

the SENTINEL

April 1976
Vol. 10 Number 8

KENNESAW JUNIOR COLLEGE
MARIETTA, GEORGIA

This Paper To Be Recycled

Kennesaw Goes 4 Years

"It's A Great Moment For All Of Us"

Mon - Apr 19 - Kennesaw students and faculty members hosted a "4 year" victory celebration in the James Carmichael Student Center. The rally started at 10:00 with an impromptu speech from June Roland - SGA President. "I'm so happy I could cry" expressed Ms. Roland as she welcomed members of the blue ribbon committee. Ms. Roland praised members of the Regents for their "super effort" in bringing 4 yr. status to Kennesaw. The project to elevate the status of the college was started two years ago. The patience and hard work paid off Wednesday, April 14 when the Regents gave the "go ahead" by a vote of 11 to 2. The conversion to 4 year will take place with a Jr. level by 1978 and a graduating Sr. class by 1980. A report prepared by Regent Vice Chancellor Dr. John Hooper convinced the Board of Regents that

the expansion could become a reality. Hooper cited the following reasons for expansion.

-The average SAT (scholastic aptitude tests) for KJC students is above the University systems average.

-KJC students are "well prepared to succeed" and more often than not successfully earn four-year degrees at other colleges and universities.

-There is a "pool" of potential students KJC draws from the north-west Georgia area who otherwise might not attend college.

-Enrollment at KJC is steadily increasing, last year to the tune of 38 per cent. It went from 2,242 in fall of 1974 to 3,098 fall of 1975.

-The 153 acre campus has adequate room for expansion.

-KJC has good community support necessary to make a senior college a successful venture.

The Regents eventually voted 11-2 to approve four-year status for KJC, making it the first junior college in Georgia to be converted since Columbus College in 1968.

Approval did not come easy, however. The question was debated - sometimes heatedly - for more than two hours.

Several Cobb legislators, Reps. Al Burruss and Joe Mack Wilson, teamed up with Rep. Joe Frank Harris, the influential chairman of the House appropriations committee, to use their influence to swing votes in KJC's favor.

Burruss and Harris are on the KJC board of trustees and Wilson has long been involved in the fight to see the college elevated.

The trio was responsible for the \$250,000 earmarked in the Regents budget for KJC conversion.

While Burruss told the Regents the need was "critical", Rep.



Part of the Great Four Year Celebration.

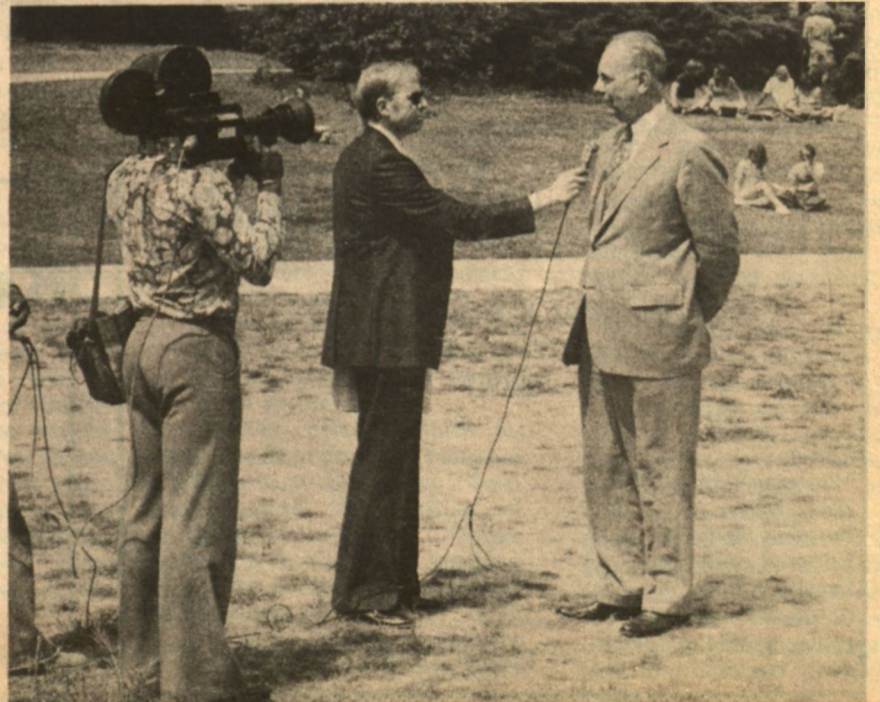
Harris promised the legislature would make sure sufficient funds are available to absorb down-the-road costs.

Leading opposition were two Regents who steadfastly opposed the conversion of any junior college in the state of senior status during this period of economic hard time.

"I reluctantly hate to oppose this but this is a departure from our practice of efficiently utilizing all of our existing facilities in the state," said Carrollton Regent David Tisinger.

Tisinger said he was particularly concerned about his home city's West Georgia College,

Con't on P 4



EDITORIALS

Dear Editor:

I listened to Senator Roscoe Dean speak about his trial and censure on the educational television re-broadcast recently. I don't know Senator Dean personally, but I am convinced that he told the truth and is innocent. He proved to me that he performed the travel.

It is very clear to me, therefore, that his investigation, trial and censure were brought about because he had the courage to fight for the people against many injustices and evils including Georgia Power Company's high electrical rates.

Certain big politicians close to the "special interests" abused the power of their office and spent approximately one hundred thousand dollars (\$100,000) of taxpayers money in trying to send Senator Dean to prison. They failed. A jury did not find him guilty and the Law Department dropped all charges against him. We must never forget that a man is presumed innocent until proven guilty and Senator Dean was never proven guilty. Furthermore, it is evident to me that when all the big state politicians "gang-up" and jump on one little state senator, like Senator Dean, he has to be doing something right for the people.

It is clear, therefore, that since Senator Dean was not found guilty in a court of law that something had to be done to "save face" for those big politicians who had "hatched-up" charges against him and spent the taxpayers money doing so. The "face saving" device they hit upon was a censure resolution. To censure simply means to criticize someone and has no effect of law but it just doesn't sound good. The point is, however,

who ever heard of a legislative body of grown men and women criticizing a man when a jury did not find him guilty and all charges against him were dropped. What could force other senators to do this and adopt a so-called "Kangaroo court" approach? The answer is FEAR and their own self-interest. It is an election year and they feared they would be investigated also unless they voted to censure him. Their vote to censure him, therefore, was not based on facts, logic, or reason -- it was based on politics. The vote against him had been decided beforehand. Censuring Senator Dean, regardless of his innocence, was an easy way out for them. Their actions, however, hurt them more than it did Senator Dean. Senator Dean exposed and proved that each senator who voted to censure him had received taxpayers money for work they did not do on Saturdays and Sundays while the legislature was in session. In other words, they themselves, were guilty of the very thing they were accusing and censuring Senator Dean of -- but for which no jury had found him guilty! This disturbs me greatly regardless of any action they may have taken later to cover-up their wrong doing. This is hypocrisy. It establishes a double-standard. It makes a travesty and mockery of justice. It debases the democratic process and is an insult to the people. And just think - we elected the senators who did this!

I do hope you will publish this entire letter in an effort to bring about better government. This letter expresses my strong opinions.

Most Sincerely,

George E. Leps

Editors Note

The hard work has paid off. Kennesaw is officially a 4 year institution. The students and community can be proud of this accomplishment. After all the expansion of an educational institution is certainly a worth while

endeavor. It pleases me to see an effort of this magnitude receive such wide spread support. In a time when many of us are having doubts about Federal projects one can rejoice in the fact that towns, and counties can

grow and work closely in an effort to bring enlightenment. This is where America truly has its' roots.

Thru projects and hard work on a country level such as the 4 year drive we all can rest assured that America will not fall by the wayside.

Clean Air Campaign

In this national election year, much -- perhaps too much -- has been heard about public indifference and cynicism. There are those who believe you can't really do anything about "dirty politics," and like-minded advocates of apathy who believe "dirty air" also should be accepted as one of the irreversible facts of modern life.

Reserving comment on the first, we ask our readers to heed the "Lung Alert" sounded by the Georgia Lung Association to mark Clean Air Week, May 2-8. The Christmas Seal organization, which constantly reminds us "not to take breathing for granted," seeks to have us reject the "status quo" of bad air. Through the "Lung Alert," the association hopes to arouse citizen awareness and cooperative action to make breathing safe for our lungs. It needs our help in holding on to the gains already made and bringing about further advances in preserving the environment. This is a responsibility not only for the practicing environmentalists but for all of us to share, and not only during Clean Air Week, but year round.

The inactivists tell us people don't really want a clean environment because "it costs too much, it's bad for business, and throws people out of work." On the contrary, figures released by the Council on Environmental Quality and the U.S. Bureau of Labor Statistics show that spending for air pollution control actually has boosted the economy, accounting for more than a million jobs last year, a number that should multiply in the coming decade.

A survey by the Opinion Research Corporation of Prince-

ton, N.J. indicates that three out of five Americans think spending to protect the environment is important, even during times of recession, high unemployment and rising fuel costs.

We welcome this indication that the public is not as indifferent as some believe. We join with the Georgia Lung Association in its confidence that an alerted and informed citizenry supporting constructive cooperative action can change the air pollution picture to the benefit of our health and our economy.

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Seeing the need for change

Ford didn't demand laws to hassle horses.
 Bell didn't lobby against late letters.
 Carver didn't demonstrate against
 spoiled soil.
 And the Wright brothers didn't file
 a class action suit against gravity.

**LUNG
 ALERT
 †
 CLEAN
 AIR
 WEEK**

May 2-8

GEORGIA LUNG ASSOCIATION

the SENTINEL

KENNESAW JUNIOR COLLEGE
 MARIETTA, GEORGIA
 30061

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Kennesaw

Goes

4

Edison didn't bitch about darkness.

Around The Mountain

Hamlet Review

J. Lawing

Shakespeare's **Hamlet** was brought to life by the New Shakespeare Company of San Francisco on March 30th at the Cobb County Civic Center theatre. The performance, which was sponsored by Kennesaw Jr. College, was well attended by students. The enthusiastic standing ovation at the play's end indicated that Shakespeare found favor in the eyes of many KJC students, who found the performance of **Hamlet** to be quite entertaining. The performance was marked for its proficiency in set design, lighting and sound effects, acting and staging.

The set -- a mere series of black steps and platforms, high-lighted by two draped, supposedly one-time Danish flags -- served well its purpose. With a few props, excellent acting, and a little imagination, the set transformed into the guard station, grave yard, royal chambers and other **Hamlet** locations.

