



Photo by Werner Bertsch

the INTERNATIONAL

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Oct. 6, 1982

High hopes for SGA grades

RICK GONZALEZ
SGA Correspondent

A Senate bill requiring a 3.0 grade point average for the positions of Student Government President, vice-President and Comptroller has been voted down twice in September by SGA senate members.

In the September 1 senate meeting the bill was defeated by a seven to seven vote and on September 15 by a 13 to 9 vote. The bill requires a two-thirds vote to be placed on the November student ballot.

SGA president, Jorge Espinosa, is the spokesman for the bill. Espinosa says SGA officials should serve as an example to the FIU student body.

Speaking against the bill are senators Lauren Goodhart, Barry Wasco, and John Robinson. They say the bill is unfair because it will not allow every student to participate in Student Government and that grades do not determine leadership roles.

"When Juniors and Seniors enter

FIU their G.P.A. does not have to be above a 2.5, I don't think SGA standards should exceed that. In two years, I would love to see that rule be implanted, because entering freshmen must maintain a 3.0, it will be fair in the future. I think a 3.0 is a good standard, but it's not necessary. If someone is doing a good job in SGA, grades don't matter. SGA's main objective is not academics, it's an extracurricular activity," stated Goodhart.

"Anybody who takes a position in SGA is stretching themselves thin. A lot of us are very active people, maintaining a 2.5 is a burden for someone representing FIU. Maintaining above a 2.5 is an accomplishment. I think it's unfair when someone imposes their image on everyone else by proposing a 3.0 minimum. A 3.0 will hold back students that will participate," said Wasco.

"It is every student's right to participate in SGA, regardless of GPA. Students have the right to choose how their money is spent."

"Even if their grades aren't outstanding, they can be good leaders," said Robinson.

Jorge Espinosa, the main advocate of the bill stated, "I'm not trying to impose a higher standard on everybody. I just want this amendment to appear on the ballot, so students can choose. The students should have the choice on SGA standards. The top three student positions in FIU should serve as an example to the entire student body. Good SGA officials must be able to manage their classes, represent the student and maintain themselves as individuals. That's what a 3.0 shows, that you can balance these factors and serve as an example."

"If SGA officials have jobs and can

not maintain a high standard, they should not be on the presiding board. If the SGA president lets his grades fall and become secondary importance, then he shouldn't be there. He should be a student first then an official. I feel a 3.0 doesn't symbolize that one is a good person or an organizer. However, we are at a university, and we must set a high standard for ourselves. We need the responsibility of academic performance as well as organization."

"I feel the decision lies with the student body. If these senators opposing the bill don't believe in it, why don't they let the students vote against it. Students should set SGA standards."

"The bill has been dropped due to the continuous efforts of the senators, but I haven't given up trying to put this bill on the ballot."

Announcing Phi Eta Sigma

A new Honor Society at FIU

HELENA TETZEL
Contributor

There is a new club on campus and its byword is excellence.

It's name, Phi Eta Sigma, may be misleading. The organization is not a social fraternity, but rather a respected national honor society.

Freshman students from any college or school at FIU may be invited to join. The major criterion for eligibility is attainment of a 3.5 grade point average at the end of the first semester of the freshman year. There is, however, no maintenance of this grade point average required after a student's induction into the group.

The dues are nominal, about \$7 upon initiation. This money is put to good use, as a portion of it is deposited into a scholarship fund for which members are eligible.

Another less tangible benefit accrued from membership is that the honor conferred by induction can only encourage a student to achieve continued academic excellence.

Phi Eta Sigma was founded at the University of Illinois in 1923. One hundred and eighty chapters are now in existence across the country.

This chapter came about largely through the efforts of Dr. Diane Zeldman, Associate Director of Undergraduate Studies. Zeldman conducted the initial

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James E. Foy, Grand Secretary/Treasurer of Phi Eta Sigma presents the honor society's charter to Provost Altman.

Bootsie is Back - details page 7

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Walking Your Wits

RABBI RUBIN R. DOBIN,
Senior Consultant, Concerned Parents of Cult
Children, South Florida

The *Washington Times*, which is financially supported by the Moonies' Cult whose leader is the controversial Rev. Sun Myung Moon decided not to publish a full-length negative review of the movie *Inchon*. This is quite understandable since the Moonies and their so-called Unification Church have invested almost 50 million dollars in this dud of a film. This incident also lays to rest the claim made to the writer by the *Times* publisher, Jim Whelan, that the new Moonie daily is completely independent from the Moonie cult and will not be influenced by it. In talking about not publishing the negative *Inchon* review, Whelan said, "The *Times* faced a conflict of interest in reviewing the film."

The movie, which was first screened in Washington during a black tie gala at the Kennedy Center in Washington, D.C. last year, is about United States involvement in the Korean War. After the world premiere in May, 1981 the release of *Inchon* was delayed until now. It is reported that extensive changes were made in the movie with the hope that it would receive better reviews. This has not been the case. Still millions of dollars are being expended in promoting the film and the so-called "*Inchon* Million Dollar Sweepstakes." Concerned Parents of Cult Children groups around the country and other anti-cult groups are troubled by the serious questions that are being raised about the ultimate purpose of the movie and the sweepstakes.

Rev. Moon, the cult leader, who has just been convicted of income tax violations, is listed in the film credits as "Special Advisor." This is the same Rev. Moon who has been charged with serious accusations of mind-control, brain-washing, and personal enslavement of recruits to his Moonie cult. Ex-cult members have testified that they have been subjected to many peculiar and controversial routines after innocently being recruited into the Moonies. Anti-cult activists ponder the reasoning that lies behind the enormous sums that the Unification Church has made available to show and publicize the movie. Surely, as critics all over the country state, there is not enough artistic merit to *Inchon* to give it all this attention and exposure.

Experts who have followed the deceptions practiced by the Moonies have for a long time alleged that the cult attempts to gain legitimacy for its suspect religious/commercial/political endeavors by attempting to associate themselves in formal ways with prominent and respected figures, in the case of *Inchon*, with the respected and revered memory of General Douglas MacArthur.

A more serious possibility presents itself with the "*Inchon* Million Dollar Sweepstakes" promotion that accompanies the film advertising. It is feared that the millions of names that people will innocently submit for participation in the Sweepstakes will somehow be used in the usual Moonie devious manner, to recruit unsuspecting members into their cult programs. This represents a very serious danger to our society.

The Concerned Parents groups and their cooperating friends are to be congratulated for calling the attention of the greater public to the perils posed by the *Inchon* movie and their sponsors. Anyone who still wants to go see this movie that has been panned so unmercifully by critics everywhere should ask himself if he wants to run the risk of becoming entrapped in the cult web of the discredited Moonies. This question should be especially asked by parents with regard to their children who may want to see *Inchon* or send their names in to the Sweepstakes scheme.

The International welcomes letters on topics of interest to the University and its community. All letters must be typed and must contain the writer's name, address and phone number— and if the writer is a student — ID number. The deadline for publication is Friday at 5 p.m. for Wednesday's issue. All letters are subject to editing to conform to space and style requirements.



"LET'S FINISH THIS LUNCH AND GET
BACK TO THIS MASSACRE THING!!"

A Child's Garden of Death

TIM POWELL
Columnist

See the Christian militia. They are mad. They want to do something about the assassination of Bashir Gemayel, a politician they admired very much. Will they write letters of protest to their government? Will they urge their judicial system to punish the assassins? Will they pray for guidance and strength? No, no and no. Instead they will get their guns and kill an entire village of civilians!

See the Israeli soldiers. They are tired. They have just finished a tiring month of bombing the hell out of Lebanon. Can you say "unprovoked attack," children? (If you can, then you know two words that Menachim Begin, the Prime Minister of Israel, does not know). Now, because they're such nice men, the soldiers have promised to watch over the capital city of Beirut and "prevent bloodshed."

When the Christian militia marched into Beirut to kill civilians, the Israeli army welcomed them with open arms. They even helped them by lighting flares and guiding them into the city. They thought the Christian militia was only going to kill terrorists.

Can you say "stupid?" And while the Christian militia worked hard killing people for 36 hours, the Israeli army relaxed just outside the city and did nothing because they say they didn't know a great big massacre was going on. Do you believe this one, children? Do you also believe in the Easter Bunny? The Great Pumpkin?

INTERNATIONAL

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The paper is independent of the University and its Student Government Association; the editor is the chief administrative officer and publisher.

The administration, faculty and Student Government Association of FIU cannot and do not dictate or influence the editorial policy of the newspaper. Views expressed are those of the editorial board, columnists or letter writers. Five percent of our advertising revenue is donated to the FIU Visual Arts Gallery.

The *International* is published every Wednesday and distributed free at the Tamiami and Bay Vista campuses.

The paper has an office in University House 212 A on the Tamiami Campus.

Letters to the editor are encouraged.

See the hundreds of bodies littering the streets of Beirut. The Christian militia killed this group of people for the same reason that men climb mountains: because it's there. Most were shot. In the back. Some were knifed. Some were tied to trucks and dragged through the city before they were killed. Entire families were rounded up and massacred. And it was all brought to you by the Christian militia. In the good religious tradition of making your revenge tactics infinitely worse than the incident you're seeking vengeance against.

See the Israeli political activist group. They are protesting in the streets of Jerusalem. But all is not going well for them. The government calls them dangerous and evil. The police arrest and throw them in jail. Passers-by heckle them. And spit on them. And curse them. And tell them to get out of Israel. What is the name of this dangerous group? This group that threatens to destroy what Israel stands for? The group is called Peace Now.

