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Inside, Murray State University Magazine, January 14, 1987

The Murray State News

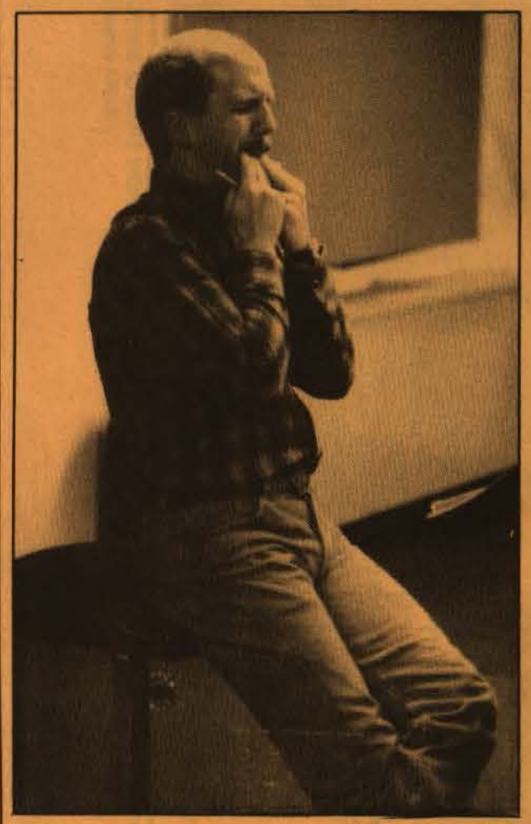

Photo by TIM NOLCOX

A TYPICAL CLASSROOM METHOD of director John Schlabach's is a piercing whistle to get students attention during rehearsal.

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Before performing on stage for an audience, Schlabach said some students are nervous, while others are excited. "One thing's for sure, they really get the adrenalin going," he said.

Mike Pote, junior from Mount Vernon, Ind., said jazz concerts are "a little less stiff" than other types of performances.

"For one, the concerts are more comfortable," Pote said. "We go out there, and stand around on stage. You can talk to the person standing next to you. We even goof-off between pieces."

Schlabach said what makes the performances unique, is that a response from the audience is immediate.

"If they (audience) like what we're doing they clap right in the middle of a performance," Schlabach said. "The audience's reaction and the music combined adds to the atmosphere and makes the whole show more exciting and enjoyable for the players and the listeners."

Caprecia Buckingham, a sophomore from Ledbetter, said, "To me a jazz band concert is an ultimate high."

"There's just no other feeling like it when you can play together with your best friends and have people stand up and clap for you," Buckingham said.

For most jazz players one of the most fascinating yet most difficult concepts of jazz is improvisation.

Aaron Anderson, sophomore from Greenville, describes the art of improvising as, "Bringing out what you hear in your head a second before you play it."

Schlabach said a student improvises by making up a solo "on the spot," while the rest of the band members provide the rhythm.

Don Story, music professor, said because jazz originated, in part, by people playing what they felt, it "ties in with the idea of improvisation."

"The significance of jazz is that this country never really contributed anything original to the world of art except jazz itself," Story said.

Anderson said jazz is the reason he came to Murray State.

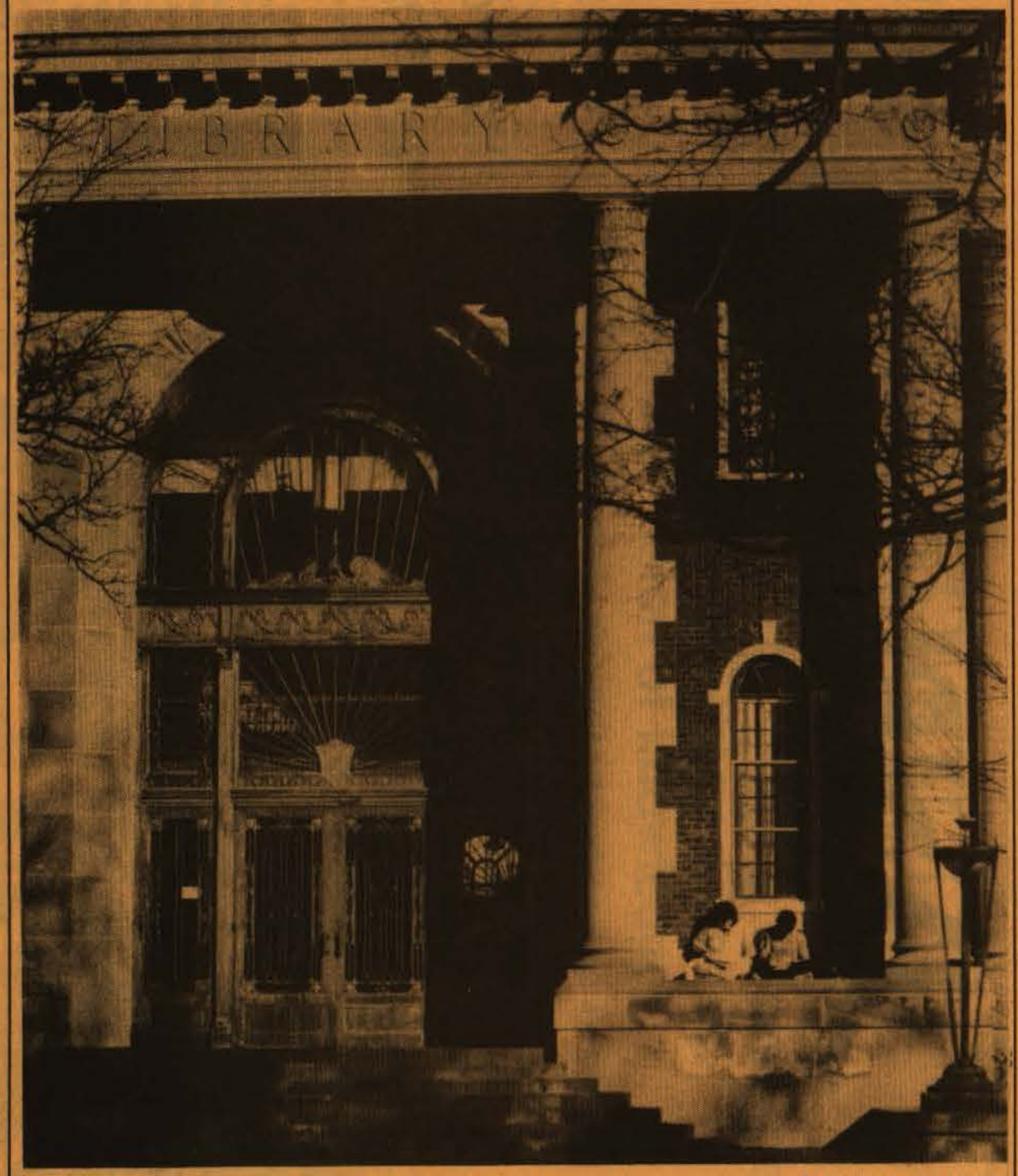
"When I was in high school," he said, "I heard MSU's jazz band do a concert. Since then that's all I have wanted to do."

Schlabach said although jazz is informal, it is also a serious form of music.

