

Southern Voices Oral History Project  
Florida Southern College

**Interviewee:** William "Bill" Barnes, Class of 1972

**Interviewer:** Jonathon Timpanelli

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**Timpanelli:** *So, I am with Mr. Bill Barnes, a graduate from Florida Southern High School [College] of 1972. Um, basically we're going to be talking about your time here at Florida Southern College and your time as a Vagabond in the theatre department. Um, so first off tell me a little bit about your time as a student at Florida Southern.*

**Barnes:** I spent most of it down at the theatre actually so, um, I was one of those GDI's (God Damn Independents), I never joined a fraternity, uh, hung out with a Theta Chis a little bit, but, uh, I spent most of my time down at the theatre, that was kind of a, that's where I lived. ... I watched, um, as I mentioned earlier, uh, I started out in theatre of the round for the first two years of my college career, and the last two years I spent in the new building over here, uh, Buckner Theatre. So I watched that being built, I used to sit where the seats are, in the dirt, where there was a big hole, where the pit is, fulla water, and uh, look up at the stars, 'fore the ... they had uh ... uh rest of the stuff built, it was really pretty interesting to go over there, 'course you weren't supposed to be there, but [chuckle] the theatre students were ... had a, uh, particular interest in the building, so we kinda watched it being built and it was uh, it was a cool thing to watch and then to uh perform on it in the first show's kinda interesting. That was in '71.

**Timpanelli:** *Definitely, um, now a little more bit of [Barnes coughing] your student life here, um, what was your major? I'm guessing ...*

**Barnes:** Uh, it was theatre and my minor was religion, so, uh, between those two, that guaranteed me a good living. [chuckle] We always laugh about that [chuckle] uh, actors an ... and preachers never ... never made that much money ... uh ... in the world, but I ended up, uhm, after graduate school, uhm, in ... in ... in directing, uh, I headed off into a totally different direction then I ended up in technical theatre and as a stage hand, but uh, uh, as far as the, uh, the original question, uh, I ... I uh, like ... like I said I spent most of my time in the theatre and that's a ... that's kinda how I ... I lived there.

**Timpanelli:** *Alright. Where'd you go to graduate school?*

**Barnes:** Uh, Florida State University, School of Theatre. Got a master's degree there, um, I never really used it per se because it's in directing, but I will say, uh, as I do to everybody, when you go to college, uh and you ... and you get a degree ... a lot more that is your experiences there, the people you meet and ... and what you learn in interaction the same way with graduate school. So, you use things in life that, uh,

in different ways that you wouldn't normally think of. Uh, you look back on things uh my opinion [mumble] you ask about the ... the college experience, uhm, I've got friends now that I e-mail—which wasn't invented back then—uh, that I keep up with now that were my good friends that, some of the people in these pictures, uh I talk to, ya know, every month, so you take that with you. Uh ...

**Timpanelli:** *That's great.*

**Barnes:** The college experiences, uhm, is a lot more than uh, ya know, what's on paper, [loud noise] that little piece of paper you get at the end.

**Timpanelli:** *Definitely, uhm, now, what made you, before college let's say, what made you start in theatre?*

**Barnes:** Um, actually, I can actually answer that question. In high school, uhm, I was pretty interested in sports and scuba diving and things like that and ... and I was trying everything, you know as high school kids do, and, uh, they had, a theatre production and I tried out and it was ... uh ... it was one of these ... uh, villains where they, ya know, old ... uh, uh, tie the damsel to the track and, uh, get saved by the hero, and I got the villain part. But, it interfered with wrestling practice and ... a little job, and I worked at Burger King after school and so I gave it up, and the guy, I went to see the show, and the guy that took my place and played the part, uh, got a lot of applause, and he did a really good job and it was very entertaining and I thought, ya know, I shoulda done that. So ... I did.

