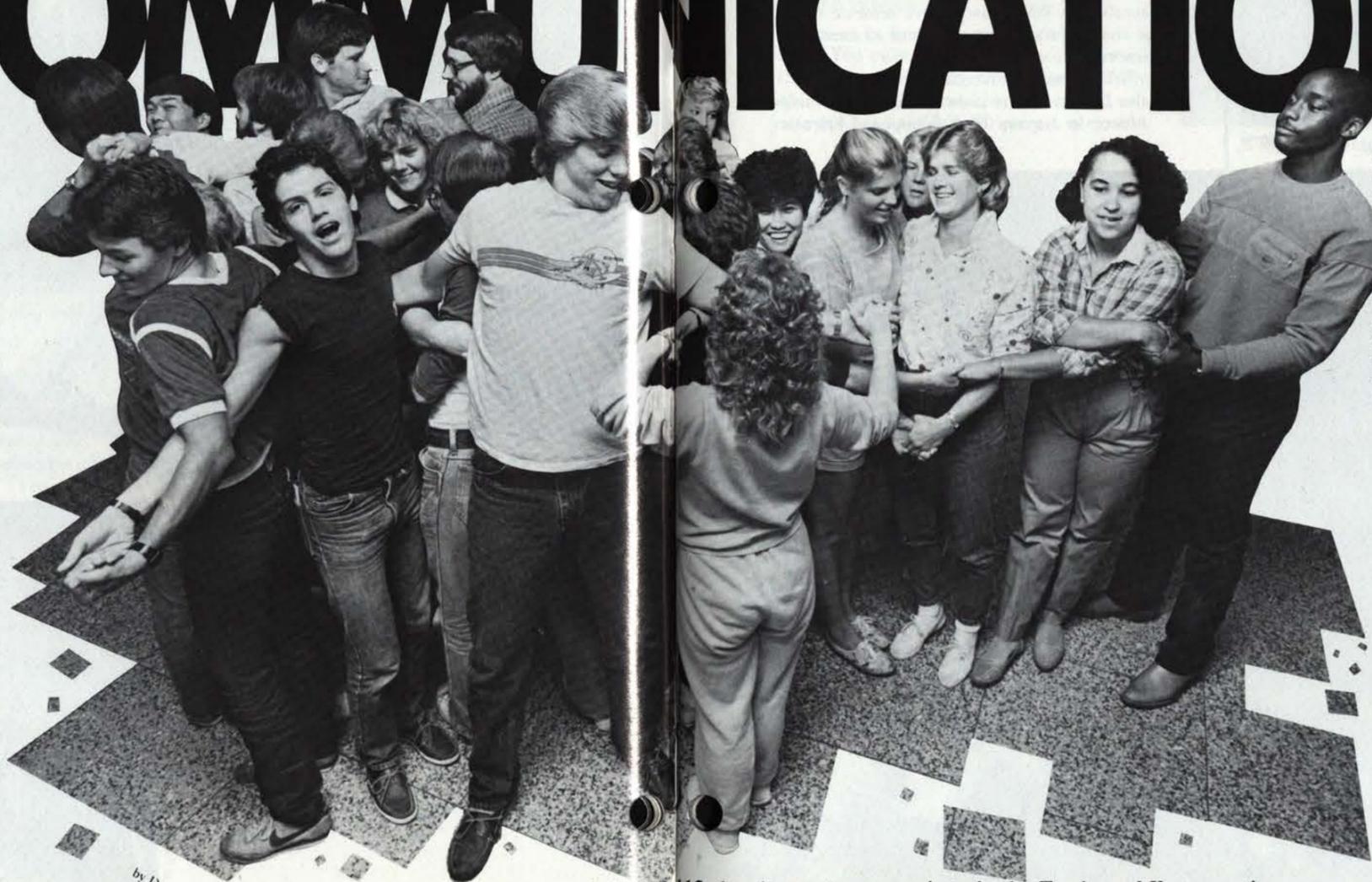
The most common criticism goes something like "Why do we have to teach people to communicate face-to-face? They already know how to talk," the assistant professor said.

"But just as there is a difference between writing and writing well, there is a difference between speaking and speaking well face-to-face," he pointed out.

Probably the feature that lends the course its unorthodox reputation as well as generating the most controversy is the group exercises. These are class ac-

**IT'S BASICALLY** by Peggy Bowers

# INTERPERSONAL COMMUNICATION



A Speech 112 class learns to communicate in the *Tangles and Knots* exercise.

tivities designed to illustrate the theoretical concepts of the course. For example, an exercise called "tangles and knots" wraps students in a type of human pretzel, similar to the popular game "Twister", in order to demonstrate models of communication.

"Not everything is an attempt at a 'slice of life'," Williamson said, but the exercises are a necessary part of building communication skills, he added.

"You can't learn to swim by just hearing a lecture or

reading a book," Williamson reasoned. "Sooner or later you've got to get in the water. And when you do, you find out it's a whole different deal. It doesn't work at all like you expected it to."

Many of the exercises are standard to interpersonal classes taught anywhere, Williamson said, but some, like Bill Cosby's explanation of prejudice, evolved over years of teaching the course.

For the most part the exercises are popular with students, but once in a while student opinions can lead to curriculum changes. Such was the case with a peer evaluation exercise. Students expressed such distaste that the exercise was eventually eliminated.

Overall, however, students seem to enjoy the unconventional methods.

Laurie Haralson, a sophomore in speech and English education, and a 112 student this spring, agreed.

"It helps you understand other people and what they say and why they say it," she said.

Williamson acknowledged a certain number of unhappy customers as just a part of the basic course.

With any course there will be a certain percentage of students who say it was stupid, they didn't learn anything, but I think the majority of students who went through wouldn't say A) they didn't learn anything or B) it was a pud course," Williamson said. IPC receives high marks from its other instructors as well.

"I love (teaching) it," Jane Johnson, a first year graduate teaching assistant remarked. Johnson likes the course because "I think the students are nervous about talking in class," she said. "(The course) might help them be more relaxed. They learn they can at least talk in a group of two or three without the world coming down on them."

Johnson credits students for the success or failure of the class.

"(Students) can get out of it as much as (they) want," she said. "I like to think of it as a sort of self-improvement course."

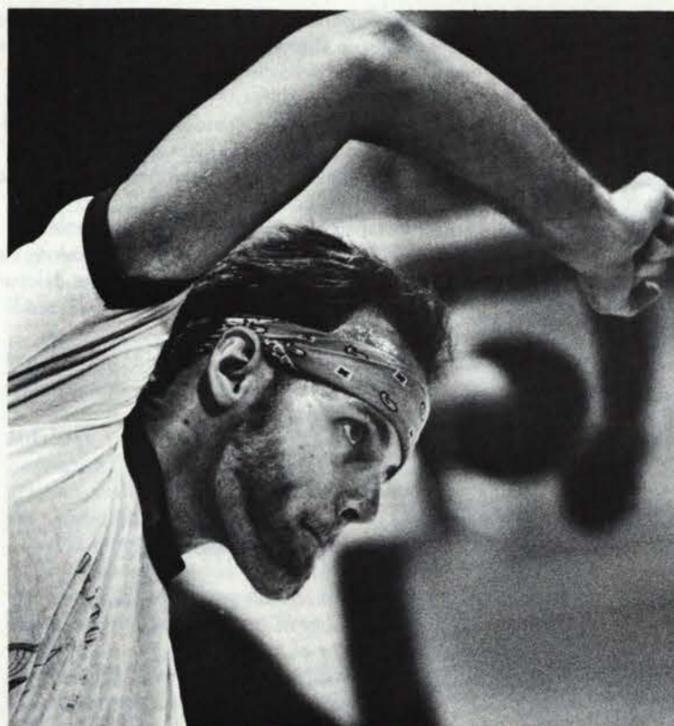
Jon Rutter is in his second year of teaching as a GTA. Assuming students are eager to learn, the burden for learning then falls on the instructor's shoulders, Rutter said. First the teacher must make the theory concrete. Then he must be available for students.

"It's one thing to say 'metacommunication exists' but it's another thing to show them where and how it exists," the GTA said.

He sees the course's value in its "capability to teach people to better communicate with others, and that's crucial," Rutter said. "One of the biggest problems (people) have (is) lack of communication or miscommunication."

Rutter defends 112's non-traditional approach.

Turn to *Interpersonal Communication* page 36



Serious aerobics calls for intense concentration. by Don Shreve

## pickin' up

It's noon at the Heskett Center gym. As rock music blares, about 70 men and women keep time to the music while raising their heart rate.

Dressed in chic fashion — shiny red Danskins — aerobic instructor Lee Ann Plumer leads the class through trendy aerobic exercises.

But Plumer's involvement with aerobics started long before it was in vogue.

"In 1978 I started working for Mary Mayta's, Fitness for Life, before aerobics was a big craze," she said.

Plumer graduated from Wichita State University in 1981 with a degree in elementary physical education. She has taught aerobics at WSU now for five semesters and is working on a master's degree in exercise science.

While teaching five classes here, Plumer also helps with the pre-conditioning of varsity athletes at Kapaun High School and Friends

## the pace

University.

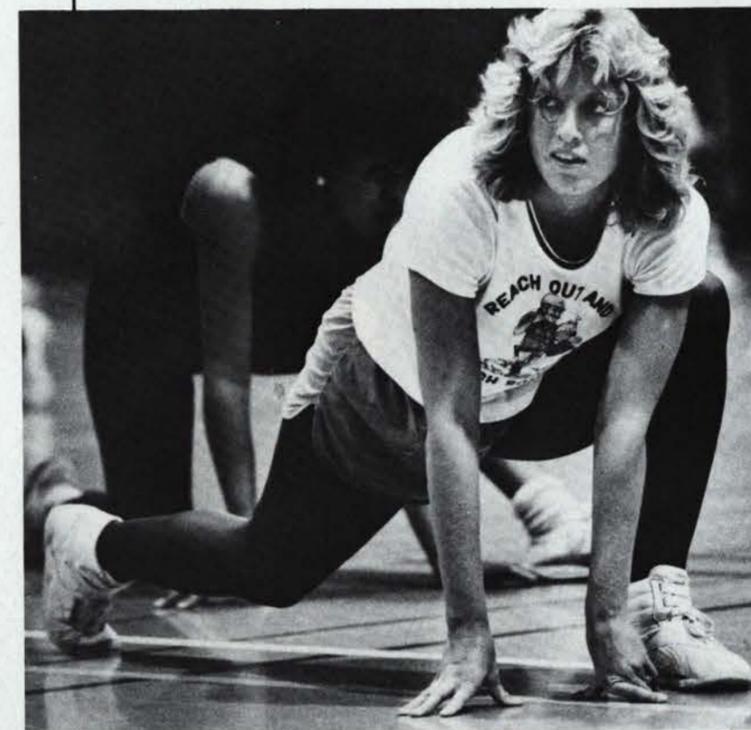
"Aerobics improves their flexibility and endurance," she said.

Plumer begins her classes with 10 to 12 minutes of stretching exercises. Then she leads students through 10 minutes of floor exercises, 20 to 30 minutes of aerobics and then five minutes of a cool down routine.

"Cool-down exercises are vital," said Plumer. "Stretching is more important at the end of a routine than the beginning. You'll be sore later if you don't stretch after aerobics."

An energetic, exuberant woman, Plumer discussed the three important aspects of an effective aerobic work-out — frequency, duration and intensity.