"It's a serious part of the students musical experiences, but it can be exciting," he said. "Right now things are thriving for us, mainly because of the students and their enthusiasm."

Anderson said, "We (the players) all come from different places, and come together here and sound like we've been playing together all of our lives."

INSIDE MURRAY STATE



Vol. 1 No. 2 Murray State University January 14, 1987

INSIDE
MURRAY STATE

2609 University Station
Murray, Kentucky 42071

Managing Editor DANNIE PRATHER
Adviser ANN LANDINI
Production Superviser ORVILLE HERNDON

A publication of *The Murray State News*

Something you should know

Travel through Pogue library to find the secrets of gathering and keeping information. Then meet some jazz musicians to find out what improvisation is all about.

Stories by MICHELLE BABB and JANET FREEMAN
Photos by BRAD GASS and TIM NOLCOX

page 3

Entertainment

Rock music somewhat took a turn back to the grass roots in 1986. Local critics and disc jockeys share their opinions.
A novel of the South and its personalities may not be considered a mystery, but Pat Conroy's *The Prince of Tides* qualifies as a crime story. A story of stolen childhoods. See the review.

By ANGIE WATSON and TODD ROSS

page 5

What makes Murray Unusual?

The magazine class has compiled stories on the first set of Laser Tag in the area, MSU's thoroughbred, Racer I, and how well the academic programs of the University are stacking up.

Stories by MARK COOPER, SUSAN ZIMMERMAN and GREG TALLEY

page 7

Logo by JOE RIGSBY

Letter from the managing editor

It's the first day of classes and there are some things you ought to know.

Hopefully that is why you came to college in the first place. *Inside Murray State* wants to be a part of your education this semester.

What we hope to educate you on are the things happening at Murray State you may not be aware of. The feature writing and magazine production class with instructor Sheila Clough Crafasi have compiled a section of stories that reflect the unique aspects of Murray State—things here you probably won't find at other universities.

The class also is responsible for some new page designs as well as a whole new look for our cover.

Some of the stories covered in this issue are: a trip through the special collections in Pogue Library and you'll meet some members of the University's Jazz Bands. The magazine class' section has stories on Racer I, the Shoe Tree and a student who has an alias of The Rubber Band Man.

Your IDC classes and advanced accounting classes may be more important than *our* kind of education, but we hope our's is a little more fun.

Best wishes for a great semester

Dannie Prather

—Dannie Prather
managing editor

INSIDE
MURRAY STATE

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Treasures recovered

Contributors and caretakers of Pogue Library truly believe the building's message 'The hope of democracy depends on the diffusion of knowledge'

Story by MICHELLE BABB

Photos by BRAD GASS and TIM NOLCOX

It is the duty of every citizen to use all the opportunities which occur to him, for preserving documents relating to the history of our country.

—Thomas Jefferson

This simple, but meaningful phrase by Jefferson seems to serve as the mission for the Forrest C. Pogue Special Collections Library.

The library opened in 1931 and served as the college's only library until 1978 when the Harry Lee Waterfield Library was dedicated. The original building was rededicated in 1980 as the Special Collections Library which occupies the upper three floors of the original building.

Named for Dr. Forrest C. Pogue, University alumnus, professor and nationally-known historian, the building is included in the National Register of Historical Places. Pogue is known for his research and biography of Gen. George C. Marshall.

Dr. Keith Heim, head of Special Collections for the past 12 years, said the collection began in 1966 and has since developed into one of the best in the nation.

SURROUNDED BY HIS SUBJECT, Matt Vowels, Sikeston, Mo., does some class work in Pogue.

Heim said he believes the Special Collections Library has put Murray on the map.

"It publicizes Murray State," Heim said. "People have heard about Murray by the Pogue Library."

Last year, people from 35 states and six foreign countries visited the library. Many were historians and genealogists.

Some of the library's most outstanding collections include the Jesse Stuart manuscripts, papers relating to the Tennessee Valley Authority and the Civil War and extensive genealogy collections.

The Jesse Stuart collection was given to the library in 1960 and includes photographs, first editions, manuscripts and memorabilia relating to the Kentucky author's life.

Heim said Stuart was speaking in Lovett Auditorium in 1959 and had a heart attack coming off the stage. During his long stay in the local hospital, he became close friends with many people in Murray and donated his collection in 1960.

The manuscript collection of the library includes works and speeches of Gov. Edward T. Breathitt and Lt. Gov. Harry Lee Waterfield.

The genealogy collection has helped many researchers find exactly the information they are looking for.

"We've had a lot of 'eurekas' here," Heim said. "We even had one lady researching her 167th family line."

JESSE STUART WORKED HERE at this desk that is now one of the more impressive exhibits in the Pogue Library.

The Associates of MSU Libraries (AMSUL) often donates displays and some are brought in by outside sources. Pictures of Reelfoot Lake in Tennessee in the 1920s and 1930s have been on display recently.

The Archives of the Universityare housed in the library. It includes copies of the *Shield* yearbook, The Murray State Newspresidential papers, minutes of the Board of Regents,

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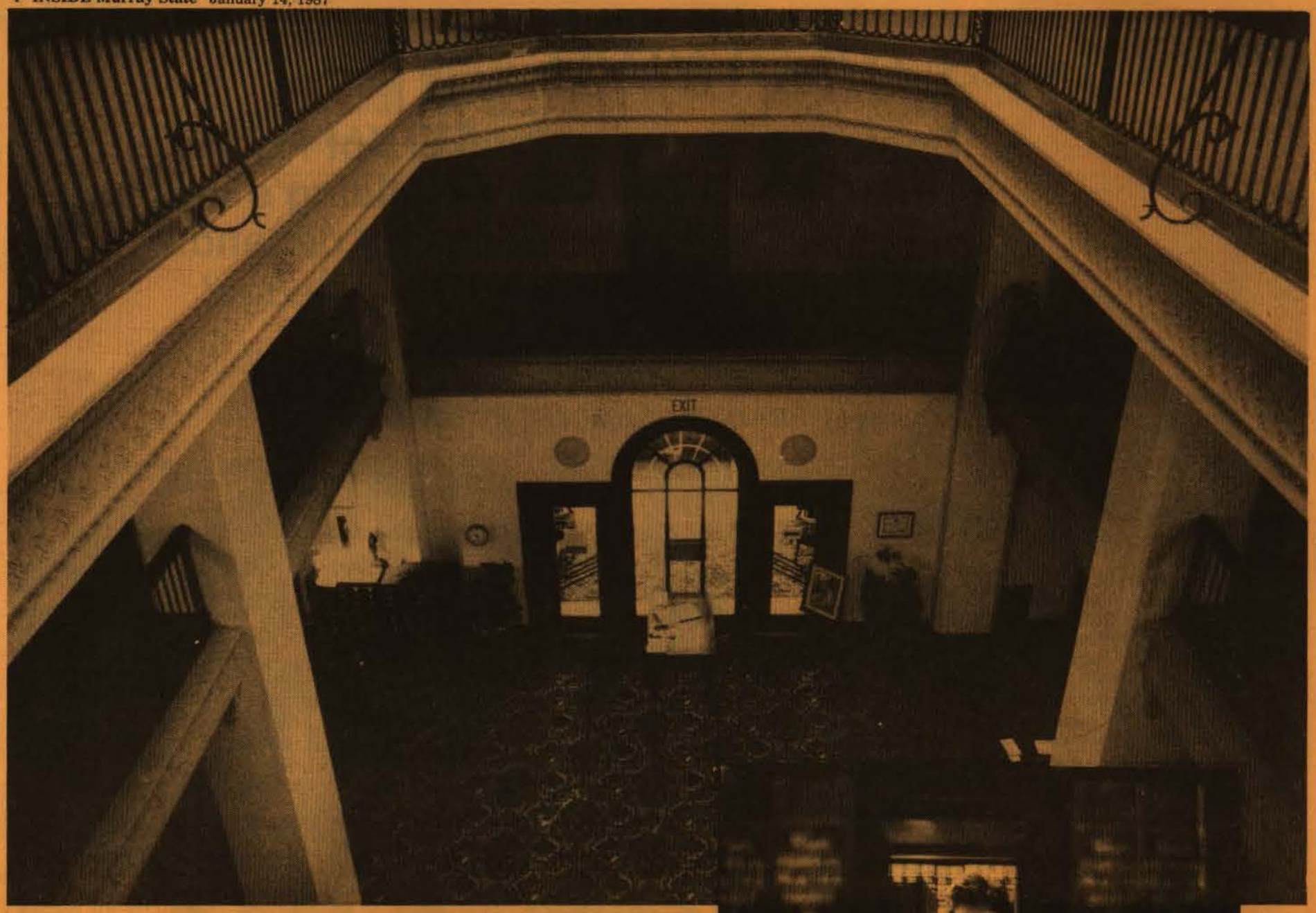


