

THE CAPTAIN'S LOG

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Mickey Schmidt of the University Grounds Department works hard to plant new shrubs in time for the new students to enjoy.

Photo by Barbara Temple/ The Captain's Log

Taking notes is not what it used to be

By Chad Brooks
College Press Service

Many students are so busy at college, they don't have time to go to class, much less worry about having notes to study when exam time rolls around.

They don't seem too stressed either, especially when they're on campuses where prepared lecture notes are for sale.

Much to the dismay of many professors and school officials, the notetaking business is big and getting bigger. Students at Indiana, Ohio State, and Pennsylvania State universities, the universities of Florida, Illinois, Iowa, Michigan, Texas, Wisconsin and schools throughout the University of California's system can buy page after page of their professor's musings for as little as \$30 for an entire semester. And they certainly aren't the only ones. Note-taking franchises are popping up on campuses faster than students can ditch class.

"I got caught in the rut as a freshman," said Scott Hayman, now a senior at Indiana University. "I realized how easy it was not to go to class in the first place. And with notes I could buy, it just made it that much easier to skip."

Although the notes are sometimes inaccurate, Hayman said they have helped him get the job done.

"Usually I do quite well considering I have never even been to the class I am studying for," he said.

Talk like that sends shivers down the spines of many professors, who say note-taking services cheat the students who use them. Tension among professors at the University of Illinois and two popular services have risen so high that many instructors are copyrighting their lectures to prevent their contents from being sold. The services say they're not about to cease and desist because they aren't selling lectures verbatim, merely a student's interpretation of them.

"Note-taking services con students into thinking that they can miss and still know what happened in class," said Marjorie Hershey, a political science professor at Indiana University. "I think we all know what it's like to try and understand someone else's notes. It's just not an adequate substitute for being present and taking part in discussions."

Class discussion, including the tangents that can put an important concept into a clearer context, is invaluable, said Indiana journalism professor Andrew Rojcecki.

"Not going to class gives you no opportunity to ask questions and really understand the material," he said.

Allison Desatnik, a senior at Indiana, knows about that all too well. She said she used a note-taking service only once, and it had a negative affect on her grade.

"When you are used to going to class and taking your own notes and studying things on your own terms it is hard to just start

studying someone else's interpretation of a class," she said. "It is not even close to what it's like to go to class and take your own notes."

Mark Jones, co-owner of The Note Network, a popular service at Indiana, agrees that his business isn't a substitute for going to class. To help students understand that, The Note Network makes them sign a waiver every time they make a purchase. It says: "The Note Network provides a service that is to be used as a supplement to texts and lectures, NOT a substitute. The Note Network is not responsible or liable for students attendance or nonattendance of related lectures."

However, even students and professors agree that few customers care about that disclaimer when they can get important details from classes ranging from biology and business to geography and journalism. And yes, even physics. The Note Network only charges \$2.50 a day for such heady stuff.

CAMPUS LIFE
Check out Danny Glover
on page 3

SPORTS
See what the Deuser has to say
on page 7

Like, Stop Liking "Like" So Much

By Melissa Sperl
College Press Service

The "like" situation has gotten way out of hand.

I believe it used to be "aaahhh," then "ummm" and even the famous French space-filler "errrrr." But now that our generation and those younger than us (God save you, New Generation), have graduated to the more idiotic and certainly less effective "like," I am starting to fear the end of the world.

You know what I am talking about. It is the incapability of people between the ages of 5 and 25 to compose a sentence that does not include the word "like." You are guilty. You do it. Don't deny it, but let's do something about it.

How are we supposed to know what anybody's talking about, now that every other word is "like?" People are taking so long to spit out simple sentences that I anticipate the end of our nation soon. The president of Generation X will be unable to speak to the leaders of other power-nations without them snickering behind their backs at the blubbering idiot whom we the people have chosen to lead our country.

Under the knife of folks 25-and-under, the English language has become a tortured, mangled thing. We are already exposed to so few of the facets of language, and now we are stabbing the thousand or so words we actually use in the head by taking five minutes to dribble them out.

Let me give you an example. Picture this: You are in a class, one of those with a professor who marks off points if you don't actively participate, sitting next to the young man wearing a baseball cap with an overly-bent brim. He feels that now would be a good time to get his points, considering he's awake and all, and if he says something now, he can get a good 20 minutes more of sleep before the end of class.

This is what he says:

"Well, like, when I, like read Lacan, or whatever his name is, I was, like, I don't know what you're talking about dude. But then, I, like, read it again, and I am, like, starting to get it, but on a lot of the points, I'm like, whatever...I don't get it."

Pardon me? At this point, I wonder how this trend toward a 10 word language can possibly mean good things for our society. Just the fact that it took this guy 5 minutes to say something that he could have just as easily expressed with three words "I'm a moron," shows that our world, while increasing the speed of technology, is decreasing the importance of verbal communication.

However, this bent-brimmed cap boy gets his points, and is marked in the professor's records as an excellent contributor to class discussion. He will most likely get good marks, have an excellent grade-point average and snag a fabulous internship, then a great job. Soon, he's likely to be the President of the United States.