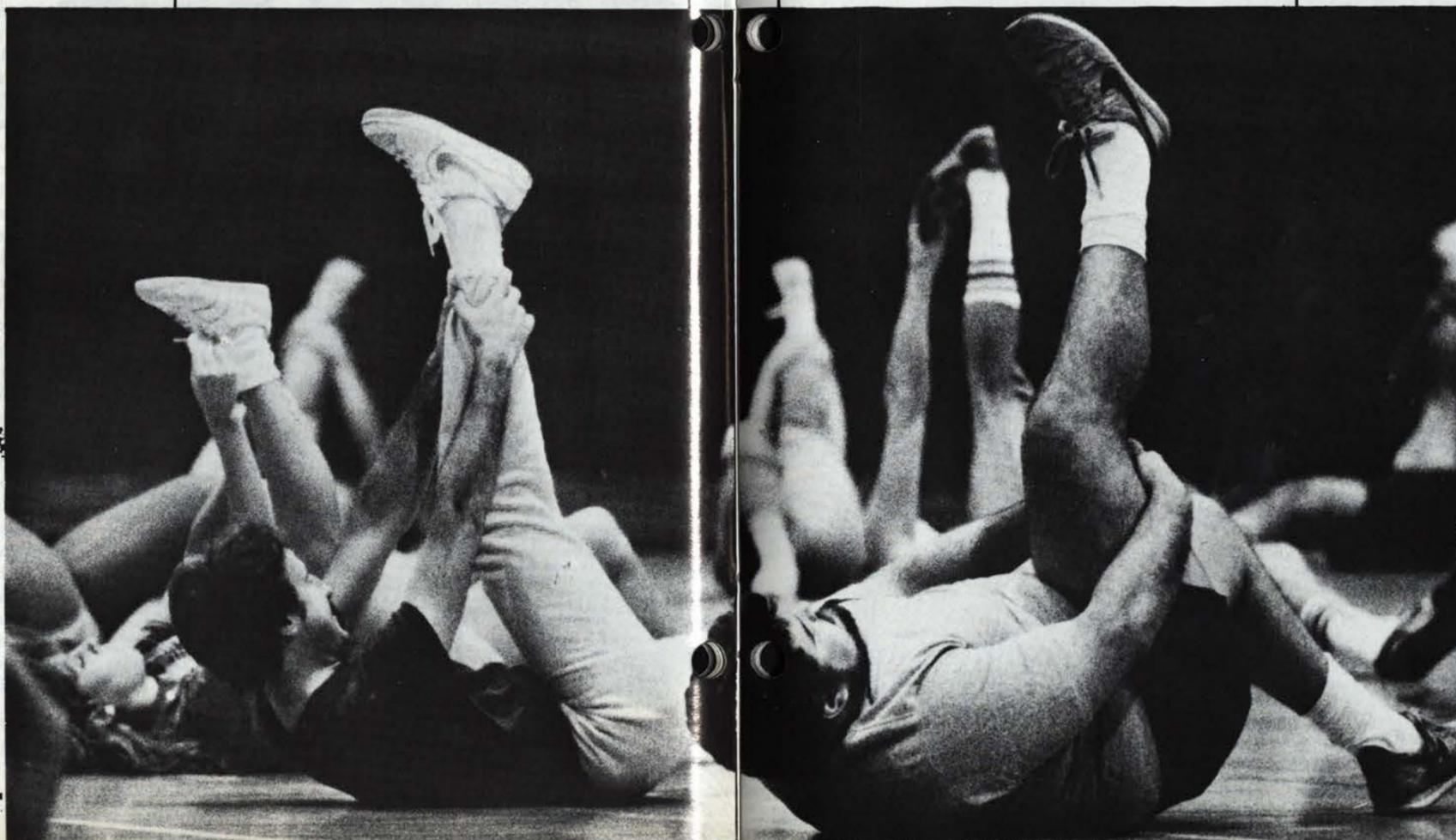
"It must be frequent, at least three times a week. You must also work the heart at least 15 minutes in your target heart zone. Finally, intensity is vital. It must be hard enough to raise the heart to 60 to 80 percent of your



A student watches for aerobic instructions. by Don Shreve

by Kate Wintrol

Right, The hamstring stretch is one of Plumer's many floor exercises.



maximum heart rate."

"I like this type of aerobic activity because people who aren't athletic can do it," Plumer explained. "My whole philosophy is that aerobics should be non-competitive. Getting fit while you have fun, what more can you ask for?"

While most students in Plumer classes are women, there are some men who join in, keeping up with the high knee lifts, kicks and stretches.

"I took this course because racquetball wasn't offered during this hour," said a male student who wanted to remain anonymous. "Also, the attraction of watching firm young bodies in skimpy attire drew me to the class."

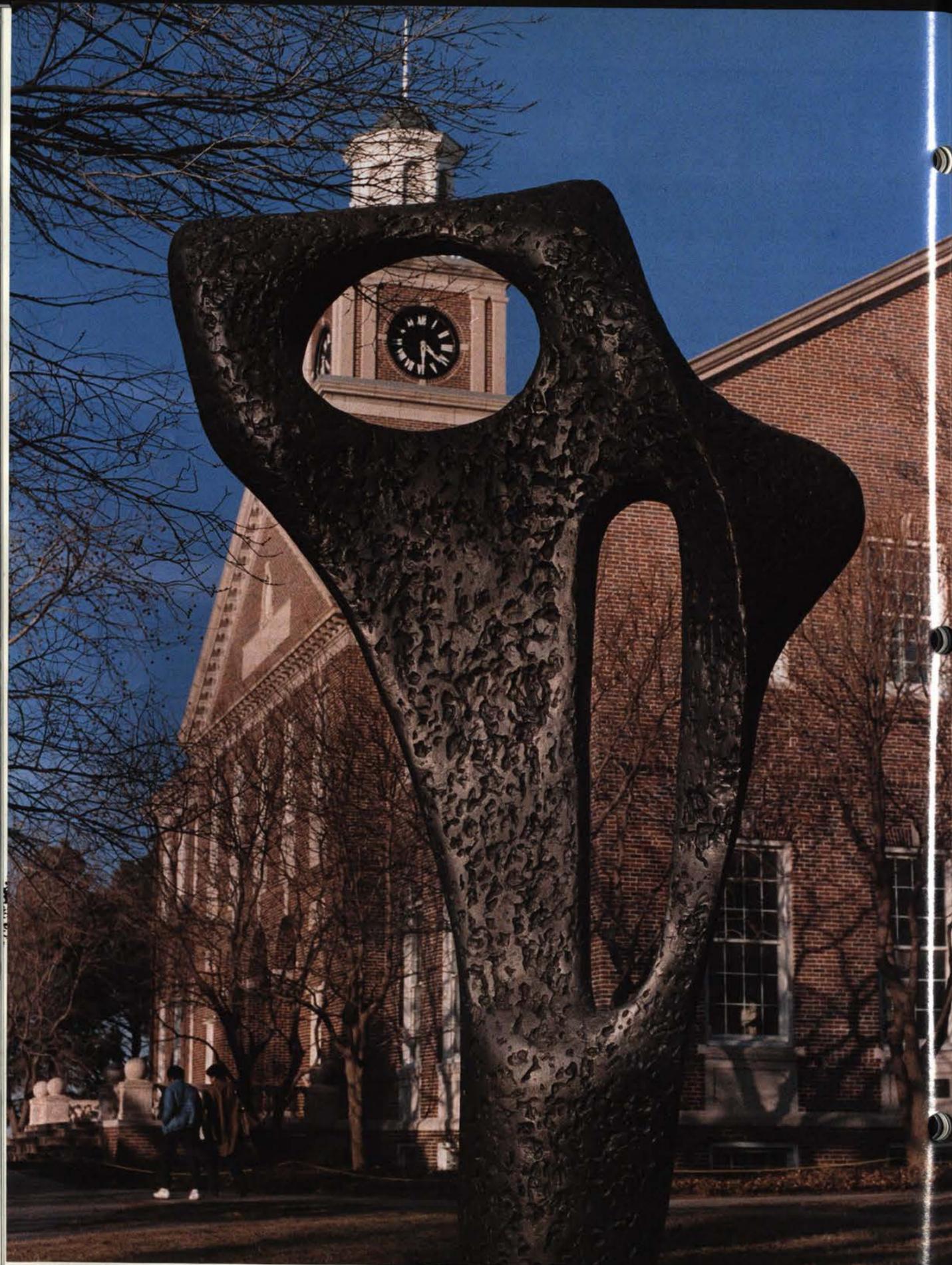
"This is an excellent work-out," the student continued. "And it is definitely harder than you'd expect. I have no trouble jogging, but I didn't realize aerobic dancing would be this difficult."

Those same sentiments were echoed by class member, Randy Montoya.

"I'm a bowler on the WSU team and aerobics helps me," said Montoya. "It keeps you loose, flexible and toned up. That helps in other sports. I'm going to stay with it, it makes you feel great."

Rene Bumgarner, a member of WSU women's track team, is also taking aerobics.

"I took it a long time ago, but I didn't like it and never went to class," said Bumgarner. "But if you have the right teacher, it's fun. I really enjoy it with Lee Ann." ■



Back in the scorching summer of 1984, Fred Moody, a sports columnist from Seattle, ventured onto Wichita State University's campus to do a story about the bowling team. Overwhelmed by the heat and fully expecting to find the Midwestern university's grounds at least as dismal as he'd imagined, he was confronted by the sight of something he'd never anticipated. He later related the story of his "find" in the *Seattle Weekly*:

"With the vision in my head of an air conditioner with oxygen mask attachment, I walked around the corner of a building and was abruptly brought up short by my second tremendous surprise of the trip: there, in the shade of a tree, mounted unobtrusively on a narrow pedestal in the grass, stood a small, breathtaking, bronze sculpture by Rodin of a pair of hands extended languidly heavenward."

Suddenly oblivious to the soaring temperature, Moody strolled the campus engrossed, discovering, as he put it, "masterpiece after masterpiece, each one placed in a perfect setting."

His surprise and delight in finding a Midwestern college campus chock-full of fine sculpture isn't unique. The experience is well known to many visitors to WSU. But although the sculpture collection isn't a secret from the rest of the world, many of the people who encounter it every day are ironically unaware of its 15-year history, its national reputation, and the efforts required to maintain it.

The collection is largely the brainchild of Martin Bush, hired by former WSU President Clark Ahlberg as president of academic resources. Beginning with nothing more than an idea in 1970, Bush built the sculpture collection to its present size — 46 art works, with four more to be added in the near future.

He fondly recalled the initial reaction he got when he first approached art collector Edwin A. Ulrich for a donation:

"The first time I mentioned it (WSU) he said, 'Why, that's just a big desert out there isn't it?'"

"I knew I had to get him

## "each in a perfect setting"

by Cass Brunner  
photos by David Pulliam



out here," Bush said, "and in time, after a few visits, he agreed to make us a \$300,000 cash gift. He's since given almost half a million dollars and an art collection that was worth \$1.25 million in the early '70s. It's probably worth double that now."

In the early '70s a student fee committee delegated money each year for the purchase of art. Usually, the funds bought prints. Because there was no museum yet, the prints were often displayed in the university's art department and most students never saw them. Bush said he realized that sculpture, placed outdoors on campus, would allow all students to benefit from art work their fees bought.

"It occurred to me," he said, "having visited U.C.L.A. and other schools and seen their sculpture collections, how nice it would be if we had one, too. But I didn't know if it was possible."

Bush had little trouble selling the student fee committee on the idea. But the money allocated annually wasn't enough to buy even one significant sculpture. He had another idea, and once again he used his art connections to make it a reality:

"I went to Chaim Gross, a sculptor friend of mine, and told him I needed some sculptures for the university and his would be the first. He gave us one for the cost of casting."

*Happy Mother*, Gross' bronze of acrobatic figures in a hymn to life and motherhood, was purchased for \$6,500 — the artist made no profit. It was installed in front of Ablah Library in 1972.

"Since then a gallery in New York has sold one (of the edition of five) for \$60,000, so Chaim was really very nice to us," Bush said.

Next, Bush wanted to get a sculpture for WSU that was non-objective, preferably something modern and kinetic.

"So I visited with another sculptor, George Rickey, and told him our sad story," he recalled.

Rickey agreed to sell *Two Lines Oblique Down Variation III* for \$9,000 — less than a

third of his usual price. The clean-lined steel piece was placed in front of Grace Memorial Chapel.

"I was thrilled when we got it," Bush said. Others weren't, however. A growing antipathy toward sculpture on campus erupted among students and faculty. An editorial in the *Sunflower* claimed that WSU was wasting money on art. As a result, Bush soon had to answer to the state:

"Within four days after that stinging editorial appeared, a man from the state audit department came from Topeka to question the manner in which student fee money had been spent.

"Well look, I told him, if Nelson Rockefeller paid \$35,000 for this sculpture, if U.C.L.A. has one, if there's one in Washington D.C. in front of the Smithsonian, if the Denver Art Museum has one, if there's one in the Van Gogh Museum in the Netherlands, and we have the sixth — I think that we spent our money wisely."

"That was that," Bush said. "The man from Topeka was convinced."