Continued from Page 3

copies of class schedules and the Bible that University President Emeritus Harry M. Sparks was sworn in on.

The administrators at Pogue have tried many things to get more involvement in the library. Occasionally poetry readings are scheduled in the Jesse Stuart room in cooperation with the English department. Noon concerts have also taken place with the cooperation of the music department.

The Pogue Library has become a well-preserved and historical building in its 55 years. With continued interest of patrons, students and faculty, the library should remain a landmark on campus.

LEGAL RESEARCH is the day's task for Lisa O'Nan, Henderson.

Entertainment

Rockers went back to their roots in 1986

By ANGIE WATSON

Disco is dead these days, but that's about all.

A variety of music thrived during 1986. Yuppies, urban cowboys, hippies, head bangers and all other mongers of the airwaves got an earful last year. And with the barrage of this 31-flavor type airplay, theories on the dominating music trend of 1986 differ.

"I think heavy metal was real big this year," said John Larson, program director for WAAW in Murray.

"This year has seen artists really get into soundtracks," said Valerie Hancock, owner of Terrapin Station. "*Top Gun* was at the number one position for four or five weeks."

"The ballad is back," said Chuck Knight, a disc jockey at WAAW. "Everyone is doing that. Survivor does them, the Outfield does them.

"If I had to sum up the 1986 year, I'd say 'ballads.'"

"From what I've seen in '86, the trend for us is in blues and Southern rock," said Brenda Wright, manager of Sunset Boulevard. Wright said acts such as Molly Hatchet, Lynard Skynard, the Georgia Satellites, Johnny Winter, Delbert McClint, Stevie Ray Vaughn and the Fabulous Thunderbirds were popular with record buyers

Wright said that while Southern rock and blues sold well in 1986, the most consistent record sales had been in dance music.

"Black dance music is our bread and butter," Wright said. "We sell all kinds of rock and roll but that (black dance music) is something we sell all of the time. The majority of the kids like dance music."

Because of the popularity of black dance music and its constant crossover to the pop charts of 1986, disc jockeys like Michael Perry of WDDJ in Paducah think it's time for a change.

"Things are crossing over so much," Perry said. "I think it should just be one chart instead of a pop chart and a black chart." Perry used the songs "The Rain" by Oran' Juice Jones and "Word Up" by Cameo as examples of chart climbing dance tunes.

Top sellers at Disc Jockey records in Paducah were Bon Jovi, Dire Straits, Whitney Houston, and Bruce Springsteen, Brenda Humphrey, manager, said.

"Probably our biggest seller was Bon Jovi's *Slippery When Wet*," Humphrey said. She expected Bon Jovi's popularity would bring more listener interest to heavy metal.

Bon Jovi's success with "You Give Love a Bad Name" was credited to its appeal as a dance song, Perry said. "It's a tune that's heavy metal and it's also danceable.

"It's opened the door for other heavy metal groups," Perry said. "You'll see a lot of heavy metal bands in 1987 change their style a little to try to get on the charts."

For those who did not enjoy the paparazzi of synthesizers, drum machines and "thriller" strategies, 1986 offered grass-roots music from an era when the Stones were still the Stones and the Led still had some Zep. Groups who had been absent from the music scene: Boston, the Monkees, the Moody Blues, and Bad Company put all differences aside and produced albums.

And then there was the case of taking the old and making it new—remakes. Aretha Franklin added some "respect" to the Rolling Stone's "Jumpin' Jack Flash." Jam Master Jay and company re-rapped the original Aerosmith release, "Walk this Way," to fit the Run-D.M.C. package. The Beach Boys surfed up their version of the Mama and the Papas' "California Dreamin'."

The public's reaction to remakes and the move to grass-roots music was one of encouragement, said Lee Allen, a DJ at Z-100 in Hopkinsville.

"I think the hottest songs are songs that are getting away from the electronics and going back to basics," Allen said.

According to DJ Perry, the demand for classic rock music may be a trend in 1987.

"People have gone back to the older style of music," he said. "That's what people are wanting to get back to. They're tired of drum machines and synthesizers. I think people are wanting to hear real music.

"You can see that '87 is going to be a strong year for 'real' music."

Country music performers also shifted from the pop sound, Leah Chambler, a DJ at WNBS in Murray said.

"They're singing more country now," Chambler said. "I think it's going back to the way it used to be."

Chambler said videos had introduced younger performers like Dwight Yoakam, Randy Travis and Steve Earle to the country listening audience.

"People are being introduced to new groups and performers," Chambler said. "Video has much more effect than audio. A lot of newer groups are trying to attract attention. They're reaching for a younger audience. We've got a lot of younger performers."

Earle and Yoakam, who were both denied earlier record deals because they sounded too country, were riding the old-time-music wave in 1986, also known as New Traditionalism.

Sales for traditional country artists—Willie Nelson, Waylon Jennings, Alabama, and Johnny Cash—were ailing. Johnny Cash was dropped from the CBS label, after 28 years on the company roster, and record executives were ready to try new artists.

However they did it, through country or rock, artists were more vocal than ever about world issues during 1986.

Stevie Wonder joined performers for the 11-hour "Concert That Counts" in Los Angeles on April 26 to combat drug abuse.

Sting and Irish singer, Bono, of U2 headed the benefit concert for Amnesty International USA, a human rights organization. Proceeds from the June 15 concert at East Rutherford, N.J., were used to promote human rights in South Africa and for political prisoners across the world.