Or maybe the girl sitting next to him will get the job. After all, how could we pass up

the great leadership skills of a person who says:

"OK, so I was, like, sitting there reading this. And I, like, had to read it FIVE times before I started to get it, but pretty soon, I started to realize that it was, like, like, that time when I was in, like, fifth grade or something and I was like trying to figure out why the mom in "Flowers in the Attic" was such a witch. And then, it, like, hit me or whatever, and I realized that like, like, everybody has their own, like, problems, you know what I mean?"

Whoa. Slow down, there, Buckaroo. Did you just use two double-likes? And better yet, did you just also include in your analysis of Jacques Lacan the second and third place winners of the English language killer competition, "or whatever" and "you know what I mean?" You must be a genius.

I, like, don't deny that I catch myself using the word "like" where it doesn't belong. Whenever I do, though, I cringe. I gag. I realize that I just significantly decreased the effectiveness of my own attempt at verbal communication.

In my analysis of the situation, I have come up with a few solutions. I propose that we take back our intelligence. We must form some sort of 12-step "like" dependency program that will enable offenders to overcome the one true problem in our society. Let's begin.

Are You "Like" Dependent?

If you can answer one or more of the following questions with a yes, you are "like" dependent.

1. Do you find yourself using the word "like" one or more times in single sentences, usually in places of grammatical structure that are completely unnecessary and, indeed, retarded?

2. Are you a double-"like" offender?

3. Have your loved ones ever confronted you with a count of the number of times you used "like" in a conversation?

4. Have you ever used the word "like" during a conversation about how often people use the word "like"?

What do I, Like, Do Now?

Admitting that you are a victim is the first step toward recovery. Now you need to use the help of those who love you to stop your behavior. Follow these 2 steps:

1. Find a sponsor. Commission a loved one to smack you a good one every time you use the word. Research shows that pain dissuades.

2. Give \$1 to your favorite charity every time you use the word. Even if you support a good charity, you will shut up when you can't even afford McDonald's.

By sticking to these steps, you can be sure to do your part to eliminate one of the most destructive problems of our society. Of course, it will leave us with the two significant problems of greed and physical abuse.

But, who, like, cares about that, or whatever. You know what I mean?

CHEAT SHEETS: THE LEGAL KIND

Even though you would never act on the idea, the idea of cheating has probably crossed your mind at some point. You know grades are important, so on a tough exam...a cheat sheet sure could come in handy. And who would ever know?

Well you can forget about cheating - as you know, it's just plain stupid - but the cheat sheet, that's another story. Making a cheat sheet might just be the secret to finding that elusive A. That's right, you can make a cheat sheet - just don't use it.

If you were making a cheat sheet, you'd record all the important concepts, the cryptic formulas, the obscure facts and the key vocabulary. You'd write them all down in an organized way to make them easy to find.

Well guess what? This is also a great way to study. What you're doing is creating notes - notes (sounds better than a cheat sheet!). Notes are literally condensed notes from your class notes, capturing the most likely test material from the entire course on one sheet of paper. Using this single sheet of notes to review essential material is much more efficient than studying strictly from a binder full of messy notes and handouts. And the act of going through your class notes to find the most important material will help you commit a lot of it to memory.

Condensing your notes also helps you see where your weak spots are - if you can't capture a key subject in a few words, you know you need to review or get some help. Notes notes are also the ultimate last minute refresher: study them for five minutes before the exam starts and get the benefit of hours of preparation.

Work with your notes long enough and you won't have any need for a cheat sheet. Remember, cheaters never prosper, but people who make cheat sheets - and never use them - will.

**Making
COLLEGE
COUNT**

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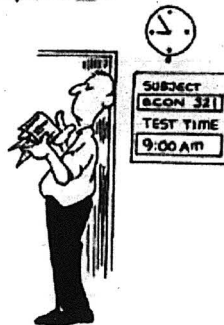


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Campus Life

Glover and Justice bring Hughes and King to Newport News

By Jessica Daggett
Staff Writer

It is said that poet Langston Hughes once saw two human beings, one a citizen, one a worker for the public peace, pass in the night without speaking a word to one another. The significance of this scene struck Hughes resoundingly hard. How can one live without feeling kinship with one's fellow human beings? How can one man pass another on the street and not care enough to even look his way or offer a nod of the head?

John Miller and his comrades at People to People, a Newport News council dedicated to improving race relations in the area, have often asked themselves the same questions. A phone call to Miller, also Vice President of Institutional Advancement at CNU, from a family who grew up across the street from director/actor Felix Glover proved to be a sparkling light of hope.

Justice, along with actor Danny Glover, was currently performing as Langston Hughes in the two-man production "An Evening with Martin and Hughes." With this newfound personal connection with the show, Miller hoped to draw Justice and Glover, as well as their show, to the campus.