See Menachim Begin. He is the Prime Minister of Israel. He is often called a conservative. He is called a lot of other things, too, including "murderer." Which is sort of accurate. Because Menachim Begin was an Israeli terrorist about 30 years ago. Hear him talking. He is denouncing the Palestine Liberation Organization—a group of terrorists. Funny, that—a former terrorist denouncing current terrorists. But hear him again. He says he doesn't care how many people the Christian militia killed. Could this be because Israel has been allied with the Christian militia and supplying them with arms for years? Can you say "hypocrite?"

See the Israelis. They don't care that Begin used to be a terrorist who killed people. They are mad at those who want Begin to resign. They mumble anecdotes about the millions of Jews killed by Hitler and say, "Never again." Yet they, like Begin, don't care about the people the Christian militia killed. Apparently "never again" applies to Jews only.

See the man. He is from the Christian militia and he is praying to God. He is praying to God for continued success in killing civilians.

See the Israeli soldiers. They are praying, too. They are praying for success in bombing the hell out of Lebanon to win more land for Israel.

See the Lebanese. Some of them are praying for a military comeback in which they can bomb the hell out of Israel and win some land for themselves. Others are praying for the Christian militia not to kill again.

See Begin and his cronies. They are praying that they won't be forced to resign. They're also praying that Reagan won't cut off military aid to Israel.

See others praying that Begin will resign, that Reagan will cut off aid to Israel.

See that a few pray that the whole bloody, throttling mess that the Mid East has turned into would just go away or something.

Isn't it interesting, children, how they all expect their one-and-only God to fill so many conflicting orders? Good old God. Can you say "blind faith?" Notice how it rhymes with "crutch?" Not to mention "crook."

Editor's note

The views expressed on this page do not necessarily reflect the opinion of the *International*

Gordon Promotes Innovative Study

GLADYS MARCHI
Contributor

Senator Jack Gordon, long time friend and advocate of FIU, is adding a new and realistic dimension to the study of state and local government at the Tamiami Campus this semester.

In conjunction with Christopher Warren, assistant professor, Political science, and under the auspices of the Political Science Department, Senator Gordon is teaching a new course, "State Government and Politics."

The course demonstrates an experimental technique in teaching through which the student is able to combine the standard textbook lectures with Gordon's candid insights into the current political system in Florida.

The discrepancies between how government should work and how it actually does work provide a lesson in reality so often omitted from the teaching process.

It seems fitting that Gordon would be involved in promoting this type of innovative study as his legislative record reflects a constant concern in upgrading the status of FIU.

As Chairman of the Senate Appropriations Committee in 1981, Gordon pushed for and won the funding that allowed for FIU's expansion into a four year university. He was also instrumental in the establish-

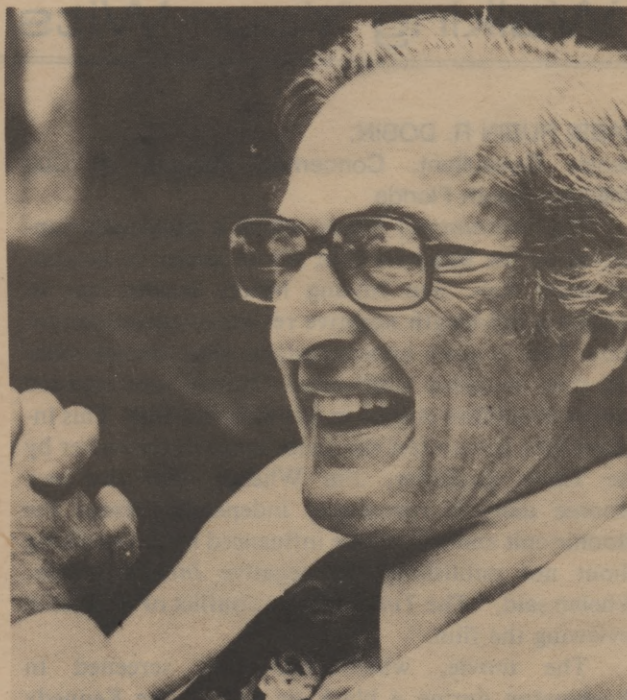
ment of the Engineering School and helped to secure funds for the construction of a teaching gym and dormitories for FIU.

These are no simple achievements when seen in the light of the fact that approximately 50 percent of the general revenues for the state universities have traditionally gone to the more established universities—FSU and UF. The remaining 50 percent must be apportioned between the other seven state universities.

FIU has always had to scramble for its slice of the financial pie because of its relative youth and small size. However, Gordon recognized the need for the expansion of FIU and its programs in order to meet the needs of populous Dade County.

In the recent PEPC hearings, Gordon spoke up for the expansion of graduate programs at FIU which were being placed in a secondary position to the University of Miami. The commission has since reversed its original decision to withhold Doctoral programs at FIU.

Senator Gordon's projections for FIU over the next decade, although positive, are nonetheless cautious. The changes and expansion of FIU will be incremental, not drastic. FIU, an urban university, can never be like FSU or UF in character. The average student age and diverse ethnic backgrounds of the



Senator Jack Gordon

students sets FIU apart from the other state universities.

Gordon believes that the potential exists for FIU to become a "crossroads of the world" in academia. Given time and money, FIU could capitalize on its diversity and work that to its advantage.

For students interested in meeting Senator Gordon, he teaches Tues. and Thurs. evenings from 7:40 - 8:55 in PC 424. General discussion begins directly after the class.

Con't.

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negotiations, on behalf of FIU with Phi Eta Sigma's national office. Installation of the FIU chapter took place September 29 at the Tamiami Campus. Present was Dr. James E. Foy, Grand Secretary-Treasurer of Phi Eta Sigma. Foy presented the organization's charter to Dr. Steve Altman, provost of FIU. Thirty nine new members were then inducted.

According to Dr. Fred Bouma, the chapter advisor, the fact that a charter was granted FIU is an honor and an affirmation of the University's academic credibility. New chapters are established only after the national office and all national chapters vote their approval.



Phi Eta Sigma: Serious stuff

Journalism Seminars at FIU

Journalism Day, a full day of seminars and workshops, will be held for high-school journalists on Sat., Oct. 9, on the Tamiami Campus of FIU. Among the subjects to be covered are news reporting, newspaper design and layout, editorial writing, photography, advertising sales techniques, sports writing and school year-books.

Professional news people will lead the workshops for the aspiring young journalists. Among the speakers will be Sally Fitz, WCKT-Channel 7 news; Don Wright, editorial cartoonist with the *Miami News*; Tony Segretto, sports reporter with WTVJ-Channel 4; and Jim McGee, reporter with

the *Miami Herald*.

Journalism Day co-chairpersons are Lillian Lodge Kopenhaver, acting chairperson, Communication Department, FIU, and Lynn Shenkman, Miami Southridge High School.

Persons interested in attending Journalism Day may phone the FIU Communications Department at 940-5625.

The day-long event is receiving technical support from the *Miami Herald*, *The Miami News*, WTVJ-Channel 4, WCKT-Channel 7, WPLG-Channel 10, WCIX-Channel 6, *Miami Magazine*, *Miami Review*, WINZ Radio, the *Miami Times*, *Diario Las Americas*, *Miami Mensual*, and the *Fort Lauderdale News*.

FIU Center wins major award

FIU's Latin American and Caribbean Center has been selected by the U.S. Department of Education for the fourth year in a row as a Title VI National Resource Center for the study of Latin America and the Caribbean.

Title VI support is for high level research and training in international studies and is awarded to institutions which have already demonstrated excellence.

The Latin American and Caribbean Center is one of eleven federally funded centers for the study of Latin America and the Caribbean. Others include the Universities of Wisconsin, Illinois, Florida, Pittsburgh, San Diego State, Connecticut, Yale, Stanford, Berkeley, and Tulane.

Funds from Title VI support faculty travel and research, instruction in language and history, a guest speakers program, the Department of Economics' IESCARIBE project, a teachers' summer institute and a range of publications.

During 1981-82, LACC supported faculty travel to Brazil, Jamaica, Central America, Venezuela, France and Mexico.

The Center also sponsored or co-sponsored 25 guest speakers on campus and purchased over \$4,000 worth of library materials. Seven undergraduates received Latin America and Caribbean Studies Certificates in 1982 and five of these students have gone on to either law school or graduate school.

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MONKEY-LUNG REVIEW



To those who knew her personally, Martha Foley was a rare and unforgettable personality.

For many of those who never met her--the serious readers and writers of fiction of the last fifty years--the name has a familiar ring.

But even those lovers of literature who never heard of Martha Foley have in one way or another been affected by her lifelong love affair with America's writing and writers.

How?

To begin with, she was the tremendously insightful co-founder and co-editor of *Story*, that fabled magazine of the thirties which introduced and brought first recognition to an unbelievable number of our finest writers, including Carson McCullers, John Cheever, Tennessee Williams, Jean Stafford, J.D. Salinger, Norman Mailer, and Truman Capote.

For thirty-five years after that she was the editor of the prestigious and influential anthology, *The Best American Short Stories*. From all the worthwhile magazines published in the U.S. and Canada--and none was too "little" for her to consider--with an innate taste, uncanny prescience, and unending patience she selected the outstanding stories of each year, often rescuing from the obscurity of some little-read publication the buried work of an unknown and exciting new talent.

Moreover, during all the busy years of editing this renowned short story annual, she left her mark upon the careers of many other writers in yet another way--she taught writing at Columbia University, Barnard College, and she coached private groups as well.

Some excerpts from her first-day-of-class lectures at Columbia:

"P-l-o-t," Martha Foley said, her eyes sparkling in emphasis, "P-l-o-t, plot, is a dirty four-letter word and it is never to be used in this classroom!"

"I don't teach writing--no one can--but I am here to help you in the ways that I am able--to tell you a few things that I know."

"Ideas have no business in fiction. Fiction-writing is like going out and getting drunk or making love."

