

# INTRAMURAL SPORTS

The weather may have been cool this Winter, but the action was hot and heavy within the various Intramural Sports Activities. Thanks to the avid enthusiasm of the participants and the encouraging support of the spectators, Intramural Sports this quarter proved to be an enjoyable and eventful experience.

Basketball started off the quarter with a record 9 teams participating in round robin competition. Most games proved to be exciting with teams fighting for a favorable seeding in the year ending GCC tournament. Each team seemed to have its standouts with more than one individual taking their turn as scoring leaders for most teams. For the league leading Black Hawks, Eric (Duddle Bug) Parks and Larry (Big Foot) Pratt led the attack; finishing second in league play with an 8-1 record were the Rough Riders who were led by Captains Dennis Dellinger and Phil Stewart with strong support from Conrad Plampin and Chris Black; the No Names finished third with Chuck Rankin and Steve Rutledge handling the scoring duties for that fivesome; G. C. Stompers proved to be the most game and unpredictably exciting team as big Ben Scott and All Star Toby Welbourn led the Stompers to a respectable .500 season. Bringing up the lower division were the Walking Wounded, otherwise know as the Over The Hill Gang. After

an exciting and most successful football campaign, the gang came into the Basketball season as a cribbled unit. Dennis Perry was out for the year with a knee injury he picked up tripping over the end line on the gridiron. Doc (Gunner) Huntley left the group mid-year with an aggravated ankle injury and big Gary Simpson, finding no guards to feed in the ole alley -- oop play, got bit from the work bug, which completely desecrated our forces. The Gang gamely went on to drop their last four games and wind up with a 3-5 record. Phil Mell and Bob Wood along with Cary (Big Heart) McSwain led the cribbled forces. Buddy Dounam and Lynn Pilkenton led the Wild Bunch to a hard luck 3-5 record and Steve Anderson carried the Tar Heels to a 2-6 campaign. UCLA and the Road Runners did finish the season, but their complete records were not available at press time.

In the tournament, some unexpected happenings happened. The No Names and Black Hawks routinely won their first round games. Then the Wild Bunch and the G C Stompers went at one of the most hotly contested games of the year. With the score tied 8 times and the lead changing hands many more times, the Wild Bunch came from behind in the last minute to pull a mild 61-59 upset. In the second round, the Hawks blew out the Wild Men 104-56 and the Rough

Riders slipped by the No Names 78-72. The real surprise came in the finals of the tourney. The Rough Riders charged out to a surprising 39-28 halftime lead on the strength of balanced scoring and a tenacious defense. Then the Black Hawks, finding themselves up against the wall for the first time all year, put on one of the most courageous and exciting second half surges ever displayed at Gaston. Led by outstanding play by Duddle Bug Parks, the Hawks tied and went ahead in the game with less than 2 minutes remaining. Down by 3 points, Rough Rider Plampin was fouled and hit the first of two shots. Plampin missed the second, but the Riders rebounded and put in the shot to tie the score. Ronnie Rhyme stole the inbounds pass and scored and was fouled. He missed the fowl shot, Hawks rebounding, and holding the ball for a final shot. With 10 seconds remaining, the ball would just not fall for the Hawks as three shots bounded off the rim and the Rough Riders came out with an ever so sweet 68-66 victory. In the All Star game the following week, Stewart Ramseur of the No Names and Eric Parks of the Hawks led the Red Squad with 26 and 23 points; respectively and a hard earned 75-69 win over Ronnie Rhyme's 24 points and the Grey Squad.

The quarter long Bowling league proved to have some tense moments as three teams



The Rough Riders

finished tied for first place. The Wooden Pins, made up of a group of Vocational Faculty Members, the Looney Tunes, comprised of 4 Looney male students, Ken Thompson, Ken Frye, Ken Nix and D. S. Coffee, and the Turkeys, a group of 4 professional like bowlers. The Turkeys, Kevin Bentley, Joe Calloway, Vickie Buffin and Danny Wooten averaged 160 pins per member and held low handicaps with 127 total pins. The Wooden Pins held a 167 in team handicap and the Looney Tunes compiled a 230 pin handicap. Yet with the diverse handicaps, the three teams, after 8 rounds of bowling, led 8 teams and 32 participates to tie for top team honors. In the Roll Off, the Turkeys averaged just under 170 pins-member and won Team Champion honors. Kevin Bentley finished the league as high average man after 16 games with a 168 average. Sandy Drum finished high for the women with 153 average. Ken Frye improved his average

23 pins to win Most Improved Man honors and Patti Anderson and Melinda Wallace improved their average 17 pins apiece to share Most Improved Woman Honors.

At press time the results of the Larry Slycord and Roger Lindsey, Bill Walker and Sonny Huffstetler spades finals match was not known. Albert Tobasson was the leader in the Open Chess Tournament and Sonny Huffstetler and P. J. Coffee were the leaders in the Foosball Competition.

The Intramural Staff wishes to thank the Gaston College Students for their outstanding participation during this past quarter. We look forward to seeing you in the Spring and hope that you will take advantage of our Spring Quarter offerings. Check with the P. E. Office -- Room S-211 for deadline dates for the following activities: Softball, Mixed, Singles, Doubles Tennis, Golf, Foosball, Pool, Table Tennis, Spades.

