



Scott Francis works on the pearly whites of Beth Bjornson. Both are students at the UNC School of Dentistry.

Dental students sink teeth into real world New private practice program

By MARY MULVIHILL
Staff Writer

Six senior dental students have left behind the classrooms and textbooks this semester and entered into the realm of private practice.

They are participating in the dental school's new Private Practice Mini-Residency Program, which is designed for senior dental students who have completed their graduation requirements. This spring semester, pilot program gives them an opportunity to provide dental care in a private practice setting three days a week.

"They are getting their feet wet before they jump in the water," said Dr. Robert Ricks, one of three attending licensed dentists from private practices who oversee the students work.

The six senior dental students experience a demanding schedule of patients. They arrange their work schedules and adjust it if they fall behind in appointments or have appointment cancellations. Patient fees must be collected and the patient's insurance forms need to be looked at.

"No course teaches you this," senior dental student William Litaker said about the program. "When I go into practice I'll know how to handle things."

Gaining this knowledge of how to operate a private practice and best serve the patients is the primary goal of the program.

The Mini-Residency program also exposes students to the management and business aspects of private dental practice.

Litaker said he and five colleagues had to hire dental assistants, a dental hygienist, a private lab to do their lab work and a receptionist. He said they also had to choose instruments, buy supplies and promote their program's services through letters, posters and announcements.

'We put a lot of responsibility on their shoulders. But they would have had to learn it if they were in private practice.'

— Daniel Shugars

"We put a lot of responsibility on their shoulders," said Dr. Shugars of the School of Dentistry. "But, they would have had to learn it if they were in private practice."

The Mini-Residency program also has the facilities necessary to simulate private practice. It is located in the DAU clinic on the third floor of the School of Dentistry. Each student has two chairs, one hygiene chair, one laboratory and one combination sterilization and supply room.

The dental school does not forget, however, that these six senior dental students have yet to obtain their state licenses to practice. One of three licensed dentists from private practice supervises each session and if needed, advises the students on dental care.

The program is designed to treat patients with varied, but simple needs. The senior dental students said that because the pilot program terminates in late April, there might not be enough time to efficiently treat a patient with complex needs. Fillings, crowns, partial and full dentures, root canals, bridges, composites and treatment for gum disease are examples of the services available at the Mini-Residency program.

"I am very satisfied," said patient Jack Reed, who has used the program three times. "They can handle just about anything."

All patients are screened by the Screening Clinic and those accepted into the program are then scheduled for a complete examination with one of the students.

Scott Francis, a senior dental student from Virginia said students are ideal patients for the Mini-Residency program. "Most students have minimal dental needs and don't need extensive work," Francis said.

The costs and time involved of the program's services are also catered to students. "Our fees are one half of private practice and yet the length of appointments are approximately the same as private practices," Litaker said. Francis added that the time required for treatment is less than the students' clinics.

Payment is required at the time of service and can be made with cash, check, Mastercard, Visa or dental insurance.

Senior dental student Eric Rivera from Hillsborough and Litaker both said response to the pilot program has been very good.

"It is an interesting situation in that though we're about one third through the program's period, we are nearly booked through April," added Ricks.

Although termination of the program is slated for April 26, Dr. Shugars said the dental school will evaluate the program and determine its future. "Our hope is to continue providing senior dental students who have excelled with this opportunity for additional enrichment," Shugars said.

The Private Practice Mini-Residency Program operates Tuesday, Wednesday and Friday. Interested people should call 966-2722 for an appointment.

UNC singers, Rotterdam Philharmonic pull all the right strings

Everything transitory is merely an image, the inaccessible here becomes fact, the inconceivable here is being done. The eternally feminine draws us on.

This, the text of Franz Liszt's "A Faust Symphony," resounded majestically last Thursday night in Duke's Page Auditorium, as the Carolina Choir, the UNC Men's Glee Club and a host of 60 other male voices performed with the Rotterdam Philharmonic Orchestra. Music director James Conlon demonstrated power and finesse in his conducting, and he extracted a compelling performance from his musicians.