"I do not grade my students--it is no good grading writers. Faulkner got a D in English...Writing a story is as simple as relating an experience to a friend in a letter--write it as you would to a friend, details, description, et cetera. If it would bore your friend, it would bore the reader of your story."

"One rule we should never violate; never tell a story before you write it--not the germ of it, not even the smallest part of it--for if you do some irretrievable quality is lost forever."

Like most strong personalities and noteworthy characters, Martha Foley was molded along classic lines. Her loyalties and enthusiasms were unwavering, her prejudices and dislikes every bit as resolute. Perhaps her most fervently disliked person was Bennett Cerf, head of Random House and a former friend of Ms. Foley. Following their estrangement she waged a thirty-year vendetta against Cerf, whom she stoutly

contended was a betrayer of both his friends and his author-clients.

In one of her Columbia Workshops a young woman gave a brief description of a novel she had written and asked which were the most likely publishing houses for the book. "I was thinking of Random House," she said, "What do you think?"

"Do you want it stolen?" Ms. Foley stormed. "If you do--yes, send it to Bennett Cerf!"

One needn't have known Foley long before it became clear that she was no admirer of Hemingway either. "Hemingway was unfair to so many writers who had been a friend to him. It is disgraceful the way he treated Sherwood Anderson. Anderson was the father of Hemingway and Faulkner. Faulkner acknowledges it. Hemingway does not."

She was asked if she thought or knew whether Hemingway had floundered around a great deal before he hit upon the style that he eventually found so successful. "His first published story was in the *Little Review*. It was incredibly bad. It was maudlin." To another question regarding Hemingway she recalled that she had seen one of his early stories in manuscript form, that it was not "publishable", and that the style was not at all the same that it came to be later. "It was about a talking bathtub...It was overwritten--it was bad--it gave no indication of writing ability."

It was in 1961, during the period when the public was still being fed the story that Hemingway's death was accidental, that one of Foley's students remarked on the irony of the situation: "What a freak accident," the man said. "To think that a seasoned gun-handler like Hemingway could slip up and shoot himself."

"Accident nothing!" Foley snapped. "It was suicide, pure and simple. I know for a fact--he shot himself--deliberately." Then after a pause, and as a little aside, she added--almost grudgingly: "We can give him that, at least."

On the positive side, Martha Foley was full of warm and unstinting praise for the many literary figures whom she did admire, and though she was a personal friend to a large number of these it was not in her nature to name-drop.

On occasion, however, when it became apparent that she was in the company of an ardent fan of one of her own enthusiasms, she would tell a pet story concerning that author. A couple of these anecdotes pertained to two writers whose work she had regarded highly, and with whom she had had some personal association.

When his novel, *Catcher in the Rye*, was finished, Salinger delivered it to the publisher of his choice. The publisher read it with enormous interest and with an exciting and growing sense of discovery, and he was not long in reporting this to Salinger. In glowing phraseology he told the writer how much he liked his manuscript. He ended by saying that he wanted to publish the book as soon as possible, that it was a nearly flawless job of writing, and that only the briefest editing would be necessary.

In very definite terms Salinger stated that not one word of his book was to be changed, whereupon he gathered up his manuscript and said he would take it to "so-and-so".

After a few moments of stunned disbelief the publisher hurriedly dialed the number of the colleague mentioned by Salinger; his message to him went approximately this way: "Listen my friend, there's a goddamn genius on his way up there with one of the greatest books I've ever read. Don't make the mistake I did. Don't utter one damned word against it. Just grab it!"

In the early days of *Story* magazine a manuscript came from a young man by the name of Saroyan. It was a charming story, done in such a refreshing style that Foley accepted it immediately.

Back came a letter from Saroyan saying that he was so encouraged that he was going to send her a story every day. Foley smiled to herself and dismissed the idea as the fantasy of a newly-accepted author. The next day a story arrived from him. And the next, and the next, until with one exception a story had arrived every day for a month. They were all good. (The absence of the one story was explained by Saroyan when he wrote that he was too poor to buy fuel for his stove and too cold to write that day.)

Naturally no magazine could absorb that much material from one author, but this output formed the core of William Saroyan's first book, a volume of short stories which bore the same title as his initial piece in *Story*.

The first Christmas after Saroyan began to make money with his writing he wrote Foley a letter and enclosed a check asking her to send the money as if from the magazine to some author whose work she was forced to reject.

Martha split the money five ways and sent it to that many struggling writers. She received four letters of gratitude, but the fifth author wrote: "I am accepting this money as conscience money on your part because you have always rejected my stories but you print that tripe that that louse William Saroyan writes."

Martha Foley died in September of 1977, and in her *New York Times* obituary she was described, in part, as the "editor of *The Best American Short Stories* and a powerful force in the development of that literary meter."

She was, indeed. Martha Foley thought that fiction writing was the greatest and noblest of all the arts, and that at its best, the short story was the highest form of that art.

By teaching and helping struggling writers, by never bowing to inferiority in literature or compromising her impeccable taste while getting out *Story* magazine and *The Best American Short Stories*, this writer believes that she has had absolutely the greatest influence on the short story in the world. She was the self-dedicated guardian of the short story and its creators--zealous, determined, knowing, and able.

Advertisement for contact lenses. Text includes: "Contact Lenses", "SEPTEMBER SPECIAL", "EXTENDED WEAR (with) \$299", "DR. GORDON EINHORN", "DR. NEEL EINHORN", "OPTOMETRISTS", "6834 BIRD RD.", "222-2451".

Advertisement for V.D. Testing. Text includes: "V.D. Testing", "PHONE", "808-HELP".

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TIM POWELL
Columnist

Why Johnny can't eat dots

Pac-Man, noted obnoxious yellow globule, has applied to Harvard. Larry Adams, the truly befuddled head of the Harvard admissions office, says his department received the application, complete with \$25 processing fee, a few weeks ago. In it, Pac-Man (who said he had "no first name") told of his exploits at "Floppy Disk High" in "East Computer Chip, New Jersey" where he excelled in "computer sciences and eating dots." He gave three character references ("Inky," "Blinky" and "thousands of kids all over America") listed his extracurricular activities as "driving people crazy, escaping the ghosts and having stupid songs and cartoons done about me." On the application, Pac-Man said he plans to major in both hypnosis and computer programming ("fields I have a lot of experience in") and added that he wants to attend college because "it feels like other people are running my life." No word from the befuddled Mr. Adams on whether or not Pac-Man has been accepted.

Buildings and food

What with these goddamn kids being raised so permissively and the way they're all one step away from the VD clinic or juvenile court and the attitude of "do your own thing" that all the commie, pervo, hippie, dope fiend, homosexual, feminist, fluoridating college professors pound into them, it's no wonder that at the previously-safe U of South Dakota, some students have been getting weird erotic thrills by bombing people with stale, hard rolls. They've struck three or four times a week for the past month, usually at night. Their modus operandi often involves nailing pedestrians from a moving car with dozens of the dangerous projectiles and speeding away before being identified. Other times they've simply dumped bags full of rolls on passers-by from high-altitude vantage points like balconies, dorm windows and the tops of buildings. They've sent a letter signed "the Holy Rollers" to the campus rag saying they're doing this "because TV isn't funny anymore." "This isn't funny!" said Donny Contle, campus security bigwig. "They could hurt somebody and besides, they're wasting food!" The Rollers say they will strike again and plan to start setting their sights on various campus administrators and local politicians.

GREEKS ON CAMPUS

LILLIAN MARTIN
Contributor

The Greeks are here! Now that FIU is a four year school, it will offer it's students the same kind of social life available at other universities.

In the Spring term of this year both a sorority, Chi Delta Epsilon, and a fraternity, Alpha Gamma Omega, were started by students who felt a bit of Greek fun would improve the campus.

The president of Chi Delta Epsilon, Karen Platt, explained that she organized the sorority to offer something more in terms of a social life for new students.

The fraternity was started around the same time for the same reasons. Ernesto Anton, president, said it began with about 17 guys from class who just decided to get together for some fun. "A majority of the students are older and we couldn't relate to them," said Chuckie Baltar, one of the brothers. "We want to identify with our own group."

On Thursday evenings the fraternity and sorority have their meetings. Most of the discussions revolve around fund-raising activities, planning parties and pledges.

One thing fraternities and sororities are known for is their risqué parties, an image which movies like *Animal House* help to promote. Although our Greeks claim to have at least one party a month, none of them have been toga parties. Maybe in time this will be remedied.

Most of the parties have been "open," but occasionally they have mixers with Greeks from other colleges. Chi Delta Epsilon had a mixer last month with Sigma Phi Epsilon, a national fraternity with chapters at UM and Dade South.

On weekends some of the brothers get together to go to a movie or a disco, usually accompanied by some of their sweethearts. When asked his reasons for joining a fraternity, one of the brothers answered, "Girls,

Brotherhood, and t-shirts."

Both the fraternity and the sorority are discussing the possibility of a Halloween party this month. Then they will decide the homecoming activities they wish to participate in.

Kim Butcher, treasurer of Chi Delta Epsilon, feels that being in a sorority has added to her enjoyment of campus life. "What else does FIU have to offer to freshmen as far as a social life?"

While parties and sports play a big part in their lives, these students haven't forgotten that their primary reason for being at FIU is to get an education. The sorority is trying to arrange study halls for members and pledges who wish to study together. Sisters explain to their pledges that despite all the functions they participate in, school work comes first.

In the past couple of years bad publicity has surrounded several universities whose fraternities use hazing. Hazing is forcing pledges to do ridiculous or painful things as an initiation.

One fraternity at a Florida university came under public scrutiny when a newspaper article appeared discussing some of the hazing techniques used on its initiates. One young man endured physical and mental torture which resulted in a nervous breakdown. Investigations at a university outside the state revealed that an initiate there had died as a result of hazing.

