



Almagest writers dig into a documentary detailing the production of a Tarzan film in southern Louisiana.

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“I AM NOT YOUNG ENOUGH TO KNOW EVERYTHING.” - Oscar Wilde

## Greek life through the years

**Malvya Chintakindi**  
STAFF WRITER

The 1985 publication of ‘The Manifest’ at LSUS contains an informative lay out about Greek life on campus featuring seven organizations. As seen in the 1974 publication of Bagatelle, that was just the beginning.

Women focused Phi Mu Alpha was the first sorority ever to be established on campus in 1974 to prepare the women in sorority to handle responsibilities and deal with problems. Thirteen Greek organizations are active on campus as of today.

The oldest fraternity on the campus is the Kappa Sigma Fraternity, which was founded on December 10, 1869 at the University of Virginia. The chapter that resides at Louisiana State University at Shreveport, Mu Omicron, was established on April 4, 1984 and still resides to this day.

In recent times, TKE was brought to campus by the previous SGA president, Cody King, in 2013.

TKE was founded on January 10, 1899 at the Illinois Wesleyan University. It was founded on the idea of aiding college men with mental, moral, and social development. It was to become a fraternity where acceptance would be determined by one’s personal worth and character. The chapter that resides at Louisiana State University at

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## Parking lot woes old and new

**Emily Wright**  
STAFF WRITER

Headaches, hassels, and heartaches, oh my! Thirty-two years ago, LSU Shreveport students were facing parking and financial problems as students are facing today.

The Manifest, an LSUS yearbook, discussed parking issues for students in the 1982 publication.

The article written by Pam Brashier, “Headaches and Hassel,” explained that students with classes in Bronson Hall had to park in the science building parking lot. Students could avoid these parking irritations if they arrived at school by 7:30 in the morning or after 12 o’clock.

Brashier said that the rise of parking troubles were due to an increase in student enrollment, thus bringing more vehicles to campus. She also mentioned that carpooling and an expansion of exit lanes helped the problem very little.

Unmarked one-way lanes, such as the parking lots by Bronson Hall and the education and human development and business building, she said, caused visitors to be confused of the flow of traffic and created disorientation for the visitors and students alike.

However, Brashier added that \$1 parking fees could be purchased by students for special parking privileges in the faculty and staff parking sections.

Additionally, the author made a point that parking was not the only problem for students, but also the prices of fuel for their vehicles. Brashier stated that prices for gas were about \$1.20 a gallon. Students who wanted to save money on gas were staying in apartments close to LSUS because, in 1982, the university court apartments were yet to be conceived.

The Raintree apartments on Millicent Way ranged from \$320 to \$445 a month, which, Brashier said, did not include electric fees. However, the Haystack Apartments, now



Photo by Emily Wright

Picture of the overcrowded LSUS parking lot in 1982

located on Fern Avenue, were more affordable for students with prices ranging from \$290 to \$375 a month.

The writer ended the article by questioning readers about the future possibility of LSUS becoming a resident campus and the addition of dorms.

An editorial published on April 9, 2014, written by Alexandra Meachum, former managing-editor for The Almagest, discussed the same concerns for students regarding parking spaces at Bronson Hall.

Meachum stated that archived Almagest articles dating back to the 1970s has shown

the continuous heartaches of students searching for parking spaces when there were none available.

She proposed an idea of the faculty and staff parking spaces halfway down the lot to be repainted for student parking since the faculty and staff spaces halfway down the lot were empty when compared with the full parking spaces for students.

However, Meachum explained that it would take much work and organization with students and the administration of LSUS in order to create better and more convenient parking situations.

## Journalism panel gives sound advice to students

**Malvya Chintakindi**  
STAFF WRITER

The future of journalism was discussed by a five local journalist panel in the presence of MCOM students on 29th September at 6:00 pm in Bronson Hall 336 at LSUS.

“Print publications really have to focus on getting readers the information on their mobile devices, people expect that. The shift here is that we are taking resources that would have previously gone to print and shifting them into the digital age where reporters take their own photos or video or use I-phones for reporting,” said Casey Ardoin, engagement editor at The Shreveport Times.

Many newspapers have been looking at making new applications or websites in order to cater to the information needs of the public. The panel was invited in order to discuss the future of journalism given the vast changes in the field. There is a gradual shift of resources and reporting style.

Online presence of print publications seemed to be the new dimension where journalism’s future is headed.



Photo by Chris Rebouche

From left to right: Adam Duvernay, Scott Anderson, Devin White, Mike Whitehead, and Casey Ardoin

With the advent of different ways to acquire information, local newspapers in Shreveport also seem to be welcoming that concept.