**Timpanelli:** *That's great. Uhm ... that's very cool. Now once you did go here, uhm, what ... what made you choose Florida Southern?*

**Barnes:** Uhhh ... [clears throat] they accepted me for [laugh] for one reason.

**Timpanelli:** *[chuckle] I know whatcha mean.*

**Barnes:** Uh, I was accepted in a coupla places, but it was a Methodist college, I went to a Methodist [mumble] I had a recommendation from a Methodist minister, uhm, and I actually I was a pre-ministerial student for a while, but ... uh, I changed to theatre after I was here. So, uh, uh, because the school was uh, uh, uh, religious oriented and it was private and uh, uh, I lived in ... my ... my folks lived in Titusville so it wasn't that far away but, uh, that really didn't have anything to do with it, it was a, it was a good school and it was uh, uh, wasn't that easy to get in to, so, um, when I was accepted here, uh, and a couple other places, um, I chose here, and, and, I also find it interesting because I did my grad work at Florida State which is huge, the difference between going to a small school and going to a big school, you get different experiences, and uh, uh, I think that's ... I think that's good, you can, and ... and if I had my druthers to do it over again I'd still go ... I'd ... and only had one to choose, I'd go to the small school. You get a better experience I think.

**Timpanelli:** *I agree. Yeah, a lot of people, nowadays say um, it's Florida Southern High School [Timpanelli note: As I did at the beginning, accidentally] because of how [Barnes laughs] how small it is and ...*

**Barnes:** Yep.

**Timpanelli:** *... everybody knows everybody wi ...*

**Barnes:** How many people are here now ... how many students do you have?

**Timpanelli:** *I believe twenty-five hundred.*

**Barnes:** Okay. See, now when I was here I think it was only twenty-two.

**Timpanelli:** *Oh, wow. Yeah ... w ... I ... I know, and especially this year, it's been um, it's been a ...*

**Barnes:** I know you have more buildings now. No I've been coming back to reunions because I live in Orlando so I don't have ... not that far away.

**Timpanelli:** *What ... speaking of that, because you have come back, what are some things that have changed about the campus, um, or even about, like, if you've seen student life an ... and stuff like that, what do you ... what do you think are some big change ... big changes between, um, when you went here and ... and the campus and student life now?*

**Barnes:** Well, since I really don't spend much time on campus, it's kind of a, a difficult, uh, question to answer. The, the, thing I find, uh, different than most, uh, is the ... is the, the buildings, the architecture, the ... the ... the new buildings, which are nice. Um, I miss the old Panhellenic, that's what I, you know experienced for many years, and then coming back seeing that, all the sororities lined up down by the lake and on, it was an interesting building, uh, but basically, the ... the, there are a lot, and it, there are a lot more buildings here and I think there is a little more to offer actually. You've gone into, and rightly so, media, uh, when I was going here, uh, I think my major was classified as speech and drama.

**Timpanelli:** *Oh, so now they've broadened it?*

**Barnes:** So, but ... but now, um, when you go in, it's ... it's, uh, the theatre is really a small part of it now. I mean, you, there's all the, the different kinds of media that are out there to deal with, uh, it's a much broader area now. Uh, and lines are blurred. So, there isn't uh, uh, I'm ... I'm working right now, uh, I got a show tonight in Orlando at the a city auditorium, a Broadway show, and other than what's traveling around the country, there ... there's a bunch of 'em, um, the only theatre you're gonna get, which is ... which is good, and I encourage, is little theatre and ... and ... and groups like Florida Southern, and the ... and the small colleges. So, it's really it's a ... it's a, now it's a, everything is streamed. [Timpanelli chuckles] You can see any TV show, anything th ... anything that's recorded you can now look at, uh, which I ... I think makes, uh, today's theatre even more valuable because you're watching something that's live and when it's over, it's over. It's done, you've been entertained, it's more of a personal thing, and uh, I ... I like the way the college has expanded, you have to go into the ... uh future with ... uh Facebook, texts, all that sort of thing.

**Timpanelli:** *Mhmm.*

**Barnes:** But that only, that and uh, I mean we use that now to enhance our theatre experience, uh, you can go online and see what you're gonna go see down at the civic auditorium that's gonna be here for a week, that sort of thing, so ...