That sounds like a simple task, but appearances can be deceiving. Hughes' poetry often focuses on the witting effects of the deferment of a dream and Miller would have been wise to take heed of those words. His dream of bringing "Martin and Hughes" to the area hit every possible blockade before reaching fruition.

Initially, cost was a concern. Miller's university budget would not accommodate the hefty asking price from Justice and Glover's handlers. Thankfully, this was easily solved. Miller turned to his partners at People to People, who agreed to sponsor the show, which was relocated to Woodside High School in Newport News. Miller worked out a deal which set aside tickets to the event for CNU students and established

a question and answer session to take place at CNU on the day of the show.

The date was set. Justice and Glover would appear in Feb., to coincide with Black History Month. Perhaps it was too good to be true.

Right around the time Miller finalized plans for "An Evening with Martin and Hughes" Glover signed-on to star in "Lethal Weapon 4." Plans would have to be changed. Glover would not be available until after filming was completed. After consulting both CNU and Glover's schedules,

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tinguished looking gentleman in a crisp blue suit and tie and tan-colored fedora sauntered out on stage. The second half of the duo, Justice, had at last made it at 5:53.

For approximately 40 minutes the men waxed philosophical about community theater, race relations in America, and their dramatic subjects, Martin Luther King, Jr. and Langston Hughes.

"Meetings such as this are very important in getting past struggles that exist to form one nation indivisible," said Justice.

Around 6:30 pm, after receiving CNU sweatshirts from Miller, Glover and Justice left the stage and took off for their performance as "King and Hughes." "This show is so important because it exposes a history that hasn't been made readily available. People need to be aware that it exists and that there is still a dream. There needs to be a spark and this helps provide it," said student Sharon Diamond.

Miller hopes to have the actors return next year to perform their "absolutely amazing" show specifically for CNU. At the very least Miller hopes Justice will grace the campus with his wit and wisdom once again. "Felix Justice really stole the show. He spoke for 45 minutes without a single note...Everything [in his performance] was perfect: his speech, his cadence, his rhythm: He was Martin Luther King," praised Miller. "Those in attendance were better for the experience."

The next morning, Justice, wearing his new CNU sweatshirt, left his room at the Omni and ran into Miller and his family at breakfast. Friendly and affable, Justice visited with the Miller family for awhile.

"We had a very nice conversation," said Miller.

Thus, Miller had realized one goal and was on the way to proving that the other one is not as impossible as some might think.

As Hughes wrote in the poem "Dreamer":

"Do you understand my dreams?
Sometimes you say you do
And sometimes you say you don't.
Either way
It doesn't matter.
I continue to dream."

DANNY Glover & FELIX

3 PM, Saturday, April 18, 1998 • Gaines Theatre

This ticket is required for admission. You must be seated by 2:45 or you will lose your seat.

everyone settled on Apr. 3 as the performance date. Still, the road ahead was not without its potholes.

The tickets read "3 pm, Saturday, April 18, 1998 — Gaines Theatre: you must be seated by 2:45 or you will lose your seat." Anybody who actually arrived at the designated time waited a long time for the show to start. Difficulties with flight times and Glover's shooting schedule caused Miller to have to

pus and an e-mail announcement was distributed through the on-line system.

Even by 5:20 pm the following day, though, Glover and Justice had not yet arrived. The modest crowd in Gaines Theatre was becoming antsy, buzzing with anticipation and curiosity. President Paul Tribble leaned against the stage and casually conversed with theater instructor George Hillow. Miller nervously circulated in and out of the theater. Finally, Miller took the stage and promised the stars were on their way. He brought Hillow to the stage to perform a reading of some of Hughes' poetry.

Shortly after Hillow finished "Madame and the Number Runner," Glover arrived. It was 5:45. He seemed almost unrecognizable as a movie star, limping slightly down the theater aisle in a baseball cap, worn-looking brown corduroy pants, and a gray zip-up sweater. Once on stage he entertained questions from the audience, begging, "Please don't let it be when the next 'Lethal Weapon' movie is coming out."

As Glover spoke to the audience a dis-

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All that jazz (over Ella)

SUNDAY, MAY 3 --
OPENING RECEPTION AND JEAN CARNE

By Steve Flemming
Staff Writer

In honor of the late Ella Fitzgerald, the city of Newport News and CNU put together the Ella Fitzgerald Music Festival, a celebration of the Newport News native's legacy. Tapping the incomparable Jean Carne to open the festival was a wise move.

Though such a task could be great pressure on an artist, Carne handled it with flair and indeed proved worthy of the job.

An electrifying and dynamic performer, Carne is adored worldwide by fans of R&B music. A veteran of the industry who has recorded with soul music gurus Kenny Gamble and Leon Huff at Philadelphia International Records and at Motown, Carne is a vocalist who is extremely serious when it comes to her work.

"Working with Jean is very challenging. She is very critical of her craft, she wants to make sure everything is up to par," said Nathan Heathman, who is the keyboard player for Carne's band, and a soloist himself. "Since I have been with Jean, I have toured the world, and seen her pack rooms, standing room only, from front to back for hours."