Also noteworthy in the performance of **Hamlet** were the lighting and sound effects. Skill and originality in lighting were well illustrated as a special light behind the flag-drape was used to silhouette the dying polonius after he was speared through the curtain by Hamlet. The most noteworthy use of lighting occurred at the appearance of the Ghost. A cool, pale blue light reflected and sparkled the armour of the Ghost of Hamlet's father each time he appeared. Sound effects were also used at the appearance of the Ghost to produce a maximum "spooky" effect. A low eerie, groaning sound -- which could have easily caused hairs to raise -- heralded the Ghost's every appearance.

The acting in the New Shakespeare Company's performance of **Hamlet** was superb. The performances of Kevin Gardiner as Hamlet, Julie Roberts as Ophelia, and Marcus Chase as Polonius were especially good.

Kevin Gardiner portrayed the antagonist protagonist with excellence. There are those who critically believe that the small, tussle-haired young man slightly overacted the part of Hamlet; these spectators must remember that the character Hamlet is a very dramatic, emotional person and Kevin Gardiner enacted the cowardly avenger as such. Gardiner's action especially well in the famous Hamlet soliloquies. Through facial expressions, different poses and movements, and expressive vocalization, Gardiner revealed the inner

conflicts and turmoils of the seemingly maddened character.

Julie Roberts as Ophelia also performed quite well. Julie Roberts, a petite, very pretty young woman, portrayed the grief-stricken Ophelia of Acts 3 and 4 with perfection as her face seemingly flooded with sorrow and her voice sounded with despair.

Marcus Chase -- seen on stage as a bald-headed, white-bearded old man -- played the comic character of Polonius to achieve the maximum of laughs from the audience. Shakespeare's lines for Polonius are some of the most humorous in the play. Chase was particularly funny when he portrayed Polonius giving fatherly advice (like "to thine own self be true") to Laertes and when he redundantly with "no art at all" told the King and Queen his speculations on Hamlet's madness.

Director Margrit Roma took good advantage of Shakespeare's scant stage directions to enhance the use of space on stage and in the theatre. Acting only took place on the steps and platforms of the set, but also -- in some instances -- in and through the aisles of the theatre. In Act 2, the visiting players danced and sang through the aisles to the stage; Hamlet and Horatio conversed down the aisle as they approached the grave-diggers in Act 5; also in Act 5, Ophelia's funeral procession marched and moaned down the aisle toward the stage. The action in the aisles served to allow the audience to feel more involved in the performance.

The play, **Hamlet**, although a tragedy, does contain elements of humor -- as the audience at the Civic Center witnessed. It was not so much the comic scene in Act 5 that provoked humor, but it was scattered lines throughout the play that aroused the greatest laughter. Hamlet's bawdy remarks to Ophelia, which terminated with the well-recognized "Get thee to a nunnery," were received by a chuckling audience. Marcellus' famous line, "Something is rotten in Denmark" (the actor omitted the state of Denmark), was followed by hearty laughter from the audience.

After the performance, I heard one young spectator remark that she never expected to laugh during a performance of **Hamlet**. She, and many others in the audience, probably found **Hamlet** to be surprisingly good entertainment.



English Festival

Governor Busbee's cigar lighter, then days at a cottage on Lake Lanier, and a "66 Rambler" that only moves forward -- these are some of the interesting items that will be auctioned on the weekend of April 23-25 at "Ye Olde English Festival." The festival is being held on the grounds of St. Bartholomew's Episcopal Church at 1790 LaVista Road, N.E., and proceeds from the festivities will help to pay for a new church organ.

Some of the activities for the weekend include: Ye Old Book Shoppe, a Village Store, a flea market, programs of dance, music and theatre, macrame and pottery displays, a plant shoppe, and authentic English snacks, as well as games and activities for children.

Mrs. Joyce Dickinson, Festival Chairman, recently announced that there would be a special shuttle bus from the Toco Hills shopping center to the church grounds, for the convenience of the public.

Members of the St. Bartholomew's parish have been working for weeks on various aspects of the festival. Many sweets and dishes will be prepared with an eye towards duplicating authentic English fare. A Pub and a Tea Shoppe are also included in the plans. Those working during the festival days will be wearing costumes, which are being made by the women of the church.

Hours for the English Festival are: Friday, April 23,

5-10 p.m.; Saturday, April 24, 10 a.m. to 10 p.m.; and Sunday, April 25, 1 to 6 p.m.

S.G.A. Approved

On Tuesday, March 30, the Student Government Association unanimously approved the formation of a new student representative body. The newly formed body will be called the Student Council. The Council was created as an extension of the Student Government Association with specific purposes aimed toward greater student participation. Student Council membership includes all students currently enrolled at Kennesaw Junior College.

According to Student Council Chairman, Chip Russell, "All students have the right to vote and initiate business during Student Council meetings. The meetings are held twice weekly in the Student Activities room at 2:00 and one at night. The Council and the Student Government must pass an issue together for the bill to go through.

Newly elected officers include: Chip Russell-Chairman; Susan Ann Lucas-Vice Chairman; and the position of Secretary is open. Anyone who is interested in applying for the position should contact Chip Russell.

Now you can have a voice in student affairs. Come show your support.

Health Nurse Course

"Pulmonary Diseases," a non-credit course for occupational health nurses, will be held at Kennesaw Junior College Friday and Saturday, April 23-24.

Co-sponsored by the Georgia Lung Association and KJC, the eight-hour course will be held both days from 2 to 6 p.m. in Humanities Room 202 and will be led by eight authorities in pulmonary care.

Topics covered will include the physiology of the lung, prevention and detection of lung pathologies and rehabilitation. Included will be OSHA requirements, industries and employees responsibilities; demonstration of pulmonary function tests, recognition and management of acute respiratory insufficiency; demonstration and practice of cardio-pulmonary resuscitation; demonstration of oxygen administered to the patient; ventilatory assistance to the patient who is not breathing; and patient education.

Faculty for the two-day workshop will include Bertha Wall, president of the Georgia Association of Industrial Nurses; Rena W. Harris, program director of the Georgia Lung Association; Annette Bairan, instructor of nursing at KJC; Marie Johnson, Branch Program Consultant, Georgia Lung Association; Michael Duffell, pulmonary specialist, Emory University Clinic; Gordon Nifong, regional consultant, National Institute of Occupational Safety and Health; Randy Byrd, director of outpatient services, Pulmonary Function Laboratory, Cobb General Hospital; and Pat Atkins, state training officer, emergency medical technician program.

The course carries 1 CEU (continuing education unit). For registration information, contact the KJC community services office, 422-8770, ext. 334.

L.P.N. At Shoreham

Some 20 nurses are enrolled this month at Shoreham Convalescent Center in a short course, Charge Nurse Supervision for LPNs, to learn more about nursing management and effective communication.

Sponsored by Kennesaw Junior College, the course is being taught by June S. Walls, assistant professor of nursing.

Participants are studying administrative principles for use by the nurse-leader in day to day nursing activities. Each LPN successfully completing the course will receive continuing education units (CEUs), as outlined by the Southern Association of Colleges and Schools. An official transcript of CEUs earned in the Kennesaw Junior College continuing education program may be obtained from the registrar.

Around The Mountain

Students Welcome 4-Yr.

Con't from P. 1

which he said "is just now recovering from a decline in enrollment."

Burruss countered the argument saying the so-called "economic crunch" is the precise reason why KJC should be converted. "My emotion tells me the economic crunch is precisely the reason to make it a senior college, not the reason

to oppose it," said Burruss.

"There is a real critical need in the Seventh District for this," he said. "There are people in Cobb, Paulding, Bartow, Cherokee and Floyd Counties who can't afford to send their kids to West Georgia or to pay for gas to send them to Georgia State."



Photo By Roger Fowler



Photo By Roger Fowler

Springsteen At Fox

By J. Lawing

The electrifying music of Bruce Springsteen and His E. Street Band combined with the classic, nostalgic atmosphere of the Fox to create an unforgettable concert on March 26. There was dancing in the aisles of the famous old theatre as the "Dylan of the Seventies" put his all into an intense two hour performance. With Springsteen's expressive lyrics, the loud racy music of his six member band, and his exciting stage performance, Bruce Springsteen captured both the hearts -- and the ears -- of the near capacity crowd at the Fox.

The show began thirty minutes late with the crowd clapping and shouting for the much heralded appearance of Springsteen. Finally Springsteen graced the stage with himself and the E Street Band and together they roared out a fast-paced original of Springsteen's, known as "Night." Springsteen continued to thrill the audience with his originals, among them: "Thunder Road;" "Tenth Street Freeze-Out;" "Backstreets;" "Jungleland;" and, of course, his famous hit "Born to Run."

Bruce Springsteen's music, if you're familiar with it, is unlike that of any other rock 'n roll. The E Street Band consists of the following: Clarence Clemons on sax; Danny Federici on organ; Max Weinberg and Gary Tallent on drums; Miami Steve Van Zandt on guitar and Roy Bittan on piano. This surging composition of artists thunders out energized music that when coupled with Springsteen's lyrics take one's mind ripping down dark backstreets and flashing into the glaring lights of life. Lines like: "Roll down the window/ And let the wind blow/ Back your hair/ Well the night's busting open/

These two lines will take us anywhere," typify Springsteen's racy, yet poetic numbers.

Springsteen's appearance at the Fox was highlighted by his high energy performance. As stage lights flashed hues of pastels, Springsteen rocked the floor with his never-ceasing stage movements. At one point Springsteen popped on a cap and commenced to dance a la Fifties as his band backed him without a flaw.

After performing numerous originals, Springsteen -- in sweat-drenched attire -- kept the audience jumping as he concluded his act with jazzed-up oldies like: "Devil with the Blue Dress On" and "C.C. Rider." After two encores Bruce and the E Street called it a night. It was with ringing ears that the satisfied crowd shuffled into Atlanta's streets.

It must be added, however slight, that Springsteen's performance did have one flaw. Springsteen's husky voice overpowered the meaningful lyrics of his compositions and served to underplay their role in his message to the public. Springsteen is recognized for his lyrics which often combine the imagery of big city life and hot rods in an attempt to awaken a lust for life and freedom in his followers. Had Springsteen's lyrics been more pronounced, the Fox would probably still echo the poet's words, "Outside the street's on fire/In a real death waltz/Between what's flesh and what's fantasy/And the poet's down here/Don't write nothing at all/They just stand back and let it all be all..."