All fraternities and sororities have some sort of pledging activities which may or may not include hazing. Neither the sorority nor the fraternity here at FIU use hazing.

The new Greeks are cautious about their image because they realize the administration, apprehensive about the bad publicity universities receive over hazing, will be keeping an eye on them. The future of fraternity life on campus will be determined by this group's behavior.



"I Phelta Thi..."

PHOTO BY JOSE ALONSO

The 14 pledges in Chi Delta Epsilon's Beta pledge class will go through an eight week training course which will prepare them for membership in the sorority. In their fund raising activities each pledge is responsible for earning \$60 before initiation night. The money is used for the No Hard Feelings party which the pledges give to the sisters.

Pledging at FIU is very mild. There is no public embarrassment allowed. What was once called Hell Night is now referred to as Initiation night. Every pledge gives a pillow, paddle, and a gift to her big sister.

Asked to describe how she felt about pledging, Lori Russo said, "I love it!"

On the same night the sisters have their meeting, the pledges have one too. They plan their fund-raising activities and study the sorority information which includes the constitution and the Greek alphabet.

Con't. on page 7

the Wrath of Cohen



JULIA COHEN
Columnist

All the citizens of Miami have to do is vote for a mere one cent increase in our sales tax and *voila* we will become the proud participants in a shining new \$115 million sports stadium. What more could we ask for in these times of insane inflation and profane poverty?

Must we undergo the expense of \$115 million to provide a new playground for our esteemed Dolphins? Are they of a caliber that rates such generosity? They should go out into the area to learn first hand what the citizens really think about their carousing, coke-snorting behavior. If, and when they do, they will consider themselves fortunate to have the privilege of playing in the Orange Bowl.

Considering the considerable amount of time and space that our local television and newspaper reporters have been giving the stadium project, by now the important details should be common knowledge.

It would seem *THE* most important question has thus far gone unanswered: "Who, if and when the stadium is built with the use of Sales Tax funds, will

reap the profits?"

Will the profits be used to improve the lifestyle of the citizens of Dade County by the re-opening of all the now closed after-school day care centers? Will jobs be provided for the unemployed because the County will be tearing down the slums scattered throughout the area and building new, decent, affordable housing for these workers and their families, and all the other citizens who are forced to live in sub-standard housing because they are poor? Will some of the funds from the profits be allocated to the local agencies who are continuing to fund social programs without State or local aid?

If not, then let's pass the one cent increase in the sales tax anyway. Instead of applying \$115 million from the projected \$134 million to a new stadium, use the entire \$134 million to improve the standard of living for thousands of forgotten friends. Friends who through no fault of their own, but for reasons we are all aware of, have been neglected long enough.

What good will a new stadium-arena do for anyone when most people do not even have the price of an admission ticket? Certainly even the most avid

and sophisticated sports enthusiast will agree that they would rather be employed and attend sports events at the Orange Bowl, than be unemployed living in sub-standard housing with a new \$115 million stadium in their midst.

There would be few objections to the increase in the sales tax if the voters were assured that the profits from the stadium would be spent locally for new housing, education, day care centers, medical care, community centers for our elderly and teenagers, and all the other community necessities which would, automatically, result in jobs for thousands of residents.

All this could be a reality if we increase the local sales tax by one cent permanently, with the provision that the funds only be used for the betterment of Dade County.

The question in the minds of the voters on election day should be: "If I vote, 'Yes', who will benefit from the profits to be reaped from a new stadium-arena?" And not a mere "Should I vote yes or no?"

GREEKS

Con't. from page 6

Rat Court, famous among fraternities for being as enjoyable as a midterm exam and rating only a little lower than Hell Night for pain and suffering, is very different for these pledges. They are only given a written test to see if they know their sorority information.

All the pledges must wear a pledge pin daily and carry their demerit books with them at all times. In these books, a sister marks the number of demerits a pledge receives for not wearing the pin, or for not participating in sorority activities. Demerits are worked off by doing favors for a sister. Pledges are also required to wear the blue and gold pledge t-shirt to certain functions.

The purpose of pledging is to instruct future members on the activities of the sorority. After working together for two months the pledges also learn the meaning of sisterhood, something which is difficult to explain to a non-member, according to Platt.

For Alpha Gamma Omega the pledging is very informal. They have six pledges whose duties consist of learning the constitution, calling the brothers 'mister', and wearing shorts and ties on campus Thursdays, and collecting \$25 per pledge, for the No Hard Feelings party.

When asked if they would have specific initiation rites, Anton said, "Yes and no." He explained that they don't know very much about pledging and are deciding things as they go along.

As for Rat Court and Hell Night, that is also undecided although it will not be in the style of other fraternities. None of the members have ever been in a fraternity before and are not too familiar with the rituals yet.

One of the most common activities in fraternities is learning the Greek alphabet so that you can say it while holding a lit match between two fingers and blow it out after you finish without getting burned.

"They won't have to learn the Greek alphabet," said Anton, "because we don't know it."

The pledges are selected during rush week when the fraternity and sorority plan activities to introduce students to Greek life. During an Open House future pledges are tempted into joining. There is a rush at the beginning of each semester.

Heidi Zitcer, pledge mom of the Beta class, advises students to get involved. "It makes you feel more a part of the university...the response has been nice."

Another activity popular with Greeks is the selection of sweethearts and little sisters. Alpha Gamma Omega has five little sisters and have received applications from over twenty girls.

Karen Hasbrouck, a 'little sister' since last week, explained the difference between 'sweethearts' and 'little sisters' in their fraternity.

"Any girl can be a sweetheart by just coming to the functions...but you have to be voted a little sister by the brothers and for that you must really get involved in the activities."

There is only one sweetheart in the sorority now, and two sweetheart pledges. To become a sweetheart a guy must show interest and enthusiasm in all the activities, whether fund-raising or parties.

At the end of the pledge term, the sisters decide if initiation is merited. For both the fraternity and sorority the only requirement is enthusiasm, and that is also for either a pledge or a sweetheart pledge. There

is no discrimination, anyone is welcome as long as he/she is willing to participate.

Both the fraternity and the sorority are interested in going national. The advantages of going national are access to guidelines, and financial backing from the alumni. However, two national fraternities rejected Alpha Gamma Omega when Anton went to them for assistance in starting a chapter at FIU, because they felt there wasn't enough Greek life at the campus to merit a chapter. Usually it works the other way around, a national fraternity sends someone to a university and tries to start a new chapter.

There were rumors a few months ago about another fraternity and sorority trying to get started, but no one has heard anything more about it.

Both Anton and Platt welcome the idea of more Greeks on campus. On campuses where there are several sororities and fraternities they compete during Greek week. This is a week of athletic competition, not just sports, but also human pyramids, stuffing people into Volkswagens, tug-of-war, car races, dramatic skits, and on the last night, a party.

Anton would like to see more people involved in the Greek activities, even if they aren't pledging. By just hanging around the brothers a student could decide whether or not he would like to join the fraternity. Anton said they welcome anyone to join them for the parties or intramural sports. He is aware that many of the freshmen and sophomores have complained about the lack of school spirit and activities at FIU.

"The difference is that we did something about it."



Cat Tales

Cummerbunds and pumps aplenty adorned the pseudo-elite, culturally starved member of FIU's administrative board at the 10th Anniversary birthday party and Norton Premiere this weekend.

Through an oh-so-tacky oversight, *moi* was not on the guest list for the gala festivities. And *entre nous*, *moi* is angry enough to sandpaper a panther's testes within the confines of a phonebooth about this rude little *faux-pas*.

Fortunately *moi's* dearest chum Conchita Ogelthorpe was present at the celebration, and *moi* has all the juicy details.

The fete's star-studded guest list included FIU President Greg Wolfe (*El Lobo*), and his wife whatsher-name, Pat Crowe, a university trustee, Kay Fahringer, president of the board of directors of the FIU foundation, and little Bobbie Graham, who wasn't too busy milking cows to make an appearance.

After the gallery premiere, a buffet style dinner featuring a menu a little less impressive than cheese whiz and fried mackerel was held at the Miami Free Zone's International Pavilion (*Moi* hasn't the faintest idea what *Free Zone* means, perhaps it refers to gratis valet parking?)

Both the menu and the guest list reflected an abundance of cocktail weenies, due to *moi's* lamentable absence.

On a more cheerful note, *moi* understands that SGA president Jorge Espinosa (*El Jefe*) was also not invited to the glorious celebration. *Moi* seriously doubts Mr. Espinosa's claim that he would have declined an invitation, as he was too busy washing his hair in preparation for Saturday's LSAT exams. Honestly fellow students, can you seriously view yourselves soliciting the services of a lawyer who commonly refers to himself as "The Spanish Fly?" *Moi* thought not.

Conchita tells me that the 107th Ave. Campus entrance has been decorated in the gauchest fashion. *FIU 10 YRS* has been spelled out with the world's ugliest plant (*Rheo Discolor*), which has nasty purple leaves that resemble coal miner's phlegm. "If they couldn't use Calla Lilies then they shouldn't have done it at all," Conchita sniffed.

New Column for Personal Problems

I invite you to send in questions and problems for a new column to help FIU students with personal problems. Allow me to introduce myself. My name is James Flanders. I am an associate professor of Psychology at FIU and a licensed clinical psychologist in Florida. From my own experience as a student for an absurdly long time, I know all students suffer stress at times. From teaching here at FIU, since its inception in 1972, I feel FIU students have some special demands placed on them, and thus special problems. Most FIU students work, which means doing well in school plus having a satisfying social life, which requires 30 hours of activities crammed into each day.