“You will be hard pressed to find a publication in this country that isn’t looking to expand its exposure online. We are also shifting our resources that we are putting into print for new online packages and the whole The Shreveport Times website got a new revamp,” said Adam Duvernay, business editor at The Shreveport Times.

Even for a financially healthy SB Magazine, their 2015 goal is to blow up their website and start over for more exposure. They believe that the future of print journalism is in the hand of small community papers.

“Being a monthly, we are not a place where people go for hard news, we focus on features and our target audience is women. We do want to have online presence where we do have fresh content every day. While we are doing well in print publication, there are opportunities we can hit online. So we want to focus on that,” said Devin White, executive

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GREEK cont.

Shreveport, Tau Upsilon, was established on May 16, 1998 and still resides to this day after the recent re-chartering of the chapter in 2013.

When TKE was undergoing its formation during its early stages, it tried to attain acceptance from the Phi Delta Theta Fraternity by restoring its Epsilon Chapter in Illinois. After many unsuccessful efforts, TKE grew stronger in its own existence. At one point in time in LSUS history, Phi Delta Theta established the Delta Chapter on campus in February 25, 1979 but was later discontinued.

TKE stands out among the others on campus due to its diverse members. "To create better men for a better world" is its motto.

"We like to help men that become part of the bond grow in as many aspects of their lives as we can, impart on them the true essence of love, charity, and esteem. We strive to help them on their quest to truly understand themselves as a person and to show support as a strong brotherhood that they can depend on and utilize during that journey," said Kole Grain, junior, bio-chemistry.

There are many reasons for students to be a part of Greek life.

"My reasons for joining have proven to be very personal as I reflect on that decision. A part of me wished to be involved in something great in which I could create a positive impact on not only the campus and its peers, but others around me. Another part of me wished to test myself, to examine myself, to really see the true personal worth that I had as I entered the challenge of becoming part of a Greek organization," Grain said.



Photo by Corey Drummond  
Former LSUS yearbook, Bagatelle, from years 1972-1977

He also shared his opinion on why students join organizations like TKE.

"Entering college, many students wish to discover their own identity and they feel that joining a Greek organization will help them establish one. With the allure that a fraternity/sorority exhibits the idea of good times and fun, it can attract others who wish to be a part of that concept," Grain said.

PANEL cont.

editor of SB Magazine.

But, there are plenty options for branding individual journalists in the new age through working independently through blogging or writing different articles. Social media is the powerful tool at hand.

"Social media is important and if you aren't tapping into it, you should," said Ardoin.

When the MCOM students asked about the change of structure in news and regarding long or short forms, they all emphasized that though their platforms are changing, the structure is not and that Inverted Pyramid style of writing is the best way to approach a hard news story.

"There's always a need for good foundation for reporting. Good reporting makes good stories," said Mike Whitehead, publisher of SB Magazine.

Duvernay shared his insight into what skills they would look at for an intern.

"Willingness to learn and the ability to say, 'Yes.' Good writing skills. Decent camera skills. Eagerness about the field. If I had an intern, I'd just want her to go out and give it her damndest every time I sent her to a story. I'd want her to come back with the best she had and then to really look at the edits I made after," he said.

They encouraged students to develop their skill set in various areas rather than sticking to just one aspect of journalism. The event was a success with MCOM students' interaction with the panel which ended around 8:00 p.m. Talking about the pay in the field, work satisfaction is everything. Mr. Duvernay also had some advice to give.

"Don't be afraid to ask editors for a job. Don't be afraid to tell them why you're worth hiring, but be sure you can prove you're worth their time with clips and other examples of hard work. Don't settle somewhere just because they offer you a job. You'll likely be on that first job for a few years, and a bad place can turn you off to the whole thing. Know people who know people and don't be afraid to use that to your advantage, but it's nice to let folks know you appreciate their help," said Duvernay.