Let Bruce Springsteen be known as one poet who steps forward and captures and reflects life's fire in this lyrics and his music.

Clean Air Week

FACT SHEET
CLEAN AIR WEEK
May 2 - May 8

SPONSOR: American Lung Association and affiliated lung associations throughout U.S. In Georgia the Georgia Lung Association and Georgia Clean Air Council. Southern Bicycle League, Sirra Club.

THEME: "Lung Alert."

PURPOSE: To inform the public about the dangers of air pollution to the lungs and to show how individuals and concerned groups can help clean up the air. Clean Air Week - being observed for the first time in May under the sole auspices of ALA -- was initiated in October 1949 by the Air Pollution Control Association to recall the nation's first documented air pollution tragedy at Donora, Pa., in which 6,000 became ill and 20 died.

WHY LUNG ASSN. IS CONCERNED: Dirty air can break down the defenses of the lungs and breathing system, making people more susceptible to acute respiratory illnesses (colds, influenza, pneumonia) and contributing to chronic diseases (emphysema, chronic bronchitis, asthma, lung cancer, and heart disease).

Polluted air can kill people who already have respiratory or heart ailments, holding a special threat for children and the elderly.

\$5 billion in medical bills alone is paid by the American people as part of a total annual cost of at least \$12 billion attributed to air pollution.

WHERE DOES DIRTY AIR COME FROM? Chief offenders are tailpipes of gasoline-burning motor vehicles, then smokestacks of industrial and power plants and incinerators. Dirty air travels miles from the source, affecting people in other cities and rural areas.

MAJOR AIR POLLUTANTS: Two hundred million tons of harmful gases and particles a year -- one ton for every man, woman and child -- contaminate the U.S. air. Most serious: carbon monoxide, hydrocarbons, sulfur oxides, nitrogen oxides, photochemical smog, lead, and poisonous chemical sprays.

WHAT PUBLIC CAN DO: Support regulations limiting auto and industrial emissions and setting air quality standards; development of alternate sources of non-polluting energy; removal of pollutants from fuel before burning; more efficient, less polluting autos; more adequate, non-polluting public transportation; less polluting waste disposal; land use restrictions to prevent more pollution.

Indoors - using sprays and aerosols with proper ventilation, respecting the rights of non-smokers, kicking the smoking habit, changing furnace and air conditioning filters regularly.

KENNESAW

GOES

4

Quotable Quotables

He Saith Little That Loveth Much.

Around The Mountain

Kennesaw Junior College To Convert To Four Year College

By Alexis Cott Reeves

The Board of Regents of the University System of Georgia voted Wednesday to convert Cobb County's Kennesaw Junior College to a four-year college effective September 1978.

And in the wake of protest from the system's faculty organization, the board agreed to reconsider at its next meeting a recent change in university system employe contracts that makes pay raises contingent upon funding from the state.

The vote of Kennesaw Junior College was taken after some two hours of discussion and several years of pleading by legislators, businessmen and students from that area.

But the Cobb County delegation made a final pitch for the conversion Wednesday that was strong enough to carry a majority of the votes from the 15-member board.

Two regents, Milton Jones of Columbus and David Tisinger of Carrollton, voted against the conversion, citing the increased operating cost it would mean and the effect such a change would have on other institutions in the system.

"We believe we have the need for it (a four-year college), we have the people for it and we think you ought to put the money where the need is," said Bob Garrison, speaking for the Cobb County delegation.

The group has made the same plea to the board on several previous occasions, but at this meeting Regent James Maddox of Rome made a motion favoring the conversion.

"I've never expressed myself as being in favor of a change in the status of the college," said Maddox, whose Seventh Congressional District includes Kennesaw. "But I feel this is the appropriate time to make the change."

In his motion to convert the college, Maddox cited the increasing population in the county and a commitment on the part of the legislature to fund such a change.

(For the 1975-76 and 1976-77 budgets, the General Assembly earmarked \$250,000 for the conversion of Kennesaw, pending the Regents' approval.)

"Despite the fact that we have had financial problems in the past few years," Maddox said, "this is a critical need and one that needs to be met."

Regent Jesse Hill of Atlanta said he was concerned about funding necessary to maintain the college once it becomes a four-year institution.

However, House Appropriations Committee Chairman Joe Frank Harris, D-Cartersville, told the regents that the conversation does have support from the legislative. "We feel the money will be available in the future."

Regent Jones, however, said the system should be looking at ways to cut back, especially when some of the 32 institutions in the system have low enrollments.

Jones also questioned the impact such an expansion would have on the system's desegregation agreement with the federal government. "We might be in violation."

Kennesaw currently has an enrollment of some 3,000 students, only 3 per cent of whom are black. The desegregation plan prohibits the regents from taking action that would adversely affect desegregation within the system.

Hamlet

At 8 p.m. on Tuesday night, March 30th, a bizarre caravan of elves, exiled dukes, lovers, shipwrecked drunkards, and the troubled ghost of an assassinated king arrived in Marietta.

They were, in fact, the New Shakespeare Company of San Francisco, and the play they performed was William Shakespeare's Hamlet.

The New Shakespeare Company believes that Shakespeare's proper audience is the people, the rambunctious throngs who, in the 1590's, paid their penny to sit in the pit and be entertained. They desire to return Shakespeare to this audience - to pen up the truth and intensity with which he first presented his plays - and which for too many years has been obscured by dilettante intellectualism and victorian prejudice.

The Company is directed by Margrit Roma, whose artistry has developed from thirty-five years of international theatrical experience: Zurich, Berlin, Paris, Hollywood. Her method relies on the actor and the script, rather than on lavish external settings. The text is left intact with some innovation. Electricity of action as well as electricity of language is emphasized. Their idea is to get everything so clear that

words are unnecessary, and to make the words sound like they're coming from real people.

"Our purpose," states Clarence Ricklefs, the Company's producer, "is simply this: We strive to present the story that Shakespeare told so clearly and so simply and entertainingly that people who never heard of Shakespeare will enjoy the man's magic."

If critical response is an index, then the New Shakespeare Company is realizing its desires. Over the past five years they have received impressive national acclaim.

From Boston, Hollywood, London, etc., the actors' histories are varied. What they share is the close life style of their profession, and the opportunity this gives them to explore the nuances of the situations they portray. Other productions currently in the troupe's repertoire are AS YOU LIKE IT, THE TEMPEST, and HAMLET. They will soon be adding a production of A MIDSUMMER NIGHT'S DREAM.

For those who had shied away from Shakespeare in the past, this was the way to discover the wonders of the man whose theatrical genius outlives and outshines all others in popular appeal.

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Four

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Races Come To Atlanta

They Don't Pay To See Wrecks Anymore

By Wayne B. Estes

"By golly, Clem, I heard tell 'dey 'uz gonna be a race at Atlanter Raceway 'dis week-end, so whut ya say we load up some coolers with PBRs, throw 'em on back of my peek-up truck and get on down thar?" "Who kirs who wins, I jes like to see the big wrecks".

Sound like the typical stock car racing fan? If you said "Yes" you would have been very nearly right—ten years ago. The sport has changed radically due to cleaning the sport by the big sponsors such as R. J. Reynolds Tobacco Co., who sponsors the NASCAR Grand National point fund and the Winston Cup.

Expanded television coverage by both ABC and CBS has attracted a whole new audience to the former "red-neck sport of Southern hillbillies".

Today's race fans are dedicated to the drivers and their cars. Most fans are quite sympathetic to the money worries of the independent drivers who can't afford to tear up their only source of income. If any of the leaders' cars are wrecked, the fans are cheated from the excitement of a multi-car race for the checkered flag.

Also, in the event of a crash, it's possible, though highly unlikely, that the drivers could get hurt. Contrary to the belief of racing opponents, NASCAR fans are not a blood thirsty pack of hounds waiting and hoping for death.

In the instance that death does come to stock car racing, fans are struck with grief and disbelief. Grief because racing fans are the most loyal sports fans alive and disbelief because today's stock car is built to be safe before it is built to go fast.

Of course there may be some sickies in the stands at the races, but they compare with those who would pelt football players with snowballs, or shatter a bottle on Omni ice during the Stanley Cup playoffs.

Atlanta International Raceway (AIR) is a spectator's dream. In seventeen years of competition no driver has died as a result of an accident on the track. From the Nelson Weaver grandstand, the spec-

tator has an unobstructed view of the entire race course, including pit road; yet it offers high speed competition. Daytona and Talladega can make the high speed competition claim.

The Seventeenth Annual Atlanta 500 offered a purse of \$151,900 to thirty-six drivers. All drivers in 1976 Atlanta race were NASCAR (National Association of Stock Car Automobile Racing) regulars, although the event was FIA (Federation Internationale de l'Automobile) sanctioned and open to USAC and SCCA competitors.

The FIA sanction usually draws A. J. Foyt to NASCAR racing, but he was involved in a squabble with the NASCAR president, Billy France. France fined Foyt \$1,000 dollars for cheating in the qualifying races at the 1976 Daytona 500. Foyt has decided to boycott Atlanta and future NASCAR events.

Even without Foyt, pre-race speculation had it that this race's competition would match any in AIR history. However, a new rule has slowed the race speeds down for the umpteenth time, since 1970.

All of NASCAR's top team came to the Atlanta 500. Bobby Allison was driving the Roger-Penske Cam 2 Mercury; a new car for the team who campaigned for a Matador since Allison joined them in 1974. Allison scored four victories in the AMC Matador, but switched to a Mercury for 1976. As with any new car, the team suffered great defeats. Not only were they without victories, but Allison suffered the worst crash of his career just two weeks before Atlanta. His car tangled with Carl Yarborough in Rockingham, North Carolina and taking flight, it tumbled end over end until it lay like a worthless hunk of metal. Allison raced one week after that in Bristol, Tennessee and Atlanta was his second appearance since the crash.