**Timpanelli:** *I ... I do have to agree with you about seeing everything live, and ... and not being able to have a recording of it 'cause I ... I agree you ... you get to cherish it more I think, um, 'cause nobody else can see it. You saw it, you saw that one, and ... and I think ... I ... I personally think that that's better.*

**Barnes:** Going-going back to that, you asked me why I ended up in theatre at Florida Southern College. The guy that took my place, and did such a good job, one of the things he did was ad-libbed. Uh, one of the audience members yelled at him, and he kind of made this funny face, turned to the audience and got this big laugh, and I realized at the time, uh, there are lines to read, and there are parts to play, and you gotta have both, um, and I think that ... I think that's what made me, uh, realize that, uh, theatre's ever-change ... its uh, it's in the moment, and that's what makes it interesting.

**Timpanelli:** *Live theatre.*

**Barnes:** Yeah, and I've always, and ... and ... now that I'm in the technical aspect of it ... the same thing is true, if I miss a cue tonight some ... some actor's in trouble, so ya know, that sort of thing.

**Timpanelli:** *Definitely, um, now moving towards actually studying here, um, who was ... who were your professors ... your professors?*

**Barnes:** Uh, I was fortunate enough to be here when Mel Wooton was ...

**Timpanelli:** *Can you spell that for me?*

**Barnes:** M-E-L ... and Wooton is W-O-O-T-O-N, who has since passed away, but he was the, uh, the man in charge the whole time I was here, and uh my wife went here too, Carol, um, graduated Florida Southern College four years after I did, um, and he was here then also, so that's the only person we really, um, ever knew. And, uh, I don't know, I uh ... I kinda liked it, it was uh, when I was here it was a ... it was a small department, we got the new theatre, uh, uh Mel had a ... a, I got to him after college, I was a judge the year after I graduated so I was a part of the ... I stayed part of the theatre community at Florida Southern, after I graduated [coughs] but, um, Mel had a, a say in how this theatre looked, the architecture, and I thought that was interesting [clears throat] that the ... the school had the ... the professor that was here be part of the decision making, uh, system of the theatre. And he was a ... I can't say enough about him, I would ... I would have to say he's my mentor. I have a picture of him, a ... uh, actually, the same picture that is hanging, I think, in the foyer, I'm not sure where it is. You have a picture of him hanging in this theatre, uh, a pain ... painting that was done by Bob Dienst, who is a professional artist, uh he actually did a portrait of, uh, President Ford ...

**Timpanelli:** *Spell Dienst for me ...*

**Barnes:** Uh, it's German, D-I-E-N-S-T. Dienst.

**Timpanelli:** *Gotcha.*

**Barnes:** The *i* and the *e* could be reversed. I can't spell worth a darn. [laughter] I went to college and grad school and I still can't spell.

**Timpanelli:** *You're a theatre major, it's okay.*

**Barnes:** Yeah, thanks. [Timpanelli laughs] Makes sense doesn't it. Um, but uh, I think he was responsible for developing a lot of, uh, individual, uh, talents, by talents, I don't mean actors, um, Bob's in the real estate business, Steve is uh, went to work for, uh, the government in Washington in law enforcement.

**Timpanelli:** *Who is Steve?*

**Barnes:** Uh ... actually ... uh ...

**Timpanelli:** *Was he a student with you?*

**Barnes:** He was a student, he was a year behind me [clears throat] and a contemporary of Carol's, he went to school with Carol, um, I wasn't in any shows with him, but I judged some shows that he was in, um, I was just pointing out that, uh, a lot of successful people are ... are ... are there and ... uh because of some of the skills that they learned while they were acting in their little shows at Florida Southern. It's quite an experience I think. So ...