On the national level, Willie Nelson and John Cougar Mellencamp fought for the struggling farmers by hosting Farm Aid II on July 4.

The comeback of the cause song has some music critics worried about the music industry becoming trapped in a sort of timewarp. Many question whether there will be room for new music in the move to the classic rock style.

But music in 1986 seemed to be moving in many different directions. If the saying, "there's safety in numbers," is true, no one should suffer. Record buyers will be able to enjoy the number of new groups coming out, along with some of their old favorites.

A great book by Pat Conroy —*The Prince of Tides*

Review by TODD ROSS

Sherlock Holmes and Dr. Watson have *always* solved their mysteries whether they were murders or jewel thefts and they usually accomplished this by piecing together seemingly insignificant clues.

Pat Conroy, in his novel *The Prince of Tides*, weaves a similar mystery around the lives of a South Carolina shrimping family, the Wingos.

The crime to be solved is not one of stolen money or murders, but one of stolen childhoods and dead memories and the clues to the mystery have been buried deep in the minds of the victims.

Conroy, the author of *The Lords of Discipline*, and *The Great Santini*, sets the story in Colleton, a small town in South Carolina, where fishing is a way of life and good Southern families don't bother other people with their problems.

Most of Conroy's novels are set in his native South. Because of his closeness to the South and the period of time the story covers (late 1940s to present), Conroy can use many of the Southern cliches.

For example, the Wingos, like their neighbors, are very much concerned about the stability of their family name. If anyone shows malice towards a member of their family, the other members will inevitably regain lost honor through revenge.

Other cliches present in the book are Southern hospitality, respect for elders and the disrespect of blacks.

Flashbacks play a major part of the story as Tom Wingo, the dominate character in the novel, reveals the secret past of his family.

The flashbacks take the reader back to the integration of South Carolina schools and the stereotypical behavior of the Southern whites to this invasion of their superiority.

Later on, through Tom, the effects of the Vietnam conflict on an isolated Southern town are revealed. The citizens of Colleton didn't see the war as going against their rights; they either fought or went to jail.

Conroy flashes back and forth throughout the story leaving the reader looking for some long-awaited bit of information. The reader has to wait a chapter or two before Conroy reveals the significance of the information, but it is well worth the wait because each tantalizing bit of information is part of the bizarre mystery.

Although the setting is in the South, readers should be able to relate to some of the problems the Wingo family faces. It is this universality that makes Conroy so appealing.

"When she wrote her poetry about the Carolinas, Savannah brought instant authority to her words by the correct naming of things," Tom said about Savannah, his twin sister, in the story.

The same statement could be made about Conroy. He enriches the story with his own vivid, personal knowledge of the South and its characteristics. He also adds a mystical quality to the low country of the Carolinas that is poetry in itself.

To many people, poetry can become tiring, long-winded or even boring if overcome with too many adjectives.

Conroy verges on tiresome after awhile, but those readers who like to read romantic, beautiful poetry about people, animals, landscapes and ocean-life will enjoy *The Prince of Tides*.

'This country never really contributed anything original... except JAZZ'

PERFORMING AN IMPROVISED SOLO is David Clark, Lexington, as Caprecia Buckingham, Ledbetter, among other members of the jazz band perform back-up.

Story by JANET FREEMAN

The bond that links your true family is not one of blood, but of respect and joy in each other's life.

Rarely do members of one family grow up under the same roof.

Richard Bach

"We're all so different. But when it comes to music, rehearsals and performances, we are definitely a family. We're all as one."
—Aaron Anderson, a sophomore from Greenville, describing the University Jazz Bands

This family-like group of students gather several times each week in the Price Doyle Fine Arts building to practice an original American art form—jazz.

John Schlabach, who has directed the University's two jazz bands for four years, said the whole nature of jazz is loose, wild and informal. "That's one of the reasons I think the students become so close," he said.

Oliver Sullivan, sophomore from Radcliff, said the jazz players are close because most of them are music majors and they see each other every day.

"When you have classes together and play jazz too, everyone knows everybody really well," he said.

Although most of the band members are music majors, there are a few students majoring in other fields who play jazz. Schlabach said auditions are open each semester to anyone interested in playing jazz.

"By having non-music majors in the group," Schlabach said, "it's a chance for students to meet other students. They all usually become good friends."

To back cover

MSU-niqueness

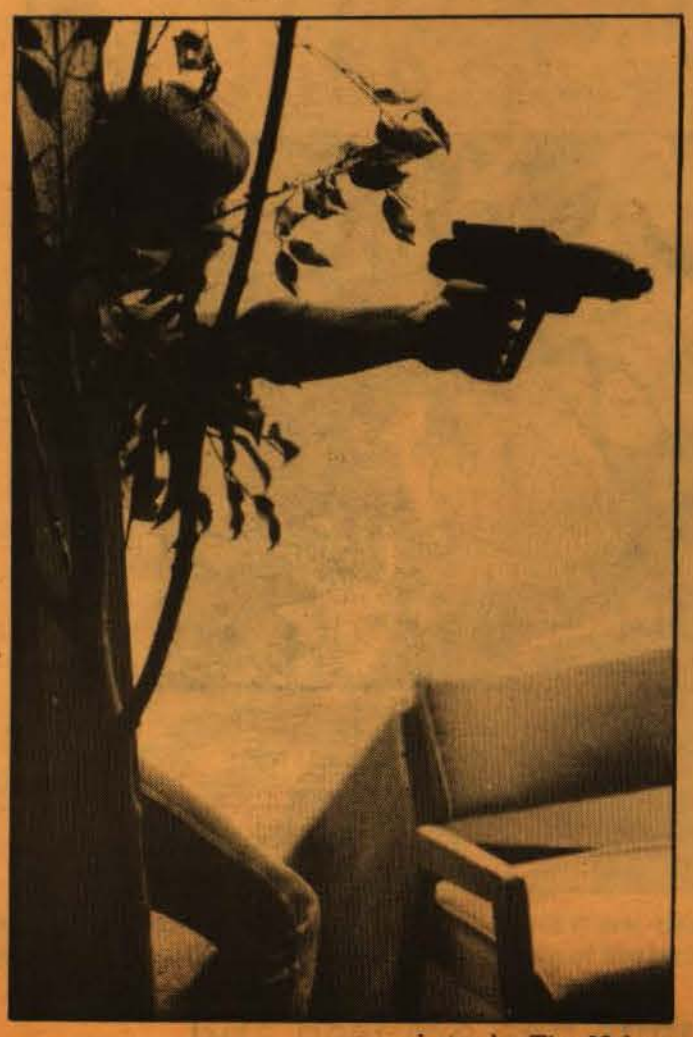
At Murray State University, even the trees are unusual...

The "shoe tree" in the middle of campus has amused and perplexed the university community for many years. How did this strange tradition begin and why has it continued?

In this special section of *Inside Murray State*, members of the feature writing and magazine production class have attempted to answer this question and to show that the tree is only one of many unusual elements of life at MSU.

On the pages that follow, we present the colorful, the impressive, the amusing and the unique—people and places that make up Murray State University.