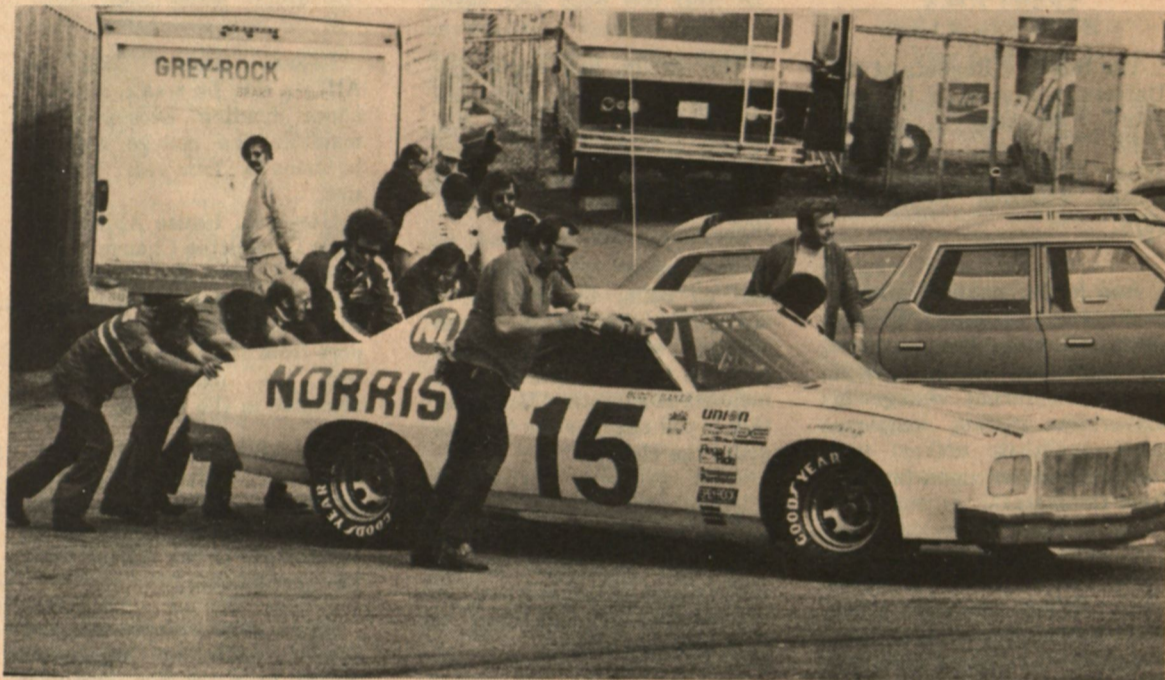
Cale Yarborough brought a record of 18 victories in 90 attempts (since joining the Junior Johnson Chevrolet team) to Atlanta, and victory hopes were high due to the rule changes which seemed to favor the Chevy.

Buddy Baker drove the Bud Moore-prepared Ford to victory in 1975 Dixie 500 (the last race in Atlanta). Baker

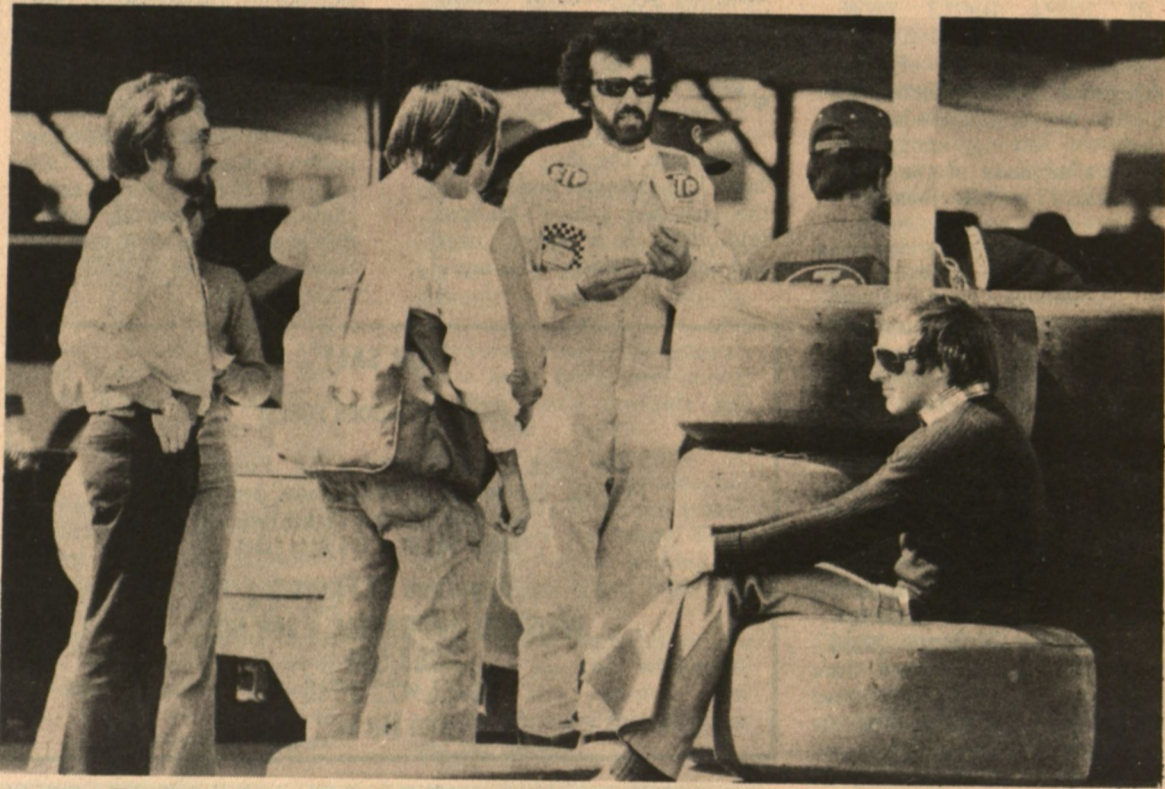
believed he would make it two in a row at the AIR.

Darrell Waltrip's Chevrolet carried green colors and the

number "88", both signs of bad luck in the highly superstitious world of automobile racing. The new



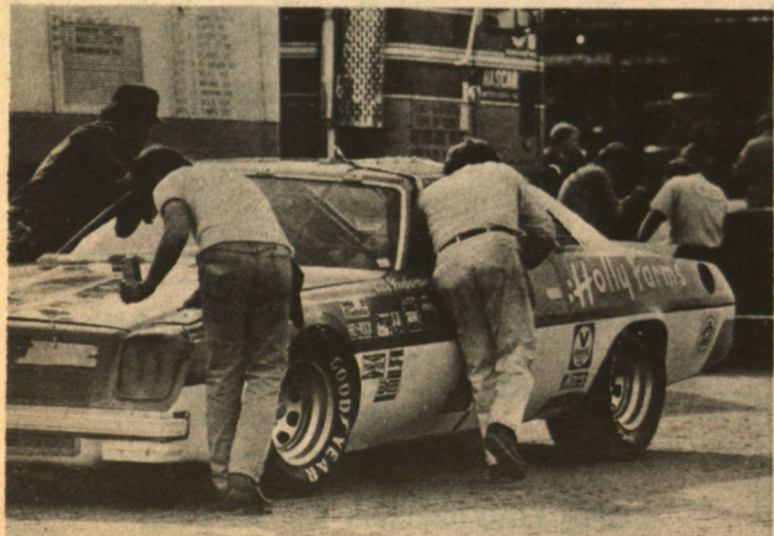
Buddy Baker assists his crew pushing the Norris Ford to line up for qualifying.



Former world driving champion Jackie Steward finds a comfortable seat in one of Richard Petty's wheels.



Bill Hartman and Art Campbell cover Thursday's action for TV5 New Scene Sports.



Cale Yarborough's Chevrolet gets a coat of wax for that extra one thousandth m.p.h. before qualifying.

Races Come To Atlanta

Gatorade sponsorship money was apparently enough to make the team challenge superstition. However, the team had made no serious efforts this year. Waltrip qualified no better than ninth and was an underdog for the Atlanta 500.

Dave Marcis was driving the K&K Insurance Dodge, built by master mechanic Harry Hyde in 1974. Before that, Dave was an "independent". That is he was a NASCAR competitor who sponsored built, maintained and drove his own racing machine. Since then, Marcis has been unable to shake some of those independent traits. Once Marcis was seen changing the oil filter in his K&K Dodge, something that few top drivers would dirty their hands for. Marcis did leave behind his slow qualifying times from his days of independence. He would start the race from the pole position after having the fastest qualifying speed of 160+ MPH. His speed sets a new record for the small block engines and raises many questions on the validity of the rule changes.

Other outside favorites include the Chevrolets of Benny Parsons, Coo Coo Marlin and Lennie Pond, and the Ford of Dick Brooks.

Bob Latford of the Atlanta Raceway granted press credentials to the Sentinel, a privilege NASCAR usually denies student publications. He said that ticket sales were "up 25%" from any previous race at this race course. The crowd was lured there by the likes of two most competitive racers, Richard Petty and David Pearson.

The 1975 Atlanta 500 winner, Richard Petty, is the King of NASCAR's Grand National record book. His record includes: the most victories (178); the most career earnings (\$2 million+); the most victories in a row (10); the most Daytona 500 victories (5--no one else has one twice); the most wins in a single season (27); the most Winston Cup championships (6--his closest challengers are his retired father, Lee Petty, with 3 and David Pearson with 3); and a record number of other records.

David Pearson had his racing re-birth in 1972. He had been successful in the 60's with Pontiacs, Dodges and Fords. It seemed he might retire, until he joined the Woods Brothers and took over the Mercury vacated by A.J. Foyt in 1972. Before the Atlanta 500 the team scored 28 victories in 69 attempts. The Woods' crew has won many races on account of their pit crew, alone. The Woods broke their own record in the 1976 Daytona 500 by refueling and changing two tires on the Mercury in 13.5 seconds.

Most races in NASCAR's Winston Cup series since 1973 had been a Petty-Pearson confrontation. Surprisingly NASCAR's King had come in second behind the Mercury more often than not, if the race was just between the two. Nevertheless, Petty had beaten Pearson with some

regularity. It was not known how exciting the two could be until the 1976 edition of the Daytona 500.

The Daytona 500 of 1976 sold thousands of tickets for the Atlanta Raceway by delivering the wildest, most exciting finish in NASCAR history. Petty and Pearson had dueled for the last ten laps, but it was the last quarter of the 2.5 mile speedway that served as a stade to millions of television viewers. Petty had just barely pulled ahead of David Pearson when they collided and spun wildly. Both cars were short of the finish line, but Pearson's Mercury was running while Petty's Dodge was not. The Mercury limped across the finish line to give Pearson his first Daytona 500 victory.

For the Atlanta 500, one month later, Pearson's Purolator Mercury was second fastest. Richard Petty's STP Dodge was one position behind.

