

COMMONWEALTH TIMES

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The Clash In Richmond?

By Scott F. Cannady

The Concert Committee, rejuvenated with new funds, is gearing up to bid for the rock group The Clash early next week for an April show, according to Ellen Linkous-Bhatti, chairman of the committee.

Although spring semester funds amount to only \$9,000, the committee is soliciting other student funds and possible co-sponsorship of the show with the University of Richmond.

"I've talked to Steve Young, their concert committee president, and Max Best, U of R Student Advisor, but no final decision has been made," according to Bhatti.

The total cost of The Clash will be approximately \$50,000 which leaves the committee in need of \$16,000 even with co-sponsorship. "The funding committee has what we need," Bhatti said.

The Programming Committee will meet on Friday with the decision coming sometime next week. But, according to Bhatti, money is not the only problem facing the committee. "The Clash aren't very reliable; they may reject the bid," she said.

Another problem facing the committee is where to have the concert. According to Bhatti, there are no facilities at VCU, which leaves the Robins Center at the University of Richmond, Spider Stadium (City Stadium) or the Mosque as possible venues.

"There's really not a whole lot we have to work with in terms of space," she said, adding, "If we use a facility like the one at the University of Richmond I think we could stand to make a substantial profit."

If The Clash doesn't work out, the committee will attempt another show with the University of Richmond or look for a less expensive act for a performance in the Mosque.

"We're putting together a couple of mid-size bands like Madness, Big Country and Berlin," she said. The rest of the year will consist mainly of Shafer Court shows.

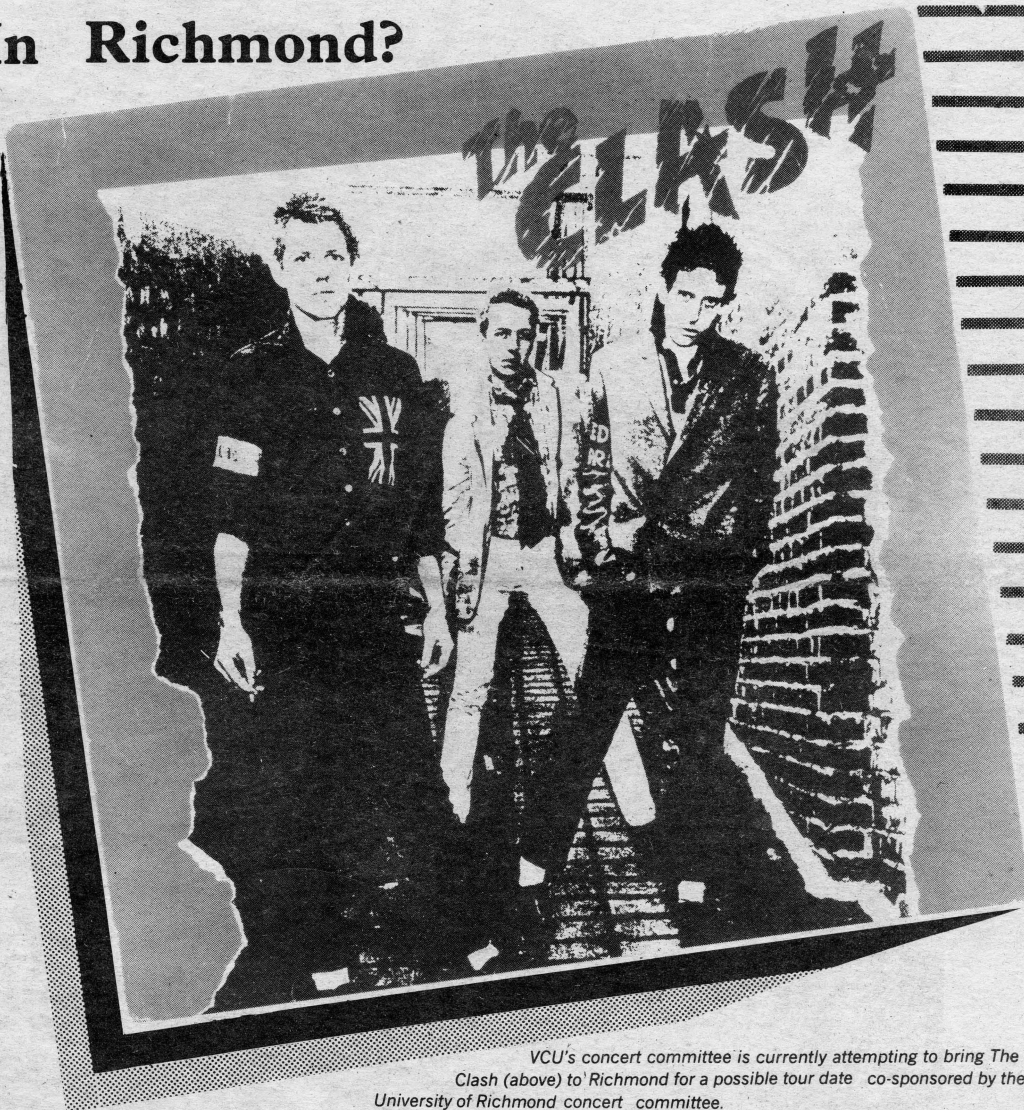
According to Bhatti, local and out of town bands give demo tapes to the committee. "Shafer Court has a reputation for good exposure and popularity," she said.

