

Disney gives USC students job experience



USC students and Minnie Mouse worked at Walt Disney World this summer. The students participated in Disney's College Program.

By LINDA STURM
Staff Writer

USC's summer participants in the Walt Disney College Program are back on campus. They were nine of the 2,700 students from across the United States and around the world selected for the unique work-study experience held at Walt Disney World in Florida.

Marketing junior Stephen Sorenson worked as a Jungle Cruise Skipper in the Magic Kingdom. Sorenson said that he not only learned to deal with large crowds and "learned patience and to be courteous," but he also increased his communication skills. Sorenson said the best part about working at Disney was "seeing dreams fulfilled."

Marketing junior Brooke Roberts worked in the Magic Kingdom as a merchandise assistant. The experience was "the best time of my life, except for the polyester uniform," she said. Roberts was one of the last to leave the park. She worked from 5:30 a.m. to 2:30 a.m.

Political science junior Meg Porter worked in the Magic Kingdom in outdoor food service. She had a popcorn cart and an ice cream cart. Porter said occasionally she would encounter people

from other countries who would be upset if she didn't understand them. "I would recommend the program to anyone," she said.

Advertising sophomore Chernise Spruell worked as a merchandise assistant in the Magic Kingdom, a job that taught her communication skills. Spruell said that there was a special college program staff that would have extra-curricular activities for them. The college students had a beach party, and once a week they would show a movie at the club house.

Other job benefits included van transportation to the mall once a week, two passes to the park for friends or family to use anytime, as well as passes to Pleasure Island. They also received MGM studio license plates.

Junior Todd Warner, senior Monique Tuzo, junior Daniel Pawlak, senior Jan Hardeman and junior Andrea Surles also participated in the program.

The summer jobs gave the students a chance to get work experience and attend seminar classes. At the end of the summer, they were awarded a Mousterson of Business application and could also receive a Ducktorate Degree, which was given concurrently with the Mousterson Degree.

While at Disney each student

conformed to the "Disney look." This "Disney look" is a strict dress code regulating its workers' makeup, hairstyles, shoes, as well as skirt and fingernail length. Jewelry and sunglasses were forbidden in certain circumstances. The students wore nametags at all times.

"I could deal with (the "Disney look"). It helped emphasize professionalism," Sorenson said.

The students lived with people from all over the world in fully-furnished Vista Way apartments. There were four to six people living in each apartment.

Sorenson had five international roommates, including students from Norway, France, Italy, Morocco and Canada. Sorenson found the South American people he encountered to be "very spirited, they stuck together."

Spruell's roommates, on the other hand, were all from the United States. Three were from Chicago, one was from Tennessee and the other was from Indiana.

Disney makes two recruiting trips to USC. Anyone interested in the program can attend the presentation and interviews. The presentation covers the following three areas: work experience, learning (classes) and living experience. Recruiters will be on campus the first week in October.

Director breaks new ground with films



Bowden
at the box office

By DAVID BOWDEN
Assistant Carolina Life Editor

David Lynch has a human uterus in a jar. Needless to say, he is a very peculiar fellow. He is the director of only a few films, but he has made quite an impact considering his most unusual style.

Lynch set himself apart with his very first feature film, *Eraserhead*. Filmed in grainy black-and-white, the film is basically one long nightmare. It is the story of one man in a nameless city, and it could be set in the past, present, or future.

The man gets married, and he and his wife have a deformed little monster. The man fantasizes about another woman and winds up killing his grotesque child. There is more to the plot, but you get the idea.

Actually, Lynch was filming his autobiography. His real daughter was born with her legs fused together, and his wife left him.

The agony Lynch felt in this situation was used as the basis for the film.

Eraserhead is a visual tour de force. It is surrealist horror, not to mention masterful film-making. It is hardly an enjoyable picture, but it is certainly one of the most creative films of the seventies.

Mel Brooks, of all people, saw *Eraserhead* and was impressed enough to hire Lynch to direct *The Elephant Man* for Brooks's production company. As Lynch's second film, it was a commercial success and was nominated for several Oscars.

Lynch used many of the same elements in both films. Both are brooding looks at outcasts, trapped in horrible situations with no escape.

Dune was Lynch's next work. It was a complete disaster, financially and artistically. The interpretation of Frank Herbert's book was bizarre, to say the least. The film exposed Lynch's greatest weaknesses as a film-maker — his tendency towards oddity and his narrative inconsistency.

There are times in *Dune* during which I wondered if Lynch was trying to be as weird as possible.

Lynch moved on to more high-minded projects with his next film, *Blue Velvet*. I have never heard of a movie that received such differing opinions. Some praise it as the greatest movie of the '80s, others as worthless gutter trash.

Blue Velvet is a study of the evil that lurks underneath the surface of small-town America. This idea is hardly new territory, but it is done in an interesting manner.

A young teenager (Kyle McLaughlin, who played Paul Atreides in *Dune*) and his girlfriend (Laura Dern) are drawn into a hideous underworld with all kinds of depravity when the boy finds a severed ear along the road.

Dennis Hopper plays Frank, one of the most evil characters in the history of film. Hopper is symbolic of all human evil and craziness, I suppose. He kidnaps the family of a lounge singer (Isabella Rossellini, Lynch's wife) in order to force her to participate in his sick fantasies. The movie degenerates from one scene of depravation to another, until the final "happy" ending.

It would seem that Lynch could not decide whether to make a black comedy or a drama, so he made both. This inconsistency is

irritating. Should one laugh at a woman who is repeatedly raped and has her husband murdered? Lynch seems to think so, but the movie really repelled me.

Lynch reused the small-town setting in his next project, the television series *Twin Peaks*. The limitations of television (no graphic violence, sex, etc.) actually worked to Lynch's advantage, forcing him to have a greater deal of coherency while still retaining his trademark style.

Wild at Heart marks Lynch's return to cinema, and is his most satisfying work to date. His latest creation is pure comedy, with no pretensions of social commentary. It is hilarious, but perhaps a tad sick for the average movie-goer.

David Lynch is certainly one of America's more intriguing filmmakers. One wonders if his future movies will go more mainstream, or perhaps delve further into the nastiest, most perverted little recesses of the human psyche.

By the way, he really does have a human uterus in a jar. It was a gift from a female friend. Why he kept it is a mystery, but this act might explain the unusual nature of his creations. He is one weird guy.

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