Both drivers received plenty of attention in the days before the race. Friday was the best example. Former world driving champion and current ABC Sports commentator, Jackie Stewart, took driving tips from Petty. Stewart then drove the STP Dodge loaded with ABC's camera equipment, about twenty MPH off Richard's qualifying speed of 160-271. Later that afternoon, David Pearson starred in a United States Marine Corps recruiting commercial.

Heavy rains came down on the speedway Saturday night and were predicted to fall through Sunday and cancel the race, as had happened on so many Atlanta race dates on the sixties. At 6:00 AM Sunday morning, the worst downpours of the weekend it the race track. However, the sun broke through by 9:30 AM and Presidential hopeful Jimmy Carter dropped the green flag on the race at 12:30 right on schedule.

The crowd stayed on its feet for the opening twenty laps as the lead changed constantly. Richard Petty was content to stay out of the front pack for those laps, as is also customary. It appeared that the crowd was in for a typical NASCAR race.

It wasn't typical, though, due to many factors. David Pearson lost a lap on an unscheduled pit stop to change a tire. It looked like his chances to win were slim.

Another factor was the rare scene of Richard Petty's Dodge leaving the race track before the end of the race. Petty's Dodge experienced engine trouble on lap 194 of the 328 lap event. By completion of the race, the Petty crew was probably closer to Road Atlanta, an hour north of Atlanta. Therefore, the Pearson-Petty dual was not shot out of the AIR's corral.

All of the favorites suffered some kind of problem. Pole sitter, Dave Marcis blew the engine in his Dodge on lap 107. Bobby Allison's Mercury retired on lap 188. Cale Yarborough's fate was perhaps, the most heartbreaking of them all.

On lap 177, Cale's Chevy, which held David Pearson a lap down, coasted down pit road. His crew took five laps to replace a broken rotor button, worth about \$2.50 in any auto store, but cost Cale about \$3000 dollars in prize money. His Chevy continued to turn out the fastest laps and he made up all but one of the lost laps.

Don't ask Buddy Baker to feel sorry for Cale, though. The same one dollar part that put him out of the Daytona 500, put him out of the Atlanta 500. In both cases he was leading.

With Baker gone, David Pearson found himself back in the lead lap with only Benny Parson as company. Pearson allowed Parson to lead soe of the closing laps, but the final pit stop showed the Woods' Brothes crew superior. Pearson's Mercury held a full straightaway lead over Parson until the finish.

The victory was not as easy as it seemed, though. After Pearson won, he said, "This was probably the hardest I have ever driven in any race. There toward the end I was

afraid that another caution would come out and put Cale (Yarborough) back in the lead, lap with me. I knew if it did, that would be the end for me." "Cale had the fastest car out there today, no question about it", the winner concluded.

The race was far from a total loss for Yarborough, though. In addition to third place prize money (\$8,730), he

won a boat and trailer worth \$7500 for leading the most laps (106 out of 328).

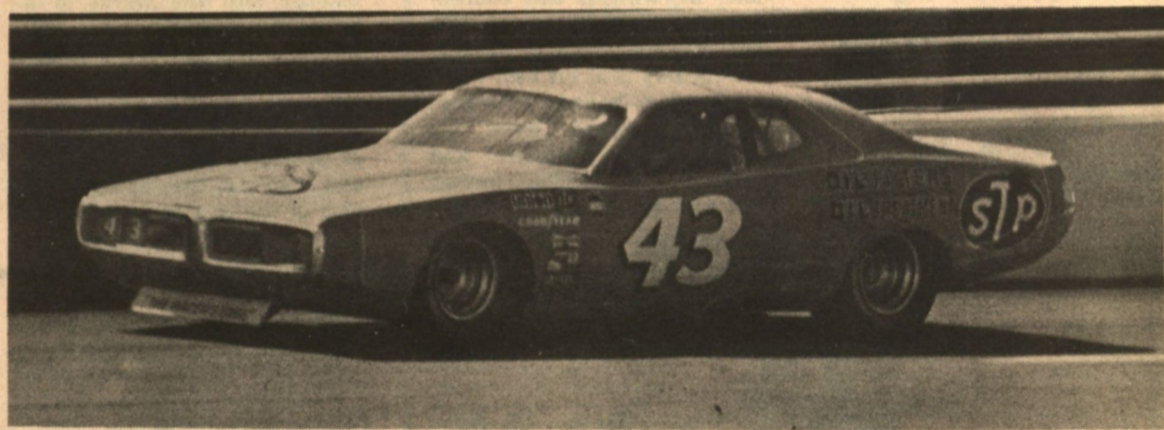
Pearson's average speed was 128.904 MPH and he took home his \$11,700 for a fourth victory at the track. His first Atlanta win came in his sophomore year on the NASCAR circuit when he piloted a Pontiac to victory in the 1961 Dixie 400.



Richard Petty's beard can't disguise his \$2 million smile.



David Pearson's winning Mercury coasts to Victory Lane.



Richard Petty's Dodge ran strong early, but finished 28th.



Bobby Allison's Mercury falls out on Lap 188.

Coffee House To Greet S. Sedberry

Stephen Sedberry arrived in Rock Hill for his April 21st appearance at the Student Center at Winthrop College in a slow-moving, worn-out '61 Ford crammed with guitars, amplifiers, clothes (dirty and otherwise), books, and who knows what under the debris piled up on the back seat. On surveying the concert area, he immediately noted a lighting deficiency and decided to run down to the local Woolco for an accentuating spotlight. Sedberry arrived back on campus just a few minutes before 8:00 p.m., assembled and attached the spotlight, checked out his amplification system, tuned his guitar and proceeded without introduction into his first set. Such are the circumstances a traveling minstrel is daily confronted with, uncertainties and difficulties to be coped with and adjusted to without a hint of regularity. They are as much a part of his struggle for recognition and fame as gold albums are for established artists.

Stephen Sedberry is a folk singer and a very good one. He performs entirely original compositions and is accomplished on the guitar, autoharp and harmonica. Since taking his one-man band on the road last fall, he has traveled throughout the United States performing before crowds who probably had never heard of him previously but now are counted among his fast growing legion of supporters and fans. He has appeared on ETV broadcasts in his native Alabama and also here in South Carolina. He will be featured on May 24th on a special devoted to the Myrtle Beach Folk Festival which was held in March.

To enjoy the music of Stephen Sedberry, one must attentively listen to the lyrics; it is there that he practically describes the full range of human emotions.

One has to pay close attention, listen to every word, and interpret every



line, for without this concentration the effect of his performance is greatly diluted.

Sedberry is at his best when performing ballads. Particularly impressive were his renditions of "Butterfly" and "Windy Day". The former featured lyrics which took the

listener into the world of a butterfly, drifting alone and free through the countryside, enjoying nature's gifts along the way. Sedberry is a storyteller in person capable of documenting events in song and making the audience a part of the tale being related.

He also employs biographical numbers. In "I Ain't Gonna Kick Myself Anymore" he described his guitar as being perhaps his only friend as he travels from town to town along his musical tour. "Compromise" made mention of the hard times associated

with his struggle for success and the disappointments, but reaffirmed dedication and optimism. Summizing his life's philosophy was "Rejection", in which Sedberry asked people to give love a chance in life rather than to summarily dismiss him and his music. "Back in Birmingham" told of the troubles of an artist being accepted in his home town. "Still the Same" referred to the unchanged status of his values in a world which dictates change.

On the light side were "The Portland Social Worker" ("The Tallest Girl I Ever Knew"), a song about early television's Anderson family, "Father Knows Best" ("Cathy's on smack, Bud is slinging hash in a greasy spoon and Margaret O Ded") and a revised "Santa Claus Is Coming To Town" entitled "Depression Is Coming to Town", which talked about the dread of final exams.

Sedberry dedicated one song to the woman's movement. He sang, "Don't do me any favors, I just want to be myself,

I need me more than you do.

I may be a lonely woman, but I don't need a reckless, helpless man."

In addition to guitar, Sedberry utilized a harmonica, banjo and autoharp. The harmonica added necessary backing to many of the songs, but on the softer ballads could have been omitted to enhance the mood. The autoharp ("a sawed-off guitar with chromosome damage") was mainly played without vocal accompaniment, and the instrumentals were well-received by the students.

Sedberry's writing talents are his main asset and his smooth vocal style is a perfect means for the transmittal of his feelings and emotions. He is a friendly, sincere artist with a keen desire to entertain and please. I would be very much surprised if star status is not afforded Stephen Sedberry in the near future.

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NEWS AND REVIEWS

ProVisional Theatre

The ProVisional Theatre from Los Angeles, one of the country's most accomplished performing ensembles, will be appearing at the Academy Theatre in Buckhead on May 2, 3, 4 and 5 with performances of two of their original works, VOICE OF THE PEOPLE and AMERICA PIECE. Roger Dettmer of the Chicago Tribune has described the work of the ProVisional as "...gripping theatre that transcends categorization as Experimental.... it is an externalization of convictions which deserves a return engagement and capacity audiences.

VOICE OF THE PEOPLE, which will be performed on May 2 and 5, is a hidden history of the United States - seldom told stories about real heroines and heroes, about strength and laughter, about rebellion and music and above all about an irresistible spirit.

AMERICA PIECE, which will be performed on May 3 and 4, is an oftentimes humorous investigation of the struggle to live and survive. It unfolds

through a structure of gesture, mood and metaphor rather than a story, described by many viewers to be "rather like a symphony." Dan Sullivan, drama editor of the LOS ANGELES TIMES, wrote of AMERICA PIECE "... has the heft of a major work, clearly establishing the ProVisional as one of this country's really important experimental companies."

The ProVisional Theatre has received three major Los Angeles Drama Critics Awards for excellence and has performed its plays in Europe and in towns and cities across the United States. "Atlanta seemed an ideal choice," according to Academy Theatre director Frant Kittow, "since it is a new modern city where originality and experimentation are not simply accepted but wholeheartedly encouraged."

The ProVisional Theatre will also be conducting theatre workshops at the Academy on May 4 and 5 from 1-4 p.m. For reservations and information, call the Academy Theatre at 261-8550.

Wall To Wall

How do you care for a bird with a broken wing? What can you do with a baby raccoon, orphaned by a speeding car?

Answers to these and other questions will be explored during "Wall to Wall Wildlife," a program featuring Florida wildlife expert Rosemary K. Collett, who will give a slide presentation and show a collection of live animals at Kennesaw Junior College on Monday, April 19, at 8 P..

