

opinion

the print

Computerizing gives new registering molds

By Susy Ryan

According to the Registrar's Office so far only 1,760 full- and part-time students have registered since December 1. There had to have been about the same number as was in line the day I registered, December 2.

I had heard that registration was supposed to be easier and faster this term since they were using a new concept, computerizing. At the time computers symbolized speed, progress and accuracy to me. But that was before spending an hour and 45 minutes in line.

As many times as I have waded through the registration process, never has it seemed as tedious and confusing as it did that day. After standing in line number 1, I was told I would have to jump to the line on the left to register in the computer. However, the computer's registration would not count--it was being checked for accuracy. I lost all faith in technology that day.

Finally after surviving step one I moved on to the next line. There, I had to subject myself to carpool and health insurance pitches.

But it was step 2 that was my downfall. It was like being at a movie theater concession stand during intermission, only worse

because being just under 5 foot I was in potential danger of being stepped on.

After noticing that the people being taken care of first were the bolder and aggressive ones, I dropped all my inhibitions and squeezed my way to the front of the counter. After typing all my classes into the computer there was a ten-minute waiting period (computers need time to think, too). I was then informed that one class was cancelled (Measure six hitting early?) and one was filled up (how come it wasn't on the bulletin board out front?). I would have to start all over again.

Finally, an hour and 15 minutes after my first attempt in line 1, I found myself waiting to pay the cashier, all relaxed and smiling, when she had the gall to say "Aren't these new computers amazing! It's a wonder what they'll come up with next." Yeah, it's really amazing. Almost as amazing as the fact that 1,760 students have so far been able to survive this system, without growing mold.

Next term I think I'll just mail in my registration. As slow as the mail is it should clear the Registrar's office about the same time as it would have taken me to stand in line from start to finish.

Drama worth admission

With four Drama Circle Critic's awards and two Pulitzer Prizes, Tennessee Williams is one of America's most successful playwrights. His later works show more of an obsession with the darker sides of human interaction. His first hit, *The Glass Menagerie*, done last

weekend at the McLoughlin Theatre, is perhaps one of his most bittersweet portraits.

The play is based on Williams' own desolate years in St. Louis during the Depression, where he worked by day for the International Shoe Company to support his

mother and sister, and by night wrote and dreamed of escape. He has said that Amanda Wingfield, the mother in the play, "is an exact portrait of my mother," and that Laura is based on his own sister Rose. These three are the main characters of the play.

There are limitations to student theatre, of course, as many as there are in student journalism.

Nevertheless, the Theatre department did a solid and satisfying job in transmitting Williams' message to the audience.

Barbara Bragg as Amanda, did a wonderful job, and Dana Haynes' Tom was superb as the rueful and sometimes forlorn son of the family.

The set design, in particular, was imaginative and well-done, and the acting, aside from a certain stiffness, was more than competent.

Finals week



Film view

Faith restored in Neil Simon

After seeing the last three Neil Simon films ("The Cheap Detective," "California Suite," and "Chapter Two") I felt like boycotting his next film, whatever that may be. After seeing Neil Simon's "Seems

Like Old Times," I'm glad I didn't. It is, in a nutshell, one of Neil Simon's funniest films.

Simon, whose last work was the godawful "Chapter Two," wrote the screenplay. The only difference between this and his other screenplays, is that it is directed by Jay Sandrich (Of "Mary Tyler Moore," and "Soap" fame) and stars Chevy Chase, Goldie Hawn, and Charles Grodin. That may not seem like much, but the four-some has made all the difference in the world.

Simon's comedies before "Chapter Two" were funny, but they always lacked a spark of comic movement. The actors chosen for the parts always looked out of place speaking one-liners. This time, the casting was perfect and so was the director. Chevy Chase plays a writer who is abducted by two men and forced to rob a bank. Being the only one the police have a photo of, everyone thinks that he is guilty.

Even his ex-wife (Goldie Hawn) and her current husband (Charles Grodin) think he's the guilty party. Carefully

avoiding the police, Chase finds his way to the couple's home (She, a lawyer--he the State Attorney General) to hide from them. Hawn is torn between turning Chase in or running off with him. She can't run off with him because she and her husband just happen to be entertaining the governor of California that evening.

The direction by Sandrich is snappy, fast-paced, and very witty. Chevy Chase is perfect cast as the semi-innocent writer. He looks and acts like a man who would speak one-liners like those included in the screen-play. That's something that has been missing from Neil Simon's comedies for years. Goldie Hawn (fresh from her portrayal in "Private Benjamin") plays Chase's wife. She plays it with a perfect fuzzyheaded intelligence.

The only one who is semi-disappointing is Charles Grodin as the Attorney General. He just wasn't as strong a character as in "Heaven Can Wait."

"Seem Like Old Times" is Neil Simon's funniest comedy in years. It reaffirms my faith in Neil Simon's movies.

It's fear of the unknown. The unknown is what it is. And to be frightened of it is what sends everybody scurrying around chasing dreams, illusions, wars, peace, love, hate, all that--it's all illusion. Accept that it's unknown and it's plain sailing. Everything is unknown--and then you're ahead of the game. That's what it is. Right?"

--John Lennon 1940-1980

staff

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