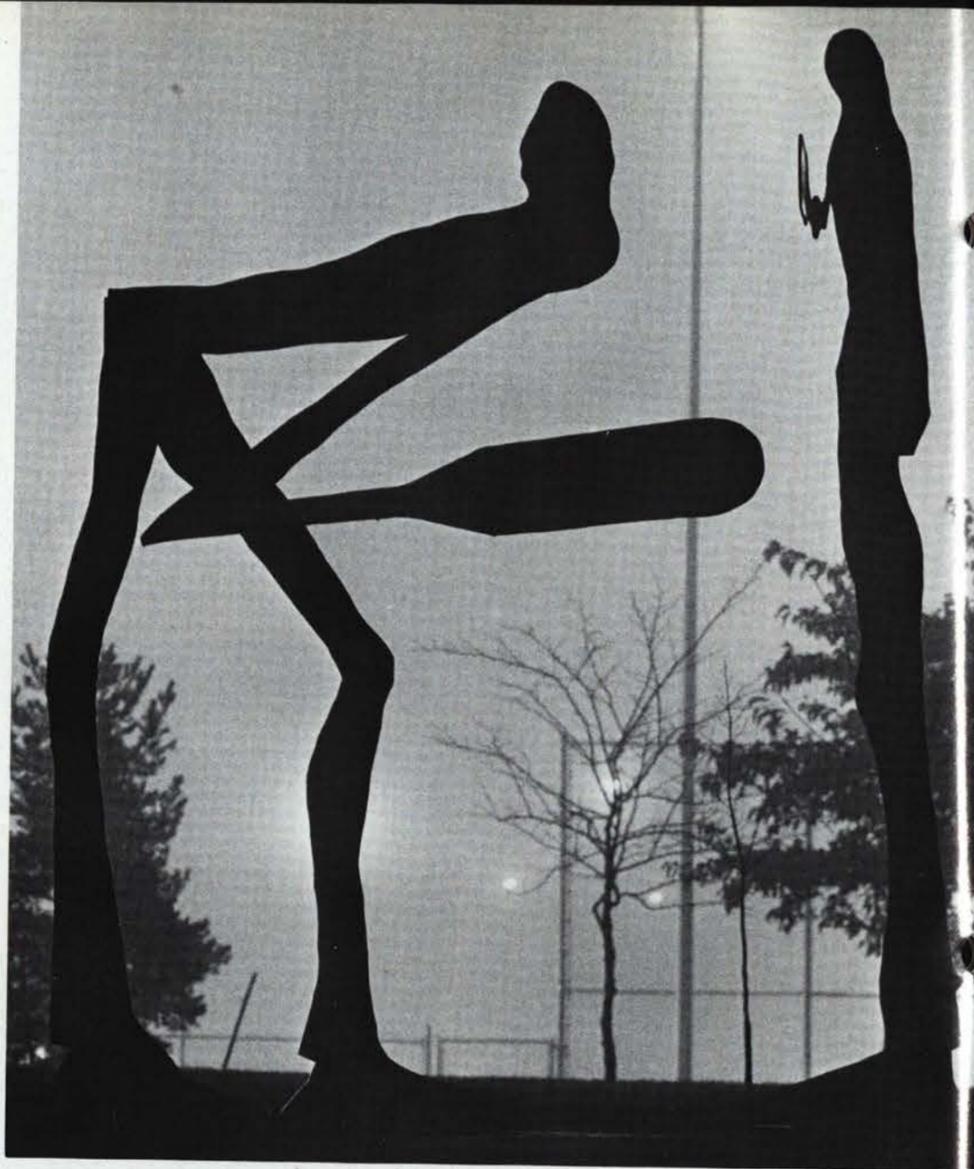
But the sculptures still weren't very popular and if more were to be acquired, Bush knew he had to find something to change the prevailing attitude. Then in 1973 he stumbled across what looked like a solution:

"One day I was driving down Commercial Street in Provincetown, Mass., and I looked over and saw this horse made out of automobile bumpers. I said, my God, that's really interesting."

The artist, John Kearney, graciously cooperated with Bush and sold the whimsical, larger-than-life sculpture of a horse. It was placed on campus and fast became a hit — students loved it, Bush said.

"So we were on our way," he added. "we turned the corner with that piece. It crystallized the attitude in a favorable way for sculpture on campus."

With sculpture's newfound popularity came generous gifts



by David Pulliam

from art collectors and patrons. As the collection grew, so did general respect for it.

Recently new controversy has arisen, however, largely due to a 1985 Wichita *Eagle-Beacon* article concerning a lawsuit and alleged tax fraud in involving an art donation to WSU. The lengthy article also seemed to level criticism at Bush, implying that he sanctioned the inappropriate painting of sculpture.

"Sure, I could have left (because of the article)," he said. "But it's better to stay and fight — maybe the *Eagle-Beacon* helped me stay in Wichita."

He cited the example of an Alexander Calder sculpture he'd seen disassembled in the leak-ridden plaza of Lincoln Center. Although the artist was deceased and therefore unavailable for con-

sultation on painting the piece, Bush said it was obvious something had to be done to make it presentable again:

"If you looked at that piece you'd have to say that it had to be painted."

He attributed the local paper's coverage on the painting issue to "inexperienced attitudes" in regard to the maintenance and conservation of art works.

The staff of WSU's Edwin A. Ulrich Museum of Art, Chief Curator Gary Hood and Assistant Curators Thomas Gormally and Gary Buettgenbach, are responsible for the hands-on labor when it comes to maintaining the university's sculpture collection. Improper handling, such as placing bronze works directly on the ground, and years of neglect have cost some colleges dearly when



by David Pulliam

Photos on preceding pages, clockwise, *Figure (Archaean)* 1959, Barbara Hepworth; *Reclining Figure* 1979, Henry Moore; Tom Gormally, assistant curator, paints *Grand Torso of a Man* 1903, Auguste Rodin.

Far left, *Power Tennis, Engarde and Forehand* 1977, William King *Left, Happy Mother* 1958, Chaim Gross *Below, Icarus* 1950, Theodore Roszak.



they've finally gotten around to looking after their sculpture collections, Hood said.

WSU's sculptures are maintained on a biannual basis and constantly checked for developing structural problems and vandalism.

"What the maintenance involves is washing them down with water and a light detergent, then we use wax on most of them," explained Buettgenbach.

Some people might be surprised to learn that one of the waxes used is actually Kiwi shoe polish, he added. "It's a recommended, high-quality wax and the color in the wax helps enrich the patina of bronze."

In a time-consuming procedure, wax is carefully applied with toothbrushes, he said.

"There's a problem with bronze pieces called bronze disease," he explained. "The bronze starts getting a white, crusty material on it and it can hurt a piece quite a bit."

To help avoid the problem, some of the susceptible bronzes have been sprayed with a clear acrylic lacquer, a procedure that requires wearing a breathing apparatus to avoid inhaling toxic fumes.

While most of the sculptures are bronze, other special problems have been encountered and corrected in the collection's cor-ten steel pieces. Three such pieces, two by Ernest Trova and one by Louise Nevelson, had to be painted (with the permission and color choices of the artists). Originally intended to have rusted exteriors, it was discovered that flaking of the rust spots where water had accumulated was causing structural damage.

During a regular cleaning it was also observed that *Figure*, by Barbara Hepworth, had developed a crack around its bronze base. The problem developed because the sculpture and the base were attached by steel bolts, which, over time, react with the bronze and disintegrate.

"So we drilled those out and put bronze bolts in it," Buettgenbach explained. "We've had to do that to a number of pieces."

Occasionally vandalism demands extra work of the curators, such as when Theodore Roszak's massive *Cradle Song* was toppled two years ago. Also, in 1985, a bronze bust of Rodin was

Turn to  
*Each in a Perfect Setting*

Arden Weaver gives technical direction during a set strike.



## Meet the man **BEHIND THOSE SCENES**

by Cass Brunner

Being the man behind the scenes for Wichita State University's theater department is Arden Weaver's lifeblood. Sometimes, though, people who don't know much about theater are surprised when they ask him to describe his occupation.

"They'll say something like, 'You do *this* for a *living*!?' he said.

Weaver, assistant professor in speech/communication, is the technical director for University Theatre. He teaches courses in stagecraft, stage makeup, scenic design, stage lighting and scene painting. Along with designing sets and overseeing their construction, he has a hand in almost every technical aspect of theater productions at WSU.

He spends more time on the stage in Wilner Auditorium than almost anyone, yet his face is largely unfamiliar to the audiences who view his work.

Now in his ninth year as an instructor and technical director at WSU, Weaver said he likes what he's doing, but there was a time when he was torn between theater and art. As an art major at Emporia State University more than a decade ago, he began to dabble in set building and design.

"I took a beginning stagecraft course just because of my little involvement in theater, and I guess I more or less got the bug," he said.

Before long, he found a strong affinity for technical theater, "because it supplied a theme."

"It seemed like in all my art courses — drawing, painting, printmaking — there was always the problem of trying to come up with a subject," Weaver



by David Pulliam

explained. Because of its nature, technical theater banished that problem, and yet afforded him the opportunity to implement his artistic skills.

Weaver switched his major to theater at Emporia State and finished his bachelor's degree. Although he was qualified to teach high school, he decided to stay on and get his master's instead. During graduate work, his professor went on sabbatical, leaving him in charge.

"So, I got a lot of technical theater experience as a grad student," he said.

Weaver said he's pleased when he sees WSU theater majors to on to find technical theater work outside the university. He hopes that upcoming changes in the department will provide WSU theater students even more opportunities.

"A lot of things will be happening next year," said Weaver. "We're in the process of initiating a move to fine arts (theater has, up to this point, been a liberal arts and sciences major.)"

"Once you start looking around, outside Wichita at other universities, you come to the conclusion quite obviously that theater belongs in fine arts," he said. "It's just that way everywhere else. WSU is large enough, I think, to

support a theater program in fine arts.

"Also, I know a lot of our students take art and dance, so much of this implementation of philosophy has already taken place. We just need to go on record and do it up right."

Weaver said he thinks the change would foster a new attitude, one that would help to prepare students for professions.

"The student of today is coming to school to learn a trade, even more so than to get a general education,"

he said.

On the flip side, though, he foresees some problems in the transition:

"If we go to fine arts and we support a BFA, that means we're going to have to offer more technical theater courses. I don't see how in the world I can teach more than I'm teaching now. So, it really demonstrates the need for more faculty in the technical theater end. We just hope the administration sees the need and helps us take this next step so we can grow."

Beyond the move to fine arts, growth of the WSU theatre department depends on much-needed changes in theater facilities, Weaver explained.

"Wilner Auditorium's really too large for any small-college legitimate theater," he said. "Our audiences are smaller — we need more of an intimate relationship with them. Basically, there's no way we can compete with the cinema or television, so we need to capitalize on the live performance. The best way to do that is to give your audience and your performance an intimate relationship."

Turn to  
**Behind those scenes** page 36

# Study for study's sake

by Chris Craig

*When Mary Ruth Hanson decided to return to school as a Wichita State University freshman, Lyndon Baines Johnson was president. The United States was embroiled in the Vietnam War and the college freshman of today was not yet born.*

*In the 20 years since then, both the nation and WSU have seen presidents come and go.*

*Hippies have become corporate officers. G. Gordon Liddy has changed from Watergate villain to university lecturer and the social consciousness of Blowin' in the Wind has given way to the Minnie-Mouse antics of Madonna.*

But Hanson is still a WSU student. "For a while I quit taking courses," Hanson said. "I found I got antsy and irritable. It just seemed that my job wasn't as challenging as I thought.

"In the logical and the technical areas, I'm really overqualified for my job. But I find that when I'm going to school, it takes care of that part of me — that lack. I find that I enjoy my work much more.

"I realized I needed to study just for study's sake because I wasn't happy when I took a semester off. I'd read things and get curious about them — particularly in physics. I would think, 'I want to know more about that. I don't know what I'm reading about.'"

In 1965 Hanson was a housewife and mother. At a time when such non-traditional students were few and far between, she decided to return to school and become a teacher.

"I had to dig out the information on school myself," she explained. "There wasn't as much machinery then for encouraging older people to go back to school. There wasn't Continuing Education or special programs for adults. I just went out and asked a lot of questions."

Her questions and hard work allowed her to finish her math education degree in 1969.

However, a short period as a graduate teaching assistant in the math department and a year as a math instructor at Wilbur Junior High School, convinced her that teaching was not her calling.

"I didn't think I would keep my sanity," Hanson said. "I would get so upset because there was such a difference between how I thought the students were doing and how they did on a test. I would spend too much time grading, worrying over every little thing — and crying.

"Also, that was the first year of obligatory busing and tensions were kind of high. That might have added to my problems. But most-

ly, I just don't think I'm cut out to be a teacher."

What she did seem cut out for was computer science. She was hired by Metropolitan Life Insurance Company as a programmer and soon was being flown around the country as a computer consultant.

She kept at her classes, however, for personal fulfillment and long-range career goals. She sampled advanced study in medical technology and foreign languages (spending a summer in France with the WSU French department).

Finally, at the urging of the WSU math faculty, she decided to work for a masters degree in math.

Now, only two classes (or one year) away from that goal, Hanson reflected on being one of the small, but growing group of women in math.

"I don't notice it as much as I used to," she said. "But I guess, as I've gotten older, I've gotten used to having different tastes than people around me.

"I've always been a little individualistic and not noticed whether everybody liked it or not. If you try to please everyone else, you're not going to please them anyway, and you're going to miss out on what you want to do... Still, when I read science fiction, I kind of get in a corner and don't talk about it with others."

Being a woman in math is just another "adventure" for this woman who likes to try new things.

Hanson talks of many such adventures — taking up backpacking in middle age, spending a summer as a student in France, or entering a beginning swim class for children because there were no classes for adults.

"I'll probably never learn to fly a plane now," she said. "But then, you never know..."

And, as she gets a far-away look in her bright blue eyes, it's easy to imagine her finding a course in piloting in the WSU catalog. ■



by Chris Craig

It isn't every pianist who, performing at an evening job, must contend with boos and hisses from the audience. Likewise, although most good musicians receive occasional complements and commendations for their work, few are cheered on a regular basis.

For Deanna Freund, who last month finished a two-year job as pianist for Empire House Dinner Theatre, it was all in a night's work.

Through her job, the WSU senior in music performance developed a now-rare skill which once provided the bread and butter for many keyboard artists. Freund played continuous musical background for melodramas.

"You pick themes for the major characters," she said. "Sometimes they're familiar songs, like *The Old Gray Mare* for an old lady. You have to improvise a lot, change the mood of the music in a moment's time. It can be a challenge.

"I've played Brahms out there," she added, "and lots of things you wouldn't expect. But you don't get too high-brow. There's some of the audience who really do know music, but the majority are there to just relax and have a good time."

Freund said she enjoys accompanying melodrama because of the interaction of actors and audience - the way the audience gets involved in the play. And the job gave her the chance to try out some new skills like arranging and ensemble direction.