A pelican in the bathroom is nothing new for Mrs. Collett, whose slide show includes a scene of mouth-to-mouth resuscitation administered to a gull.

The program, which will be held in the Activities Room of the James V. Carmichael Student Center, is open to the public without charge. Mrs. Collette emphasized that all the animals will be safe for viewing, even by young children.

The Florida Wildlife expert devotes her life to the rescue, rehabilitation and release of wildlife casualties. Mrs. Collett and her husband, George, operate the Flicidades Wildlife Foundation Inc. of Venice, Fla., a nonprofit organization offering aid to wildlife and educational programs for school children and the public.

The wildlife expert will bring a number of live animals which will be "introduced to the audience. Among those she will bring to the KJC program will be a skunk, a barred owl and a screech owl, plus "a constantly changing cast of animaks. Goodness knows what else may be along; I'm picking up a red-tailed hawk in Maryland."

Mrs. Collett said some persons have asked why a permanently disabled animal should be kept alive.

"The answer is simple," she responded. "The barrel owl, shot and crippled for life, may never fly again, but he is an excellent educational tool for the use in school. Young eyes grow wide as they see a magnificent bird of prey condemned to a captive life because one human thoughtlessly used him as a target."

Operating the wildlife foundation is a costly business, with food bills for the patients running over \$500 per month. The sanctuary uses over five tons of fish per year, about 1,300 pounds of dog food meal, 750 pounds of apples, 850 pounds of beef heart, and more.

The Foundation's work has been featured on national television and in national publications. In addition, Mr. Collett is author of a recently released bok, "Mt Orphans of the Wild."

The KJC program is co-sponsored by the Division of Natural Science and Math and the Community Services Office. Re-registration is recommended, since space is limited. To registered, contact the KJC Community Services Office. 422-8770, ext. 334.

Shakespearean Director

Shakespearean theatre director Ronald Watkins from England speaks at Agnes Scot College April 28. Watkins speaks on "The Actor's Task in Interpreting Shakespeare." The free, public lecture is at 8:15 p.m. in the Winter Theatre of the Dana Fine Arts Building.

Watkins designed the "Globe" stage at the Harrow School in England, where for 30 years he directed the annual Shakespeare play in conditions similar to those of Shakespeare's own playhouse. He has also directed plays of Shakespeare by invitation of the Earl of Haddo at Haddo House, Aberdeen, Scotland, on an Elizabethan stage built to his specifications.

Watkins is the author, with Michael Joseph, of the book, "On Producing Shakespeare," which gives a full account of the methods he has developed through practical experience on the Elizabethan stage. He has lectured at Stratford-upon-Avon, in London and throughout the United Kingdom to drama societies, conferences, colleges and schools.

In the United States, Watkins has lectured for "Shakespeare Week" at the Folger Library in Washington,

D.C., and made a four-month lecture tour of colleges and universities, including Princeton and the Universities of California. At the University of Colorado, Boulder, he has directed a production of "King Lear" on an Elizabethan stage.

He was educated at Eton College and King's College, Cambridge. From 1928 to 1932 he gave readings of poetry and prose in the early days of broadcasting from Savoy Hill and later from Broadcasting House. He taught English and classics at the Harrow School from 1932 to 1964.

Co. Kaye

COMPANY KAYE Dance-Mime will offer four performances at the Studio Theater of the Atlanta Memorial Arts Center: Friday, April 30 and Saturday, May 1 at 8:00 P.M., Sunday, May 2 at 3:00 P.M. and a special Children's Mime Matinee Saturday May 1 at 1:00 P.M. Tickets are \$2.50; children's tickets for the Saturday Matinee only \$1.50. Seats are unreserved. For tickets call the Atlanta Memorial Arts Center Box Office: 892-2414.

Atlanta Symphony

The Atlanta Symphony Orchestra, with Robert Shaw conducting presented a concert at Kennesaw Junior College Saturday, April 10, at 8 P.M. The Symphony in nationally acknowledged as one of the top 27 major orchestras in the United States.

The program was open to the public without charge and was held in the KJC physical education building. The Symphony's first Cobb County concert, presented last spring at KJC, drew a capacity audience of some 3,000 persons.

The program at KJC will include Berlioz' "The Roman Carnival," opus 9; Beethoven's Concerto for Violin, Cello, Piano and Orchestra in C Major, opus 56; Strauss' "Don Juan", tone poem, opus 20; and Gershwin-Bennett's "Porgy and bess," a symphonic picture.

The Symphony begun under the baton of Henry Sopkin as a youth orchestra in 1944, in 1947 officially was named the Atlanta Symphony Orchestra and a guild and board of directors was formed.

Sopkins retired in 1966, and a long search for a music director led to Robert Shaw, then associate conductor of the Cleveland Orchestra and internationally-famed director of the Robert Shaw Chorale. Shaw began as music director and conductor with the 1967-68 season. The new conductor expanded the orchestra by 15 members, to its present strength of 87. During the past seven years, Shaw has created both the Atlanta Symphony Chorus, and the Atlanta Symphony Chamber Chorus, with combined memberships of more than 250 local singers.

The Ford Foundation in 1966 made a challenge grant of \$1 million to the orchestra for the establishment of a permanent endowment. The matching funds were raised in a five-month campaign and the total \$2 million (plus supplementary individual gifts) is a vital source of continuing financial support for the orchestra.

Tours have taken the symphony to more than 100 cities in 22 states, including a Carnegie Hall concert following an extensive tour of Eastern states in 1971. The symphony currently conducts a five-week series of summer pops concerts on weekends in June and July.

Turning full circle, the Atlanta Symphony formed its own youth symphony in 1974. The Atlanta Youth Symphony, directed by Michael Palmer, will give 50 Young People's Concerts during the 1975-76 season. (Palmer also serves as Associate Conductor of the Atlanta Symphony).

LUNG ALERT



CLEAN AIR WEEK

May 2-8

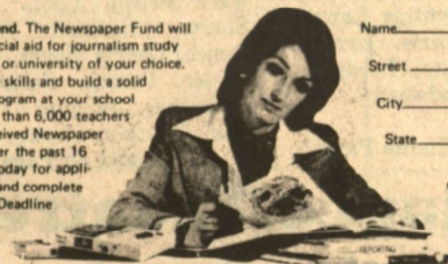
GEORGIA LUNG ASSOCIATION

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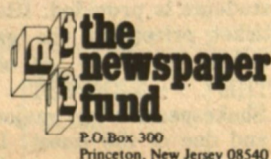
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Around The Mountain

KJC Announces Deans List

The Kennesaw Junior College Dean's List for winter quarter 1976 has been released by Dean Eugene Huck.

Published quarterly, the Dean's List is based on a student's overall average. To be eligible, a student must have a cumulative grade point average of B or better and must have earned 15 quarter hours of credit in residence.

Some 544 students were named to the 1976 winter quarter list. Included were the following:

ACWORTH: Betsy Brown, Elizabeth Chaney, Virginia Coker, Patricia Cooper, Victor Cox, Mary Davis, Jerry Dean, Wanda Freeland, Marjorie Fryman, Patricia Gartrell, Joyce Glover, Jennean Gordy, James Harris, Suegene Hausler, James Jenkins, Karla Jones, Norma Jones, Sara Lawing, Sheila McCarthy, Mark McGoldrick, David Miller, Paul Parker, Emily Rowe, Rodney Rymer, Susan Sewell, Dolores Simmons, Wesley Skinner, Dwayne Stone, Patricia Tyson, George Wilkins.

ALPHARETTA: Carmen Cagle, Michele Hauck, Ann Turner, Wanda Voyles.

ATLANTA: Sue Armour, Robert Cohen, Sharon Crosby, Lori Dillard, Melinda Disney, Roxann Gill, Kurt Holtzclaw, Lee Hughes, Brenda Jackson, Bonnie Lamdin, Roy Malcom, Jr., Sandra Manning, Lynne Marger, Liston Nesmith, Jr., Richard Ogden, Ernest Pibbs, Sherry Prankard, Margaret Pratt, Nancy Quattlebaum, Jackie Shier, Anna Styron, Patricia Surgalski, Clayton Wimberly, David Wittner.

AUSTELL: Charles Blanton, Cris Driskell, Bobbie Hair, Michael Hogan, William Holmes, Mary Jones, William Jones, Glenda Logan, Betty Madden, Wesley MaHaffey, Stephen Patterson, Sheila Price, Steven Smith, Patti Wade, C.G. Wessinger.

CANTON: John Ballard, Becky Beaver, Mark Chandler, Caroline Long, Stuart Mathis, Daniel Rampley, Harry Sargent, Lucile Thomas, Alan Weatherby.

CARTERSVILLE: Patricia Barrett, Larry Blackburn, Mary Bowers, James Bruce, John Conyers, Cynthia Langford, Robert Morris, Lyndy Roxby, Helen Tate, Frederic Wall, Ronald Woodward.

CEDARTOWN: Charlie Paris.

Alliance Theatre

The Alliance Theatre Company, at the Atlanta Memorial Arts Center, will present student matinees of Shakespeare's *THE TEMPEST* April 28 through May 15. This Student Audience program is now in its sixth year. Each season thousands of Georgia's high school and junior high school and college students come from all over the state for a live professional theatre experience. Last year over 11,000 students attended matinee performances of *A MIDSUMMER NIGHT'S DREAM*. *THE TEMPEST*

CONYERS: William Gambell.
DALLAS: Daniel Cooper, Sharon Crowe, Cynthia Holt, Susan Hulsey, Darlene Martin, Pamela Matthews, Joe Postell, Meri Beth Rakestraw, Beverly Robinson, Judith Shurling.

DOUGLASVILLE: Linda Graham, Sharon Hawks, Gail Monroe.

DORAVILLE: Kenneth Rogers, Jr.

DUNWOODY: Wendy Kuehn.

HIRAM: Betty Glover.

JASPER: Patsy Cagle.

KENNESAW: Mary Adkins, Teresa Barnes, Cynthia Bayne, Judy Bentivegna, Clyde Chastain, Terry Coil, Naomi Craig, Gayle Croft, Joan Cunningham, Deborah Dearing, Sydney Gamble, Frederick Gant, Jr., Jenive Green, Sammy Hawkins, Alfred Hutchinson, Nan Knight, Kathryn Koontz, Marjorie Lane, Harold Mabus, Charles McClure, Dawn Morton, Thomas O'Connell, Joan Payne, John Petrie, Sharalee Potter, Jennifer Richardson, Michael Riddle, Mary Roach, Betty Scyphers, Horace Smith, David Snyder, Sharon Spillman, Yvonne Strickland, Patricia Towe, Janis Vaughn, Dixie Whitman, Jerry Whitman.