I invite you to write down an especially bothersome question or problem and send it to me. I'll take all problems and respond to some in print. Of course we all know written responses from me are not therapy, but I do hope to convey that many seemingly insurmountable problems can be attacked with hope. There are always options. And, if you are moved enough to write in some special problem, chances are a number of others feel just the same way, but did not write in.

Problem areas can include stress, loneliness, boyfriend girlfriend, depression, study habits, excess guilt, temper, shyness, relatives, being taken advantage of, special fears, drugs, gambling, marriage, money, intimacy, and so on.

To preserve your identity, *letters actually printed will be signed only with a pseudonym. Feel free to sign only your first name to your letter.* Letters will remain

sealed in the *International* office until I pick them up.

To submit a problem, please 1) write out a very brief statement of the problem, as you might want it printed; 2) identify yourself with a name at the end of the letter; and 3) send to : Dr. Flanders Column, *International*, UH 212A, Tamiami Campus, Florida International University, Miami, Florida 33199.

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Bootsie Cavendish

ps. Conchita and *moi* took a little stroll down by the Soccerfield Monday to watch the Dolphins' underground practice. (Conchita just adores football players, especially their buns). Unfortunately all those stud-muffins won't be on display again, as the Dolphins found it impossible to practice on a field where they had to imagine all the little white lines

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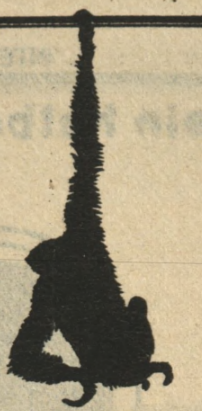
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WEAR LENSES HOME SAME DAY

MONKEY-LUNG REVIEW



To those who knew her personally, Martha Foley was a rare and unforgettable personality.

For many of those who never met her—the serious readers and writers of fiction of the last fifty years—the name has a familiar ring.

But even those lovers of literature who never heard of Martha Foley have in one way or another been affected by her lifelong love affair with America's writing and writers.

How?

To begin with, she was the tremendously insightful co-founder and co-editor of *Story*, that fabled magazine of the thirties which introduced and brought first recognition to an unbelievable number of our finest writers, including Carson McCullers, John Cheever, Tennessee Williams, Jean Stafford, J.D. Salinger, Norman Mailer, and Truman Capote.

For thirty-five years after that she was the editor of the prestigious and influential anthology, *The Best American Short Stories*. From all the worthwhile magazines published in the U.S. and Canada—and none was too "little" for her to consider—with an innate taste, uncanny prescience, and unending patience she selected the outstanding stories of each year, often rescuing from the obscurity of some little-read publication the buried work of an unknown and exciting new talent.

Moreover, during all the busy years of editing this renowned short story annual, she left her mark upon the careers of many other writers in yet another way—she taught writing at Columbia University, Barnard College, and she coached private groups as well.

Some excerpts from her first-day-of-class lectures at Columbia:

"P-l-o-t." Martha Foley said, her eyes sparkling in emphasis, "P-l-o-t, plot, is a dirty four-letter word and it is never to be used in this classroom!"

"I don't teach writing—no one can—but I am here to help you in the ways that I am able—to tell you a few things that I know."

"Ideas have no business in fiction. Fiction-writing is like going out and getting drunk or making love."

"I do not grade my students—it is no good grading writers. Faulkner got a D in English...Writing a story is as simple as relating an experience to a friend in a letter—write it as you would to a friend, details, description, et cetera. If it would bore your friend, it would bore the reader of your story."

"One rule we should never violate; never tell a story before you write it—not the germ of it, not even the smallest part of it—for if you do some irretrievable quality is lost forever."

Like most strong personalities and noteworthy characters, Martha Foley was molded along classic lines. Her loyalties and enthusiasms were unwavering, her prejudices and dislikes every bit as resolute. Perhaps her most fervently disliked person was Bennett Cerf, head of Random House and a former friend of Ms. Foley. Following their estrangement she waged a thirty-year vendetta against Cerf, whom she stoutly

contended was a betrayer of both his friends and his author-clients.

In one of her Columbia Workshops a young woman gave a brief description of a novel she had written and asked which were the most likely publishing houses for the book. "I was thinking of Random House," she said, "What do you think?"

"Do you want it stolen?" Ms. Foley stormed. "If you do—yes, send it to Bennett Cerf!"

One needn't have known Foley long before it became clear that she was no admirer of Hemingway either. "Hemingway was unfair to so many writers who had been a friend to him. It is disgraceful the way he treated Sherwood Anderson. Anderson was the father of Hemingway and Faulkner. Faulkner acknowledges it. Hemingway does not."

She was asked if she thought or knew whether Hemingway had floundered around a great deal before he hit upon the style that he eventually found so successful. "His first published story was in the *Little Review*. It was incredibly bad. It was maudlin." To another question regarding Hemingway she recalled that she had seen one of his early stories in manuscript form, that it was not "publishable", and that the style was not at all the same that it came to be later. "It was about a talking bathtub...It was overwritten—it was bad—it gave no indication of writing ability."

It was in 1961, during the period when the public was still being fed the story that Hemingway's death was accidental, that one of Foley's students remarked on the irony of the situation: "What a freak accident," the man said. "To think that a seasoned gun-handler like Hemingway could slip up and shoot himself."

"Accident nothing!" Foley snapped. "It was suicide, pure and simple. I know for a fact—he shot himself—deliberately." Then after a pause, and as a little aside, she added—almost grudgingly: "We can give him that, at least."

On the positive side, Martha Foley was full of warm and unstinting praise for the many literary figures whom she did admire, and though she was a personal friend to a large number of these it was not in her nature to name-drop.

On occasion, however, when it became apparent that she was in the company of an ardent fan of one of her own enthusiasms, she would tell a pet story concerning that author. A couple of these anecdotes pertained to two writers whose work she had regarded highly, and with whom she had had some personal association.

When his novel, *Catcher in the Rye*, was finished, Salinger delivered it to the publisher of his choice. The publisher read it with enormous interest and with an exciting and growing sense of discovery, and he was not long in reporting this to Salinger. In glowing phraseology he told the writer how much he liked his manuscript. He ended by saying that he wanted to publish the book as soon as possible, that it was a nearly flawless job of writing, and that only the briefest editing would be necessary.

In very definite terms Salinger stated that not one word of his book was to be changed, whereupon he gathered up his manuscript and said he would take it to "so-and-so".

After a few moments of stunned disbelief the publisher hurriedly dialed the number of the colleague mentioned by Salinger; his message to him went approximately this way: "Listen my friend, there's a goddamn genius on his way up there with one of the greatest books I've ever read. Don't make the mistake I did. Don't utter one damned word against it. Just grab it!"

In the early days of *Story* magazine a manuscript came from a young man by the name of Saroyan. It was a charming story, done in such a refreshing style that Foley accepted it immediately.

Back came a letter from Saroyan saying that he was so encouraged that he was going to send her a story every day. Foley smiled to herself and dismissed the idea as the fantasy of a newly-accepted author. The next day a story arrived from him. And the next, and the next, until with one exception a story had arrived every day for a month. They were all good. (The absence of the one story was explained by Saroyan when he wrote that he was too poor to buy fuel for his stove and too cold to write that day)

Naturally no magazine could absorb that much material from one author, but this output formed the core of William Saroyan's first book, a volume of short stories which bore the same title as his initial piece in *Story*.

The first Christmas after Saroyan began to make money with his writing he wrote Foley a letter and enclosed a check asking her to send the money as if from the magazine to some author whose work she was forced to reject.

Martha split the money five ways and sent it to that many struggling writers. She received four letters of gratitude, but the fifth author wrote: "I am accepting this money as conscience money on your part because you have always rejected my stories but you print that tripe that that louse William Saroyan writes."

Martha Foley died in September of 1977, and in her *New York Times* obituary she was described, in part, as the "editor of The Best American Short Stories and a powerful force in the development of that literary metier."

She was, indeed. Martha Foley thought that fiction writing was the greatest and noblest of all the arts, and that at its best, the short story was the highest form of that art.

By teaching and helping struggling writers, by never bowing to inferiority in literature or compromising her impeccable taste while getting out *Story* magazine and *The Best American Short Stories*, this writer believes that she has had absolutely the greatest influence on the short story in the world. She was the self-dedicated guardian of the short story and its creators—zealous, determined, knowing, and able.

RIDING THE PIGS

Out past the relic slaughterhouse
and fences lining the long dirt
roads fattened with corn fields
under an ozark white-blue sky,
the pig farm sits overrun
with mid-western weeds, and
rainbow-colored condoms.

We trek through the late morning
oak-trees crunching acorns hard
and scattered leaves red
for autumn. This is before
we think of girls in tight blue-
jeans and redneck bars,
before the 56' Chevys with chrome
mags and our first 12-gauge.

Only the bluejays, and wood-owls
and the big mountain cats,
sour gooseberries, and persimmons
bitter on the branches.
green apple trees, and cherry
grow wild like country children.

Old man Whitley's has a mud pond
hidden from his house by a veil
of Missouri brush. "It's bottomless,"
we boast, and skinny-dip laughing
of fire-cracker stands in July (like
the one that went up in flames
two years before), and raiding
the pumpkin patches in October, or
our war games in the corn.

Ignorant of sadness in the faces
of our parents, of religion, and life.
Of Woody Guthrie
and Eisenhower, Korea, and the cold war.
We know only of farm land and mud ponds,
and riding the pigs.

Hop one of Whitley's sows on the run,
her ears make bristly handles.
A stabbing hot poker squeal runs
towards briars and low-hanging branches,
kicks, bucks, snorts us
to the ground; old man Whitley perched
on the hill in blue overalls,
and striped engineer's cap
cursing through his binoculars.