Simple and classy in a black suit, Carne opened the show with the standard "A Few of My Favorite Things," and then moved into a number titled "Night Breeze." Airy yet assertive, Carne's voice brought the songs to life with a jazzy feel that few songs in this day and time possess. Easing into her hits with the popular 1979 tune "Don't Let it Go to Your Head,"

Carne began a period in the show to take requests. Saying she liked the "spontaneity of it all," she breezed through "Ain't No Way" and "Everything Must Change" as the crowd shouted for her to present them. Further exhibiting her versatility, she performed a song from her album *Love Lessons* with one of her percussionists, Chaz. A play

on Billy Paul's (who does the vocals on the album) number one hit "Me and Mrs. Jones," Chaz's vocals were so strong you could barely tell the difference. Carne was rewarded with a thunderous, standing ovation at the end of her show, dispelling the myth that vocalists are only as good as their last hit. A seasoned vocalist with a rich background, Carne will without question continue to thrill audiences for years to come.

TUESDAY, MAY 5 --
CNU JAZZ ENSEMBLE WITH SPECIAL GUESTS JOE HARNELL AND THE JAE SINNETT TRIO

By Joseph Atkinson
Staff Writer

Joe Harnell and the CNU Jazz Ensemble got off to a less-than-promising start at their first rehearsal May 1.

Harnell, a classically trained jazz pianist and composer who has created music for television and movies, been musical director for Ella Fitzgerald and Frank Sinatra, and won four Grammy awards for his "Fly Me To The Moon" album, seemed a bit exasperated with the awkward, tentative performance his new found back-up players offered him.

Bill Brown, the ensemble's director, quickly moved out of his director's spot and took a place in the trumpet section in order to let Harnell guide the rehearsal.

For Harnell, repeated reassurances that everything would be alright quickly turned into the half-joking threat: "Just play better, or I'll kill you."

The following Monday night at the Ella Fitzgerald Festival's May 4 performance, the Jazz Ensemble was noticeably tighter and more confident.

The ensemble opened the show with some punchy jazz standards that featured some strong playing from guest pianist Alan Farnham. Later, the ensemble backed the Jae Sinnett Trio which featured Farnham, bassist Terry Burrell, drummer Jae Sinnett, and guest saxophonist Chip McNeil.

After a brief intermission and another tight set from the Jae Sinnett Trio, the Jazz Ensemble took the stage with Harnell, the night's headliner.

Harnell began by having the Gaines Theater audience sing "Happy Birthday" in honor of Ella Fitzgerald, who was born on May 4.

Harnell punctuated his set with interesting anecdotes about how some of the

night's songs came into existence, and the effect music has had on his life.

"What I've done is not who I am...I just discovered that recently," he said, laughing.

The CNU Jazz Ensemble provided a strong backing for Harnell's compositions, which bounded between jazz, pop, and classical influences. Their only noticeable mishap came at the beginning of "TV Themes," a medley of Harnell's television compositions for "The Incredible Hulk," "Santa Barbara," "The Bionic Woman," and the mini-series "V," when some of the players sloppily ended the first section.

The band quickly bounced back and got several nods of appreciation from Harnell throughout the set.

Highlights included "Isatan," a Japanese folk song which Harnell had retooled as a catchy jazz composition for a Japanese corporation, and the jazz standard "Fly Me To The Moon," which was greeted with a warm round of applause from an appreciative audience.

After the show, Harnell seemed gracious to the ensemble.

"I love the fresh attitude, I mean the greatest joy in my life is being around people I can share my experience with," he said.

The Jazz Ensemble seemed appreciative too.

"It was awesome. There was no other time I'd get to do something like that," said trumpet player Jim Moreland.

After the shaky start on Friday, all went well at Monday's performance. Following the show, Jae Sinnett Trio member Alan Farnham yelled across the stage at CNU Jazz Ensemble guitarist Andy Jasinski.

"Hey guitar player," he said, "you were great man, you were the unsung hero." And indeed, the same could have been said about the rest of the group.



Ella Fitzgerald only spent the first year of her life in Newport News, but by the time of her death in 1996 she had spread her voice across the world. From May 3 to May 9 CNU hosted the first annual Ella Fitzgerald Music Festival in honor of the First Lady of Song. Captain's Log reporters Stephen Flemming and Joe Atkinson were there to cover some of the festival's highlights.

FRIDAY, MAY 8 --

ETHEL ENNIS AND ARTURO SANDOVAL

By Joe Atkinson
Staff Writer

Arturo Sandoval, a world renowned, Cuban born, classically trained jazz trumpeter, brought his genre-bending blend of jazz, salsa, pop, and classical music into Gaines Theater on May 8.

Sandoval, who took turns at trumpet, drums, keyboards, jew's harp, and vocals (sometimes all within the same song), was backed by an able body of musicians and was often accompanied prominently by saxophonist Chip McNeil.

Early in his set, while talking about his somewhat limited ability to speak and understand English, Sandoval joked that he and the rest of the Cuban population of Miami would be in trouble if someone were to shout "Fire, fire." "We'd all get burned," he said to a chorus of laughter.