LSUS   Student Activities & Recreational Sports October 2014						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			<b>1</b> Student Development Career & Internship Fair 10 a.m. - 1 p.m. UC Ballroom  Frisbee Golf Tournament 2 p.m. Bickham Dickson Course *Sign-up by 12 p.m. on 9/24.	2	<b>3</b> Lincoln Lecture 9 a.m. UC Caddo/Bossier Room  Student Organization Council Meeting 11 a.m. UC Ballroom	4
5	<b>6</b> CoffeeHouse Artist 11 a.m. UC Port Stage	<b>7</b> Evening Students' Event 7 p.m. UC Lobby	<b>8</b> Join SAB Party with Free Sandwiches! 11 a.m. UC Webster Room	9	<b>10</b> National Angel Food Cake Day 11 a.m. UC Lobby	11
12	<b>13</b> 8-Ball Pool Tournament 11 a.m. UC Game Room	14	<b>15</b> Intramural Captains' Meetings: 3v3 Basketball: 5 p.m. Volleyball: 5:30 p.m. UC Pilot's Room Entries and team/free agent fees are due at meeting.	<b>16</b> Fall Break	<b>17</b> Fall Break	18
<b>19</b> Amateur Photography Contest Week: See <a href="http://lsus.edu/student-life">lsus.edu/student-life</a> or <a href="https://www.facebook.com/SABatLSUS">facebook.com/SABatLSUS</a> for details!	<b>20</b> Spirit Day 11 a.m. UC Lobby  Intramural Volleyball and 3v3 Basketball Begin 6 p.m. HPE Gym	21	<b>22</b> Pink Out Day 11 a.m. UC Steps Wear pink for the group photo!	<b>23</b> Painting with LSUS 6 p.m. UC Port Bring a date or paint solo!	<b>24</b> Paintball Excursion 1 p.m. O.F.F. Limits Paintball \$20 for LSUS students *Sign-up by 4 p.m. on 10/23.	25
<b>Fall FRIGHT Fest 2014</b>						
26	<b>27</b> Paint a Pumpkin 11 a.m. UC Lobby	28	<b>29</b> Fall Fest Fair 10 a.m. - 1 p.m. UC Mall  LifeShare Blood Drive 9 a.m. - 2 p.m. UC Mall	<b>30</b> Grocery Bingo 4:30 p.m. UC Port	<b>31 Halloween</b> Fall Fest Fair 10 a.m. - 1 p.m. UC Mall  LifeShare Blood Drive 9 a.m. - 2 p.m. UC Mall	1
Calendar is subject to change. Unless otherwise noted, all events are FREE to LSUS students with valid ID. Questions? Email <a href="mailto:studentact@lsus.edu">studentact@lsus.edu</a> or call 797-5393. *Register online at <a href="http://www.lsus.edu/recsports">www.lsus.edu/recsports</a> for Rec Sports events or sign-up in the UC Office.						



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# Swinging from the vines a century later: Documentary celebrates 100 years of “Tarzan of the Apes”

## Tarzan documentary describes the 1920’s effect on Tarzan film

**Katherine Lejeune**  
STAFF WRITER

Al Bohl, director and producer of “Tarzan: Lord of the Louisiana Jungle” has spent the last ten years as the Art Director at Sci-Port: Louisiana’s Science Center here in Shreveport.

Bohl was inspired during a breakfast conversation with a native from Morgan City, LA, where the original 1918 production of the silent film “Tarzan of the Apes” was filmed. “Tarzan: Lord of the Louisiana Jungle” premiered in 2012 for the 100th anniversary of the original 1918 silent film.

Another contributor to the film was renowned musical composer Kermit Poling, who contributed the background and the musical scores for Bohl’s documentary, “Tarzan: Lord of the Louisiana Jungle.”

Musical scores, differing from sheet music, are a mixture of musical instruments that are printed, as opposed to a sole composition produced by one instrument. Poling started composing music at an early age.

“As a kid I always used to write music on the piano,” Poling said. “I guess I was blessed with a creative urge. But for a long time I didn’t take my composition skills that seriously.”

Bohl’s documentary “Tarzan: Lord of the Louisiana Jungle” is showcased in an informative sequential manner. Beginning with the social and economic norms of 1917-1918, the documentary goes into great detail describing the political position that we, as a Nation, were in during early 1920’s. This allows the audience to view the silent film, “Tarzan of the Apes,” with new eyes.

From understanding the theatrical customs of blackfacing (when Caucasian actors would portray African Americans by painting their skin), to comprehending certain feminist scenes that related to the Women’s Rights Movement.

The documentary takes a cultural and historical phenomenon and sheds new light on it, allowing audiences to get background on the author of the book “Tarzan of the Apes,” Edward Burroughs. Additionally the documentary demonstrates the filming process of the movie, the theatrical customs of the era, and even focuses on the culture of the ironic geographical location, Morgan City, Louisiana.