The job also provided Freund with the opportunity to develop some expertise at popular and cocktail-style piano, a skill she values.

On a recent New York trip Freund even found herself accompanying singers and playing James

# melodramatic interlude



Deanna Freund

Brown tunes in a Manhattan bar. It went well.

"I came back to Wichita and told my mother I could move to New York and make it in the night club business. She said, 'So that's why we've been sending you to college!'"

"Not very many people can do both classical and night club piano. I'd like to always do a little of this type of work, but never full time."

Why?

"Well, the people come up some nights and tell me I sounded great, but I know I had an off night and was awful. When you play classical, there's always someone there who really knows and can evaluate you fairly. When they come up and say, 'You played really well,' it means more."

A senior recital and the other rigors of last semester have made it impossible for Freund to keep her job this year. Plus, her piano instructor dislikes the job.

"The piano's horrible," she admitted, "and you can't do anything but pound the keys. But I feel like it can't hurt."

She even attributed a stronger left hand to her time spent on a rock-and-roll music review at Empire House.

Freund's plans after graduation are uncertain. Originally planning a year of study in Germany and Austria, she has since decided to postpone the journey and begin her masters at an American university.

Whatever she ends up doing, it's doubtful she will find another job as melodrama accompanist. Such jobs are not in plentiful supply. Freund summed up her feelings about leaving her job.

"It's been a good experience. I'll miss it." ■

photo by Don Shreve

“each  
in a  
perfect  
setting”  
from page 29

loosened from its base and stolen. Preventative measures had to be taken. “Now all the pieces are well-anchored,” said Buettgenbach.

But most of the vandalism Buettgenbach encounters is fairly harmless. A favorite target seems to be *Grand Torso of a Man* by Rodin:

“We’ve found pink ribbons wrapped around a part of its anatomy — and one day I even found a toga on it!”

Sometimes, when the chores of maintenance and removing the work of pranksters are done, new sculptures have to be installed. This involves the work of more than just the museum staff.

First, the site is carefully planned by a team from the museum and the University Planning Department. Then, the physical plant is called on to form a concrete base to the museum’s specifications and to provide workers and heavy machinery for each installation. Sometimes a sprinkler has to be moved or a mound built, involving grounds workers.

“We all have to work together — without cooperation we simply couldn’t do an adequate job of placing these sculptures,” said Gary Hood.

Four sculptures wait in the museum’s storage rooms for upcoming placement, perhaps near the new organ recital hall, although plans are not finalized. Meanwhile, Bush doesn’t intend to stop acquiring sculpture.

“I think it creates a beautiful ambience,” he said. “And I think it gives Kansans a sense of belonging, in knowing that they can compete on an international level.”

“If we can build airplanes for the world, why can’t we have a university that has some great art?” ■

## INTERPERSONAL COMMUNICATION

from page 23

“You don’t always learn the most from lecturing, taking notes and regurgitating it toward the end of the semester,” he asserted. “There are alternate means of teaching that are just as successful.”

Williamson holds a unique philosophy to keeping the course alive and interesting.

“Teaching (112) or any basic course is like vaudeville,” the animated Williamson summarized, “except you don’t change theatres

— only audiences.”

He is quick to explain, however, that the merriment has a purpose, and that is to keep the material interesting enough to be understood and remembered.

“If it’s entertaining, it’s to the end of pedagogy,” he said.

But teaching 112 has its rewards for the instructor, too.

“I teach it ‘cause I think it’s a kick in the shorts,” Rutter said with a grin. ■

## BEHIND THOSE SCENES

from page 31

“Just from the front row to the proscenium we’ve got a good 15 to 18 feet. It’s just too far. That’s why I try my best to thrust everything down to the audience.”

“Let’s face it, it’s a detriment for us. But then, if you don’t have somebody with five or six million dollars to give, what are you going to do? A theater’s really got to be the most expensive building to erect today. I can understand why the administration can’t just say, OK, we’re going to build a new theater.”

Even if a new theater building’s out of the question for the time being, funding for the existing facility is needed if the department is to see any real growth, Weaver said. In February he began work on moving the theatre’s main lighting board, a time-consuming project that had been long neglected.

“We do our best, but for instance, the light board’s been backstage (instead of at the back of the house) for 30 years,” he

said. “It’s bizarre, you know — it’s back in the dark ages. You ask yourself, how in the world does one run lights when the board is not out front?”

“And the lighting equipment’s falling apart on me. We hold things together with bailing wire on practically every show — we’re just in bad shape. Our budget is big enough for production level, but we don’t have any money for capital improvement. Without capital improvement, everything keeps falling apart.”

Weaver pointed out that most of the high schools in the Wichita area have newer facilities, newer light boards and and better lighting equipment than WSU’s. He said hopes that can change someday — the sooner the better.

“Otherwise,” he asked, “how are we to educate people in this art form when they’re coming from better-equipped high schools? How can we really attract people, especially in technical theater?” ■

## HARVEY'S CHOSEN ROAD

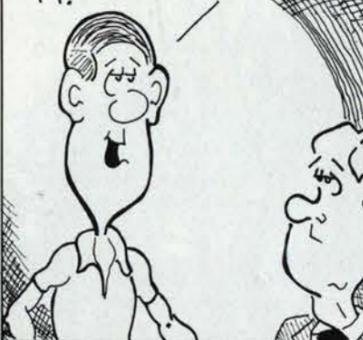
THE SOPHOMORE YEAR IS ONE OF CRUCIAL DECISIONS, THE MOST CRUCIAL OF WHICH IS THE PICKING OF A MAJOR SINCE THIS WILL DECIDE THE COURSE YOUR LIFE WILL TAKE.



I'D LIKE TO MAJOR IN 'GRAPHIC TECHNO-ORGANIC BIOCHEMICAL ENGINEERING ECONOMICS WITH APPLIED CONCEPTS IN HISTORICAL ENGLISH.'



IT'S NOT WHAT YOU DO THAT MAKES YOU A SUCCESS, IT'S HOW MANY SYLLABLES IT TAKES TO DESCRIBE IT.



HARV, WHEN YOU JOIN A FRAT YOU'RE NOT JUST JOINING AN AGE-OLD TRADITION, RICH WITH HISTORY.



YOU'RE ALSO GETTING THE BENEFIT OF A SURE-THING WITH GIRLS, A FULLY STOCKED TEST LIBRARY, AND MORE BEER THAN AN AVERAGE LUMBERJACK CAMP COULD CONSUME IN A LIFE TIME.



GEE, I DON'T KNOW WHY EVERYONE WOULDN'T WANT TO JOIN!



WELL, NOW THAT YOU MENTION IT...



ANNE, LET'S TRY SOME WORD ASSOCIATION TO SEE IF WE'RE COMPATIBLE MATE'S. THIS TEST WILL DETERMINE WHETHER WE SHOULD GO OUT OR NOT.



HARVEY... NERD, DATE WITH HARVEY... FATE WORSE THAN DEATH, CHILDREN WITH HARVEY... NOT EVEN AT GUNPOINT,



WELL, LOOK AT THAT.. WHAT DO YOU KNOW...



FORGET IT.



these  
alumni  
are

# KEEPING IN TOUCH

by Lisa Grubb

photo by Don Shreve



Don and Lynn Stephan

They're true Shockers in every sense of the word.

Don and Lynn Stephan's lives have changed since graduation, their businesses have expanded, but they still find time to keep in touch with the university and its students.

Together, the two own Stephan Advertising Agency and actively participate in WSU's Alumni Association.

"I'm knocked out by today's students," Lynn said. "They are involved in so many activities, including jobs, so they're much more aware of life."

"The students are much more vocal than they were 30 years ago," Don said. "They actively participate in university events and issues and speak out about things they agree or disagree with."

Another difference between today's student and students of the '50s is their concern for other people, Lynn said.

But the need for a job after graduation has remained the same.

When Don graduated in 1959 he worked for several businesses as a writer and copy editor. But he never quite discovered his niche in the business world. At 29 he started his own advertising agency.

"All I knew was that I had to pay the bills — starting my own business was the only way to go," Don said.

Although the first year of business was difficult, the agency acquired new clients — and employees. Don moved his business six times in 21 years to accommodate the growth.

"We used to be located on East Central in the Leisure Living Building, but our office was spread out — half on one floor and the other half on the second floor," Don said.

"A friend once told me, 'A business will only grow as large as the office space will allow.' He was right — anytime we've moved we've filled the building to capacity."

In 1968 Don hired a graduate of his alma mater to work as a commercial writer and editor.

Nine years later he married her. Since graduating from WSU in 1964, Lynn had worked as an English teacher and radio broadcast writer.

"I really wasn't sure what I wanted to do when I graduated," Lynn said. "I enjoyed writing but I never thought of it as a career."

Lynn writes commercials, edits and serves as account executive.

If the advertising business doesn't

keep her busy, her retail business will.

Twenty-two months ago, Lynn and friend Barbara Fleeman opened The Country Ritz, a gift shop in Happiness Plaza in east Wichita.

"We sell country-style crafts and some antiques," Lynn said. "I have always been interested in retail business and this follows my interests."

The Stephan's participation in the university involves working closely with the Alumni Association.

"The Alumni Association performs many functions," Don said. "It informs alumni about the university, maintains records and develops programs that have become a tradition on campus. It's an important link in continuing WSU's vitality and growth."

This summer Don was elected president of the association.

"The president is the primary volunteer," said Susan Justice-Bales, associate director of the Alumni Association. "He serves as the head of the board of directors and sets the tone, pace and direction of the projects, events, alumni publications and committees."

Don decided to become president because he had a desire to promote the university. He also did it to satisfy a personal obligation.

"I have a debt to pay," he said. "When I started my education at WSU, the city of Wichita and the state of Kansas helped pay part of my tuition."

"I want to help other students receive the same opportunities I had."

Don and Lynn participate in several fund-raising and alumni/student activities by working and donating their time. The largest fund-raising event is the annual Alumni Association Auction which raises more than \$100,000.

Each summer the Alumni Association sponsors an auction in which students, alumni, faculty and friends donate items ranging from cars and fur coats to furniture and free vacation trips.

The proceeds go to the alumni membership, student scholarships and other fund-raising and alumni activities, including 50 and 60-year class reunions and many Homecoming activities.

"We just enjoy working with the students and alumni," Don said.

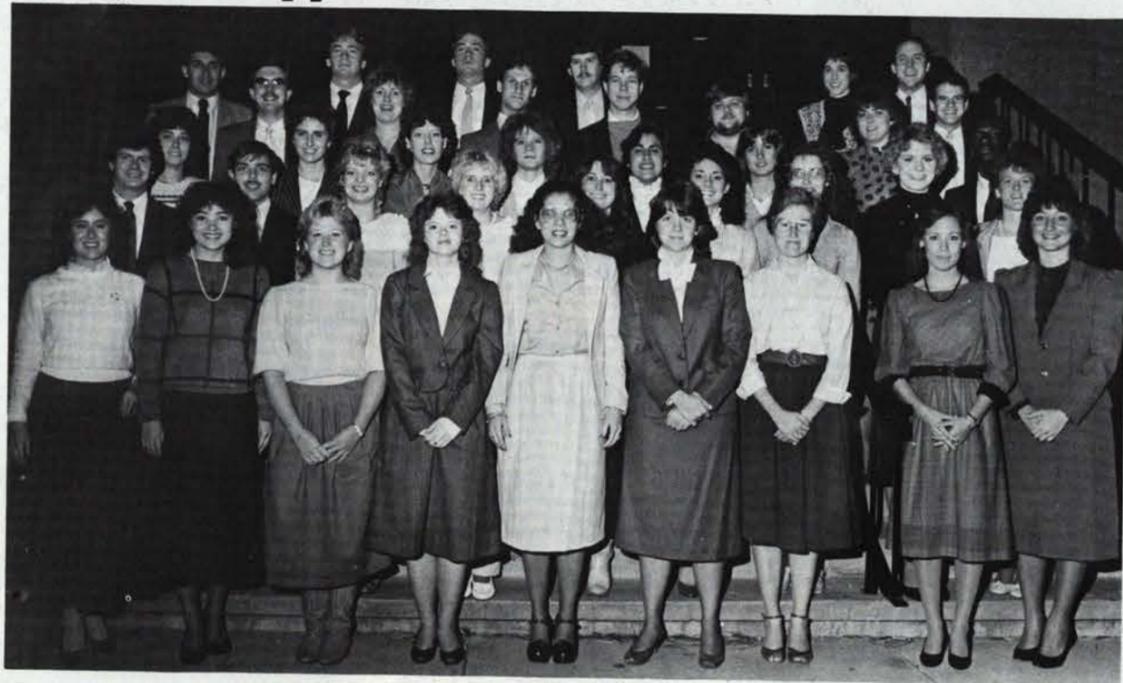
"The university has a lot to offer students as well as the faculty and alumni," said Lynn. "Being active in WSU is the best way of staying committed to the university." ■