I feel the sting of rock salt in the flesh
of my back-side. Buddy Wicks loses
a boot-heel shot off as he leaps a low
fence, and fast Freddy Gates is out in front.
We run past the mud pond and through
the thick Missouri brush, old man Whitley
grunting behind us, determined to ride
us to the long dirt roads.

Daniel W. Courtney

...ONE...

once jealousy in
filtrates the realms of a friendship
truth becomes obliterated
solely functioning to serve the brutal tentacles
of one grasping so savagely
to hold but the mirror of reality
where void inhabits the world of the sole survivor

Maria Santamarina

Masquerade...

The strength of a suit of armor covers, shielding the
pain
received by exposure.
mechanical emotions are then delivered disguising
sullen moods.
from behind the mask a silent tear creeps down the
face of one so alone.
exteriorly it displays the curving lips of a smile,
but behind the fictitious facade the deep crevices of a
painful
existence hide fading smiles in their
respectively sunken valleys.

Maria Santamarina

NIGHT WIND

Cool and gentle it
Rolls through the trees
So methodically
With fragrance of jasmine and pine

The pale moonlight dancing
Through fingers of slash pine
Lighting glistened dew drops
Hung on flower petals clutched tight
Like bees swarming in the night

Garrett Van Smith



CAROUSEL

I ride a carousel llama bleating calliope notes
Through barred teeth
I ride backwards and ignore the brass ring
But you ride a rearing white stallion
One of three with red and gold trappings
You laugh and sing and call to the dizzy people
watching from their cotton-candy forest.
You capture the brass ring easily and it becomes
a hundred brass rings on your arms
And they become a thousand anxious men in your hair
And they become a million sparkling dreams
Galloping ahead and behind me
You try to thrust them into your pockets but they
dissolve with the last gasp of the calliope
and you want to cry but you can't
So you tame vicious tigers with your man-eating
calypsy hips
but no one is looking—
So you stretch your back along
the curve of a rainbow
with one end in Miami Beach
and the other in the twinkle of my eye
And you think
about cottage cheese and unicorns.

Bram D. E. Canter

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Tour and Seminar—Jan.
13-16. Will include a
writing seminar and visits
to homes of noted Key
West authors including
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tor of the Breadloaf
Writer's Conference; Evan
Rhodes, author of *Bless
This House*; Nancy Friday,
author of *Men in Love* and
My Mother/Myself; and
James Kirkwood, author
of *A Chorus Line* and
Some Kind of Hero.
Highlights of the
weekend will include talks
and panel discussions by
authors and others from
the publishing world dur-
ing a day-long seminar on
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ther information call
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tion.

RIDING THE PIGS

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We trek through the late morning oak-trees crunching acorns hard and scattered leaves red for autumn. This is before we think of girls in tight blue-jeans and redneck bars, before the 56' Chevys with chrome mags and our first 12-gauge.

Only the bluejays, and wood-owls and the big mountain cats, sour gooseberries, and persimmons bitter on the branches. green apple trees, and cherry grow wild like country children.

Old man Whitley's has a mud pond hidden from his house by a veil of Missouri brush. "It's bottomless," we boast, and skinny-dip laughing of fire-cracker stands in July (like the one that went up in flames two years before), and raiding the pumpkin patches in October, or our war games in the corn.

Ignorant of sadness in the faces of our parents, of religion, and life. Of Woody Guthrie and Eisenhower, Korea, and the cold war. We know only of farm land and mud ponds, and riding the pigs.

Hop one of Whitley's sows on the run, her ears make bristly handles. A stabbing hot poker squeal runs towards briars and low-hanging branches, kicks, bucks, snorts us to the ground; old man Whitley perched on the hill in blue overalls, and striped engineer's cap cursing through his binoculars.

I feel the sting of rock salt in the flesh of my back-side. Buddy Wicks loses a boot-heel shot off as he leaps a low fence, and fast Freddy Gates is out in front. We run past the mud pond and through the thick Missouri brush, old man Whitley grunting behind us, determined to ride us to the long dirt roads.

Daniel W. Courtney

...ONE...

once jealousy in
BRUCE
Music Editor
Having spent the better part of my life
Orange how I have a certain measure
sure I'll have the best actual
day that the best actual
judging
pedull under the burden of a too round hair and a
twenty pound uniform
truly named a best. I could never help thinking that
something was missing. That the potential existed for
much more. My dissatisfaction was admittedly pretty
ague at age ten, but certain notions have crystallized
with the passage of time.
The strength of a suit of armor covers, shielding the
pain
received by exposure.
mechanical emotions are then delivered disguising
sullen moods.
from behind the mask a silent tear creeps down the
face of one so alone.
exteriorly it displays the curving lips of a smile,
but behind the fictitious facade the deep crevices of a
painful
existence hide fading smiles in their
respectively sunken valleys.

Maria Santamarina

Masquerade...

The strength of a suit of armor covers, shielding the pain received by exposure. mechanical emotions are then delivered disguising sullen moods. from behind the mask a silent tear creeps down the face of one so alone. exteriorly it displays the curving lips of a smile, but behind the fictitious facade the deep crevices of a painful existence hide fading smiles in their respectively sunken valleys.

Maria Santamarina

NIGHT WIND

Cool and gentle it
Rolls through the trees
So methodically
With fragrance of jasmine and pine

The pale moonlight dancing
Through fingers of slash pine
Lighting glistened dew drops
Hung on flower petals clutched tight
Like bees swarming in the night

Garrett Van Smith



CAROUSEL

I ride a carousel llama bleating calliope notes
Through barred teeth
I ride backwards and ignore the brass ring
But you ride a rearing white stallion
One of three with red and gold trappings
You laugh and sing and call to the dizzy people
watching from their cotton-candy forest.
You capture the brass ring easily and it becomes
a hundred brass rings on your arms
And they become a thousand anxious men in your hair
And they become a million sparkling dreams
Galloping ahead and behind me
You try to thrust them into your pockets but they
dissolve with the last gasp of the calliope
and you want to cry but you can't
So you tame vicious tigers with your man-eating
calypso hips
but no one is looking--
So you stretch your back along
the curve of a rainbow
with one end in Miami Beach
and the other in the twinkle of my eye
And you think
about cottage cheese and unicorns.

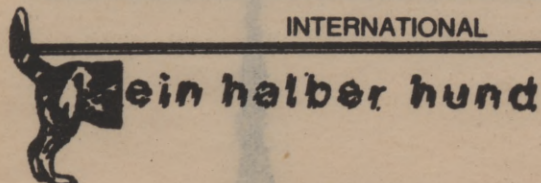
Bram D. E. Canter

Key West Literary Tour and Seminar-Jan. 13-16. Will include a writing seminar and visits to homes of noted Key West authors including John Ciardi; former director of the Breadloaf Writer's Conference; Evan Rhodes, author of *Bless This House*; Nancy Friday, author of *Men in Love* and *My Mother/Myself*; and James Kirkwood, author of *A Chorus Line* and *Some Kind of Hero*.

Highlights of the weekend will include talks and panel discussions by authors and others from

the publishing world during a day-long seminar on Friday at the Monroe County Library. For further information call 305/525-6899.

Poetry Contest--
Sponsored by the Coral Gables Library and Bookworks, Inc. Cash prizes will be awarded to winners in each category (12-18 yrs. old, 18 and older). Deadline for applications is Nov. 20, 1982. Call Coral Gables Library for more information.



Separating Notes from the Noise

BRUCE KAPLAN
Music Editor

Having spent the better part of my youth at the Orange Bowl I feel like I *know* marching bands. I'm sure I'll invite a certain measure of criticism by admitting that I've never actually been in the position of trudging north up the forty yard line in a September squall under the burden of a ten pound horn and a twenty pound uniform. And while the young stalwarts rarely missed a beat, I could never help thinking that something was missing, that the potential existed for much more. My dissatisfaction was admittedly pretty vague at age ten, but certain notions have crystallized with the passage of time.

One almost invariable problem with marching bands is repertoire. Besides the usual anthems, alma maters and fight songs, the standbys always seem to be "Spinning Wheel," "Going Out of My Head" and a Beatles medley. Somebody's got to burn that songbook.

A marching band should ideally be heard in the context of a parade. This is not meant to belittle the stirrings of the soul evoked by seeing one hundred human figures spelling out "FSU" (from the vantage point of the Goodyear Blimp), but at halftime about the only people who care are Mom and Dad, and the sound is inevitably swallowed up by the acoustically unmanageable stadium. In a parade, on the other hand, the audience is at arm's length, and the brass and military snares have a physical impact which elevates even the most ordinary performance beyond all rights.

Given a broadening of conception and a shot of anarchy, the parade could represent one of the most spectacular (and most enjoyable) art forms imaginable. On the basis of a long-standing commitment, the first band I'd invite would be Sun Ra's Arkestra. After hearing a new Folkways album, I've decided my next invitation would go to Doc Paulin.

Doc Paulin's Marching Band presents us with one of New Orleans' two marching bands which continue to function on a regular basis. I'm sure there are people who would find this very fact overwhelmingly exciting, but I'll confess to having been decidedly unimpressed. The skeptic in me envisioned some creaking old men trotted out for one last stand by well-meaning ethnomusicologists, hoping for some vestige of bygone glory. Seeing that the band's repertoire included warhorses like "Babyface," "Let Me Call You

Sweetheart," "Bye-bye Blackbird" and —shudder—"When the Saints Go Marching In" did nothing to heighten my enthusiasm.

Once I got to the music itself, it took a little less than ten seconds to realize, to my utter delight, how totally mistaken I'd been.

This is, above all, amazingly energetic and enthusiastic playing, which categorically refuses consignment to antiquity. Five of Doc's nine cohorts are his sons, whose ages at the time of the 1980 session ranged from 14 to 23— young blood by any standards. Doc was born in 1906 and is the group's senior member by better than 25 years. He also happens to be the most robust player of the lot, obviously and unquestionably the guiding spirit at all times.