“Tarzan: Lord of the Louisiana Jungle” is intrinsically

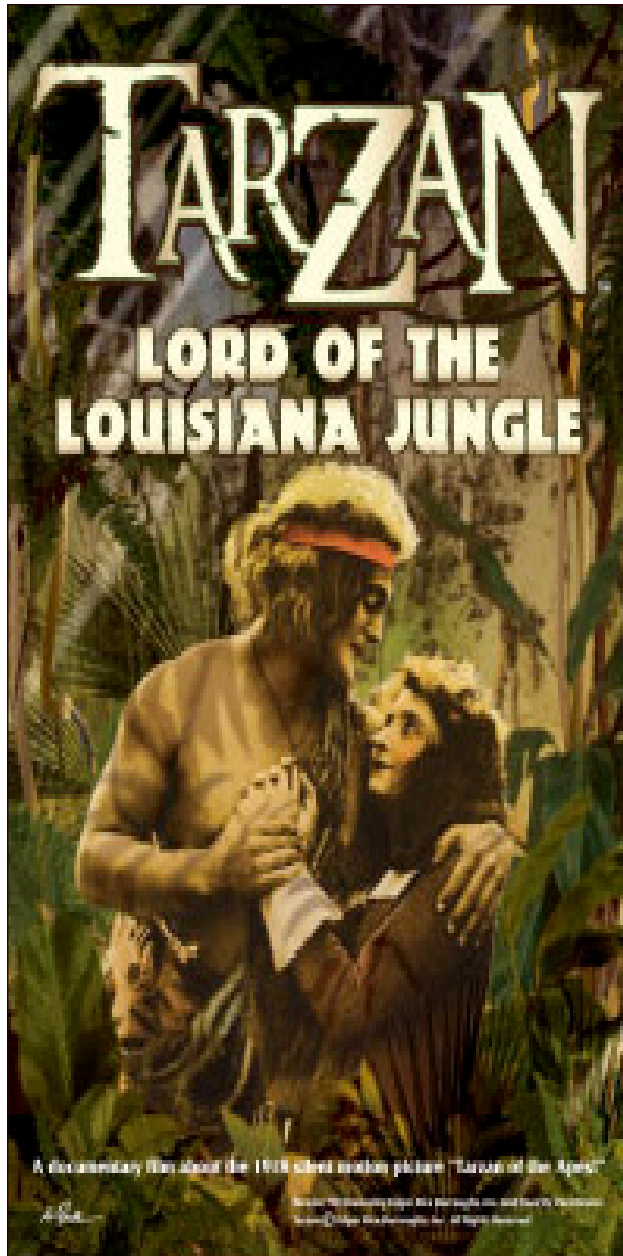


Photo of the film’s poster, which honors the original 1918 film in style

a history and cultural encounter, as well as an intriguingly informative biopic; one that all Tarzan fans can watch and appreciate.

## Tarzan documentary details author’s success with the Tarzan property

**Emily Wright**  
STAFF WRITER

“Tarzan of the Apes” was a silent movie filmed in Morgan City, Louisiana. Premiering in 1918, according to a documentary of “Tarzan,” the film is among the fewest to make over one million dollars in its release, which is a declaration of the successful influences on audiences nationwide. The documentary of the silent film, “Tarzan: Lord of the Louisiana Jungle,” explains that the author of the beloved book, Edgar Rice Burroughs, captured audiences in writings incorporating a strong lovable hero, independence for women, and science fiction adventure.

The documentary was produced by Al Bohl, a local cartoon and animation artist, who also composed original music for the film and narrated the contents. According to AlBohl.com, in 1984, Bohl earned a Bachelor of Arts degree in liberal and fine arts from LSU Shreveport. He has also served several years as the Art Director at Sci-Port: Louisiana Science Center.

While the documentary gives backstories and behind-the-scenes information toward various aspects of the film, such as the actors and producers involved, the variations of the script due to Burroughs’ restrictions, and scene locations, the film also tells a brief story of the author of the Tarzan writer.

Edgar Rice Burroughs’ life experiences had tremendous insights into the work of his writings and ideas. His successful book, “Tarzan of the Apes,” and the revenue it collected, soon gave way to a better life for Burroughs and planted his career firmly in the ground. His newfound success also prompted him, as well as encouraged him, to write many more works, as the documentary continues in the background story of his life and achievements.

Additionally, the film explains that the University in Louisville actually has a collection of Burroughs’ works, including Tarzan and its related merchandise- books, toys, comic books, movies, and more.

Overall, this insightful documentary explores the early life of the Tarzan book itself, and its journey through film and other merchandising mechanics, which still impacts individuals today as the timelessness of the story holds meaning and value for earnest participants.