Mark Cooper
Susan Zimmerman
Greg Talley



photos by Tim Nolcox

From a galaxy far, far away, Laser Tag comes to campus

By Mark Cooper

A camouflage-clad body was discovered lying on the grass near Lovett Auditorium.

Found: Chris Clayton, a freshman from Murray, shot by Richard Cross, his Woods Hall roommate. Friends found Clayton lying on his back in the Quadrangle with six wounds from Cross's laser gun.

Laser gun?

According to Cross and Clayton, they own the only set of Laser Tag in Murray. Laser Tag is a futuristic game in which each opponent tries to "snuff out the life" of his enemy with six well-placed shots from a laser gun.

"Sure, I killed him," Cross says. "I've won just about every game we've played. It's a lot of fun."

"Stimulating and challenging" are the words used by the Laser Tag brochure to describe the new game in which two opponents, using all the cunning and courage they possess, try to position themselves for a shot at their enemy's "StarSensor," a "state-of-the art" device that is strapped across each players chest and records hits from the opponent's "StarLyte," a laser gun.

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Pre-med program insures success for alumni

By Susan Zimmerman

Year in and year out, 90 percent of Murray State's graduating pre-med students are accepted to the medical schools of their choice and most of the remaining 10 percent are accepted within a year.

Mark Hughes, a freshman at the University of Louisville Medical School and former Murray State student, credits the high percentage of acceptance to the pre-med curriculum.

"Murray is like a vocational school for pre-med students. Everything I've had this year at medical school has been a review of what I had at Murray," Hughes says.

Another alumnus, Tom Baumgarten, says he agrees. "The program at Murray is challenging. If a student is able to stay with Murray's program, he or she will be able to make it through medical school."

"Murray students are known to do well, at least at the University of Louisville. We have students from Yale, Notre Dame and other big schools from all over the United States," Baumgarten says. "Murray graduates do as well, if not better than most of these students."

Statistics prove that point. In the past 15 years of the University's pre-med program, 224 students have been accepted to medical schools in Kentucky, Tennessee, Ohio, Missouri, Indiana, Illinois, New York, Texas, Iowa and the Island of Dominica.

"None of the students accepted into medical schools in the past 15 years have flunked out and I feel confident that there were none before I came to Murray," says Charles Smith, pre-med adviser. "Four students have dropped out of medical school but not for academic reasons."

In the past five years, the percentage of students accepted to medical schools has remained stable with 17 of 20 being accepted in 1985; 10 out of 13 in 1984; 12 out of 18 in 1983; 17 out of 20 in 1982; and 21 out of 24 in 1981.

Smith says that many pre-med students not only win acceptance to medical schools, but also win academic awards each year.

"Three students have received academic scholarships from the University of Louisville and the University of Kentucky medical schools based on their grade point averages and scores from the medical school entrance exam, the MCAT," Smith says.

In 1983, one of the pre-med students was in the 98 percentile of pre-med students in the United States and in 1984, two students were in the upper 95 percentile of pre-med students who took the MCAT.

Terry Cleaver, a 1985 graduate, says Murray's pre-med program is unusual because not only does the majority of students who graduate get accepted, but also they do very well once in medical school. He attributes this success to many things.

"No one variable can be pinpointed to the success of Murray's pre-med students," Cleaver says. "The quality of people along with the professors and pre-med curriculum all go into that success," explains the freshman medical student from Benton.

"MSU's pre-med program is also unusual because of the demanding course load and variety it offers. For example, MSU is the only state school in Kentucky to offer neuroanatomy," Hughes says.

Hughes, Baumgarten and Cleaver all agree that their extracurricular activities also contributed to the preparation they received at Murray State.

"At Murray we were encouraged to get involved in other activities besides our studies. Many other schools frown on outside activities. Many universities only encourage their pre-med students to spend their spare time studying," says Baumgarten.

"Extracurricular activities allowed me to keep my sanity," says Cleaver.

They have little time for outside interests now, but that doesn't bother them at all. They're working hard to reach their career goals, and Murray State helped make it possible.

Accreditation enhances quality of education

By Greg Talley

Students who decided to attend Murray State because they thought it would be easy should think again.

The University boasts a reputation throughout the region as a high-quality institution with rigorous curriculum requirements. These requirements have helped the University to gain more nationally accredited academic programs than most schools its size in the country.

The University is divided into six colleges. Within these colleges are many different programs. To date, 38 of these programs are accredited.

Dr. James Booth, vice president of academic affairs, said this is quite unusual for a school this size.

"I don't know of too many schools our size that have as many accredited programs as we have," he said.

When a program is accredited, it is recognized as meeting certain standards set by a national accrediting committee for that college. Some of these criteria are the number of faculty who have terminal degrees, the facilities that are offered to students in that department, library resources made available and the curriculum requirements for a degree in that program.

Booth said that by the time an accreditation team finishes evaluating a program, all aspects of that area have been covered.

"First, the department wanting to have a program accredited submits a self-study report of their program to the national committee," he said. "Sometimes these reports are several hundred pages long."

After this report has been evaluated, an accreditation team visits the campus for a few days, meeting with deans, professors, students, Booth and President Kala M. Stroup. This team evaluates and submits a report to the accreditation committee, and then that committee decides on whether to issue the accreditation.

The most recent grant of accreditation was given to the department of journalism & radio-television.

"They have what is called a provisional accreditation," Booth said. "The program is considered accredited as long as certain improvements are made within this school year."

Booth said the College of Business and Public Affairs, which has been accredited, recently was reviewed by the accreditation committee.

Aside from the business and JRT departments, some of the other accredited programs at the University are recognized nationally for their excellence.

The College of Industry and Technology is one of the top programs of its kind in the nation. The music department was the first teacher training program in the nation to be accredited, in the 1920s, according to Booth.

"Other programs recognized nationally," he said, "are the social work program and the animal health program."

The University can certainly hold its own in the category of academics. Although programs don't necessarily have to be accredited to be excellent, it is good to know there are many programs here that meet and surpass national standards. This is an asset that is not present at most universities the size of Murray State.

Small class size means personal attention

By Greg Talley

When attending classes at a university, no one wants to be known as a number. Most students want to have some personal attention. Instead of being lost in a class of 50 to 100 people, it is important that students get the attention they deserve and pay for when enrolling in college.

Murray State offers much of that attention. With a current ratio of approximately 20 students to every teacher, the University is able to keep many classes down to a size of about 15 to 25 students. This is a benefit that not only attracts students, but also aids in providing personal attention from the faculty which can enhance a students educational experience.

Gene Bailey, a graphic arts instructor, said that faculty members also benefit from small class size.

"In a small class," Bailey said, "I can get to know the students on more of a personal level. This helps me learn more about the individual needs of each student."

Bailey said many times he will learn things from a student's experiences that he previously was unaware of.

"I probably wouldn't have the the chance to do that as much with a larger class," he said.

In the graphic arts department, as in many other academic areas, Bailey said "hands-on" experience outweighs the text book in importance.

"Students would not be able to gain as much experience handling the different printing and photography equipment if my classes were large in size," he said. "As it is now, I can guide these students step by step through the different processes in the department."

The smaller class sizes also help many instructors grade students work more thoroughly.

Helen Roulston, an English instructor, said this is crucial in order for a student to improve.