The committee will be reviewing demo tapes for Shafer Court on Feb. 21. The top twenty tapes will be played in The Common Ground on Feb. 24. All students are welcome to come and comment.

Concerts in Shafer Court for the spring semester will be free of charge and beer will be sold. Other plans include a music festival on April 6th and 7th.

The Jazz Music Department will get a chance to perform in the new student commons theater under the sponsorship of the concert committee.

Phil Comein, vice-chairman of the committee said, "We're planning on having relaxed atmosphere - music so people can have a party and see some art. That's what we're here for...right?"



VCU's concert committee is currently attempting to bring The Clash (above) to Richmond for a possible tour date co-sponsored by the University of Richmond concert committee.

Political Science, Sociology In Limbo

By Peter MacPherson

Dr. Elske v.P. Smith, dean of the College of Humanities and Sciences, described the situation best when she termed it "the problem." In a way, "the problem" is a

Commentary

case study in the way in which decisions are made at VCU and the remarkable degree to which they are made behind closed doors.

In a document made available to the *Commonwealth Times*, Smith articulates "the problem" very clearly and provides much of the background.

Budget reductions have occurred for the past two years and are projected for the coming year. In 82-83 the reductions (Five percent, \$348,211) were mandated after the beginning of the fiscal year, and had to be met on an ad hoc basis, taking advantage of the fact that some faculty were on leave, and were replaced with either lower salaried faculty, or not replaced. Part of this was extended into 1983-84 (\$272,330), though different positions were identified—hence some re-allocation took place. An additional one percent was demanded after the beginning of the year, which was again accomplished by taking advantage of salar-

ies saved by faculty on leave. Another one and a half percent "contingency reduction" must be identified in the coming weeks.

In the document Smith makes it clear that the motivation for these reductions is not entirely budgetary in nature.

The provost has indicated that some further aspects of the Academic Plan will in all probability be implemented regardless of the budgetary situation, partly because they make "academic sense" and partly because the university needs the flexibility to make further reallocations.

(continued on page 7, column 1)



When Vulgarity Infringes On One's Privacy

By Gary S. Levine

The First Amendment of the Constitution of the United States provides that Congress shall make no law abridging the freedom of speech. The Supreme Court has interpreted the word speech to include any form that provides for expression of thought. The Declaration of Independence provides that all men are created equal (this essay assumes this sentence to include women) and that we each have certain unalienable rights among which are life, liberty and the pursuit of happiness. However, when tangible forms of speech and expression conflict with the intangible right to the pursuit of happiness, which we can readily see with our eyes, the tangible forms of expression will prevail every time.

A case in point: last semester the Alternative Films Committee, (a sub-

committee of the Programming Committee) showed among its presentations *The New York Erotic Film Festival*. Promotion of this film on campus consisted primarily of posters, one of which featured in its geometric center the headless and legless torso of a woman. Strategically located between the thighs of this fair maiden was the face of Satan. That the film was X-rated was more than obvious. The Programming Committee debated extensively as to whether or not this poster was indeed an appropriate way to advertise not only their name, but their image.

The discussion was well balanced, some agreeing that the poster falls under the doctrine of freedom of speech and thus it was up to each individual person to decide whether it was offensive or tasteful, others didn't want the name of

the Programming Committee associated with something as controversial and "offensive" as this. The major question in my mind at the time was whether or not any group of people should be determining what might be offensive or tasteful to me.