# Organizations

*Editor's note:*

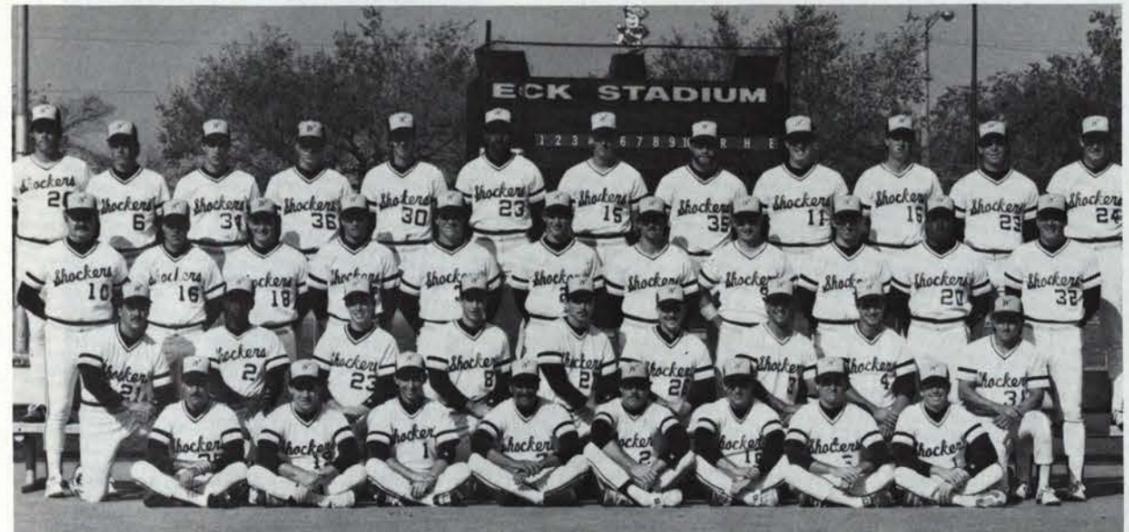
*These pages represent photos issued to the Parnassus before our second deadline. Watch for your organization and individual portraits in our May issue.*

## Alpha Kappa Psi



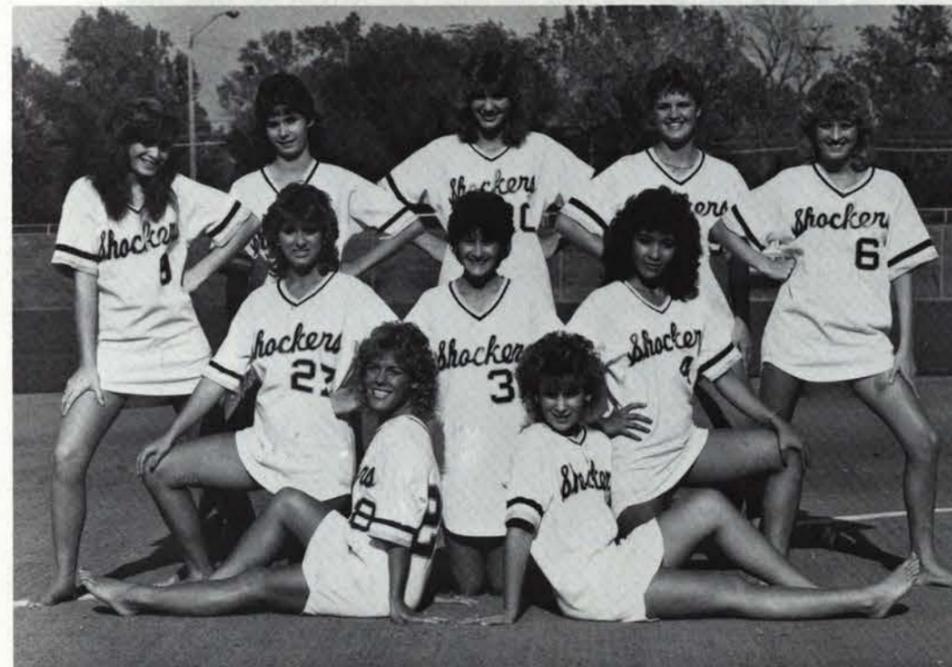
*Front row: (L to R) Sandra Sagerty, Carol Sagerty, Diane Moxham, Christie Lewis, Cherie Wenderott, Susan Cox, Debbie Lautenschlager, Michelle Beardon, Margaret Marquardt Second row: Richard Rasperger, Steve Guizlo, Heidi Buehre, Martin Knudsen, Laurie Beck, Vicki Loughman, Sherri Evans, Ann Waner, Diane McLuin Third row: Kathy Murphy, Laurie Norris, Shari Soloman, Kathy Booth, Romaine Figueroa, Kathy Duncan, Jeff Quarles Fourth row: John Sugden, Tanya Roberts, Scott Berg, Carl Goossen, Andy Jelley, Susan Hush, David Phillips Fifth row: Jerry Letourneau, Scott Miller, Todd Miller, Tom Wierman, Linda Frazier, David Marsh.*

## Shocker Baseball



*Front row: (L to R) Tom Julian, Greg Brummett, Kyle Kuykendall, Dan Raley, Arnie Beyeler, Mark Standiford, Jim Hepburn, Bill Jersey Second row: Rick Olevas, Mike Allen, Mike Wentworth, Jeff Bonocquista, Shane Durban, Kelly Wade, Tim Raley, Bret Bouher, Dave Lucas - G.A. Coach Third row: Coach Stephenson, Shawn Land - G.A. Coach, Randy Johnson, Richie Barrett, Pat Cedeno, Terry Elliot, Cliff Mutchler, Kent Headley, Kevin Kelly, Derrick West - field, Loren Hubbs - G.A. Coach Fourth row: Dan Juenke, Mike McDonald, Jim Newlin, Mark Behny, Doug Woods, Gary Walker, Shawn Pumphrey, Barry Lunnon, Rick McIntyre, Mike Lindsten, David Haas, Brent Kemnitz - Assistant Coach.*

## Wichita State Fielder's Choices



*Front row: (L to R) Shelly Skidmore, Tiffany Unruh Second row: Laura Walton, Becky Johnson, Gina Bantugan Third row: Tammy Dvorak, Christie, Miller, Pam Sugden, Donna Peltier, Traci Oliver.*

## Fairmount 3rd North



Front row: (L to R) Aiman Tobveh, Doug Trahan, Crista Froeling, Hisue Lim, Crystal Blochlinger, Teri Cosman, Keishi Katch Second row: Jeffrey Tung, Dawn Oppgard, Reza Meshgin, Ray Durbin, Marcela Arze, John Fernandez, Humayun Kahn Third row: Jenny Hartung, Mahamad Krehati, Farid Sanaei, Emre Doruk, Emad Awad Alla, Shouki Souri Fourth row: Osama Sorour, Leigh Dan Drew, Sumer Kurait, Nabil Suwan, Zaher Nordin, Terumi Takemae, Chong Teng Fifth row: Djam Bie Phang, Eko Ichtiarto, Naoko Kimura, Miyako Shimabukuro, Jeremiah Menyongai Jr.

## Fairmount 4th North



First row: (L to R) Shelley Ford, Jill Olson, Stephanie Slinkard, Gary Grothans, Pamela Terry, Keith Johnson, Roger Hall, Becky Marshall, Christa Schoeni, Scott Malcolm Second row: Stan Pike, Michelle Mazeitis, Julie Eakins, Laura Newell, Jerome Pineda, Kristi Bangle, Roger Barton, Yvonne Venerable, Gloria Logan, John Sander Third row: Mike Harkins, Craig Rowe, Mike Watson, Matt Fulghum, David Erickson Fourth row: Kathleen Cooper, Nelson Petersen.

## Fairmount 5th North



Front row: (L to R) Steve Hayes, Lisa Birnbaum, Joan Trent, Rodwan Shaban, Cindy Ford, Richard Bomgardner Second row: Annette Black, Carmen Rounds, Stephanie Forbes, Rick Plouch, Elizabeth McConell, Jason Jones, Chuck Honeycutt, Gary Andres, Marcy Laue Third row: Steve Hughes, Mike Jacobs, Jerry Sadri, Christine Hoffman, Steve Martin, Steve Hoey, Tammela Van Dyke, Brad Buehler Back row: Nancy Romer

## Fairmount 5th South



Front row: (L to R) Ellen Ackley, Amy Valdez, Second row: Shelli Brock, Anne Walker, Sumiko Takahashi Third row: Beverly Phillips Fourth row: Teresa Gilmore, Kim Bradney, Celeste Richardson, Donna Campbell, Wendy Kelly, Lori Meyers, Trena Jones, Kyoko Bandai Fifth row: Jenny Moore, Mary McWilliams, Valeda Breakfield, Faith Phillips.

## Fairmount 2nd South



*Front row: (L to R) Stephanie Davis, Susan Barger, Theresa Woods, Brian Yochers, Marc Stinnett, Cindi Davis* *Second row: Chris Hayes, Carolyn McGrath, Jeff Baracquista, Mike McDonald, Carol Pomeroy, John Henshall* *Third row: Vistarp Delal, Torey Genovese, Rob Tarbutton, Dan Criswell, Dennis Opskar, Dave Temple, Dean Mauldin, Cynthia Engel, Caver, Gary Ketchum.*

## Brennan I



*Front row: (L to R) Tung-Ping Lin, Joe Murphy, Waseem Akhtar, George Jreidini, Mike Langston, Norbert Miller, Joel Darbro* *Second row: Grace Wu, Neoh Leong, Rosa How, Nelson Abrego, Raza Haider, Tim White, Matthew Blauer, Dave Muehl, Dan Layton, John Burgess, Mike Alvarado, Larry Selman, Samantha Protzman, Monica Bachamp, Robert Fritz, Jim Hickman, Shanna Biggann, Mike Taylor, Anshanette Surratt.*

## Brennan III



*First row: (L to R) Jennifer Ramsey, Krassina Miller, Milan Patel, Tracy Phillips* *Second row: Shari Hoover, Darey Mulvaney, Sheryl Engel, Joni Newell, Kelly Shand* *Third row: Pam Doar, Patti Smith, Karen Maloy, Cheryl Snyder* *Back row: Krista Klenke, Becky Parsons, Cathy Linnebur, Linda Kirkwood, Susan Mostrom.*

## Delta Sigma Theta



*Front row: (L to R) Marlana Williams, Lisa Stewart, Gloria Liddell, Nina Gaston, Carole Williams, Bertha Carr, Rossa Hobson, Carla Wilson, Roslind Wayne, Cecilia McQuiller, Rodriques Dixon, Thresette Ross, not pictured: Nina Thompson.*

## Organization of Student Social Workers



Front row: (L to R) JoAnne Crego, Bernice Hutcherson; Faculty Advisor, Marje Cochren; President Second row: Janice Roberts, Ginger Goering Third row: Michael Tajchman; Vice President.

## Respiratory Therapy



Front row: (R to L) Mark Wasson, Janet Conner, Randy Kastens, Teresa Pauls, Everette Wiebe Second row: Kelly Scott, Joy Hoyt, Shelly Christensen, Carolyn King.

## Sigma Alpha Epsilon



Front row: (L to R) Mike Scherer, Tim Hoffmans, Doug Dees, Dave Cunningham, Karl Hesse, Boyce Soward, Terry McGuire Second row: John Eldridge, Ray Clem, Jeff Welty, Tom Borrego, Greg Hamersky, Jeff Harshfield, Sohail Aminmadani, Shawn Stoner, Pat Wilson, Sasan Aminmadani Third row: Scott Smith, Greg Wald, Lance Kellenbarger, Ron Coleman Fourth row: Tom Elliot, Steve Hamersky, Sam Ghulmehyah, John Oatsdean, Ken Lobaugh, Ed Egan, Gary Scherer, Shaun Smeltzer, Mike Shell, Mike Schreffler Not pictured Brad Ackerman, Brian Armstrong, Pete Austin, Tim Dunn, Paul Faltermeier, Bill Hogan, Rick Jackson, Tommy James, Kelly Johnson, Tom Klein, Joe Marshall, Jim Phillippe, Matt Riedel, Kevin Weber.



## Little Sisters of Minerva

Front row: (L to R) Erin Castleman, Trish Carr, Julie Hill, Rita Berry Second row: Mirta Santander, Laura Lampman, Kathy Lydon, Raylene Blank, Liane Schaeffer, Caroline Stephen Third row: Carla Kelley, Heide Heath, Carol Roller, Jo Altum, Sandy Rhodes, Carrie Willfon.