**Timpanelli:** *So, so because you touched on it a little bit, what would you, 'cause the entertainment business is a very difficult business to get into, what would you ... what kind of ... words would you say to someone who wanted to go into this business as a career?*

**Barnes:** That depends on what they want to do. If you wanna be an actor, in ... in ... in ... in both cases, uh, I am, I'm a, I've been in the union for 35 years, I'm a union stage hand, and I believe in actor's equity and the IATSE, which covers all the, uh, technical aspect, of theatre, and they are really more of an organizing, uh, organizing, functioning, uh, uh, what's the word I'm looking for, they are ... they are the union ... but we ... they organize people that are already in the business, so they're not there to train you or teach you, you get ... you get that at Florida Southern College, but after you leave here, a lot of it has to do with, your own desires, um, and, you're gonna end up doing what you do best and do well, uh, I was known as an actor here at college and I was known as an actor and a director at Florida State University, and I've made my living all my life in the technical theatre, 'cause I ended up there by accident. I went to go work for Disney World as a stage hand waiting for a stage manager's job that I thought was going to show up, that never did, and ... uh, and enjoyed it, and learned a lot, and as soon as I left Disney I went on the road with Broadway shows. Traveled around the country with some very professional people.

**Timpanelli:** *Can I ask for some names?*

**Barnes:** Oh! I traveled with, now this is in 1979, '80, '81, '82, *Best Little Whorehouse in Texas*. I was in that for well over a year.

**Timpanelli:** *Great show.*

**Barnes:** It is. Wonderful show to travel with. I was head props, I had a live chicken to take care of. The shows had a lot of things the movie didn't. If you've seen the movie, it's nothing like the book or the ... and actually, I have in my office hanging a black and white drawing of the real honest to goodness chicken ranch in LaGrange, Texas.

**Timpanelli:** *Wow.*

**Barnes:** The one that actually existed. And three other shows, I worked three other shows.

**Timpanelli:** *What was that experience like?*

**Barnes:** That was very, that was very interesting. I think I was over my head for the first show but that's how you learn things sometimes. I got a call, somebody recommended me and to this day I have no idea, I got a call ... and this is how it happens, I got a call outta the blue, saying do you want a job in Miami with this show, it's in Miami right now, do you want it? You gotta be there tomorrow and I was there tomorrow [laughs] and got the job and did a good job ... there's a lot of people who end up going on the road once ... but if you do a good job you end up more than once. Like I said, a lot of people go out on the road, they only do one, and that's for two reasons, they don't like it or two, it's a tough deal. You have to make a show look exactly the same in every single theatre and sometimes they don't fit, you gotta make 'em fit and they have to ... when the curtain goes up it looks the same every time and that's not easy to do, so, you're always thinking, everything is different, move to the next theatre you gotta figure out how to enter from this side because you can't come in from the other side, a lot of stuff changes, but you have to make the show look exactly the same every time. And it's a challenge, but your original question was what would I recommend to people after you graduate from Southern, I hate to say this but I think it's up to you. I think what you think you wanna do, you need to go after and take a shot at it and you may find you go off in a different direction like I ended up doing. I directed a couple shows, I directed a show here in Lakeland, at the little theatre and got paid for doing it.

**Timpanelli:** *What show? Do you remember what show?*

**Barnes:** What was it ... ?

**Timpanelli:** *It's okay, if you can remember it later on, that's totally fine.*

**Barnes:** I can't remember that.

**Timpanelli:** *No worries.*

**Barnes:** But my point, they paid me; I remember I got paid eight-hundred dollars for that.

**Timpanelli:** *Wow.*

**Barnes:** That wasn't bad back then for a, 'specially a little theatre. But, you can't make a living on eight-hundred bucks even back then, because that was, those were few and far between. And I made a lot of money in technical theatre. I've done lighting and some other things so, what you get at Southern, in the theatre department is personality, I really do. What you do with that and what you wanna do with that afterwards is up to you. Most of the people, and it's probably true today, most of the people that go through the theatre department at Florida Southern do not end up being actors or technicians, they end up being lawyers and doctors and real estate people.

