

The food court concept

Bates House Cafeteria offers new choices

By **STEPHEN BROWN**
Staff Writer

Marriott Dining Services is testing a food court concept this semester in The Bates House Cafeteria to meet students' wide variety of dining tastes.

The food court concept originated at Loyola-Marymount University in Los Angeles.

The cafeteria, on the first floor of Bates House residence hall, offers more choices through food stations with themes. Students can choose from a made-to-order Mexican menu, which includes tacos, burritos, taco salads and nachos, to

an Italian menu with two types of pasta and four sauces.

The cafe's grill features a daily sandwich specialty and grilled-to-order hamburgers, chicken sandwiches and fries.

For students that enjoy a home-cooked meal, Three Squares offers traditional entrees, such as pot pies and chicken.

Bates House continues to serve breakfast in the morning.

An expanded drink station, which is called Thirst Base, and a new Dannon yogurt machine round off the additions.

Last fall, USC Dining Services

issued a survey to students about food offered on campus.

The Bates House Cafeteria staff said they hope to meet special needs by offering dishes for vegetarians, including tofu hamburgers and hot dogs, as well as numerous dishes in other categories.

"The new Bates House Cafeteria is more conducive to relaxed dining. The food is better, and the look is better," said Christin Cross, a Bates House Cafeteria employee.

The cafeteria still offers an all-you-can-eat meal.

"I could not have made the

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changes here without the help of my staff and the departments on campus," manager Patty Ernst said.



"Pippin," to be performed at the Koger Center Wednesday

Pippin

A wacky vision of the Middle Ages

From Staff Reports

A rock concert, circus, ballet, musical comedy and vaudeville combine in the musical Pippin, which is being performed Wednesday at the Koger Center.

Pippin opened on Broadway in 1972 and ran for four-and-a-half years, making it one of New York's longest-running shows.

The show chronicles the story of a young man's search for identity and the meaning of life in a wacky, campy vision of the Middle Ages.

Pippin's new national touring edition features music by Stephen Schwartz, who also wrote the music and lyrics for "Godspell" and "The Magic Show," and choreography by Bob Fosse.

A colorful troupe of players, who employ many theatrical devices, recounts Pippin's tale. High-energy dance numbers, outrageous costumes and the integration of

commedia dell'arte, vaudeville and burlesque give the show its original look.

Time Magazine called the show's production "Splendiferous theatricality, the kick of a lightning bolt!"

"Pippin" starts at 7:30 p.m. at the Koger Center. Tickets are \$18.50 and \$14.50 for adults and \$14 for students.

USC students may purchase remaining tickets for \$5, starting an hour before show time. Students may purchase one ticket per I.D. and must pay in cash. Tickets are on sale at the Carolina Coliseum box office and all SCAT outlets.

Also coming to the Koger Center is "Blood Knot," a play based on events in South Africa and performed by The Acting Company, a national touring repertory theatre. The show begins at 7:30 p.m. Feb. 1. Tickets are \$15.50 for adults, \$10 for students.

African-American Life exhibit details Antebellum South

From Staff Reports

An exhibit detailing the lives of African Americans in the Antebellum South opens Jan. 19 at USC's McKissick Museum.

The exhibit, "Before Freedom Came: African-American Life in the Antebellum South," was organized by the Museum of the Confederacy in Richmond, Va. It will be on display at McKissick through April 5.

The purpose of the exhibit is to tell the truth about slavery, McKissick's chief curator Catherine Horne said.

"While telling about the horrible injustices of slavery, the exhibit also tries to capture the strong spirit to show how they struggled and survived," Horne said.

The exhibit covers 1790-1865 and details the cultural traditions Africans brought to the United States, the variety of work performed by slaves and free blacks, the experience of being sold as property, relations among blacks and whites and the effects of the Civil War and emancipation.

"Before Freedom Came" tells the story from the eyes of African Americans through testimonies, pictures and artifacts.

The story has accounts from the slaves' narratives, which are excerpted in audio presentations by living history actors, Horne said.

The narratives were taken from interviews conducted with former slaves during the 1930's as part of

the Federal Writers Project.

"Slavery was a brutal institution, but hopefully people will come away from the exhibit with a renewed sense of how African-Americans kept their pride, dignity and traditions alive under incredibly adverse conditions," Horne said.

The exhibit features about 300 artifacts, including clothing, quilts, tools, drawings, paintings, rare photographs and torture devices, such as leg irons, slave collars, wrist cuffs, paddles and whips.

A late 1700's engraving of a plan of the lower deck of a slave ship shows people crammed together tightly for the voyage from Africa to North America.

Once the Africans arrived and were sold as slaves, the work was hot, dirty and exhausting. Drawings and photographs show slaves hoeing in the fields and picking tobacco, cotton, corn, wheat and rice and caring for animals.

Many slaves were also craftsmen and the exhibit shows examples of their work, including a red-and-white quilt made in 1860.

The exhibit also shows how living conditions varied, even among slaves owned by the same person. And a few slaves, because of good deeds or the conscience of their owners, were given freedom, as shown in emancipation manuscripts.

Psychiatrist examines mental illness patients in rare cases

From Staff Reports

After 31 years as a forensic psychiatrist, Dr. Donald W. Morgan said he cannot describe a typical case.

"There is never a typical case," said the 57-year-old chairman of the department of neuropsychiatry and behavioral science at the University of South Carolina School of Medicine.

Morgan is called upon by the legal profession for assistance in cases involving mental illness. He

testifies on behalf of prosecutors and defense attorneys regarding the mental state of people who are charged with crimes.

"One of the things we tend to forget is that the average lawyer, even a prosecutor, will rarely have a case where mental illness is a major issue," he said.

In his work, defense attorneys might ask Morgan for an analysis of a client to determine the defendant's mental state at the time a crime was committed or ask him

whether a mental illness should be a mitigating factor in passing sentence.

The role of the forensic psychiatrist is a job that has to be done, given our system of justice and our concepts of responsibility, said Morgan, who joined USC in 1980 after 18 years at the Walter Reed Army Medical Center, where he was chief of psychiatry.

"You sometimes get a horrendous crime by someone who is very ill, and the newspapers blow it up,

and everybody gets upset thinking all the people who commit horrendous crimes are getting off due to insanity. In fact, less than one-tenth of 1 percent of people accused of felonies have that verdict."

In addition to his courtroom work, Morgan directs a one-year fellowship in forensic psychiatry at the USC Medical School. The program provides those who want to practice forensic psychiatry a background in the field.

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