## Delta Delta Delta



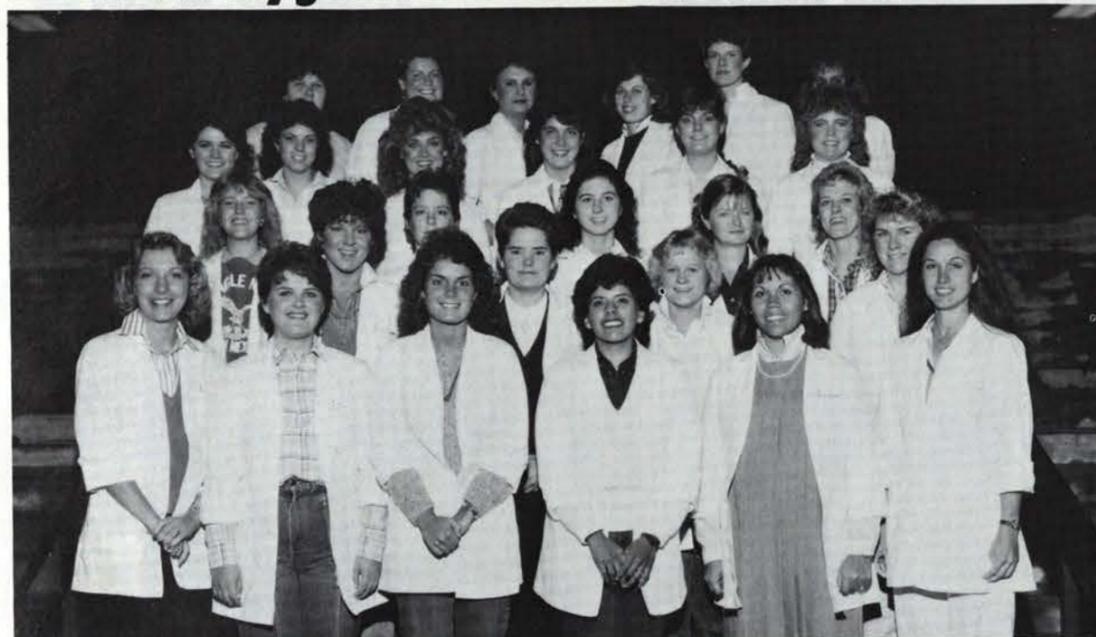
Front row: (L to R) Tiffanie Alexander, Janell McCoy, Mimi Ramos, Shannon Casey, Geri Drieling, Danell Oliver, Jan Payne, Paula Dreher, Kristina Krueger, Valerie Lakin, Monica Mitchell Second row: Amy Frickey, Lizette Settle, Dawn Wittenberg, Lynnette Maguire, Kristi Flowerday, Lisa Hogeland, Samme McClean, Mary Augustine, Stephanie Womack, Kim Klepinger, Stacey Anderson Third row: Susan Hascall, Missy Strait, Sharon Schulte, Becky Boyd, Karen Kroeker, Judy Crow, Mary Moore, Tammy Unruh, Carol Gribble, Suzanne Moeller, Gretchen Krueger, Kami Travillion, Traci Riner, Tammy Dvorak, Kandi Lamar Fourth row: Tracy Luke, Mary Allen, Nancy Boettger, Deanna Price, Lisa Schueler, Robyn Toben, Melanie Shenk, Lori Teichmann, Jackie Dreher, Jean Weigandt, Jane Jones, Sandy White, Lizbeth Rowe.

## Delta Gamma



Front row: (L to R) Dana Drummond, Sharon Georgeson, Sharmon Bogle, Stephanie Schneider, Kristie Rogers, Liz Illidge, Jennifer Blasi, Deanna Rather, Diann Bond, Fran Jonas Second row: Lisa Myers, Jane McCarty, Debbie Maupin, Debbie Williamson, Sally Vanderhoofven, Andrea Kneidel, Stephanie Edmunds, Michelle Standiford, Julie Schartz, Tami Carr, Molly Machacek, Third row: Janeen Kerns, Mary McGill, Diane Severance, Katherine Siemsen, Shelli Herman, Laurie Roberts, Tonya Hunt, Barbara Nielsen, Kim Dempsey, Theresa Jacks, Stephanie Terry, Julie Smith, Jill Nye, LaShawn Engstrom, Tracy Heller Fourth row: Michelle Pratt, Kate McQuade, Shaun Callison, Debbie Frank, Amy Busada, Carol Sagarty, Sandy Stevens, Susan Strobl, Karen Cleary, Kim Gebhart, Joan Whitehead, Shelly Conrad Fifth row: Janet Means, Keli Miller, Martha Pfeifer, Debbie Martin, Peggy Sue O'Brien, Suzanne Smith, Karen Eklund, Erin McGill, Brenda Mason, Brenda Morch, Patti Pryor, Dana White, Shelly Ginst, Linda Webber, Kristi Bangle.

## Dental Hygiene Association - 1st Year



Front row: (L to R) Karen Stolz, Nancy Thompson, Kathy Thrasher, Diane Campbell, Olga Stout, Roxanne Dressler Second row: Dayle Lemastus, Stacy Dumler, Kathy Happe, Sherri Burroughs, Gwen Epperson, Terri Spangler, Diane Welch Third row: Julia Pokorny, Karen McHenry, Lynette Rollins, Darcy Mulvaney, Marcia Gibb, Tina Sloyer Back row: Karen McGinnis, Barb Karbassi, Linda Guhr, Pam Johnson, Barb Scheele, Kelly Dawson.

## Dental Hygiene Association - 2nd Year



Front row: (L to R) Shelley Lawless, Laura Cozad, Valla Boles, Karla Thomas, Susan Smith, Row McElroy Second row: June Vieth, Rebecca Gladden, Elise Lorenz, Theresa Lahey, Marisa Cisneros, Shantay Lyons, Debbie Mirt Back row: Robbie Jack, Natalie Smith, Annie Pieschal, Stephanie Loney, Linda Sevart, Debbie Meidrich, Diane Hoagland, Drede Johnson.

## Operation Success



*Front row: (L to R) Dinesh Sharma, Jay Graham, Lonna Bockelman, Khoder Farhat, Bill Unsderfer, Stan May. Second row: Hercilia Recinos, Shemdyn Myers, Shelley Krug, Angie Ziba, Deema de Silva. Back row: Alan Pinto, Joe Brand, Saleh Chakaroun, Jamal Granoui, Larry Ramos. Not pictured: Dave Frericks, Meer Hossain, Hao Ngiem, Faq Shaikh, Ali Youssef, Lee Starkel.*

## Panhellenic Council



*First row: (L to R) Kristi Bangle, Susan Connors, Stephanie Stephans, Kim Gebhart, Patty Whaley. Second row: Pam Orth, Stacy Anderson, Kim Kritzer, Peggy Sue O'Brien, Gretchen Kruegar, Jenny McCoy, Patricia Maguire.*

## Phi Delta Theta



*Front row: (L to R) Greg White, Kurt Brown, Bob Abraham, Jeff Tully, Dan Tarum, Kurt Romberg, Todd Doan, Kelly Reich, Bill Kimmell, Chris Durbin, Ken LeBlanc, Mike Downing. Second row: Lonnie Glen III, Kirk Fultz, Erik Scrivner, Brad Babich, Shawn Dwyer, Rob Cartwright, Steve Meyer, Mark Dohmeier, Butch Thomas, Dan Baker, Mark Cundiff, Mark Suderman, Tim Unruh, Todd Frankum, Steve Adams, Paddy McDonald, Gary Owens, Chris Brown, Tod Raines, Aksel Suarez, Chip Dorsey, Phil Burress, Ted Means, Tim Whitford, Dave Northcutt, Bill Gamache. Third row: Clark Jackson, Andy LeBlanc, Jim Hoffman, Garth Smith, Don Gragg, Richard Drakulich, Paul Davis, Vince Pernice, Shawn Jackson, Kevin Dreiling, Scott Cloud, Chris Vines, Kent Richardson.*

## Little Sisters of Pallas



*Front row: (L to R) Dan Tarum, Lisa Shiblom, Shannon Jones, Judy Duda, Ingrid Duran, Renee Trudeau, Deann White. Second row: Jenny Fraga, June Burch, Kim Schreiber, April Ward, Amy Garcia, Amy Valadez, Melissa Yaversky. Third row: Terri McClintic, Lisa Best, Sheryl Barnes, Heather Alkire, Gail Scott, Kara Clevenger, Shelly Blumberg.*

## Sigma Gamma Tau



Front row: (L to R) Clay Appl, Long Truong Second row: Dr. Walter J. Horn, sponsor, George Ross, Greg Ross, Greg Demel, Mark Harrison, Jerry Moore, Darin Landis, Don Smith, Zuhair Tibi, Michael Shih.

## Spurs



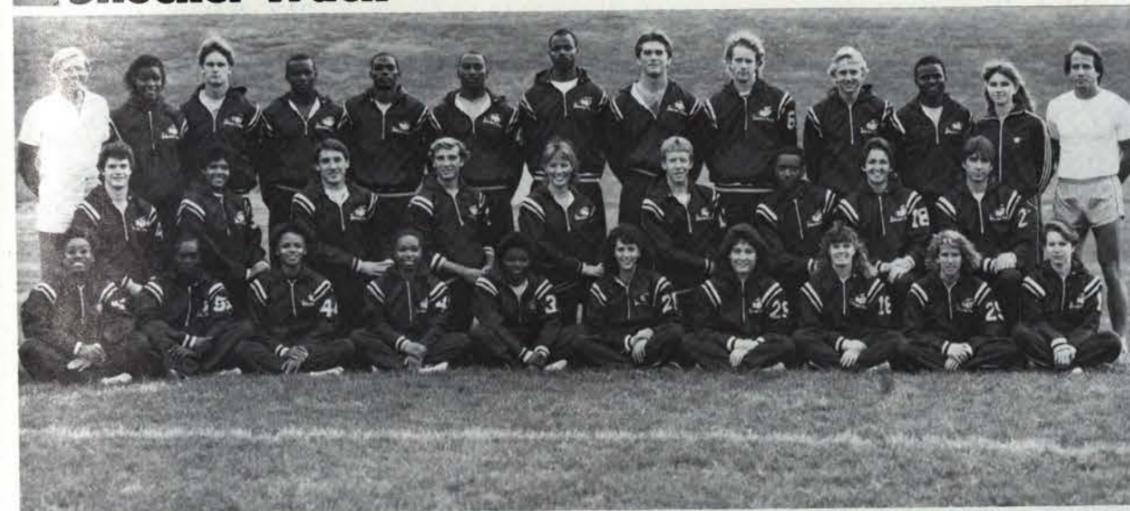
Front row: (L to R) Lisa Dunnington, Chris Schrag, Kim McLeland, Shannon Staats, Nancy Downing, Kristina Fortney, Patty Yoon, Dana Price Second row: Vicki Linnesburg, Donna Payne, Nelson Peterson, Mary McGill, Tessa Roberts, Robert Arteaga, Steve Milberger.

## Spirit Squad



Front row: (L to R) Teresa Griffith, Gina Bleile, Shelley Skidmore, Mike Farmer, Angie Gatz, Cindy Adams, Felicia Crowley, Diane Brimble Second row: Ken LeBlanc, Jeff Wenzel, Curtis Home, Steve Meyer, Greg Tucker, Jeff Tholen, Shawn Hines, Dan Wilson.

## Shocker Track



Front row: (L to R) Rachel Brockman, Stephanie Forbes, Gloria Norman, Alesia Cox, Ingrid Johnson, Kathy Major, Sandra Holestine, Rene Bungarner, Darcy Scarlett, Michelle Soroka Second row: Duane Hertel, Florence Chilberry, Jeff Boleski, Lucky Denney, Connie Long, Brian Yockers, Marvalie Starks, Wendy Kelly, Trey Harrison Third row: John Kornelson - Head Coach, Janet Newman, Peder Bengtsson, Tyrone Forbes, Derek Cole, Kevin Harvey, Marvell Reid, Ken Rohling, Ulrik Persson, Kevin Wiebe, Phillips George, Leslie Dodd - Graduate Assistant, Steve Smith - Assistant Track Coach Not pictured: Brent Jones - Assistant Track Coach, Coy Tuck, Heidi Benson, Lynford Montgomery, Victoria Elliot, Mark Perry, Ken Rainge, Valasco Smith, Carmel Maher.

## Sigma Phi Epsilon



Front row: (L to R) Mike Harris, John Vinroe, Marc Farha, John Fuhr, Warren Becoat, Mike Quasebarth, Tom Weppler, Maurice McGee, Mike Corrigan, Eddy Duncan, Tony Lamb Second row: Steve Birchfield, Jeff Cerre, Mike Malone, Ray Boese, Kirk Seminoff, Jeff Gates, Brian Rosell, Mike Rishell, Jay Brooks, Steve Arends, Greg Fales, Roger Clegg, David Bumpas, Chris Wenke Third row: Alan Goodnite, Robert Garner, Dennis Coates, Pete Garrison, Brad Schauf, Steve Tucker, Gary Cundiff, Ron Cluck, Virgil Brown, David Hostetler, Wes Stelle, Scott Pitzer, Tom Kosich Fourth row: Rob Snyder, Kevin Cade, Andrew Roland, John Cantrell, David Adams, Philip Frangberg, Mike Langston, Chris McKee, David Cox, Alan Taylor, Russell Travis, Chris McKim, Jeff Mendenhall, Brian Stemple, Eric Mitchhusson.

## Little Sisters of the Golden Hearts



Front row: (L to R) Renate Miller, Kelly Frazier, Denise Stong, Candy Hardesty, Vanessa Glancy, Karen Berndt, Linda Anthony Second row: Sharlene Leslie, Stacy Anderson, Laura Wharff, Jeff Cerre, Becky Foster, Tina Watkins, Michele Micsko Third row: Kim Dekock, Sheri Harp, Twyla Keffler, Michele Weigand, Lisa Woods, Joyce Pamey.