"When I have a large class and there are papers to grade," she said, "I can't dedicate as much time to each one as I feel is needed."

Roulston said the University has kept the class sizes smaller in most of the freshmen composition classes where it is vitally important for new students to learn to write well.

"We usually have no more than 25 students in each section of these classes," she said. "Therefore, I can make more writing assignments enabling the students to improve."

Roulston claims the morale among students is better in these smaller sections.

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Graphic Arts instructor Gene Bailey demonstrates book binding to his GAT 151 class (above) while two students complete the silk screen printing process (right).

photos by Tony James

Racer One is more than mascot to some

Lisa Clifton and Racer One share a unique relationship.

photo by Brad Gass

The day is cloudy, rain threatens and the Racers are in a must-win situation. Nearly 5,000 students cheer from the stands on this cold October Saturday as the opening kickoff is received by the other team.

But not everyone at Stewart Stadium is watching the game.

While the Racers defend against a touchdown at the south end of the field, Lisa Clifton, a sophomore from Jackson, Miss., is busy at the other end of the stadium. She has a great deal of preparing to do and will only take time to glance at the score instead of following every play.

To imply that Clifton does not care about the game is misleading. In fact, her job on that cloudy day depends on the Racers: she goes to work when they score.

Clifton rides Racer One.

A sudden cheering from the stands for a Racer field goal is Clifton's cue to go to work. She dons her riding cap and mounts the 12-year-old gelding that has been waiting patiently near the track all afternoon. "Clear the track" booms over the stadium's loudspeakers as Clifton and Racer One begin their circuit around the stadium's track. The crowd cheers as they pass.

"Easy boy," she says as they round the far turn. Racer One picks up his ears as if to hear what she is saying. The track is damp and slippery but the horse and rider thunder around the track with surefooted ease.

The game continues as the horse and rider glide gracefully to a stop near their makeshift stall at the north entrance of the field. Clifton pats the gelding on the neck, offers a few words of gentle praise and dismounts. Her job is finished for now.

Like the players out on the field, Clifton's work began early this morning before most students were awake.

"We start getting (the horse) ready for the games around eight every morning," says Clifton. "I give him a bath every morning before the game. Then I braid his mane and tail which take about two hours."

About 30 minutes before the game, Racer One is taken to the stadium to get used "to anything new" that might bother him. "We let him walk around and get a feel for the place, even though he's been there before. We want him to be comfortable," Clifton says.

Racer One was donated to the University by Debra Howerton of Clarksville, Tenn., who didn't have room for the horse at her stables, according to Dr. James Rudolph, director of the horsemanship program. The horse has been used by the riding team as a jumper and as a show horse.

By Mark Cooper

"He and Lisa really get along well," says Rudolph, who chose Clifton to be this year's rider from a number of hopeful candidates. Rudolph's decision is based upon the rider's willingness to spend a great deal of time on a daily basis with the horse as well as the riding credentials of the applicant.

"I try to determine how the applicant has ridden in the past in shows, for example, and how he or she can work with the horse," he says. "That's very important to the job."

A special relationship has developed between horse and rider; each has come to understand the other. Clifton attributes this to Racer One's fantastic personality.

"His real name is Hans, but we call him Hans the Wonder Horse because he's so great to get along with," says Clifton.

Things weren't always so great, however.

"He was hard to get along with at first. He was stubborn, set in his ways, but he's better to work with now. I can say something to him, for example," she says, "and he will act like he's listening to me and understanding what I'm saying. He even slows down by himself when we get near the stall (in the stadium). He's a great horse," Clifton says.

The score is now 14 to 10 as the third quarter ends. A fumble and a missed field goal has put the Racers behind and kept Racer One is his stall most of the game.

While the coaches are busy yelling on the sidelines, Hans is quietly munching grass. He does not pay any attention to the game.

Several small boys come down to Racer One's stall and ask Clifton for a chance to pet the famous horse. "Sure," she says.

"Kids come down to see him all the time," says Clifton. "I know a lot of them come to the games just to see Racer One run around the track. He's very popular with children."

Racer One is more than just a mascot for people to see, according to Clifton.

"I think Racer One adds prestige to MSU," Clifton says. "People think of horses and of riding as the 'sport of kings.' They're proud when they see Racer One."

Another cheer goes up. A running back has just secured a Racer win with a 15 yard run into the end zone. Clifton has to go to work again.

"Sorry, kids," she says, and mounts her ride.

The track is cleared once again and horse and rider are welcomed by the crowd.

Tunnel Tours: dark adventures underground

By Greg Talley

Put on some old clothes, slip on a pair of knee—high galoshes and don't forget to grab a flashlight. It is time to go underground for a stroll through an unusual section of the Murray State campus, the underground water drainage tunnel.

This concrete pipe, approximately a mile long, stretches from the west side of the Boy Scout Museum, northeast to the Curris Center and then bends northward underground alongside the physical plant and Stewart Stadium. The tunnel opens into a creek on the north side of Highway 121.

Used for draining surface water on and around the MSU campus, the tunnel also has been the site of the traditional "tunnel tours," which began when freshmen dormitories started organizing the expeditions years ago.

Since then, many adventure-seeking students have braved the sometimes waist—high water, low ceilings and total darkness to walk through the tunnel.

Stan Counts, a senior from Wingo, is one of these students. "I went through with about 20 people," Counts said. "In some places, the water was about 4-feet deep and in other places the pipe was small enough that we had to bend over to avoid hitting our heads." Counts said that this tour group shared the tunnel with others. "We were about halfway in and saw an opossum," he said. "We thought it was a rat. I didn't think a couple of the girls were going to make it through the rest of the way."

Ed West, director of the physical plant, said much of what is in the creek washes through the tunnel. "It's hard telling what's down there," he said. "Sometimes large pieces of trash will wash in the pipe and get stuck."

Although West says virtually anything could be in the underground pipe, he claims there is no serious danger in walking through. "The floor is slippery in places where water has washed some of the concrete away," he said, "and there are a few places where iron rods protrude from the ceiling. However, if someone has a good light and they are careful, it is relatively safe, though I can't imagine why anyone would want to go down there," he said.

A heavy rain, West added, could pose a dangerous threat if someone were in the tunnel. "I've seen that tunnel fill almost completely with water during one of those frog—strangling downpours," he said. "It would be disastrous if a group of students were in the middle of the pipe."

In recent months, the drainage tunnel almost filled up with water from a different source. The pipe runs beneath the ground where the Curris Center fountain was built. West said the weight of the fountain's water pool was putting too much pressure on the tunnel, causing damage to the pipe.

"That is the reason the fountain was removed," West said. "We went down after the fountain was taken out and made the necessary repairs on the pipe."

Along with these repairs came the addition of a grid placed over the tunnel's opening outside of the Boy Scout Museum. West said the grid was placed over the pit to prevent museum visitors from falling in, and not to keep tunnel tourists out.

If you're looking for an unusual adventure, be a part of the next "tunnel tour," but don't forget the flashlight, the boots and a friend. It would not be wise, nor as much fun, to experience this excursion alone.

photo by Tim Nolcox

A few more rubber bands are added to Copeland's creation.