Although jazz was supposed to be the order of the night, Sandoval led his band through a number of different musical forms, most of which featured flashy, upper register solos from the trumpeter, and hot, seething sax solos from Chip McNeil.

When the mood was right, or someone else was taking center stage, Sandoval would drop his trumpet and move on to bang away at his drums, nimbly play his keyboards, puff away at the jew's harp, or scat-sing his way back to center stage.

Most of the night's songs stretched out into extensive jams that featured a round of

improvised solos and an eventual blast of talent from Sandoval himself.

"We're going to play here until we get tired, until you get tired," Sandoval said to the audience.

On a couple of occasions, Sandoval's songs turned into other people's songs.

At one point the band broke out into Gene Vincent's "Be-Bop-A-Lu-La," and at another they started into a tongue-in-cheek chorus of the "Macarena."

Eventually, during a particularly energetic number towards the end of the show, Sandoval got the audience out of its chairs and had it dancing in the aisles.

After a top-notch opening set by the Great American Music Ensemble featuring jazz vocalist Ethel Ennis, Sandoval had a lot to live up to as a headliner. And he did.

CNU Jazz Ensemble bassist Jordan Ponzi was impressed.

"I really thought those guys were animals. There aren't a lot of contemporary people I like, but they were great," he said.

Sandoval was impressed too.

"I've played so many places and the crowd here was beautiful. We respect and appreciate each individual audience," he said.

At the beginning of his set Sandoval joked about getting burned, but it was his audience that got burned on May 8, not by a bad show, but by a blazing performance by a music legend.



SATURDAY, MAY 9 --

THE PHIL WOODS QUINTET AND CASSANDRA WILSON

By Steve Flemming
Staff Writer

"Ms. Wilson wants wine. We need a veggie tray. Get some bananas too." From the frantic buzzing of those working on the final night of the Ella Fitzgerald Music Festival, it

didn't seem that a star had landed at CNU. But instead of being given a whole-hearted performance from critically acclaimed jazz vocalist Cassandra Wilson, ticket holders were greeted with just the opposite. In fact, the evening's opening act proved a more pleasing experience than its hyped, over-rated headliner.

The Phil Woods Quintet, a dazzling combination of horns, piano, upright bass and drums gave a stunning performance of instrumental jazz to start the evening. With an airy, laid back cool, the five breathed life into the numbers "Mel," "Tribute to Blue," "This is All I Ask," and "God Child." The whirlwind of instruments could have turned listeners foreign to real jazz into longtime fans. From start to finish, the quintet's performance shined with heart and soul. Unfortunately, despite this fine start to an evening, things did not get better.

A Grammy winning vocalist, Wilson has

won acclaim over a span of nine albums with her expressive, rich alto voice. Vocally the performance was superb, with the singer rendering songs like "Tu Tu" and "ESP" beautifully, but her stage presence was, to put it lightly, lacking. Marred with numbers that contained long instrumental breaks (during

which she walked off stage for long periods), the performance seemed to contain very little lyric.

At the close of the show, her exit consisted of no more than a hand thrown up and a "good night" after which she walked off of the stage. No bows, no nothing. The ending was not surprising, considering that a cold, lifeless exit is to be expected when a performer acted as if she did not want to be performing.

Having acted as if she would have rather been elsewhere, Wilson left her eager fans cheated.

Though Gaines Theater may not be Carnegie Hall, she still had devoted fans that paid \$25 to see her. It should not have mattered how many patrons were there or where she was, it was still her obligation to deliver.

Wilson may be a fine vocalist, but her performance leaves one to wonder where her professional standards lie. If Ella was an inspiration, Wilson did not show her fans, or for that matter, Ms. Fitzgerald.



Wes's World

By Wesley Cline

Wes says drugs not good enough



There is a drug out to improve the life of men who are feeling a little down on their luck. It is supposed to help them bring new vigor and enjoyment to a life that may seem to be a bit deflated. Even Bob Dole is on this drug. Not good enough? All right, Jerry Springer is reported to be using this drug. He is the one person I would not have suspected of needing it.

Frankly, I am a little tired of hearing about how great this drug works. What about us guys who have no need for drugs to enhance our relationships? For many years, alcohol was good enough. It is reported that alcohol diminishes what this new male wonder drug enhances, but most of the time, the alcohol diminishes everyone's senses so much that no one really notices.

There should be a drug that meets the unique needs of students. Caffeine goes a long way in satisfying our needs, but it only works for a few hours. Then it just seems to make things worse.

I have a friend who claims to have connections in the drug world. I guess he works for a pharmacist or something. He said he could get me anything I wanted, and I wouldn't even need a prescription if I gave him some time to fill my order.

I asked him if he could recommend a drug to improve the life of a college student. He said he knew just the thing. He had been using it for years, and his life had never been better.