LEBANON: Barbara Drummond.

LITHIA SPRINGS: Cathy Flanagan, Walter Flanagan, Michael France.

MABLETON: Patricia Ashcraft, Philip Bordeaux, Blanche Hands, Jimmie Hicks, Angela Johnson, Helen Lee, Ethel Manning, David Pritchard, Lucy Robinson, Marion Walker, Kenneth Whitehead, Jerrie Williams.

MARIETTA: Michael Abbott, Frances Acton, Kenneth Adams, Robin Adelman, Judith Andres, William Annandale, Richard August, Leslie Bagwell, Gerald Bailey, Carolyn Baker, Frances Baker, Clifford Ball, Vincent Barr, Myra Bedingfield, Mary Bell, Judy Bentley, Judith Bencon, Michele Biehl, Barry Bogle, Robin Borkowski, Marilyn Bowman, Benjamin Bracy, III, Linda Bradigan, Marie Brandon, William Brasuk, Beverly Brown, Lesly Brown, Norma Brown, Nellie Browning, Edward Brush, Linda Bryson, Sharon Buckner, Barbara Bunch, Cheryl Burns, Cynthia Butler, Pamela Cain, Janice Callaway, Jennifer Camron, Jan Cawthon, Nancy Cham-

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promises to be equally popular, so it is essential that plans to attend be made early. Teachers who would like to bring classes are urged to place ticket orders for their students right away. Tickets are specially discounted for students at \$2.50 per student and one free teacher or chaperone ticket for every 20 students is provided. (Regular ticket prices for the general public are \$6.00 for adults). *THE TEMPEST* is Shakespeare's last major play and one of the finest. It is a celestial, magic, and airy romance filled with witchcraft,

English Faculty

Mrs. Virginia Spencer Carr, author of the new biography of Carson McCullers, *The Lonely Hunter* (Doubleday), will be the guest speaker at a panel discussion to be held Thursday evening, April 15 at the Alliance Theatre. The panel discussion will immediately follow Alliance Theatre's performance of Carson McCullers' *The Member of the Wedding*, and will begin at approximately 10:30 p.m.

Mrs. Carr is a member of the faculty of the English Department of Columbus College. Her new book has received critical acclaim. Other panel members will include David Bishop, ATC Producing Director, Fred Chappell, Artistic Director, and actresses Tina Sattin and Shelia K. Adams.

This should be an informative and enjoyable evening for any student of literature.

Tickets to the performance are \$6.00 and \$4.50 -- Students \$3.00 one-half prior to curtain. Group rates are also available.

Plan now to attend *The Member of the Wedding* and to stay for the panel discussion afterward.

For reservations, call Alliance Theatre Company Box Office, 892-2414, Atlanta Memorial Arts Center, 1280 Peachtree Street, N.E. Curtain time, 8:00 p.m.

"The Member of the Wedding" runs April 8 through 24, Tuesdays through Saturdays at 8:00 p.m. and Sunday afternoons at 2:30 p.m. However, the panel discussion will be held on the 15th only.

Virginia Spencer Carr's first book, *THE LONELY HUNTER: A BIOGRAPHY OF CARSON McCULLERS*, has been reviewed and acclaimed in over 200 newspapers and other periodicals across the country since publication last summer by Doubleday. More than seven years in the making, it has been nominated for a Pulitzer Prize, National Book Award, National Critics Circle Award, and the Francis Butler Simkins Award--offered by the Southern Historical Association for the best book of Southern history.

More than 500 interviews provided the raw material for the work, described by *Newsweek's* Walter Clemons as "full, sympathetic, and frank....a definitive life." More than a biography, Clemons noted, "*The Lonely Hunter* offers a valuable record of the literary scene of the forties and the postwar years."

Tennessee Williams, who encouraged Carson McCullers to adapt *The Member of the Wedding* as a play in spite of Edmund Wilson's attack that it had no sense of the

trickery and comedy. *THE TEMPEST* will be performed by the Alliance Theatre's fully professional acting company and will be elaborately staged and costumed to bring full excitement and color to this magical classic.

Study guides to the production are available to assist

dramatic--and served as McCullers' dramatic mentor--wrote the introduction for Carr's book.

The *New York Times Book Review* selected *The Lonely Hunter* as "Editor's Choice" for six consecutive weeks. Atlanta-born poet-novelist James Dickey hailed the book as "a masterpiece."

McCullers, who fled the South soon after the publication of her first novels, *The Heart Is a Lonely Hunter* (1940) and *Reflections in a Golden Eye* (1941), could never desert her region fictionally. She once observed to a friend, "I must return South periodically to renew my sense of horror." Her life was filled with physical and mental anguish. She died in 1967 of a massive stroke, the last of several she had suffered since her twenties. McCullers' significant place in twentieth-century American literature now seems assured, although few might agree with her own self-assessment: "I have more to say than Hemingway, and, God knows, I say it better than Faulkner."

Virginia Spencer Carr lives in Columbus, Georgia, McCullers' hometown, where she joined the faculty in 1969 after earning her Ph.D. degree at Florida State University. There she was awarded "The Outstanding Teacher Award for 1968" by the Department of English while a graduate teaching assistant. Her B.A. degree is also from Florida State, where she was a charter member of the FSU Flying Circus. Her M.A. is from the University of North Carolina at Chapel Hill. Now an associate professor of English, Carr teaches courses in Southern Literature, the American Novel, and Contemporary British and American Fiction. Since publication of her book she has combined teaching with a number of lecture tours throughout the South and in California. She recently participated in a Women's Writers Symposium at Lincoln Center in New York City.

This summer she will be a working artist-in-residence at Yaddo Artists Colony in Saratoga Springs, New York. It was at Yaddo that McCullers wrote most of *The Member of the Wedding* and *The Ballad of the Sad Cafe*.

Virginia Carr has three daughters: Karen, an engineering major at Vanderbilt University, Catherine, a senior at Brenau Academy, Gainesville, Georgia, and Kimberly, thirteen, who lives at home with her mother and her Dalmation puppy, Salli. *The Lonely Hunter* will be published this fall as an Anchor Press paperback.

teachers in classroom preparation for the production.

The program is available to all Georgia's schools. Brochure information and order blanks can be obtained through the Alliance Theatre Company, 15 16th Street, N.E., Atlanta, Georgia 30309, Phone 404-892-2797.

Lab Theatre

The Academy Theatre's Lab Theatre will present Sean O'Casey's *BEDTIME STORY* and Harold Pinter's *THE ROOM* as its Spring production. Nancy Hager directs both plays which will open at the Academy Theatre on Wednesday, May 12 at 8 P.M., to continue Sunday, Tuesday, and Wednesday, May 16-26. The actors are from the School of Performing Arts and apprentice program, cast through competitive auditions.

The plays focus on events occurring in two rooms: in one, a young man terrorized by the night's "sinful" events; in the other, an old lady threatened by what is outside.

The young man is O'Casey's protagonist in *BEDTIME STORY*. He is desperately trying to sneak a young lady of his room at four o'clock in the morning. The situation grows in hilarity as his efforts are complicated by a fellow lodger and his landlady--not to mention the young lady herself.

In the second room is the second protagonist, Rose of Pinter's *THE ROOM*. She seems only to want to live for her want; however, her security is threatened by something sinister emanating from the basement of the house. Finally, Riley, who has been waiting in the basement to see her, arrives in her room. He is obviously a visitor from a past life that Rose feels both terrorized and tantalized by. But it is a past life that Rose feels both terrorized and tantalized by. But it is a past that she cannot assimilate into her tenuous life of today.

O'Casey leaves us with hope as his young man is "destroyed". Pinter leaves us chilled as his Rose is destroyed.

For reservations call 261-8550.

Smyrna Comm. Theatre

Bob Pittman, 22, a resident of Longleaf Drive, has been selected as the director for The Smyrna Community Theatre's next production "Kiss Me, Kate."

"Kate" will be produced May 20, 21 and 22 at the Civic Center in Marietta. Auditions are scheduled for 10 a.m. March 27 at Wills High in Smyrna.

Despite his youth, Pittman brings a wealth of experience to the Smyrna group which is sponsored by the Smyrna Parks and Recreation Department.

Locally, Pittman has appeared with the Workshop Theatre, Six Flags Over Georgia and the Theatre of the Stars. While at Southern Methodist University, he directed "The Odd Couple" and the "The REspectful Prostitute."

Currently a student at Georgia State University majoring in English Education, he plans to do graduate work in theatre direction beginning