The backbone of the band is composed of snare and bass drums, sousaphone and valve and slide trombones. The trombones are especially dynamic, their vivid punctuation playing off and highlighting the leader's trumpet. The brass sound is immense, as all the horn players overblow routinely.

The aforementioned standards are all given remarkably fresh, rollicking readings. I can swear up and down that the dinosaurs have new life, but it has to be heard to be believed. These guys could make "Spinning Wheel" listenable. While most of the pieces are up-tempo marches— all wonderful, joyous performances— the band also offers a moving rendition of the traditional New Orleans dirge, "We Shall Walk Through the Streets of the City."

If I were one of the powers-that-be I'd do everything I could to see that Doc Paulin and his band were brought in for this year's Orange Bowl Parade. Then I'd follow them through the streets of Miami— about the best New Year's Eve party I could imagine.

Viva L'Italia!

DANA HAUSER
Consumer

While last week's social events included the Second Decade Celebration and the Premiere of the Women's Studies Center, this week's highlight was the *Viva L'Italia* foodfest held in the cafeteria on Thursday, Sept. 30.

Three dollars and fifty cents entitled hungry participants to two of the four entrees, a vegetable, antipasto, garlic bread, and a choice of beverages.

My cohort and I split the menu's offerings between us— I enjoyed the veal parmigiana and the spaghetti and he opted for the lasagne and the *polle alla cacciatora*.

As sidekicks to the entrees, the vegetables, broccoli, yellow squash and au gratin eggplant were prepared to complement the main dishes with an Italian flair. Also included was an antipasto that would make Anna Maria Alberghetti look twice.

All in all, the *Viva L'Italia* buffet was a welcome selection of Italian favorites at a reasonable price, and a pleasant change from the usual offerings. I am looking forward to the cafeteria's Oktoberfest planned for sometime later this month.

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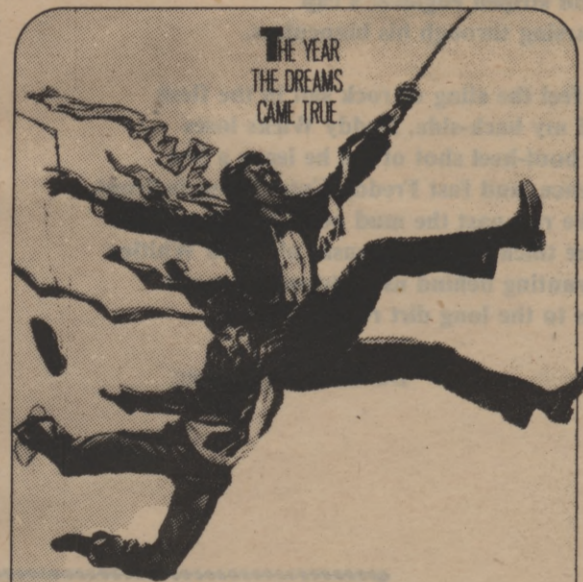
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IN PALM BEACH: MOVIES AT TOWN CENTER, BOCA RATON; CROSSCOUNTRY, CINEMA 70, WFL.

Salons Revisited

SANDRA BETH WILLIAMS
Dance Critic

Between the 17th and 20th centuries, men of wit, men of literature, artists, politicians and intellectuals joined together as members of informal consortiums in France and England. The most famous were those of Mlle. de Scudery, Mme. de Stael, and Mme. D'Epinay in France and that which hosted the Bloomsbury group in England; a very flourishing group of writers and artists.

Originally these gatherings were staged in the reception rooms of the Louvre in Paris, where monarchs showed their art treasures. Later, artists were invited to exhibit their works. Gradually, these celebrations became important art and political movements and relocated to the salons of fashionable women. These hostesses had a notoriety of their own which permitted them to grace society with their uncanny conversational ability and discretionary powers, making for successful evenings marked by brilliant discussions on aesthetic, philosophic, and political subjects.

As the concept of salons grew so did their format. Artists and writers brought their works-in-progress for exhibition and review. The interplay of various disciplines produced a very stimulating environment which was conducive to an intimate, trusting and impartial conjugality amongst peers. The key was that the talent assimilated other talent and focused on the understanding and necessary support of the artists.

On Sept. 12, at the home of Professor Marie Leeds (Music), a group of students and faculty from the Music, Performing Arts and English Departments met, much in the vein of the original salons. Professors Leeds and Marilyn Skow and Philip Church

(both of Performing Arts) came up with the idea for the evening.

A bar and carry-in buffet were set up as selected members of the FIU community came together for one purpose: to exchange their appreciation of art and artists. Often, because of the demands of university life, both students and faculty are unable to fully pursue their own artistic talent or ambitions. This salon provided such a haven for everyone; a more appropriate and comfortable atmosphere which removed the academic barriers which too often hinder communication and inhibit the free flow of energy so inherently a part of every creative act.

Church addressed the guests and initiated the festivities with a reading of works of T.S. Eliot. Joseph Rohm (Music) delighted everyone with one of his own piano compositions in the jazz tradition. Carla Clauser (student of Music) sang "Chanson Triste," accompanied by John Augenblick (Music). I read "Chip and Bessie" and "The Yard" among others from my poetry collection. A theatre student read from her collection of haikus and recited a poem she modeled after John Donne in the Elizabethan style.

A poetry discussion (at the request of Bofarull) was headed by Richard Schwartz (English).

Skow, new to FIU's Performing Arts Department, introduced herself and noted how beneficial these types of gatherings had been for her own work when she lived in New York. The society of friends and colleagues she formed is still a very integral part of her life.

"People make the thing happen, which will then create its own force," says Skow.

Clausen and Augenblick rounded out the evening with their interpretation of "Au Bord de L'eau."

Participating family and friends of the invited guests were very receptive to the idea of continuing such informal gatherings of varied artists and academicians.

Lester Standiford, visiting professor of English (1981-82), hosted a similar evening in April of '82, inviting faculty of the English Department for student poetry readings.

Having participated in both evenings, I can fully appreciate their worth. Exposure and fraternity are essential for communication, education and the promotion of artistic endeavors. These meetings can serve as relaxed social environments housing an intensity of sharing. These emporiums share traditions which are both enjoyable and durable.

Photo by Rick Gonzalez



John Augenblick (seated), Carla Clauser, Marie Leed, Philip Church, Sandra Beth Williams, and Richard Schwartz.

The low down on the high brows:

Wind Ensemble salutes Hispanic Week

MARK SMITH
Contributor

FIU's community Wind Ensemble under the direction of Professor Yoshihiro Obata will present a concert of Hispanic music on Wednesday, Oct. 13 at 8 p.m. in the Athanaeum building. Sponsored by the Department of Performing Arts and the SGA, the pro-

gram will feature student compositions along with an impressive selection of works by various composers.

The big attraction will be a guest appearance by Alfredo Munar who is currently the conductor of the Miami Beach Symphony. Maestro Munar will conduct several works including "Bolero" by Ravel.



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STATISTISKE BUREAUET
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students flunk

JOHN MESSAM

Contributor

Ed. Note: After receiving no response to my Sept. 1 column asking for writers, letters, opinions and ideas, I became curious over the students' lack of interest. I wondered:

Are they just shy? Can they read? Or do they know that a sports program exists at FIU?

Obviously, if the mountain doesn't come to Mohammed, Mohammed goes to the mountain. The next step was a survey. I assigned the job to Reporter John Messam, who is precise in his observations and renderings of fact.

Messam compiled 12 questions and polled 50 people in the library, the cafeteria and the UH game room.

The results follow.

Florida International University has an extensive athletic program. The students who participate in it are a representative sample of the ethnic and international chemistry of the university. It is the intent of this questionnaire to ascertain whether or not the school population is gathering behind and actively supporting their representatives in the athletics.

1. Can you name all the sports that FIU participates in.

Of the 50 people surveyed,
4.1 percent couldn't name any sport.
12.1 percent could name three.
20.1 percent could name five.
4.1 percent could name seven.

The sports most frequently named were soccer, track, baseball, tennis and basketball.



Now, which sport is this?

2. Name the two newest additions to the athletic program.

76.1 percent of the people did not know the latest additions. The remaining 23.1 percent divided between track and basketball.

3. Which of the sports do your actively follow, i.e., go to more than half of the games.

84.1 percent do not follow a sport. Of those who do, basketball is the most popular.

4. Can you name two head coaches and their respective sports.

80.1 percent did not know any of the coaches by name or sight. 12.1 knew one coach and 8.1 percent answered two names correctly. Coach Karl Kremser is the most known.

sports exam

5. Can you name the Athletic Director and the Assistant Athletic Director.

88.1 percent could not answer. 8.1 percent answered one correctly and 4.1 answered two correctly.

6. Which sports give scholarships.

28.1 percent of those surveyed didn't know. Baseball, basketball and soccer were those most frequently named.

7. Which is the most popular sport on campus.

Baseball is the most popular.

8. Which is the most exciting sport.

Soccer is the most exciting.

9. Which is the most successful sport.

Baseball is the most successful.

10. How can more interest be generated in regards to the sports program.

See answer to question No. 12.

11. Is there any sport which you think should be incorporated into the program.

Football and swimming.

12. If you find there is a problem in the transmission of information about each sport, why is this so and how can it be alleviated.

Questions 10 and 12 were handled by most of the people as one question. General agreement is that the sports program is not advertised and promoted on the campus to the extent that it should be. This fact leads to total ignorance of the program by the students. Another factor mentioned is the lack of dormitories thus making FIU a commuter school.

Many students suggested that the campus paper be used more in advertising and that posters indicating the time and place of a sporting event be posted in a visible position on campus such as an athletic newsboard.