The drug he suggested is one that will help students relax long enough to study for a test. My friend said, "Oh, I can't tell you how relaxed this stuff makes you. You will be able to sit down with your books for hours and

never worry for a minute about your ability to pass the test. If you take it just before your test, you will hardly notice any pressure to do well. You will just sit there and answer the questions like there is nothing to it. In fact, you will probably finish testing more quickly than you ever have before."

"Does that mean that this drug will help the brain function better? Does it improve memory also?" I asked.

"Well, sort of. I can definitely say you will read the test and remember it like you never have before. In one of my classes, I had to write this paper, and I was having some trouble seeing the symbolism in the text. One dose and I was seeing symbols all over the place. I was even seeing symbols on the walls and the floor! The text really started to speak to me after I started taking this drug."

"You mean it actually helped you see the hidden, underlying meaning in the words?"

"No. The BOOK started speaking to



me. It told me about the future and stuff. It was freaky, like a psychic or something."

"Oh, you must mean an audio book. How long do you have to take this drug before you start feeling the benefits? Some drugs take months to start helping you, and even then, it is only a small amount that is barely noticeable. Is this drug like that?"

"No, not at all! You will notice a difference almost immediately. It may not seem to work the first few times; but after only a few days, it begins to work every time you take it. So, after maybe only two or three days, it gives instant gratification."

"That's amazing! Well, is this drug expensive? Some of the drugs on the market today are expensive. If you have to use it a great deal, it could be too expensive for students to use regularly."

"This drug isn't that expensive. If students are serious about using this drug to improve their lives, they can even learn to manufacture it themselves. However, this level of use does take devotion. Proper care of the plant is required for the best product. Excuse me. Now I have the munchies. Do

you have any chips?"

"No. I don't."

"Do you have any pretzels?"

"No."

"Cheesy puffs?"

"No."

"Do you have anything at all I can eat?"

"I do have this moldy sandwich I was about to throw away."

"That will do. Do you want to split it, or can I eat the whole thing?"

"No, you are quite welcome to all of it. Now, does this drug have any harmful side effects? Can you become addicted?"

"No. None at all. I can quit any time I want. Do you have anything else I can eat?"

Well, I couldn't get anything else out of my friend. I hope that I can learn the name of this wonder drug that my friend is on so I can share with my readers all the benefits of its use. The only other thing I could get out of him was to watch out and make sure the person dispensing the drug does not give me too many "stems or seeds." I didn't understand that part, but he did say this drug grows naturally in Gloucester. He also warned me to watch out for the fuzz. This last warning may have been referring to the mold on his sandwich, but I couldn't be sure.

Cobain booked for not pulling trigger in slaying

By Stephanie Mojica
Staff Writer

Upon listening to the lyrics of the late Kurt Cobain's songs, with repetitive references to guns and a lack of self-esteem, one tends to quickly quote these lyrics as "signs" of Cobain's suicide in Apr. 1994.

Most of society believes that Cobain shot himself, and the few that say he was murdered have been called crazy. "Who Killed Kurt Cobain? The Mysterious Death of an Icon" by Ian Halperin and Max Wallace is the first book to explore the theory that Cobain was murdered.

Even though sites on the Internet, such as <http://www.tomgrantpi.com>, have produced evidence that Cobain was murdered, no one had dared to write a book on this theory until now.

Halperin and Wallace are the trendsetters of this new phenomena, and certainly other authors will try to follow. Although this book is a good read, it is certainly an expensive one, at \$19.95 for a hardcover book of about 200 pages with color photos.

It is worth it though, for fans of Nirvana or those curious about Cobain's death, for much of the evidence concerning the murder theory is explored in depth.

The book reveals shocking evidence that Kurt Donald Cobain was a victim of murder and points the finger at Courtney Love, Cobain's widow and the mother of their child Frances Bean. Halperin and Wallace never

said directly that Love pulled the trigger herself, but they do show evidence that Love may have hired someone to kill her husband because he wanted a divorce and out of Seattle, the scene that had contributed to his heroin addiction.

This work was well-documented and the interviews are credible, although a little too much information was given about things irrelevant to the theme of proving Cobain was murdered.

Such information included remarks concerning Cobain and a gay friend of his in high school, who he dropped because he was upset at being perceived as gay. While that kind of information is interesting, it really detracts from the point of Cobain's death.

Although many people already know that Tom Grant, the private investigator Love hired to find Cobain when he disappeared, as well as Love's own father Hank Harrison, have publicly said she was responsible for Cobain's death, the book presents information that is not as widely known to the general public. For example, a Los Angeles musician claimed that Love offered him \$50,000 to kill Cobain.

The musician passed numerous lie detector tests with the world's top polygraph examiners, but after taking the tests he mysteriously died.

Also, after Cobain was dead, his credit cards were still being used up to two hours before he was found, and no legible fin-

gerprints were found on the shotgun.

However, the main proof that the authors show in their book is the "suicide" note. This note has two different handwritings on it, and the part with Cobain's known handwriting sounds like he is retiring from the music business.

After Cobain's handwriting is finished, another handwriting appears at the bottom of the letter to make it sound more suicidal. The strange handwriting says the following words: "Please keep going Courtney for Frances for her life will be so much happier without me. I love you. I love you."