Student stretches creativity

Horace Copeland is an artist, but you won't catch him behind an easel with paint brush in hand or on a ladder chipping away at a sculpture.

Copeland uses a more unique medium for expressing himself than other artists.

"May I have five pounds of rubber bands, please?" he asks the grocery store clerk.

Copeland, "The Rubber Band Man" to many of his friends, chooses to flex his artisic muscles by making figures entirely out of rubber bands.

A sophomore from Erlington, he started making things out of rubber bands when he was in the seventh grade and hasn't stopped since. He has made a collection of eight figures ranging from horses to a 25-pound seven-foot multi-armed monster, all of which provoke mixed reactions from people who see his work.

"I'll take the monster down to the lobby (of Woods Hall) and people start screaming 'What's that?'" Copeland says, "and they back away and stuff. They're scared. They think it's real because it looks real."

Other figures, such as his "little boy" and "poodle," have won a number of awards in art competitions.

But Copeland, like most artists, is not looking for recognition. He practices his rubber band craft because he he thinks it is fun.

"It's also new, you know?" he says. "It's different. No one thinks to do stuff with rubber bands."

Copeland got his idea from a friend many years ago as a child on a playground. "My friend had a little rubber band ball and we were playing with it but it went into a puddle and fell apart when it got wet.

"This kid said that the ball wasn't made up of rubber bands all the way because it had an aluminum foil

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center," Copeland says. "So I went home and figured out a way to make it out of all rubber bands because I wanted one that wouldn't fall apart."

Today Copeland has 252 rubber band balls that don't fall apart, including one that's nearly the size of a basketball and weighs eight pounds.

"I drilled a hole in it and the drill bit broke off inside it," Copeland says laughing. "I tore down my goal at home trying to play basketball with it."

After balls came figures.

"I got the idea to make figures from watching body builders on TV. Figures are not too hard to make."

Copeland says it is relatively easy to make things out of rubber bands, taking only time and patience. (The basketball took about two weeks to make.) The only problems he says he has is getting his figures to stand up and meeting the increasing cost of rubber bands.

"They're pretty expensive," he says. "I think a pound of rubber bands costs something like $5."

Expensive or not, Copeland has plans to make a full-scale life-like figure.

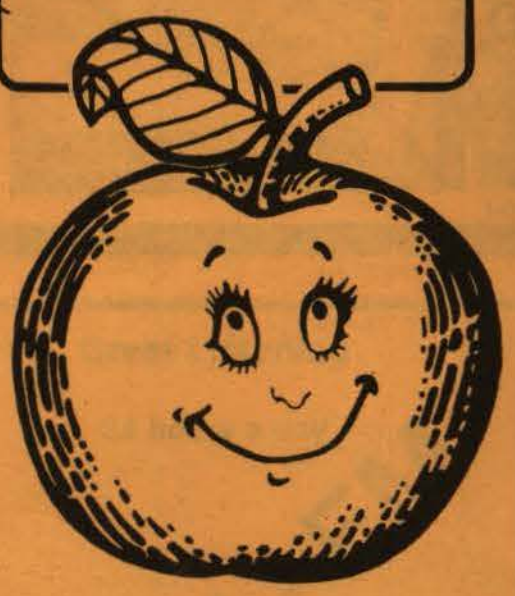
"I've thought of ideas to make better facial features," he says. "They're the hardest to make. I've thought about ways to inset the eyes and make noses. I'm always trying to think of new stuff to do."

That, according to Copeland, makes his unusual art form more interesting: he's not limited to a canvas or to a piece of marble to convey his meaning.

"This gives me a chance to *stretch* my imagination," he says, laughing.

By Mark Cooper

photo by Tim Nolcox



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"I encourage students to come by outside of class for help with a problem they may have with an assignment," she said. "With larger classes, I am less likely to be able to provide the extra time some students need. Therefore, the students in my smaller classes are better able to receive the extra guidance."

Roulston supported her feelings on the advantages of small class sizes by stating a philosophy of John Stuart Mill, an English philosopher.

According to Roulston, Mill said that one person benefiting a great deal from something is better than many people gaining a little. This philosophy, Roulston said, can be applied to the advantages of smaller class sizes.

Faculty members are not the only ones who prefer small classes. Many students are also aware of the benefits they receive from being enrolled in these classes.

Mike Mitchell, a senior from Atlanta, Ga., claims the small class size motivates him to keep up with assignments.

"The teachers in these sections can monitor my progress better," he said. "This makes me want to stay ahead of the reading and keep up with notes. In larger classes, I am more apt to skip a chapter or two every now and then."

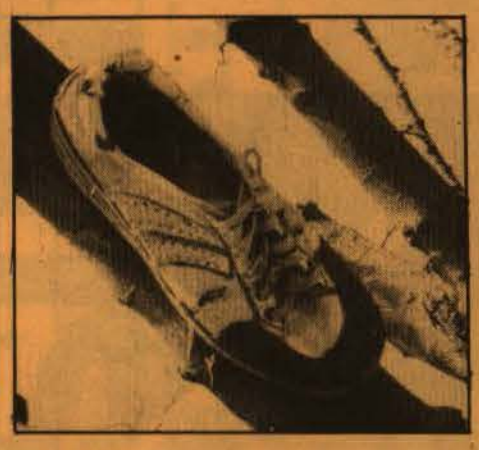
Mitchell also said he has more of an opportunity to ask questions and express his own opinions in classes with fewer students.

"Murray State is like a private school in this aspect," he said. "Many people pay a lot more money to get this kind of attention elsewhere."

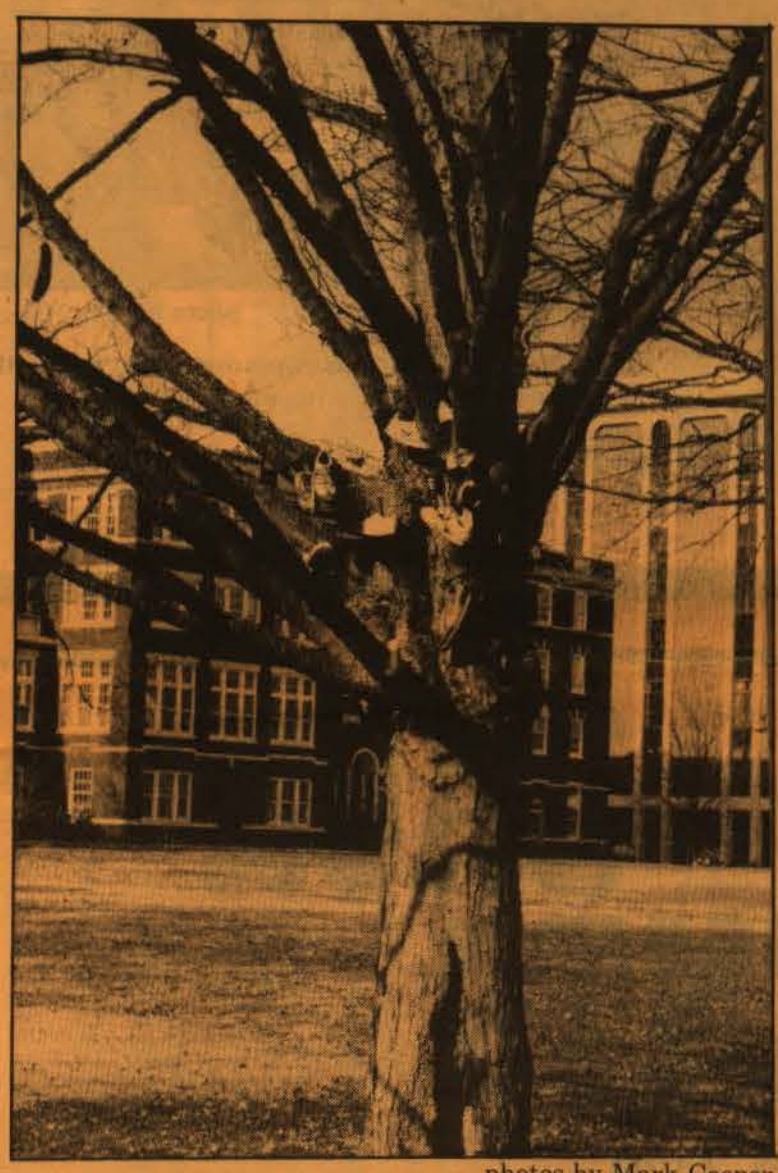
Drew Buhler, a senior from Clarksville, Tenn., said the teacher-to-student ratio was a major factor when making his decision to enroll.