## Critical analysis of the documentary “Tarzan: Lord of the Louisiana Jungle”

**Corey Drummond**  
PRINT EDITOR

The film, “Tarzan: Lord of the Louisiana Jungle”, is a documentary detailing the making of the 1918 film, “Tarzan of the Apes”. Written, directed, and produced by Al Bohl, the documentary offers insight into the hit film’s production and aftermath.

The documentary starts off on a slow note. The first chunk of the film recaps American history leading up to and following the film’s release. It details the era’s turn of reform and industrialization, the presidency of Woodrow Wilson, and America’s fight in World War II.

However, none of this impacts the documentary’s message or informs the reason for which the Tarzan film was made. Much of this comes across as padding, with the narration droning on for a lengthy amount of time without any context or point. It just feels like a history lesson.

Then, the documentary gets going. The book “Tarzan

of the Apes” was written by Edgar Rice Burroughs, and following the book’s success, he opened the gates for a film adaptation.

The documentary itself commits to the old-school, black and white style except during interviews. The title cards for the interviewees were difficult to read in the font and color.

The music was well done and wonderfully composed, but it frequently overpowered the dialogue during the interviews. The mixing seemed off, with most parts of the score being much too loud.

Despite any of that, the documentary was fairly entertaining. It broke down the filmmaking process and release of the film down in easily digestible chunks. In chronological order, it was easy to get a sense of what it took to produce “Tarzan of the Apes” in southern Louisiana deep in July and August.

The 1918 film was ripe with actor’s woes; the first actor playing Tarzan was replaced by the original first choice

part of the way into filming. The film kept shots with the first actor, so the audience can see a noticeable difference in Tarzan’s physique in a few places in the film.

The lead actress playing Jane, Enid Markey, quickly dropped from films following the release of “Tarzan of the Apes” in fear of being known for that role. She quickly moved heavily into Broadway.

After its release, the film was such a hit that a sequel begun filming only two months after the premiere. Of course, legal trouble reared its head when Burroughs decided to fight back against using his property in an unlicensed sequel. In the end, “The Romance of Tarzan” was lost in time.

“Tarzan: Lord of the Louisiana Jungle” successfully detailed the making of the most faithful film adaptation of “Tarzan of the Apes” ever made. Despite a few technical wrinkles, and a droning start, the documentary picks up the pace and delivers a great story on the makings of a classic.

## LSUS now officially has a tobacco-free campus policy

**Corey Drummond**  
PRINT EDITOR

Finally, LSU Shreveport has its official policy regarding the state-wide mandate for smoke-free campuses.

The policy states that “the use of any tobacco product in any form (which includes, but is not limited to, smoking, smokeless, and vapor emitting) is prohibited effective August 1, 2014.”

The prohibition effects all students, faculty, staff, con-

tractors, and visitors on all LSUS-managed property. These spaces are detailed in the policy.

Tobacco products are prohibited in all interior spaces of LSUS, on all outside property on the campus grounds, in all indoor and outdoor athletic facilities, and all vehicles owned, leased, or maintained by LSUS. These include any buses, cars, or trucks used to transport students, faculty, staff, and visitors on LSUS business.

University and student organizations cannot accept money, donations, or gifts from tobacco companies. Also,

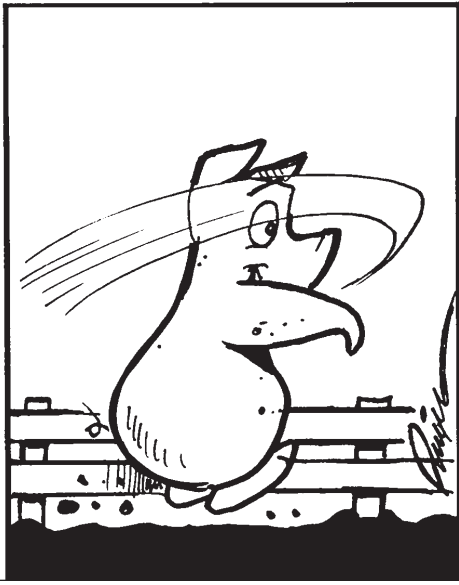
any promotion, advertising, marketing, distribution, and programs or events that promote the sale of tobacco products and merchandise is prohibited on LSUS property.

Student violations will be addressed by the Student Affairs Office, and faculty violations will be addressed by the Department Heads. The policy and procedures will be reviewed annually by the Vice Chancellors.

The full policy statement can be found on the LSUS website in the “Policies and Manuals” section under “Offices and Services.”

# Amber Waves

by Dave T. Phipps



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