However we all overlooked a larger and more complex issue. I realize that this poster in and of itself will not cause or trigger any violent acts. Nevertheless, certain forms of expression, and this one in particular, coupled with various other permissive avenues of thought such as the famed movie houses like the Leë Art, prostitutes on Broad Street, quarter movies at the Triangle Adult Bookstore, and the extremity of sexual suggestiveness on television are a contributing cause to the level of crime and violence in America. If we accept the pleas of rapists

and murderers that they are not guilty by reason of insanity, then we must accept the argument that society has contributed in part to that insanity.

I'm not condoning nor even suggesting that we should censor sexually explicit material. Furthermore, I realize that my ideas come dangerously close to insinuating that the moral values of the majority of people in our society should be imposed on the minority. However, I am suggesting that when those who take it upon themselves to discuss the applicability of the First Amendment as it relates to sexual expression, it is necessary to consider that expression as a small part of the larger issue concerning the right to the pursuit of happiness and the freedom to lead a full and productive life.

A Conservative View Of Liberalism?

Editor:

In reference to Peter MacPherson's review of Bill Buckley's *The Story of Henri Tod* in the January 24-31 *Commonwealth Times*, a few observations and corrections.

1. I am elated to know MacPherson admits that not all conservatives are ignorant. Since Socrates' Athens this has been well known, but coming from the deepest left-wing fever swamps this is refreshing. Aristotle, Adam Smith, Edmund Burke and James Madison can all rest easy now, MacPherson has cleared them of *a priori* stupidity.

2. Buckley's super-spy protagonist (Blackford Oakes) will never appear in Vietnam or Nicaragua according to MacPherson. These are not East/West battlegrounds he says, and Buckley can only cognize in East/West terms. I say nonsense. MacPherson should study the history of the Ho Chi Minh trail. Also, why has the Vietnamese army run rampant over Southeast Asia after we pulled out, and why are

there now two Soviet Naval bases in Vietnam? Not to belabor an obvious point, but aren't the hundreds-of-thousands of Vietnamese "guest workers" now doing hard labor in the Soviet Union simply "payment for services rendered?" Sure, Vietnam was a civil war, but certainly it was also a battle in a larger and extremely protracted East/West conflict.

As for Nicaragua, I direct MacPherson to the fall issue of *Problems of Communism*, where incredibly extensive documentation of Soviet control of the Sandinista regime is presented. After that the recent Kissinger Commission report would make good reading. It disintegrates the notion that revolution in Central America is primarily a local war.

To summarize, it is entirely possible that Blackford Oakes is already stomping around in Vietnam or Nicaragua when Bill Buckley's creative machine is turned on. This is precisely because both are major

East/West battlegrounds. Perhaps the fictional Oakes will meet a fictional MacPherson, where they can discuss conservative ignorance and liberal hypocrisy. Liberal hypocrisy being, of course, the most prolific capitalist form of over-production. I wait patiently.

3. On MacPherson's portrayal of Buckley as "intensely ideological." Fair enough, but quite unfair to neglect to mention that the basis of conservative ideology is an intense belief in a living God. And let's not pretend that Bill Buckley has an ideology and Arthur Schlesinger and Peter MacPherson do not (the ideology of the left being that capitalist society is rotten).

4. On MacPherson's trashing of *Richmond News-Leader* editorialist Ross Mackenzie. I need not defend Mackenzie, who presents his conservative views uncompromisingly and with, yes, intelligence. His writing speaks for itself, as does MacPherson's. My observation is that Mac-

Pherson's attack on Mackenzie lacked class.

Finally, if Bill Buckley is to spend time in purgatory it will not be because his spectacular *National Review* employed Ross Mackenzie 20 years ago (as MacPherson asserted in acerbation), but rather because he lowered himself to be interviewed by Peter MacPherson earlier this year.

Tim Minium

Chairman

VCU College Republicans

Editor's Note:

Peter MacPherson did not interview William F. Buckley, Jr. earlier this year, last year or ever. An interview with Buckley was printed in the *Commonwealth Times* in the September 28-October 5, 1982 issue and was conducted by staff member Mark Compton, himself a reformed conservative.

Something Positive About SPE

Editor:

As an active member of a Greek organization, I feel the urge to point out an obviously unexpressed opinion of SPE fraternity. Regarding the January 24-31 article "Rumors Abound Sigma Phi Epsilon," the reporter failed to investigate the positive impact SPE has made on our campus.