"I was offered scholarships at other universities in the region," he said, "but I knew I would get the attention I wanted here. I didn't want to be a number."

Offering smaller class sizes and more personal attention from professors is one of the many advantages the University has over many other state-funded universities.



Shoe Tree finds its roots



photos by Mark Cooper

By Susan Zimmerman

Wanted: two students who met, fell in love and married while attending MSU. Needed: one shoe from each to place on the "shoe tree."

Nailed to the lonely maple tree that stands in the Quadrangle just behind Wilson Hall are sneakers, high heels and just plain old shoes of all types. How the tradition of nailing shoes to the tree came about confuses both faculty and students.

The most popular explanation is that when two students meet at Murray State and decide to marry, they each nail one shoe onto the tree.

But the man who started it all denies that love and marriage are involved. "My story of the shoe tree is not as romantic as the tradition that seems to have grown from a really simple beginning," says Ames Montgomery, who graduated from MSU in 1973.

"The beginning of the shoe tree was quite unintentional. When I attended Murray State, I collected many things and one day I was given a large sack of men's and women's shoes. I really had no interest in saving the shoes so I just came up with the idea of putting them in a tree," Montgomery says.

"One afternoon I climbed up the maple tree that still houses the shoes and nailed them all over its trunk and limbs," he explains.

"My biggest collection while I was in college was made up of 750 odd gloves. The last time I visited my parents in Vine Grove I found those gloves buried in the basement. I was thinking of starting a glove tree but the cold weather in January changed my mind," he says.

The shoe tree has remained important to Montgomery, who is now a nursing student living in New York City. He says it's wonderful that the shoe tree has become somewhat of a tradition at MSU.

In fact, Montgomery says he came back to Murray in 1983 for his own 10th anniversary of the shoe tree. "I noticed that some of the original shoes I placed on the tree ten years earlier were still there along with a few new ones."

These additional shoes have come from different students during the years. "People would look for the oddest shoes they could find to put on the tree," says Frank Julian, vice president for student development.

"As time passed and shoes began to fall off the tree, people would replace them with others," he says. "Some seniors have put their shoes on the shoe tree just to leave a part of themselves behind after they left Murray State."

Whatever their reasons, it appears that Murray students will continue to nail shoes to the maple tree as long as it stands and the legend of the shoe tree will continue.

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"We saw it on MTV," says Clayton, who resurrected himself from the grass of the Quad. "We thought it was a wild idea, so we bought two sets as soon as we heard they were in Murray. The only other set in Murray, as far as we know, is still in lay-away at Wal-Mart."

The game, which is seen on television being played in a stadium but is designed to be played anywhere, is sort of a futuristic form of cowboys-and-Indians, with lasers instead of index fingers for guns and with a price tag to match.

"Other people have said it's childish," Cross says, a sophomore from (appropriately) Battletown. "I don't think so. It's a lot of fun. It takes imagination and strategy to play. It's not any more childish than any other thing that people do to have fun."

"It's a great way to get frustrations out," Clayton says as he pulls his gun from his holster and takes aim at his roommate. "I'll get him in the next game."

"We told one guy that the Laser Tag set costs about $400,091; $91 for the two sets and $400,000 for the stadium," says Clayton.

Clayton's favorite place to play is around Faculty Hall, Lovett Auditorium and the Fine Arts Building where he and Cross played their first game Nov. 3, the night of the Bangles' concert.

"It was funny," says Clayton. "One professor that night called into the public safety office and reported that two people were down in the Quad shooting at each other. One officer came up to us and asked us to call in to them whenever we were going to play so that we wouldn't go around a corner with our guns and get shot by an officer mistaking our laser guns for the real thing."

Other reaction to the new game on campus has been mixed.

"Some people come up to us and say, 'Hey, have you heard that someone on campus has Laser Tag?' and I say, 'Yeah, it's me,'" Clayton says.

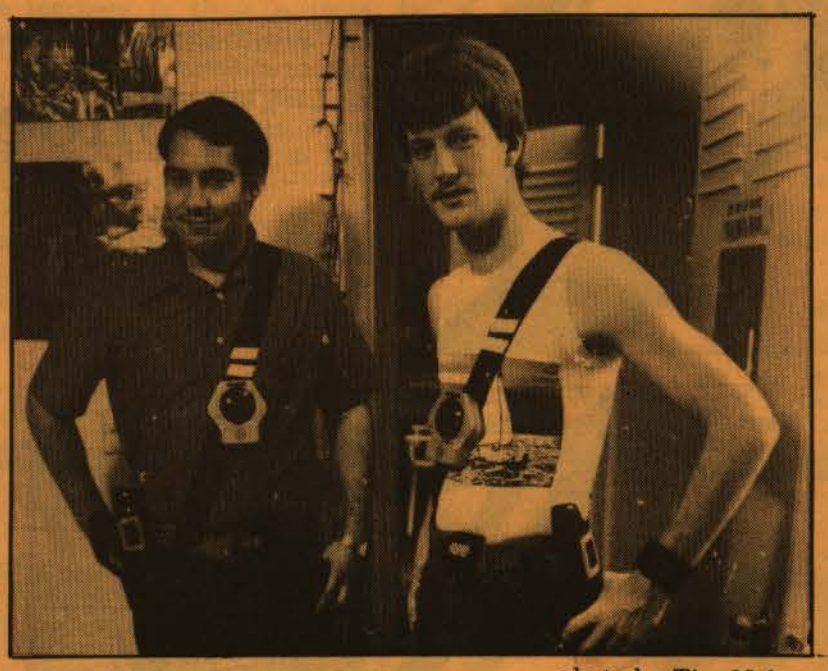

photo by Tim Nolcox

Star Warriors: Cross (left) and his roommate Clayton settle disputes the old-fashioned way with a unique twist.