**Timpanelli:** *'Cause they take the skills and apply it to ...*

**Barnes:** Yeah.

**Timpanelli:** *And that I think is great.*

**Barnes:** And if you're one of those exceptional people, that are really good at acting, you may end up being a star somewhere, we've had a couple people go on but, anyway. That's ... I enjoyed Southern a great deal to be very honest, I had a great experience here. It was almost all theatre so ...

**Timpanelli:** *Now, curriculum-wise, I know we have three teachers in the theatre department. Jim Beck does tech, does most of the tech work, Paul Bawek does most of the acting, and then Mary T. [Albright] does a lot of the costume design and she does improv and things here and there. What was the curriculum like for theatre back in the day?*

**Barnes:** Well, most everything was taught by Mel. There were different people as assistants that taught classes, Jack somebody, I can't remember his name, Ray Fischer was here, actually Ray and I went to Florida State grad school together. He and I and Dr. what's his name in the math department. Anyway, but Ray came back and was, he was a technical, as a matter of fact got a couple of Carol's shows he designed the sets for so he came back after Florida State, I went to Disney World, Ray went to Florida State so I don't know who made the better—I mean Florida Southern—I don't know who made the better choice. But, so there was assistance for Mel but he taught most of the classes. I think the main ... you ask about the curriculum, I think the main curriculum was participation in the four productions we did a year and there was something going on all the time, and these productions were very creative, very involved, when I say I spent most of my time down in the theatre I mean that, whether I was working on a set, or painting, or, that's where I'd study, something might happen, but when you have four shows a year, costumes, building sets, takes a lot of time.

**Timpanelli:** *I think we're actually, because we're getting a musical theatre department next year, we're actually ...*

**Barnes:** Oh, nice.

**Timpanelli:** *Yeah, we just got a musical theatre department, so we're actually possibly getting five shows a year now.*

**Barnes:** That will be cool.

**Timpanelli:** *And two musicals.*

**Barnes:** My point is, here *Kismet*, I was in *Kismet*. *Kismet* was the choir. And we did this at Branscomb, but the theatre department and the music department never did anything together. I'm the only one that's been in the theatre shows, in the choir too, and did some of the ... couple of the musicals the choir did 'cause they were totally separate, so it's great to me to hear you say you're gonna have a musical theatre department. See what happens when you get *Glee* on TV! [laughter] Don't tell anybody, that's not my age bracket but we watch it at home. [laughter] That's Mel Wooton and that's why we had pictures of these shows 'cause after the shows he made everybody, he took pictures of everybody and the sets and everything. There's a whole archive somewhere

**Timpanelli:** *With all the pictures from the shows?*

**Barnes:** Yeah, *Where's Charlie*, obviously because I won best actor senior year for that, I got a lot of that in there. I also had, now take a look at this. Do you know what that is? That's a mimeograph.

**Timpanelli:** *A mimeograph?*

**Barnes:** A mimeograph.

**Timpanelli:** *To be honest I don't ...*

**Barnes:** A mimeograph was a machine you used to make multiple copies of things back in the day. It cranked like this. It's no fax machine though.

**Timpanelli:** *So that's how you made copies ...*

**Barnes:** That's why it's kind of a bluish ink rather than black, it came off, you made one copy, it's almost like a printing machine, but it was really how you copy things, but that's a mimeograph and that's a newspaper article from the *Seminole* about that. This is Bob Dienst, the real estate guy out in Albuquerque, and this is Ray Fischer. This is Ray Fischer and he came back as a professor here. Connie Macarello is a professor up in New York in the theatre department. I don't know where. And that is myself. That is myself.

**Timpanelli:** *Now explain what's in the picture for those ...*

**Barnes:** Oh yeah.

**Timpanelli:** *... that can't see.*

**Barnes:** That's *Where's Charlie*. *Where's Charlie* is the musical version of *Charlie's Aunt*. Jack Benny made it famous on Broadway. "Once in Love with Amy" is the most famous song from that show. And it was a nice little musical, Charlie wants permission to marry, and the only person who can give permission is his aunt. But Charlie's aunt doesn't show up so Charlie dresses up as a woman and plays Charlie's aunt so he can get permission to marry the girl.