## Student Activities Council



Front row: (L to R) Vicki Linnebur, Diane Severance, Jim Sachs, Sharon Schulte, Doug Webster, Kimberly Eatman, Tammy Winters Second row: Holly Alexander, Richard Winters, Tammy Brummer, Peggy Sue O'Brien, Carol Sagerty, Carol Hughes, Joe Reitmaier, Kathryn Siemsen.

### Join us in the SAC

Student Activities Council (SAC) is the major programming body on the WSU campus. Among the wide variety of events and activities sponsored by the Council are concerts, films, dances, art sales, comedy acts, trips, Homecoming activities and Hipodrome - the annual spring festival.

Over 100 WSU student volunteers, on nine programming committees, make up the SAC, under the supervision of three student executive officers. Students carry out all

aspects of a program; including developing the initial concept and formulating a budget, creating the necessary publicity, negotiating contracts for entertainment, and even working as the stage crew.

The nine SAC committees are *Afternoon Addition*, *Concert*, *Flick*, *Homecoming*, *Hipodrome*, *Internal Affairs*, *Special Events*, *Travel* and *Wichita Film Society*. SAC also oversees the operation of *McFarland Gallery* in the CAC, which sponsors student artist exhibitions throughout the year.

## The Student Senate



Front row: Angela Windham: Liberal Arts and Sciences Senator; Reed Hinkle: Vice President of the Association; Jeff Kahrs: President of the Association; Larry Easley: Graduate and Continuing Education Senator; Second row: Marjorie Jones: Executive Secretary; David Brown: University College Senator; Cathi Stiles: Graduate and Continuing Education Senator; Pamela Williams: Treasurer of the Association; Joy Vann: Liberal Arts and Sciences Senator; Evelyn Potter: Education Senator; Linda Starnes: Graduate and Continuing Education Senator; Willena Brewer: Health Professions Senator; Third row: Mark Guizlo: University College Senator and Director of Public Relations; Melissa Doll: Business Senator; Melanie Bale: Education Senator; Donna Jacobs: At Large Senator; Diana Peterson: At Large Senator; John Fredrick: At Large Senator; Ted Propst: Holdover Senator; Fourth row: Mary McGill: University College Senator; Lisa Dester: At Large Senator; John Anderton: At Large Senator; Brian Paul: Engineering Senator; Larry Knetzer: Graduate and Continuing Education Senator; Fifth row: Jill Disney: Health Professions; Alana Oelkers: Engineering Senator; Top row: Brent Walker: At Large Senator; Mark Bolar: At Large Senator and Assistant to the President. Student Government Association Personnel Not Pictured: Micheal Chesser: At Large Senator and Director of Records; Jeff Hunt: Director of Publications; Paul Stone: Director of Committees; Barry Haywood: ASK Campus Director; George Ritchie: Director of Organizations and Assistant ASK Director; Student Representatives to the University Senate: Jacqueline Coleman; Jeff Kahrs; Lloyd Loomis; Susanne Moeller; Virgil Pangburn; Micheal Rishel; Angela Windham; Timothy Kingsford.

The Student Government Association is the official governance body for students at The Wichita State University. Each student is automatically an Association member, entitled to all benefits of membership.

SGA is composed of an elected Student Senate, a cabinet of executive officers, and the University Supreme Court. The Senate appoints students to numerous committee positions, allocates funds to student organizations, and represents students in the university decision-making process. The

Senate, and the Student Fee Committee, allocate \$3.2 million in student fees to campus agencies each year.

Students at WSU are fortunate to have a tradition of cooperation with campus administrators and participation in governance. Last year, over 4,500 students voted in a campus referendum on athletic funding.

Students are encouraged to get involved in the many opportunities SGA has to offer, by contacting the SGA office located in Room 202 of the Campus Activities Center.

# EVENTS

### Friday, March 28

Baseball, WSU vs. New Mexico, 6 p.m., Eck Stadium.

### Saturday, March 29

Baseball, WSU vs. New Mexico, 1 and 6 p.m., doubleheader, Eck Stadium.

### Monday, March 31

Faculty Board lecture, Facets, improvisational theater group, location and time to be announced.

Baseball, WSU vs. Kansas Wesleyan, 2 p.m., Eck Stadium.

### Tuesday, April 1

Theater performance, Facets Performance Ensemble in residence, presenting *Macbeth*.

Baseball, WSU vs. Kansas Wesleyan, 1:30 p.m., doubleheader, Eck Stadium.

### Wednesday, April 2

Experimental Theater, *Actor's Nightmare and Identity Crisis*, through April 5, 8 p.m., Wilner Pit Theater.

Wichita Film Society, "M", 7 and 10 p.m., CAC Theater.

### Thursday, April 3

Concert, University of Kansas Collegium Musicum, 7:30 p.m., Miller Concert Hall.

### Friday, April 4

Wichita Film Society, Fitzcarraldo, through April 5, 7 and 10 p.m., CAC Theater.

### Saturday, April 5

Baseball, WSU vs. Bradley, noon, doubleheader, Eck Stadium.

### Sunday, April 6

Baseball WSU vs. Bradley, noon, doubleheader, Eck Stadium.

Faculty Artist Series, *The Italian Songbook* with Deborah Baxter, soprano, and Vernon Yenne, tenor, 3 p.m., Miller Concert Hall.

### Friday, April 18

Engineering Open House, through April 19, 1 to 8 p.m. Friday, 9 a.m. to 2 p.m. Saturday, Wallace Hall.

Softball, WSU vs. Illinois State, 2 and 4 p.m., softball fields.

CAC film, *St. Elmo's Fire*, through April 19, 7 and 9 p.m., CAC Theater.

### Saturday, April 19

Softball, WSU vs. Indiana State, 2 and 4 p.m., softball fields.

Baseball, WSU vs. Southern Illinois, noon (doubleheader), Eck Stadium.

### Sunday, April 20

Baseball, WSU vs. Southern Illinois, noon (doubleheader), Eck Stadium.

### Monday, April 21

Concert, WSU symphony band, 7:30 p.m., Miller Concert Hall.

WSU vs. Washburn, 2 and 3:30 p.m., softball fields.

### Tuesday, April 22

Baseball, WSU vs. Oral Roberts University, 7 p.m., Eck Stadium.

Wichita Film Society, *Viridiana*, 7 and 10 p.m., CAC Theater.

Men's tennis, WSU vs. Oklahoma State, 2 p.m.

### Thursday, April 24

Theater production, *A Chorus Line* through April 25, 8 p.m., Wilner Auditorium.

Concert, madrigal singers, 7:30 p.m., Miller Concert Hall.

CAC double feature, *Fletch* and *Casino Royale*, 9 p.m., CAC Theater.

### Friday, April 25

Softball, WSU vs. Western Illinois, 2 and 4 p.m., softball fields.

Jazz Festival, college level, all day, Miller Concert Hall.

CAC film, *Mask* through April 26, 7 and 9 p.m. plus special 1 p.m. showing April 25, CAC Theater.

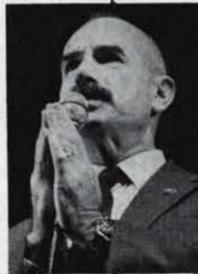
Midnight film, *The Harder They Come*, CAC Theater.

# FORUM BOARD

Tuesday, November 19

*"The dying squirrel haunted me. I kept seeing it fall, clutching and clawing from what must have been a terribly painful wound. I was furious with myself, not because I'd caused the pain, though I regretted it, but because I hadn't been able to kill without emotion. How could I expect to be a soldier in the war? I had to do something to free myself from this disabling emotionalism."*

— G. Gordon Liddy from his autobiography, *Will*.



Like it or not, George Gordon Battle Liddy is a product of our times. He considers himself a warrior, a man who became exactly what he wanted to be. This includes being a master of weaponry, a convicted felon, and above all, he says, a patriot.

All these traits came through in Liddy's November Forum Board lecture. Broaching a wide range of subjects, Liddy both enthralled and appalled a standing-room-only crowd at Wilner Auditorium. Speaking with a polished stage presence, Liddy discussed the current state of the union, the pitfalls of the Freedom of Information Act and a myriad of other problems he considers to be plaguing the United States.

Foremost in his speech was "the business of illusion." Liddy explain-

ed that American people are in a perpetual state of naivety concerning government and economic realities. To prove his point, he cited such doublespeak terms as sanitation engineer for garbageman and correction institutions for prisons.

"The vast majority of our citizens live lives of illusion," Liddy claimed. "Either they are unable at all to apprehend the real, or if they can, they tend to turn away and shun

the harsher aspects of it."

Liddy went on to blast the social security system, comparing it to an elaborate pyramid scheme. History courses also fell under his cutting criticism, as he called them "the Holiday Inn version of reality," wrapped up in neat little bundles with sanitary safeguards.

Much of the second half of Liddy's speech dealt with Watergate, but his remarks were almost entirely lifted from his autobiography. Only during his ensuing luncheon and out of the public eye did Liddy show his hard side. There, among other things, he advocated wiping out terrorism by totally destroying any land terrorists were suspected of meeting — regardless of innocent lives. ■

Wednesday, December 4

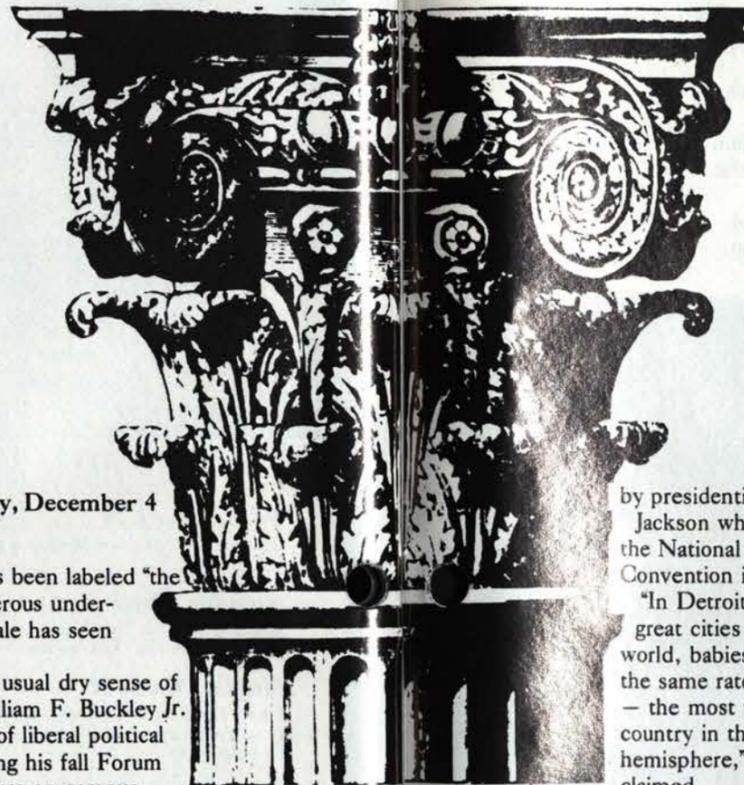
He has been labeled "the most dangerous undergraduate Yale has seen in years."

With his usual dry sense of humor, William F. Buckley Jr. poked fun of liberal political views during his fall Forum Board lecture on campus.

Buckley, who founded the *National Review* in 1955, hosts the political talk show, *Firing Line*. His speech centered around anti-liberal proposals and national and international political strifes.

"I was reading the *Washington Post* when I saw an article pertaining to the cruelty President Reagan is forcing on low-income families," Buckley said. "It said '35 million Americans don't make a living wage'. The question that was raised in my mind was 'why aren't they dead?'"

He also quoted a statement used



by presidential candidate Jesse Jackson while addressing the National Democratic Convention in 1984.

"In Detroit, one of the great cities of the western world, babies are dying at the same rate as in Honduras — the most underdeveloped country in the western hemisphere," the politician claimed.

Buckley said he fervently researched the statement but was unable to locate any information in support of Jackson's claim.

"I saw no reference to it," he said. "I concluded that no one pays attention to what politicians say," Buckley said.

His satirical attitude toward politics gains him both negative and positive criticism.

Buckley's vocabulary was extensive as was his memory when he quoted several famous orators and writers including Thomas Jefferson and Oliver Wendell Holmes. He often used quotations to support his sometimes questionable statements.

Buckley asked the audience a hypothetical question at the conclusion of his speech — a question that he answered.

"Would you pay one percent of your salary for the freedom of speech, one percent of your salary for the freedom of assembly, one percent for the freedom of religion and so on?" he asked. "Of course you would. What we have in America is worth defending at any cost." ■

Thursday, January 28

Radio and television news is being trivialized by network executives more concerned with profits than journalistic integrity. That's the opinion of Bob Edwards, Wichita State University's first 1986 Forum Board speaker.

Edwards hosts *Morning Edition*, a daily news program broadcast on National Public Radio.

But the news about network news isn't all bad Edwards said.

The broadcast medium did a good job of covering the space shuttle disaster, for instance.

"With the (shuttle) tragedy, the journalists became talking heads, but they were there when we needed them," he said. "They provided perspective and that is desperately needed in broadcast journalism."

His show concentrates on current issues of interest to the public.