Halperin and Wallace's main concern throughout this book does not seem to be monetary gain, but rather for Frances Bean Cobain, and the fans who have committed suicide or are depressed because their hero died. They seek to prove the truth so these fans might feel better, and so that Frances can know the truth about why her father died.

The general opinions concerning Love's involvement in Cobain's death state that Love and Cobain were having problems, and that Cobain planned a divorce and retirement from the music business.

Furthermore, Love's once mediocre career flourished after Cobain's death, and her album, ironically called *Live Through This* was released a few days after his death.

Love did not turn down any chances to be on television after Cobain's death and spoke more of her album even when asked

about Cobain's death. Additionally, Cobain went to a lawyer about a week before his disappearance to write a will cutting Love out of it completely. Although these facts are not solid proof, they are convincing in establishing a possible motive for Cobain's murder.

Perhaps even sadder than Cobain's death itself is the fact that dozens of Nirvana fans have committed suicide since Cobain's death, stating that they could not go on without their hero. Many depressed fans are still alive after contemplating or attempting suicide. One of the most sad-denying statements in the book comes from a fan in Minneapolis.

"Kurt Cobain's music reached right into the core of my consciousness and YANKED...it expressed the primal scream that echoes at the edge of my consciousness whenever I deal with the insanity of the world...Over the past few years, I've felt like I was running on empty...like I was Wile E. Coyote, kept from falling only by my own inertia..."

Such voices calling from the darkness of depression of some members of "Generation X" are pleas. Cobain was not just a rock star, a rich man, or a famous one.

He was a voice for people that did not have the courage or ability to speak for themselves of their pain.

He was someone who could say "I know how you feel" and mean it for these people.



Sports

I love sports

Another academic year is near its end which means athletics will soon be over, too. I have met many folks who play, coach, watch, or work with CNU sports. Some have been angry with my words. Some have been angry with me (there is a difference). I found that most agreed with my opinions (like that really mattered to me). Others would just smile and shake their heads.

In the immortal words of Richard Strube, "there are an awful lot of people upset over a paper that nobody supposedly reads."

Some called me controversial among other names. One thing is for sure. They couldn't call me boring.

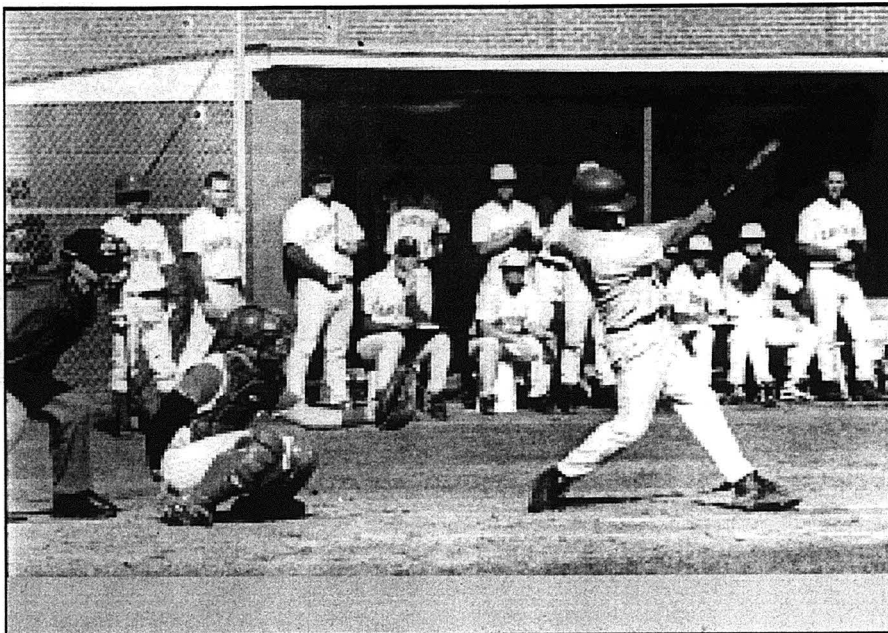
One goal I tried to reach was to cover every sport, even the ones that draw very few fans whether it was a feature or a sports brief. I take pride in the preview issues that we produced over the last two years. When we did the first one for basketball, I decided that every sport should have one, and that's what we did. My only regret, due to a lack of sports writers and the family emergencies that arose in the middle of the Spring semester to some of the Captain's Log staff, is that we could not put out previews for softball, men's and women's tennis, golf, and sailing. I really wanted to do them. I tried to recruit athletes from some of the teams to write for me, but found none. The previews simply became five major jobs that had to be cut. The decisions were labored and not made casually.

In all I have learned many things. The most important to me is that CNU men and women, young and old, can find passion for their sports. Whether the team plays well or not, the love for the game, whichever one played, propels those involved to compete at their highest levels right until the very end. Whatever the necessary ingredients are—coaches' motivations, athletic heart, spirit, and/or others—CNU has it. I know every time a person tells me what they think of me for writing something about their team—good or bad. It's there when a group sees a team when some see that each player competes individually. That is true love of sport.