Conlon, an American, addressed the

Martha Bourne

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orchestrating in rehearsals. Standing about 5'4", he perched himself not on a pedestal, but on a platform that provided him with somewhat of an overhead view and with proper space to move in close to cue the various sections.

His arm shook as he demanded intensity from the strings in climactic sections. Conlon would nod vehemently and grin as the musicians responded to his directions. His presence and passion were felt throughout the performance, and his interpretation of Liszt's "Faust" was exquisite.

The program began with Leos Janacek's "Four Preludes," which favored the nationalistic genre of symphonic works in its Slavic influence. The rhythmic patterns were irregular as many meters were juxtaposed within the same sections. Many of the melodies were angular. But the strings blessed the audience with their smooth treatment of the sparse yet powerful melodic passages.

Liszt's "Faust" was a portrayal of Goethe's three characters in three movements, one movement dedicated to each of the portraits of Mephisto,

Gretchen, and Faust. Conlon orchestrated magnificently here. The contrasts between the personalities were exaggerated and the similarities between Faust and Mephisto were conveyed through orchestral tone, common thematic material, and the use of extreme dynamic levels. The complexities of Faust and Mephisto were emphasized by the orchestra's ability to instantly shift tones: Loud, intense

sections were immediately followed by soft passages.

Throughout the performance, the strings emerged as superior to the woodwind and brass sections. The winds were plagued by intonation problems and sloppy entrances. The strings, however, dominated in quantity and quality. Their sound was thick and quite controlled. The orchestra had

indeed mastered the concept of balanced sound.

It was comforting to see such uniformity, homogeneity and conformity shattered when the group proceeded haphazardly off the stage at the end of the performance. Suddenly, the mechanized, faceless components metamorphosed into real people again. Real, talented people, and not the gods we tend to make them out to be.

'Proffit's' main character carries the play

Tommy Thompson's streamlined version of *The Last Song of John Proffit*, his "play with music" about an aged musician, played Friday and Saturday at the ArtSchool. *Last Song* was first presented by the PlayMakers Repertory Company last fall in a much longer and more technically stylized production. Although the new format does quicken the pace of the play, it lacks the technical polish that would make it visually appealing.

In *Last Song*, Proffit recounts in the rambling fashion of an old man the story of his life from his youth in Ohio to his old age in West Virginia, where the play takes place on his Point Pleasant farm. The main theme, however, is Proffit's feelings of guilt for having betrayed his black friend Jake Baldwin by publicly delaming his race in a minstrel show.

Virginia Smith

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Proffit's remorse for working as "a delineator of that sable race of the south" causes him to abandon his musical partner, Daniel Decatur Emmett. Emmett was the originator of the minstrel show and the composer of the song "Dixie."

After leaving the show, Proffit goes to North Carolina to look for Baldwin. He finds that Baldwin, the only respected black man in the town, has been murdered. Many of Proffit's stories are based on his need to find talking about all the characters he met on his journey through life. His singing and banjo playing are of the highest quality, although his brand of music probably appeals more to audiences who are already fond of folk music and bluegrass.

The ArtSchool's presentation of *Last Song* is a technically weak production of an original and enjoyable play with music. But Thompson's talents as a writer and performer have the strength to carry the play, whether it be presented at the Artschool, PRC, or in a farmhouse in West Virginia.

Baldwin's killer, an act that would compensate for his insult of Baldwin.

Thompson's script offers interesting insight into Proffit's views on racism in the antebellum South as well as a great deal of backwoods philosophy that applies well to the modern world. Proffit's rantings, typical of an aged adventurer, are at times a little too fragmented to follow, but Thompson's performance helps string together the anecdotes of the script to form a coherent story.

As well as lacking the more complete script of last fall's production, the ArtSchool's presentation is missing the expertise of the PRC's designers. Thompson may be an accomplished performer but he cannot fill a stage. The kitchen set is sparse, the props flimsy and the lighting very basic.

Thompson himself contributes everything to the play. As the only performer, he gives a vivid characterization of Proffit, although he does lose the audience somewhat when Proffit begins



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