"With so much talk about abor-

tion, nuclear war and growing old, people need to realize that after my program life goes on," said Edwards. "We always end the show with a happy note — a polka tune, as a matter-of-fact."

An issue of concern in broadcast is the amount of attention given to making profits, because it affects the quality and quantity of journalism, said Edwards.

"Today, networks are ruled by men who know more about earnings per share than about journalistic responsibility and needs," he said.

"It used to be that news was the primary attraction of television," Edwards said. "But now it's been trivialized."

"Sure, we need to include feature news in broadcast, but a lot of important news is shuffled away. There is vital information we all need to know to function in society."

"People don't always want to be hidden away from the news of the world." ■



The Forum Board Lecture Series, fully funded by Student Fees is designed to bring a broad variety of guest lecturers to campus to speak on topics of general interest. Forum Board is a committee comprised of both students and faculty who are chosen to select guest speakers.

# Like football at Nebraska

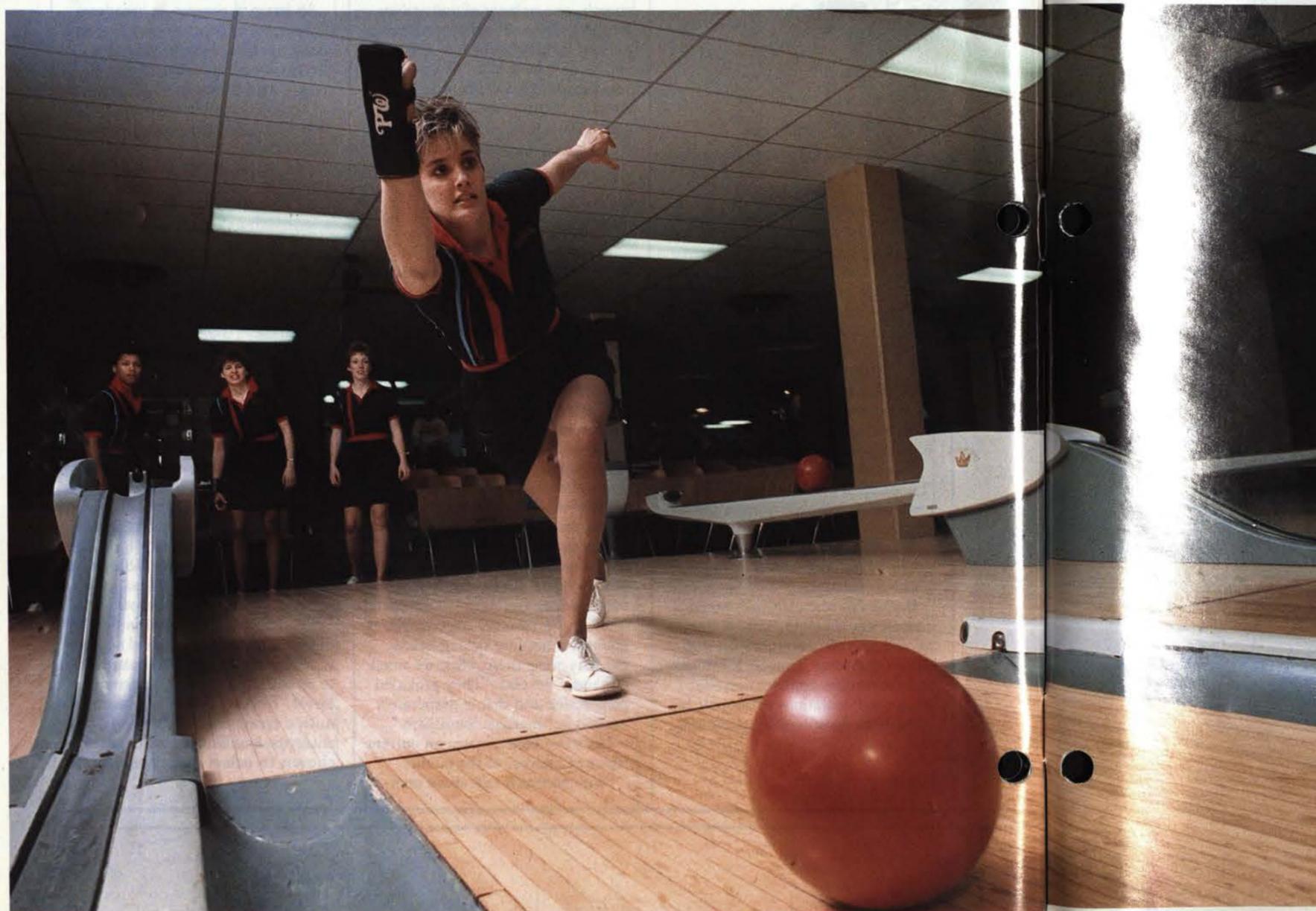
by Brian Gilmartin  
photos by Don Shreve

One of the best secrets of WSU athletics is hidden in the basement of the Campus Activities Center.

It has nothing to do with "pinball wizards." It's the women's bowling team.

Under the guidance of head coach Gordon Vadakin (pronounced vatican), who took the job in 1978, the lady bowlers have never been ranked lower than 5th nationally. For the past two years, they have been the top

Below, Debbie Di Trani bowls as teammates watch.



Roz Monell, Barb Edwards, Debbie Di Trani and Donna Di Trani congratulate teammate Holly Cornwell.

ranked team in the country, and in Vadakin's first season, the team won the national championship.

On the national level, WSU women bowlers are highly respected. "Bowling at WSU is like football at Nebraska," Vadakin said, "year after year, opponents know we're a championship caliber team."

Locally, the team doesn't receive much recognition. The main reason, said Vadakin, is that the sport is misunderstood. "When most people think of bowling, they think of smoke filled alleys and beer drinking bowlers," he said.

This is not the case at Wichita State, where Vadakin directs a highly organized program that produces champions.

Barb Edwards, the team's only senior this year, said, "Gordon's program breeds success." A native of Newton, Edwards feels that she has matured as a person as well as a bowler during her four years with the Shocker bowling program.

Where did this winning tradition begin? According to Vadakin, the women's program was started in 1971, by Paul Walicyck, current owner of Sky Bowl.

"Paul wanted a successful intercollegiate program. So, with very little money, he started a program at Wichita State," said Vadakin. "Basically, Paul was instrumental in setting up the policies and procedures, many of which we still use today."

Three years ago, the team made its biggest recruiting catch ever — a pair of twins from Harrington Park, New Jersey named Debbie and Donna Di Trani.

Debbie, team captain, made history in January at the Las Vegas Invitational by becoming the first woman in collegiate history to roll a perfect 300 game in a tournament.

To Debbie, the team is one big family.

"We're all leaders, and we all contribute to the team," she said.

This contribution makes it possible for the team to participate in as many events as they do. Only partially funded by the CAC, the team must raise the rest of their funding themselves.

"Most of these girls work part time, are full time students and athletes — and they still raise their own money," said Vadakin. They make all the sacrifices, he just offers guidance, he said.

His team disagrees. The bowlers credit Vadakin with their success. "Gordon builds confidence in us," said Donna Di Trani. "Once a week, we all sit down and just talk, we're open and honest with each other and we communicate."

To Edwards, communication is the key. "Without communication, we wouldn't be number one," she said. "With communication, we come together as a team."

A unique form of sports psychology fits into Vadakin's coaching program. "Success in our sport lies in mental toughness," he said. "When we sit down together, we think positively and discuss our goals — what we want to do as a team. We're always thinking positively."

It seems to work for Debbie Di Trani. "We just wanna' go out there and crush — to beat each opponent."

Thus undefeated this year, the team's margin of victory record reads from 25 pins against past national champion, West Texas State to more than eleven hundred pins against Central Missouri State.

Their goal is to go into the National Championship undefeated — and to win.

"I won't leave WSU until we win a National Championship," said Donna Di Trani. ■

Sharla Vogt, fine arts sophomore, and Stephanie Herring challenge Jed Smock for his harsh condemnation of students.



photos and text by Don Shreve

# sidewalk Evangelism.

As sure as the leaves turn brown and the grass fades, each fall brings forth the campus preachers.

Speaking out on issues such as abortion, sex and rock n' roll, Jed and Cindy Smock have become legendary for preaching on the WSU campus and others across the country about their hard-core, fundamental Christianity.

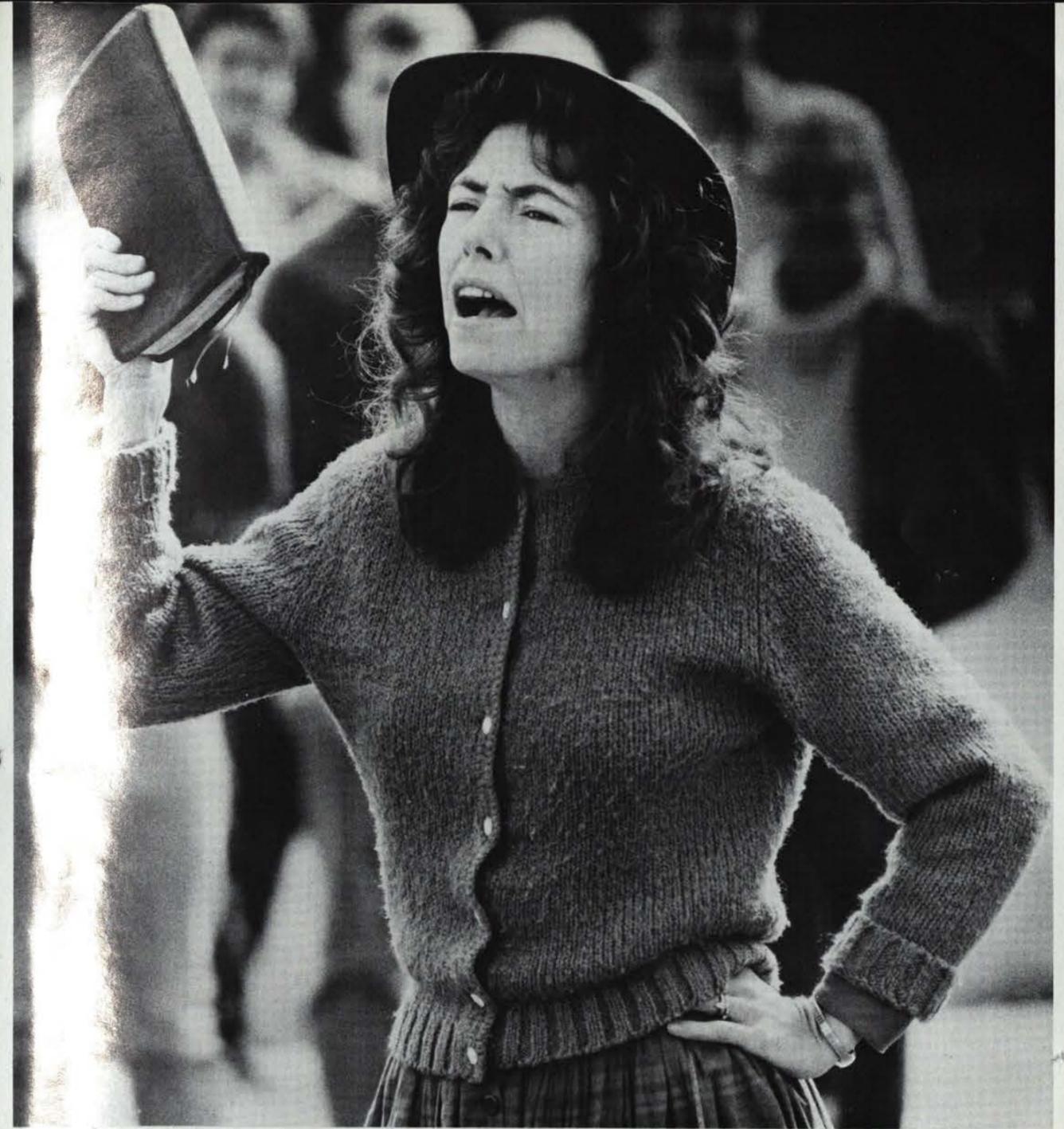
The lawn in front of the CAC began to fill with curious students last October as Jed Smock shouted, "A lot of girls on campus are becoming so wicked I don't see how a prostitute could make a decent living here!"

While Jed spouted about God's Old Testament wrath, the crowd began to chant, "We want Cindy! We want Cindy!" Someone in the audience responded, "We've HAD Cindy!"

If the crowd had hoped for leniency though, Cindy Smock was unable to provide it.

"For all you rock n' roll freaks, I've got news! Janis Joplin, Jim Morrison and John Lennon are in hell," she yelled. "But when you get there with them, they won't be singing your favorite songs — they'll be crying," Cindy shouted.

Despite the heckles, the members of Campus Ministry U.S.A. should be expected the same time next year to undauntingly continue to spread their views. ■



"You will murder innocent children just so you can have orgasms."



Custom Bible pouch on the belt of Bobby Bible — that's his real name.

# Parnassus Magazine:

a WSO tradition for well over a month now!

January/February issues are still available at the CAC Bookstore and Informed Sources for \$3.00 a copy, but for a limited time only.

Or — you can mail this coupon (or a photocopy) with your check for \$11.00 to Parnassus and we'll mail you all three copies along with a hard-back binder.

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