I can't get enough of coaches calling plays, the players performing, officials making calls, announcers pumping up the crowd, and the fans reacting to it all. I love the grace and beauty of a homerun in the ninth, an All-American 200 meter sprint, a spike that hugs the line, a slam dunk over the other team's best player, an uncontested ace, a chip-shot that drops, or a three-point shot by a man in a wheel-chair.

It makes no difference what the people at CNU have felt about or said to each other. No matter what, we can all cheer the team on.

God, I love sports.



CNU sends Wesleyan packing

By Russell Scott
Staff Writer

The CNU baseball team has had its ups and downs this season, but when No. 1 ranked North Carolina Wesleyan came to town last Wednesday, the Captains had history on their side. In 1985, a struggling CNU squad hosted the Bishops, who had just earned their No. 1 ranking, and came up with a 3-1 upset. This year, N.C. Wesleyan's top ranked team returned to CNU and were once again sent packing, this time with a 5-3 loss.

N.C. Wesleyan had opened up a 3-0 lead going into the seventh inning but did not maintain it long. After CNU Senior, David Mitchell singled, Sophomore Eddie Gosman drove him in with his seventh home run of the year. The Captains then added the tying run and ended the seventh inning with a whole new ball game, tied 3-3.

In the eighth, CNU Junior Andrew Gregory laid down a squeeze bunt with runners on second and third. The go-ahead run scored, as did another as N.C. Wesleyan pitcher John Rardin overthrew first base. "I was just making sure that I got it down and got it away from the pitcher so they couldn't make the play at the plate," said Gregory.

The result was a 5-3 lead which would prove to be all that CNU pitcher Jason Seely needed to finish off the Bishops. He had

three straight outs in the ninth inning, one of which was a foul ball caught by Senior catcher Richie Clark.

"I knew that the only team that Richie hadn't beat was N.C. Wesleyan, and when he gave me the ball I said 'this one's for you,'" said Seely.

Seely pitched an outstanding game, giving up only 9 hits and 3 runs against the nation's best.

"I knew that I had to keep moving the ball all over the place the whole game. I never started off a batter the same way twice," said Seely. "I just felt like no one was sitting on any pitches and I think I started off ninety percent of the batters with first pitch strikes and that was the key."

"Seely was outstanding as usual and he kept us in the game. He just did what he's been doing all year," said Gregory.

This was a great team effort by the Captains, and the players and coaches can both point out the key plays of the game. "The squeeze bunt by Andrew Gregory was certainly the game winner for us from an offensive standpoint, but Eddie Gosman's two run homer in the seventh set the table," said CNU coach Curt Long. CNU centerfielder Rob Robinson agreed. "We gained momentum from Eddie's (Gosman) homerun," said

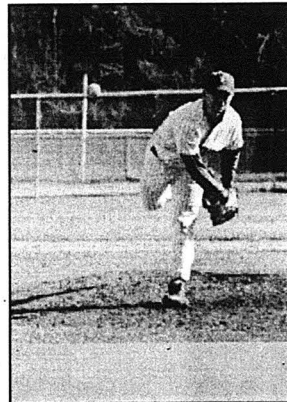
Robinson.

"I think we were walking on air for a day or two," said Long. "We always want to be in the top of this conference but in order to do that we have to be in the top of the country. A lot of teams never even get the opportunity to play the number one team in the country. We played them and beat them and that's something that we don't want to ever forget."

Top: CNU batter deprives catchers glove by hitting line drive.

Below: Another strike thrown by a CNU pitcher.

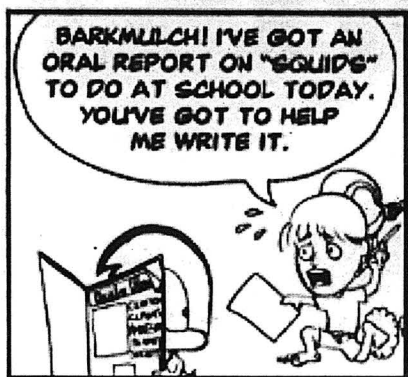
Photos by Ty Ballance/The Captain's Log



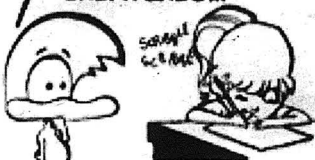
Attention!

The Captain's Log is looking for a sports editor, writers, and photographers. Please call 594-7196 or stop by Student Center 223 if interested. You can make a difference concerning the coverage of CNU events!

Spade Phillips, P.I. by Matt Kowalski



SQUIDS, HUH? GEE, WHY DO YOU ALWAYS LEAVE THESE THINGS TO THE LAST MINUTE? OKAY, WRITE THIS: "SQUIDS ARE...UH...ARE HUMUNGOLUS, RUBBERY, SHIP-EATING SEA CREATURES..."



Tubularman by Boomer Cardinale



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Muffin

By Nora McVittie