**Timpanelli:** *That's hilarious.*

**Barnes:** So the two lead characters, myself and Ray, are trying to marry these two girls, so we need the permission of Charlie's aunt, so it's back and forth. There was a time when I was dressed in this with a tuxedo over it and the dress over that which is why I look pretty big in some of the pictures. I had three costumes on at the same time because I would, the name of the show is *Where's Charlie*, so where's Charlie? So I would run off stage and they'd take they dress off and I'd come back on in a suit and here's Charlie. Well, that's great Charlie, where's your aunt? Ah! Oh it was, I was on stage the whole time. I was either one or the other.

**Timpanelli:** *Now if you could pick a favorite show you were in ... ?*

**Barnes:** That would be it. I enjoyed that show a lot. See, *South Pacific*, that's a choir thing, not a theatre thing ...

**Timpanelli:** *Wow.*

**Barnes:** See, it's Branscomb Auditorium, the choir did a show, a musical at the end of the year usually, in Bransomb and the theatre did four shows in Buckner but they were never musicals. I say that when *Where's Charlie* was a musical ...

**Timpanelli:** *Oh!*

**Barnes:** Yeah, I sang "Once in Love with Amy," I danced, as a matter of fact in this, this the "Once in Love with Amy" song is at seven minutes on this, and this scene with Bob is at 25 minutes so they're both in there, this scene right here, which is a really funny scene, slapstick.

**Timpanelli:** *That's my favorite kind of comedy.*

**Barnes:** I'm very proud of this and I put this in here because I wasn't the greatest student my first year here and this same gentleman told me I probably wouldn't be back the next year, I wasn't good enough and he wrote this letter.

**Timpanelli:** *Can you read the letter?*

**Barnes:** Yeah, This is Dean Pearce, Dean of the college, Richard Pearce; "Dear Bill; I can't remember when I've seen a college student carry a comedy role as well as you did in *Where's Charlie*. Keep up the good work." That's the guy that wanted to kick me out.

**Timpanelli:** *Now, why'd he wanna kick you out?*

**Barnes:** Well, my first semester here I made a point eight, so, but I graduated on time so you can come back from bad grades. There's a moral there.

**Timpanelli:** *I know I struggled a little bit my first semester definitely.*

**Barnes:** I didn't, you know ...

**Timpanelli:** *To me it was just a time management thing with the shows and doing all of that I wasn't used to ...*

**Barnes:** Hey, you get to college and you gotta learn how to deal with it. You've had help all your life until you get to college, then you gotta figure it out yourself, and that's when you make some of your mistakes. This is taken in the green room we just came from. That's *Lion in Winter*. So, I don't really know what else ...

**Timpanelli:** *Well, another thing, question, is did you have or the whole cast, did you guys have any special things you did before a show, after the show, during a show, anything specific?*

**Barnes:** I would have to say no, I think we all did our own thing. I know I kind of would go off in a corner and, you know, pray to someone higher up, I didn't screw up you know, that was mostly it, but, uh, Mel would always talk to us. He was very confidence-building. We would always have a meeting before the show. Yeah, I guess, I'm sorry, I can answer this differently, we always had a meeting before the show and Mel would talk to us and by the time we were done we were ready to do the show. Can't really tell you what he said but probably coach like some individuals, and we always had notes afterwards and

when I said we always had notes, we always had notes. Mel Wooton was a perfectionist. “Bill that was very, very good, that was wonderful, but one little thing,” ya know so it didn’t really make any difference, you get done with the show and the applause is wonderful and everything, you get back there and you find it really was a good show, and he’ll tell you that, it was great, but you need your timing different on this, that or the other thing, so that’s what college is, it’s a learning experience, I took a lot of that with me when I left.