## Folk Singer Bob Dylan

(CPS) - "Twenty years of schoolin' and they put you on the day shift," whined Bob Dylan in 1965. But now Dylan himself - after fifteen years of myth-building and paying literary dues - is being put back into schools, as Dylan seminars spring up on campuses around the country.

It doesn't take a fortune teller or gypsy from Desolation Row to know that the next generation will find Dylan's words bound between Viking cloth covers, stacked 300 high in college bookstores, right next to Rimbaud and Whitman. In the coming years, it will be the professors and critics who were raised on Dylan that will be determining what is of "Literary merit," not their crotchety teachers who rejected "the youth's voice of the sixties."

"Anyone who thinks Dylan is a great poet has rocks in his head," snorted a University of Vermont English professor in 1965, summing up academia's attitude towards Dylan (himself a University of Minnesota drop-out).

Not so long ago just a handful of maverick teachers were quoting Dylan's words, mostly graduate instructors who led clandestine discussions in seedy coffeehouses, seeking a respite from an out-dated curriculum of a stuffy English department. Or the draft resisting music teacher who almost lost his for goading seventh graders into a secret verse of "Blowin' in the Wind."

Today, Dylan is not only taught by legions of teachers throughout the country, but is thought by some to be the major poet of our era.

In the last two years, courses dealing with Dylan have been offered at such diverse colleges as the University of Southern California, the State University of New York, Johns Hopkins University and Dartmouth College.

At a recent meeting of the Modern Language Association in San Francisco, fifty scholars, almost all young English professors, gathered to discuss "The Deranged Seer: The Poetry of Arthur Rimbaud and Bob Dylan," and how Dylan's view of women has evolved from "macho posturing" to "reconciliation of the sexes."

"I always use Dylan in my poetry classes, it's the most popular section of the course," says Belle D. Levinson, professor of English at SUNY at Geneseo. "Increasingly," she adds, students are more familiar with Dylan's songs, mostly because he's being taught in high schools."

Levinson emphasizes the "crucial links" between the poetry of Dylan and the French Symbolists, particularly Rimbaud and Baudelaire. She lectures about the similarity of Dylan's and Rimbaud's psychic trips, how both "were drained by drugs and came out with changed senses of perception." Their poetry is that of

## Linked With Playwright

"evocation and experience rather than description." Levinson often compares Dylan's "Mr. Tamborine Man" to Rimbaud's "The Drunken Boat" since both poems are surrealistic, drug induced, mystical journeys.

At Geneseo, two of Levinson's colleagues taught an interdisciplinary course on the music and poetry of Dylan that drew scads of student raves.

The chairman of the Modern Language conference, Patrick Morrow of Auburn University in Alabama, agrees that Dylan's time has arrived in "higher learning" but stresses that it's mostly the junior colleges and state schools that are leading the trend. "Popular culture has not been accepted by most major colleges yet," he asserted. Morrow himself taught a pop culture course at USC which he found was extremely popular with students.

Morrow, praising Dylan's eclectic taste in literature, explains, "Dylan is powerful because he has the vision to seize the spirit of a movement, much like Yeats."

William McClain, professor of German at Johns Hopkins in Baltimore, was tickled when a few of his students uncovered direct parallels in the writings of Dylan and playwright Bertolt Brecht. "It's wonderful to know that the words and moods of Brecht are available through Dylan on the juke boxes of America!" McClain said.

And at Dartmouth College, where a seminar called "The Songs of Bob Dylan" was offered last fall, Bob Ringler, a biology major, remarked, "It was one of the best courses I've had. I was somewhat skeptical at first, not knowing much about Dylan, but I found that some of his songs recreated the themes of Browning, Blake and Rimbaud."

Dylan is only the latest in a long succession of renegade writers who were scorned by the literati of their day. Rimbaud was detested by the Parisian men of letters in the early 1870's, and was running guns in Asia before cultists succeeded in legitimizing his poetry. Whitman's masterful *Leaves of Grass* was banned for its "obscene and immoral passages." And Ezra Pound's poetry was proclaimed "incoherent, the work of a madman."

This slow acceptance is probably no surprise to Dylan, who has an acute sense of history and always plays his cards right. His songs are like a newsreel of the sixties and seventies, filled with the movements, fads, slang and personalities of the time, songs that were made to be examined thirty years after they were written.

Dylan will most likely be a grandfather by the time they teach "Advanced Blonde on Blonde" at Oxford, but as he once said, "I'm still gonna be around when everybody gets their heads straight."

Spring Quarter

Begins

April 6

Showboat Continued

by an actor with a baritone singing voice.

Magnolia Hawks--This is the lead romantic female part. She is a Southern Belle who is a who is a philosophical character vaudeville entertainer. She must be played by a soprano who knows how to dance or has rhythm.

Captain Andy Hawks--A henpecked husband who is owner of the Cotton Blossom, the name of the showboat.

Parthy--Hawks' wife, who is a very demanding woman.

Queenie--A black nanny who must be played by a female with an alto voice.

Joe--A black dock worker, and must have a bass voice to sing "Old Man River."

Frank and Ellie--They are a man and wife comic dancing team, who also provide the comic relief for the play. These parts require good dancers.

Those who have been chosen for the cast will be notified shortly after the auditions. Rehearsals will begin the first week in April.