More specifically, prior to conflicts arising within its chapter, SPE members actively participated in various student activities such as Student Senate, Inter-Fraternal Council and Shafer Court events. In addition, last fall SPE took an active role in

the IFC project which distributed Thanksgiving turkeys to needy families in the Richmond area. Finally, prior to completion of the University Student Commons, SPE fraternity provided students with structured campus activities, such as gym parties, in an attempt to pull our campus closer together.

While I do not condone the behavior described in the article, nor do I suggest it is untrue, I do rather question its fairness. Negative publicity of this nature directly related to any organization, not just Greeks, can be highly damaging in the opinions formed by our administration and our fel-

low students.

SPE has undergone numerous setbacks in the past, including the fire which broke out in their original house, which obviously placed them in difficult situations. Rather than to continue reflecting on the problems SPE has experienced, we should be encouraging them in their attempts to restructure their fraternity as a positive force on campus.

Perhaps being in a Greek organization generates my somewhat sympathetic opinion to SPE's situation. As stated in the article working with a large membership can be difficult to control at times. We should remember problems will arise within any organization. SPE members were and still have been extremely helpful and enthusiastic in the formation of the new Greek organizations, such as Alpha Sigma Alpha sorority.

In closing, my purpose is not to criticize nor to question facts stated in the article, but rather to offer a suggestion as how they could have been presented. Perhaps if other Greek organizations were approached for comments, a more positive insight of Sigma Phi Epsilon would have been revealed.

Debby Pributsky

Alpha Sigma Alpha Sorority

Conservatism Is Ignorance?

Editor:

Congratulations, you actually made me read a story in the *Commonwealth Times*. I was doing my usual thumb through, then I saw the names MacPherson and Buckley on the same page. What first seemed to be a mistake, was not an error, but a seep over from the editorial page.

Mr. MacPherson, it seems that you have started your own nationally circulated magazine or is it that you have received your Ph. D in international politics? Why else would you declare yourself more knowledgeable in world affairs than

an international expert like William F. Buckley, Jr. You must also be quite a researcher to declare that "conservatism is ignorance." That fact is that you show your ignorance by such a statement. Come down from your far left radical dream cloud and realize that your views are not spun in gold. Editorials belong on the editorial page, take example from a true professional like Ross Mackenzie.

Lloyd Dunnivant

Vice-Chairman

VCU College Republicans

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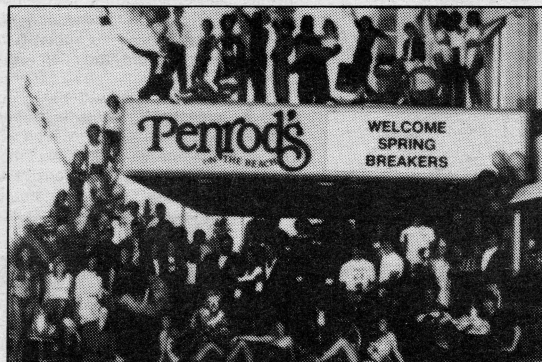
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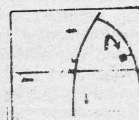


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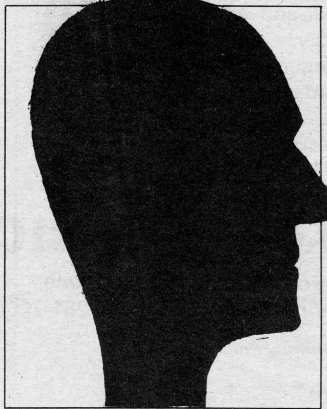


Racism *first part of a two-part series*

Barriers Between Blacks And Whites Still Present

By Matt Matthews

The "beautiful symphony of brotherhood" that Martin Luther King Jr. once prophesied for America has yet to materialize, and even some of those who want it wonder when it will.



Black/white relations are "better on the outside," but the deep-seated problems remain; they've just all gone underneath, according to John Warren, a black VCU sophomore.

Silent barriers exist between whites and blacks and the implications of these barriers are as big as ever, Warren said.

He cited examples where there are fraternities on campus whose members are either all black or all white, and although neither claim to discriminate, a division remains between the two. In the cafeteria at VCU and public secondary schools in the south, blacks often congregate at a few particular tables and whites gather around others. What is this silent barrier

that seems to divide blacks and whites?