**Timpanelli:** *Speaking of taking it with you when you left, what are some main things that you did take away from all of this, your whole experience here?*

**Barnes:** Discipline. And when I say that, I think a lot of people are confused when you say the word discipline. Not the punishment kind, the kind that, the kind that you follow, your personal discipline. I was here right on time today barely, normally if I’m supposed to be some place, I’m there fifteen minutes ahead of time every ... doesn’t make a difference what I’m doing, you don’t miss rehearsals, I learned the discipline of the self, I learned self discipline here, I guess that’s the answer to that question.

**Timpanelli:** *Self-discipline.*

**Barnes:** I fooled around in rehearsals but boy you better have it down when you needed to have it down or you were in trouble. Melvin liked that. As a matter of fact, I was in trouble a lot, but when it came time for the shows, I came through so. I think Mel, I was a thorn in his, in Mel’s arm because discipline was his, his thing, and being late was not acceptable, not knowing your lines was not acceptable, and I fooled around a lot at rehearsals and that was not acceptable so if I hadn’t done so well in the shows, I probably would’ve been out a lot, I would’ve been out pretty fast.

**Timpanelli:** *He actually sounds just like Paul Bawek, the acting teacher here, honestly about the time and about the, I think, he’s very similar in what they expect ...*

**Barnes:** That’s what it’s all about, you leave here and you go into life, you don’t need to be late for an interview and you need to be well-spoken, these are the things you learn here and if your acting coach doesn’t teach you these things and show you how important they are, then you don’t have ... [voice gets very quiet] excuse me [blows nose].

**Timpanelli:** *You’re fine. See it’s live, it’s exactly what we were talking about before.*

**Barnes:** I don’t think I’ve ever had allergies, but I may have them now. My doctor said that people who have allergies or people who haven’t had allergies before have them now because it’s so bad, so that might be part of it.

**Timpanelli:** *Yeah, I have them terribly. Do you regret anything? Would you do something different going here?*

**Barnes:** No, I don’t think so. It was good and bad, like I said, my grades were horrible when I started out, I graduated on time which means I caught up my average, by the time I was done, wasn’t very good. But I got into grad school because of the GREs, the Graduate Record Exam, I had really good scores on that, otherwise I probably would’ve never got into grad school with the grades I had from Florida Southern College. Cause when you averaged them all out they weren’t all that great, but I had good grades at the

end, bad at the beginning, no, you, even your bad experiences you learn from, I can't really think of any bad, bad experiences I ever had at Florida Southern College. Few mistakes.

**Timpanelli:** *We all have 'em.*

**Barnes:** But, we won't go into those. Statute of limitations is probably expired by now. [laughter] You don't wanna take a chance on that.

**Timpanelli:** *Do you have any specific best moments here at Florida Southern?*

**Barnes:** Um, at the banquet at my senior year, I won best actor in a major role, but there were other awards given out, and one of the awards was, I think, given to three people that year. Was the love award. Loyal; it was a stupid name; Loyal, Omnipotent, Vagabond, something, it was, I don't know what you would call it, all the Vagabonds voted to single out three people who they think did an exceptional job during their time, I don't know what you call it, but ...

**Timpanelli:** *Representative ...*

**Barnes:** Yeah, and I was, and it was students, it wasn't faculty, and it's in this crumby little frame, looks like Mickey Mouse wrote it, it's all in ... but, the point of the whole thing was that it came from my peers, and I would say that was more valuable than the award I won, which was, I was very proud of that ... I took a lot of friends with me from Florida Southern, so that was probably the best moment that I got that and I recognized all my peers appreciated what I'd done over the years so it was cool.

**Timpanelli:** *That's very cool. Any additional comments ...*

**Barnes:** I don't know what to tell ya, this really wasn't very substantive detail, but I enjoyed Florida Southern College and my experience here and I got a good education, there you have it, I don't know what else to tell ya.

**Timpanelli:** *Well thank you very much Bill Barnes, it was a pleasure speaking to you, and uh ...*

**Barnes:** Thank you for the opportunity.

**Timpanelli:** *No problem at all.*

[END]