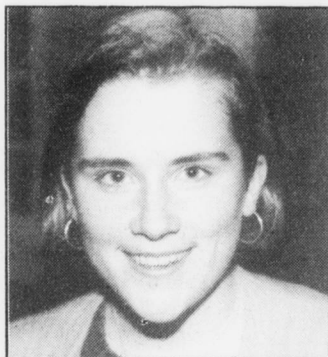


Pre-registration hassles at Guilford?

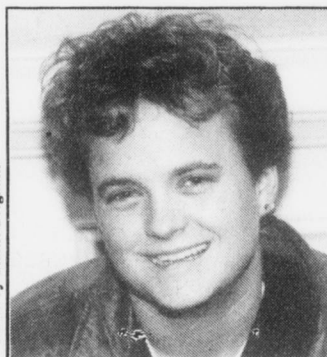
Each semester students face the dilemma of choosing classes. Sometimes, due to allotted registration times, they don't always get what they want. These students were asked to describe their registration experience and the number of classes they received.



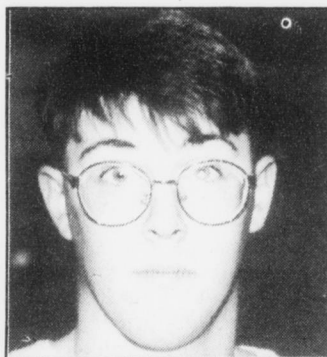
"It went well. I got all my classes."
-Junior
Chuck Gault



"Wonderful, I got all my classes."
-First-year
Maggie Lezier



"It sucked, I got one class."
-Sophomore
Leigh Hockett



"Lousy, I got no classes."
-Sophomore
Daniel Montgomery



"Smoothly, I got all my classes."
-First-year
Juliet Trail

Ellen Moore
Staff Writer

It is a commonly known fact among Guilford College students that pre-registration means one hassle after another. The process can be inefficient and frustrating.

Maybe there are a few Guilford students who make it through pre-registration week with no problems at all, but they are in the minority.

Students will often stand in line for half an hour with the schedules they have carefully prepared with the help of their advisors, only to discover that one or more of their

classes are already full. Let the frustration begin!

At this point, a student must obtain a drop/add slip and figure out which alternative classes best suit his/her needs. Many times this requires rearranging other classes on one's schedule as well. Students often have difficulty finding classes which fit into the available times on their schedules and fulfill their requirements.

Not only do students have to worry about completing Guilford's distribution requirements, but they must also be sure to take classes which count toward their majors. During pre-registration, one will

often hear students complaining that they cannot get into the classes which they specifically need for their majors. Even worse, some seniors find that the classes they need in order to graduate are full.

The sophomores at Guilford College have a particularly trying time pre-registering. The sophomores register last, even after first-year students, leaving them with a poor selection of available classes. Many sophomores have recently declared their majors, but find that the classes they need for their majors are closed. And then there are the extremely unfortunate Sophomores whose last names put them

in the bracket of the alphabet which registers very last, Thursday afternoon. They have virtually no chance of getting all of the classes they want—some are lucky enough to get one or two. The registrar's office closes Thursday afternoon before many sophomores are able to find available classes for next semester. By the end of the day, these students are very irritated and discouraged. Some still have another day of registration annoyances ahead, before their schedule dilemmas are resolved.

Is it logical that first-year students, who have more flexibility as to which classes they can take, are

allowed to register before sophomores? Many first-year students have not yet declared their majors and are still sampling different fields of study.

Registration at Guilford is a time-consuming and bothersome task. Students sometimes skip classes in order to register and/or spend a large part of their day dealing with registration hassles. Pre-registration involves a lot of wasted time and energy which might be eliminated if procedures were made more convenient for the student.

Dracula revitalizes Coppola's career

Kitson Broadbent
Staff Writer

Last Friday, Francis Ford Coppola released his latest film, "Bram Stoker's Dracula." The film, starring among others, Keanu Reeves, Winona Ryder, and Anthony Hopkins as Stoker's eccentric Doctor Van Helsing, is if nothing else a tremendous show. Mr. Coppola, whose last movies had been often criticized as being "puny," this time pulls out every possible technical innovation imaginable to enlarge the screen, enhance its images' potentialities and at times simply startle or confound the audience. No image is ever too small not to encompass the entire theater and no scene is ever too relaxed not to wield massive and awe-inspiring portraits of darkness, love, lust, evil, and all too often, a baffling composite of the four.

While the visual effects were often amazing, "Dracula" tended to lack any delicacy or stillness whatsoever and often there were times when it might have benefited. Often in motion pictures of tremendous visible appearance (from Tim Burton's "Batman" films to

Lucas's "Star Wars" trilogy to Kubrick's "2001: A Space Odyssey") there are interspersed throughout, moments of intimacy and poignant realism that bring an audience closer to the story's characters, and help to isolate moments of special effects, giving them more intensity and punch. "Dracula" lacks these moments entirely.

Mr. Coppola also seems not sure whether or not he wants you to believe what you are seeing or understand it as a grandly produced reproduction of a nightmare. All scenes were filmed at sets in Northern California and most of them look so. Whether the characters were discussing vampires in an elaborate English garden or chasing Dracula's carriage on a cliff in the film's dramatic conclusion, the surroundings always appeared as fake and fantastic as a comic book. And yet, there is a constant sober seriousness to every frame of the picture that prevents the audience any ideas of campiness or emotional detachment.

This "Dracula" follows, as its title suggests, more closely to Bram Stoker's original Victorian novel

than any before it and for this Mr. Coppola deserves much credit. As to finding an underlying psychological or philosophical theme for either the book or the motion picture-- nothing is obvious, it is all supposition. There are many images throughout that present vampirism as a dark but rich sexual fantasy, and many have declared in the past "Dracula" to be Victorian male's protection from the blossoming independent sexualities of women in the 1800's. Beyond all of this, however, Francis Ford Coppola seems to have taken all the tools of movie-making and with the wild excess of a burgeoning film student, created a vast and fantastical show. It is amazing to fathom that the mind which produced the infinite and grand subtleties of the two (and as far as my conscience is concerned there are only two) Godfather movies could manage such a dazzling, pure spectacle as "Dracula" undoubtedly is.

It is, above all else, entertaining; the obvious emphasis of the viewer should be concentrated on the style and not the substance. The performances by Hopkins, Ryder, and

Gary Oldman (probably recognized by a total of three people from Oliver Stone's Lee Harvey Oswald in "JFK") as Count Dracula are fine and well-presented, but in this extravagant production, the

actors are a secondary concern. It is for this reason and this reason only that Reeves manages to be present without destroying the entire film.



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