Cross country meet at FIU athletic field

Weekly Sports Results

Cross Country

Both women's and men's cross country teams finished 5th in the West Georgia Invitational in Carrollton, Ga. this past weekend.

Colleen Napolitano took 3rd in the women's ten team field with a time of 18:19 for 3 miles.

Moises Szyelermon took 16th in the men's 19 team field with 25:51 for 5 miles.

Volleyball

FIU defeated all comers in match play Friday, at the U of Central Florida in Orlando and Saturday at Stetson College in Deland.

The Sunblazers won over South Florida, Central Florida, Stetson, Florida A and M, and Flagler College.

Steny Garcia-Montes led the scoring with 27 points. Kelley Barth was 2nd with 21.

Soccer

Saturday:

FIU - 1, Davidson College (N.C.) - 1. Joseph Marshall scored.

Sunday:

FIU - 9, Appalachian State (N.C.) - 3.

Scores:

Carlos Izurieta and Greg Anderson scored 2 goals.

MARCIA CUMMINGS

Sports Editor

The first Sunblazers Cross Country Classic will get under way at 8 a.m. Saturday at the athletic field adjacent to SW 117 Ave.

The Classic, expected to attract over 400 hundred runners from Florida high schools and colleges, is an attempt to establish an important cross country meet in South Florida.

"We would like to see a quality cross country meet in this area," said FIU head cross country coach Jose Rodriguez.

Along with FIU, the U of M, Biscayne College, Miami Dade North, and Santa Fe Community College (Gainesville) will be competing in the event which will

be sponsored by McDonalds. The restaurant company will supply the trophies and drinks for the runners and coaches.

The U.S. Army will be on hand to help out at the finish line, and Metro Dade County Department of Parks and Recreation will provide its show mobile for the presentation of the trophies and awards. The Classic will kick off with a 10,000 meter run for men's college teams at 8 a.m.

College women's 5,000 meter race will follow at 8:45.

The high school competition starts at 9:15 a.m. and at 10:30 there will be an All-Comers 5,000 meter race.

"Anyone who likes running will enjoy the competition," says Rodriguez.

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DEKE HAUSER
Critic-at-Large

This past Saturday professional wrestling fans were the recipients of a rare treat. During the second semifinal match of the Les Welch Florida Wrestling Championship (the first semifinal was won by Kevin Sullivan), Jimmy "The Weasel" Garvin was engaged in a real donnybrook with big, blonde, Barry Windham.

It had been a brutal but evenly matched bout with the outcome in doubt until the final two minutes. The rules of this tournament (to crown the new Florida Heavyweight Champion) stipulate that in case of a draw, both wrestlers will be eliminated. Naturally, both men were going full bore to get that all-important pin.

With his manager, J.J. Dillon, shouting instructions from ringside, it appeared that Garvin was on the way to victory when he tossed Windham from the ring

and proceeded to pummel the apparently defenseless Windham outside the ropes. Brian Blair, a recent victim of one of Garvin's extra-ring assaults, stepped in to assist Windham; he in turn was attacked by Garvin.

Garvin, the sly veteran that he is, then got back into the ring just in time to greet a dazed Barry Windham as he attempted to crawl under the ropes. The Weasel then set Windham up for a Brain Crusher, the same move he had used to disable Blair only the week before. As he prepared Windham for the final coup de grace, Blair struggled up from the auditorium floor, grabbed Garvin's right leg, tripping him and bringing him to the canvas. Windham landed on top of Garvin, and the referee stepped in for the quick three count before the Weasel knew what was happening. Admittedly this was a foul but it was one of the sweetest fouls Florida wrestling fans have seen in quite a while...Amen!

➔ **UPCOMING SPORTS SCHEDULE**

- ➔ **October 9, Saturday - Cross country, FIU Sunblazers Invitational, FIU**
- October 12, Tuesday - Baseball vs. MDCC-North, 3 p.m. Miami Dade North Campus**
- October 13, Wednesday - Volleyball, MDCC-South, 6 p.m. Miami Dade South Campus**
- Baseball vs. MDCC-South, 3 p.m. FIU**
- October 14, Thursday - Baseball vs. MDCC-South, 3 p.m. Miami Dade South Campus**

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Here's your chance to bring out your best and beat Jimmy the Greek at his own game. Just look over his college football picks for this week and check if you agree or disagree. Then compare the actual game scores against the Greek's picks... and yours.

My college picks for Saturday, October 9.

- | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|
| Agree | Disagree | Agree | Disagree |
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FREEBIES FOR FIU STUDENTS

- Oct. 8, Friday**
Conference: National Conference for Hispanic Culture, 8 a.m. - 6 p.m., UH 210. Student Activities, 554-2137
Lecture: "Ethical Issues in Psychotherapy Research," 3:00 p.m., PC 330, Psychology Dept. 554-3374
- * * *
- Oct. 11, Monday**
Concert: "Once Dias de Hispanidad," 7 p.m., Cutler Ridge Mall, 20505 S. Dixie Highway, PACE, 856-8836
Lecture: "U.S. - Latin American Relations After the Malvinas," 8 p.m. UH 140, Student Activities.
- * * *
- Oct. 12, Tuesday**
Fashion Show: "Look for a Parade of Native Costumes." 12:15, UH Forum, Student Activities.
"Wise Rental Practices" 12:30, UH 316, Student Affairs
FILM: *Bahia* 1:30/6/8 p.m., UH 140 Student Activities.
Concert: "Recital de Piano" - 8 p.m., AT 100, Student Activities.
- * * *
- Oct. 13, Wednesday**
Theatre: "Lysistrata" 8 p.m., VH 100, Performing Arts, 554-2895
Film: *Bahia* 1:30/6/8 p.m. UH 140
Health Care Class: Dr. Michael Newman, 7 p.m. 6655 S. Dixie Highway, 666-1402
- * * *
- Oct. 14, Thursday**
Film: *Espiritismo* 1:30/6/8 p.m. UH 140
Theatre: "Lysistrata" 8 p.m., VH 100

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IF YOU DON'T HAVE TIME TO
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READ THIS ANNOUNCEMENT

FIU CONTINUING EDUCATION WILL PRESENT A COMPREHENSIVE SPEED READING PROGRAM

You Will Read 3-10 Times Faster

Reading Development, a speed reading course, will be offered on the FIU Tamiami and Bay Vista Campus. Through Reading Development literally thousands of students have learned to read 3 to 10 times faster *in their textbooks*.

Students taking the course at FIU last quarter reported increases of up to 10 times with comprehension. Improvement to 3, 4 or 5,000 words per minute is not uncommon and three students have actually learned to read 12,000 words per minute with excellent comprehension!

No Extra Reading. You Learn While Reading Your Own Text.

Unlike most speed reading courses, *there is no additional reading required*—you will learn to read faster in your own books. Reading Development does not use any so-called "standardized" readings. ANYTHING you can read now, you can learn to read 3-10 times faster. Bring your own choice of books to each class.

Lifetime Access

You may repeat any one or all seven lessons any time, anywhere the course is offered **AT NO ADDITIONAL CHARGE** (assuming comfortable space is available.)

50% Discount at FIU

In order to make this course more available to FIU students and interested persons, the fee will be reduced to \$112.00. Usually the fee for this course is \$225 per student (as compared to other courses offered off campus at \$275-345).

The course is open to students and non-students.

Learn Powerful Study Skills

The Reading Development course includes a lesson on how to study efficiently, information all students can use.

MONEY BACK GUARANTEE

Reading Development guarantees you will read 3 times faster with the same comprehension or your tuition (\$112.00) will be refunded. You must attend all classes, follow teacher instructions, and do one hour homework practice each day. Requests for refunds must be received in writing by Reading Development (4090 Woodridge Rd., Coconut Grove, FL 33133) within 2 weeks of the completion of the course.

Limited Class Size

Each class is strictly limited to 20 new students so that you may have as much individual attention as you need and desire.

CLASS SCHEDULE

101	WED.	Oct. 20-Dec. 1	4-5:45 P.M.	DM 114
102	THURS.	Oct. 21-Dec. 1	4-5:45 P.M.	DM 114

Please bring three books typical of your reading to class

For additional information contact: SHEILA or EARL WALLACE at 448-0265

SPEED READING REGISTRATION FORM

0321-43-239

TO REGISTER: Fill in form, mail to FIU, Dept. of Conferences,
Attention: Lenore Birnbaum, Tamiami Campus, PC 248, Miami, FL 33199,
or stop by PC 248. (Make check payable to FIU.)

NAME _____ S.S. NO. _____

ADDRESS _____

CITY/STATE/ZIP _____ PHONE NO. _____

CLASS CHOICE (Check One): 101 102

WITHDRAWAL POLICY: Requests for refunds received in writing prior to the first lesson will result in the return of \$85. After the first lesson, no other refunds will be made for any reason except as in accordance with the guarantee.

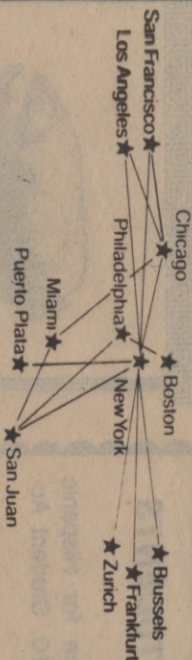


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EMPLOYER (PART TIME/SUMMER)		
POSITION:	NO. OF YRS:	
INCOME/HOW WILL YOU PAY FOR TV		
LANDLORD/HOUSE PARENT NAME:	PHONE:	
ADDRESS:		
NAME OF CREDITOR (STUDENT LOANS)		
BANK ADDRESS:		
BANK ACCOUNT NUMBER:		
DATE OPENED:	CLOSED:	
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