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NEWS AND REVIEWS

KJC Dean's List

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 bers, Leigh Christophersen, Frances Clamon, Elaine Coleman, Barbara Coles, Frank Connors, Cheryl Cooper, Dennis Corn, Mary Corn, Deanna Cornelius, Lisa Crain, Susan Crawford, Donna Crowley, Pamela Crouche, Connie Daniel, Cheryl Davis, Donald Denison, Jerry Denny, Thomas Dingus, Helen Disharoon, Robert Dodrill, Robin Dodrill, Janet Douglas, April Dulac, Lisa Duncan, Patricia Dunn, Sharon Ehler, Pamela Eicholtz, Constance Elslander, Dixie Elwell, Doris English, Denise Ethridge, Sandra Fafara, Kenneth Farmer, Cheryl Fayard, Freida Frady, Martha Franklin, Cheryl Frasure, Joseph French, Memmon Funderburk, Carol Gaither, Phyllis Garner, Drew Garrell, Suzanne Gayton, Catherine Gehrich, Billie Gillespie, Daniel Glickman, Joan Goddard, Randall Goltz, Cathy Gordon, Jerry Graves, Karl Gray, Charles Greenway, Richard Greer, Daphna Gregg, Deanna Haag, Gary Haddle, Beverly Hale, Patricia Harding, Patricia Harwell, William Hatherley, Brenda Hawkins, Leslie Hawkins, Sara Hawthorth, Brian Hays, Randall Henley, James Henson, Larry Henson, Barbara Hilke, Robert Hitt, Susan Holland, Kay Hollis, Mary Holmes, Bonnie Hopper, Mary House, Lynda Houston, William Houston, Julia Howell, Patricia Hudson, Timothy Humphries, Mary Hunter, Lawson Johnson, Richard Johnson, Juliette Johnston, Cecelia Jones, Holly Jones, Carl Keener, Anita Kennedy, Minnie Kennedy, Charles Kettering, Elizabeth Kettles, Barbara King, Evelyn King, Melville Kinney, Martha Kirby, Rebecca Kirk, Robyn Klingbeil, Mary Lawson, Beryl Ledford, Deborah Ledford, Maria Ledford, Catherine Lee, Laurance Lee, Thomas Little, Jane Lovvorn, Gilmer MacDougald, John Mackey, Brenda Martin, Christopher Martin, Floyd Martin, Lori Martin, Anne Mathis, Jackie Mathis, Barbara Matthews, Manuel Matthews, Timothy Maulding, Michael Mayo, Jerry McColum, Samuel McCoy, Mary McGarr, Deborah McIntire, Cheryl McKeon, Barbara McKinley, Rebekah McWhorter, Jeannette Meers, Ruben Meggitt, Janie Mercure, Marilyn Methvin, Ronny Miller, Robert Millsaps, Robert Mitchell, Merrigale Moody, Michael Moritz, Nellie Mulkey, Vickie Nagy, Charles Nowlin, Sudie O'Connor, Thomas Olschewski, Richard Olson II, Vicki Owen, Mary Pallone, Amy Paul, James Paxton, James Perdue, Judith Phillips, Susan Phillips, Teresa Phillips, Mark Pitner, Kathryn Ponder, Laurence Porter, Kathleen Prance, Elner Rainey, Cynthia Ramsey, Patricia Ratz, Laura Raybon, Sharon Rechsteiner, Charles Redd, Joan Reed, Joan Reynolds, William Reynolds, Charles Rich, Edna Rich, Kimberly Rick, Joan Roesch, Tenna Rogers, Deena Rosser, James Roy, Brigitte Scarborough, Bonnie Schrader, Willis Scoggins, Christel Scott, Marjorie Scott, Richard Scott, Julia Sewell, Carole Shaw, Mark Shreiner, Emily Sim-

mons, Richard Sjoblom, Jennifer Slagle, Cheryl Smith, Dorothy Smith, Mary Smith, Sandra Smith, Warren Smith, Daniel Stack, Patrick Stack, Gary Stamper, Judy Stephens, Toni Stephens, Lawrence Stockton, Donna Stowers, Sharon Studdard, Patricia Sullivan, Nancy Sutton, Diana Swanson, Linda Swanson, Nancy Tapp, John Taylor, Carol Thomason, Susan Todd, Melanie Traylor, Gail Troxler, Elbia Tutterow, Phyllis Tyson, Laurie Underwood, Nancy Vagle, Douglas Vaughan, Gretchen Vaughan, Jacquelyn Vaughan, Joseph Vess, Michael Visser, John Voerg, Cheryl Voutila, Delores Waldron, Beverley Walker, Cynthia Walker, Richard Walls, Tilden Walters, John Waters, Cindy Watkins, Deborah Webb, Sterling Wharton, Christina White, Lewis Wiggins, Belinda Williams, Yardy Keven Williams, Oliver Wilson, Rhoda Wilson, Chris Winkler, Melody Withrow, Deborah Wolfe, Stephen Wolfe, William Wood, Elizabeth Wootten, Lina Linna Yao.
POWDER SPRINGS: Elaine Banks, Gena Bullard, Judy Beth Cornwell, Marvin Daugherty, Susan Goggins, Shari Hardy, Martha McConnell, Mary Mosley, Novella Rains, Ginger Sandidge, Marjorie Shead, Linda Stauffer, Paul Stefanini, Kathy Waites, Janet Willingham, Etta Jean Wilson.
ROSWELL: Donna Boles, Kim Campbell, Roline Carmichael, Patty Corder, Linda Dugger, Susan Eifert, Christella Esco, Kathryn Frydenlund, Vicki Goodrich, Wanda Landrum, Michael Leiper, Deborah Leslie, Michael Muntean, Ella Mae Schutt, Patricia Smith.
SANDY SPRINGS: Steven Willis.
SMYRNA: Kim Allison, Michael Ballard, Martha Barrett, Dorenda Bas, Deanna Beadles, Timothy Bearden, Holly Bergin, Paul Bolin, Ernest Boone, Phyllis Burton, Ralph Clark Jr., Vally Cowan, Herbert Crowe, Kenneth Crowe, Harold Davis, Cynthia Dean, Ethel Downing, Harold Eason, James Gaddis Jr., Scott Gardner, Anita Green, Jack Griffin, Lamar Grizzle, Janet Hall, Vail Hanna, Patricia Head, Joyce Hildenbrandt, Susan Hones, Carol Keen, James King, Connie Landers, Rhonda Lee, Juanita Lyle, Randall Lynn, John MacAllister, Joy McClellan, Patricia McClellan, Sharyn McClung, Jan McConnell, Deborah McIntire, Michael McIntyre, Joyce McMurrain, Vernon Oleson, Jacqueline Pack, Phillip Parham, Jennifer Parks, Johnny Plunkett, Joan Poole, John Raines, Douglas Sandstead, Detres Shaw, Janet Sill, James Slavin, Clara Tucker, Graham Watson, Joy Williams, Barbara Worley.
WOODSTOCK: John Burns, Pamela Chamberlin, Elizabeth Coffey, Robert Conkell, Virginia Conkell, Judy Ford, Deborah Foster, Robin Gray, Robert Harper, Johnnie Lewis, Margaret Philpot, Lorraine Piper, Tracy Tucker, Bettye Wilson.
HONG KONG: Minnie Oilai Yung.
LEBANON: Hani Muin Nassar.

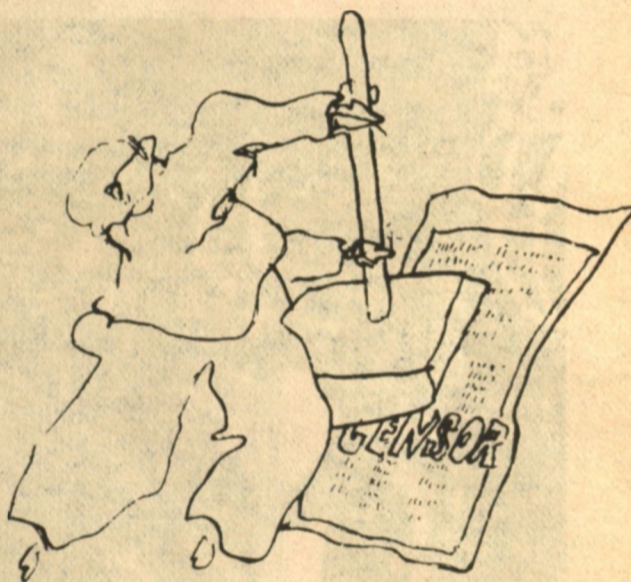
Smyrna

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 in the spring of 1977. Among the schools he is considering are the University of Hawaii, University of Wisconsin, University of Indiana and SMU.
 Last year Pittman became well known in atlanta theatre circles in the role of Pippin in the Workshop Theatre's "Broadway Times Two" production which was hailed by critics as among the best production ever seen in Atlanta.
 Spending six seasons at the Crystal Pistol at Six Flags, he appeared in a variety of musical comedy reviews.
 During his four seasons with the Theatre of the Stars, he appeared as Louis in "The King and I," Tom of Warwick in "Camelot;" shepherd boy in "Tosca" street urchin in "My Fair Lady"; and under study for the lead in "Oliver".
 He has appeared on numerous television programs locally and has made personal appearances both as a performer and master of ceremonies throughout Georgia. He also made a national TV appearance on the Ted Mack Show.
 A graduate of Wills High School in Smyrna, he received the outstanding drama study award, first place award in Region 3-AA as solo vocalist; second place award in statewide competition as solo vocalist; and was a governor's Honors nominee in Drama and Music.
 While at SMU he appeared in "Charlie Brown, Androcles and the Lion, the Fantastiks, A Visit From a Small Planet, the Strangest Kind of Romance" and others.
 For additional information on the Smyrna Community Theatre and its upcoming productions of "Kiss Me, Kate" call the recreation department at 434-6600 or Randy Jay at 472-5399 or 436-9339 (nights).

CENSORED

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 [303] 388-1608

The Center is a non-profit project set up by College Press Service; since 1961, in one form or another, CPS has provided censorship counseling, support and contracts to campus journalists.
 Already, the Center's new "Censorship Report Form" has helped dozens of editors scope out where they stand in a student press dispute and enabled CRCJ to take quick and effective action on the problem.
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 The Center publishes its on-going research and current cases in the CRCJ Bulletin. The Bulletin is published bi-monthly and sent free to all CPS members. The Bulletin is also available to non-CPS members at a yearly rate of \$12 for the student press and \$24 for educational organizations, libraries and journalism departments.



Calendar Of Events For MAY 1976

SUN.	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT.
						1 "LYSTRATA" 8 PM - Gym
2	3 Faculty Meeting 3 PM, Act. Rm.	4	5 CLEP Exam Check with counseling office for time & place	6	7 Last day to drop a course without penalty. International Club Cafe 11 AM - 2 PM, St. Center Faculty Workshop 2 PM, Act. Rm.	8
9	10 St. Affairs Council 3 PM, Libr. Sem. Rm.	11 Concert with Theodore John, Clarinetist St. Act. Room	12 Coffee House featuring "J. HENDERSON" 11 AM - 3 PM, St. Center	13 AGE Seminar 1:30 - 3:30 PM Act. Rm.	14 Movie: "COLOR CARTOON FESTIVAL" 11 AM, 2 PM, 7:30 PM Place - TBA KJC Foundation Annual Dinner and Meeting, 6:00 PM, Act. Rm.	15
16	17 Admin. Council Mtg 3 PM, Libr. Sem. Room	18	19 Last Day To Withdraw From A Course	20	21 Congress for Volunteerism 9 AM - 2 PM, Act. Rm.	22 "POPS" Concert, Cobb Community Symphony, St. Center Time - TBA
23/30	24 Academic Council Mtg 2 PM Libr. Sem. Rm. Special Regents' Testing Program Exam, 2 PM Place - TBA	25	26 COFFEE HOUSE 11 AM - 2 PM, St. Center Last Day To Withdraw From College	27	28 "KJC DAY" featuring "MARSHGRASS" and "MIKE CATALANO"	29
	31					

WET WILLIE



*Photos By
Doug King*

