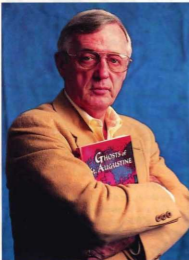


O! Arts People

Who's news in the arts

DAVE LAPHAM

AUTHOR



CHRISTOPHER WOOD

Ghost writer

Dave Lapham's career as a published writer began with a chance comment and a poke in the ribs.

Lapham, who turned 60 last November, had liked writing stories since he was in junior high. But he grew up, became a Marine officer and was just generally busy with life, he said.

Then he retired from the Marines, went to work for a modeling and simulation firm in Orlando and revisited his literary ambitions. The novel he wrote is still unpublished, but it did get him an agent. Then in October 1994, he and his wife were in St. Augustine. They walked into a favorite bookstore and heard the clerks lamenting that there were no books about ghosts of the city.

My wife kind of punched me in the ribs and said, "If you want to get published,

there you go," Lapham recounted.

She was right. *Ghosts of St. Augustine* first came out in 1997. It's a short book, fewer than 200 pages, with plenty of haunted happenings but no violence or sex.

Lapham is a chatty guy; a natural-born storyteller who enjoys spinning a tale. But ask him his favorite spectral anecdote and he goes quiet. Eventually he admits a fondness for *The Spencers of Vilano Beach*, a tale of a brother and two sisters whose parties go on and on and on even after the siblings start disappearing.

Though he insists that he's a writer, not a ghost-chaser, he can't seem to exercise the subject. His next project: a book about ghosts along the state's East Coast from Daytona to Fernandina. After that, maybe Tampa's Ybor City.

—G.K. Sharman

STEPHEN GOLDMAN

COMPOSER

Classical, but accessible

The year 2000 started off with a bang for Stephen Goldman. His latest composition, *American Sketches*, was played during the New Year's fireworks bash at Lake Eola. And the CD, with *Sketches* played by the Hungarian Symphony Orchestra, is out.

It's a long way from *Anid Lang Syne*. "Classical, but accessible" is how Goldman describes his creations.

Drawn to classical music because of its complexity and layers of sound and meaning, Goldman started composing in high school. The Winter Park High band played some of his early pieces.

After studying music at the prestigious Interlachen Institute for the Arts, he got a B.S. in physics from the University of Florida.

Why would a classical musician study physics? "I like to eat," he quips.

Good career move. As tough as it is for popular singers and song-



CHRISTOPHER WOOD

writers to become successful, it's harder still for orchestra composers. For starters, there are more musicians to pay — 65 of them. Plus, most orchestras stick to Beethoven and Tchaikovsky and the like because that's what the audience likes to hear.

So he's happy with his day job running DPT, an Orlando computer company with more than 400 employees in four states. He owned the company until it merged with Adaptec last December and will run it for the next three years.

His next project may be to make *Sketches* part of a four-movement symphony. He's thinking about it, but he's in no hurry. Speed isn't what drives him.

"I mainly want to produce a good artistic product that I'm satisfied with," he says.

Unlike many of his peers, Goldman manages to integrate his vocation and his avocation, his left brain with the right — he composes on computer.

—G.K.S.