"It's cowardice," said Warren. "People are afraid to make the first move, they're afraid to interact with each other. I guess people feel out of place with the opposite race, like they can't enjoy each other unless they're the same color."

John Coleman, director of Peter Paul Development Center in the predominantly black neighborhood of Church Hill, is an amiable man who has spent his adult life working towards a coming together of the races. He attributes the barriers to a fear to "stand up and take chances." It is this fear, he said, that locks racial problems in a stalemate.

"One of the main reasons for this fear is we don't know who we are. You can't challenge other people's turf unless you're sure about yourself," he said.

This fundamental confidence begins when you accept the talent you're given in the body in which you were born, he said.

"Look, I'm black and I'm fat; that's O.K. I can't help how I was born. This is how God dealt me so I have to play it," he said. "We all bring something to the table; it's up to us to play our hands."

"Some think the racial problem has been solved," he said. But he asserts that is hasn't. As long as individuals shy away from opportunities to deal with the issue, people can't hope the problem will get any better, he said.

"The bottom line is fear—fear that comes out of ignorance," Coleman said. "People may want to go beyond the barriers, but they don't want to ruin their image by associating with the opposite race."

This isn't a problem for all people, he said, but it's very real for some; so real in fact, many could-be relationships are ended before they even begin. "People just never know what they're missing," he said.

In order to begin tearing down the barriers, he said we must "consciously step beyond our own turf. We have to go places where it's not always comfortable to be." No matter where one is, he stressed, one must address the problems.

Warren suggested that both blacks and whites are victims of "bad attitudes" that make it difficult for a coming together of the races. People have put the race issue so far in the back of their minds, he said, they fail to realize a problem exists.

Shawn McRaney, a member of the all-white fraternity Sigma Tau Gamma, agreed, saying people are all affected by a "conditioned" way of thinking. "It's not really our fault, it's just the way it is."

"Our parents don't sit down and teach us racist attitudes," Coleman said. "We get it through osmosis."

He said it's up to the individual to break away from these stifling attitudes.

"Whites fear blacks and blacks don't trust whites. Whites suffer from the social disease of guilt; blacks suffer from the social disease of bitterness. You got two negative aspects on both sides, and the barriers are still there." Unless these "diseases" are remedied, he said barriers may always remain.

Coleman sees no imminent cure. "There is no intentional and collective effort to break these barriers" in today's society. "We say we want to get rid of racism, but unless we all collectively agree to do something about it, it won't happen."

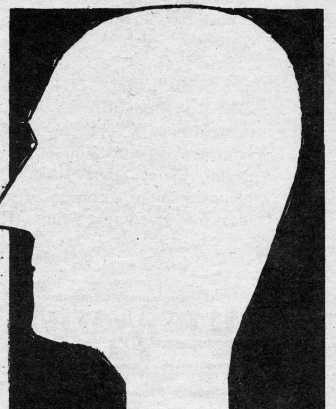
Warren said American society has always been broken into spheres, some of which are traditionally black and others white. He said these spheres won't be integrated if people refrain from doing what they want to do regardless of what others think.

He said the basketball court has become more and more "black" while ski resorts

are almost exclusively attended by whites.

"I remember when I first went skiing," Warren said. "My brother thought I was crazy. He told me ski slopes are not for the black man. I couldn't believe it."

There are some legitimate reasons for



these traditional barriers, he said, the main one being lack of money.

He explained that tennis used to be solely a "white" sport because it cost too much for blacks to get involved. This has now changed, and the sport is "more or less" integrated, he said.

But the middle ground between the two spheres is increasing. On campus for example, he noted the predominately white Baptist Student Union's special efforts to attract more black students. Warren, who has been involved with the BSU since last year, said Hirambee, a newly formed black fellowship group with-

(continued on page 7, column 3)

Education: Is VCU The Great White/Black Hope?

By Tenesia Gaston

Virginia's traditionally white schools are currently enrolling more first-time black students than the traditionally black schools are, but more blacks are graduating from black schools.

According to admission officials at Virginia Commonwealth University and Virginia Union University, many blacks are not staying in white schools until graduation because of lack of educational and social support. Both officials site VCU as an exception to the rule.

Director of Special Services Dr. Earl Wheatfall said that predominantly black schools are equipped "to nurture black kids' educational needs. Most white schools are not equipped to deal with blacks' social problems, identity problems, alienation and academic performance."

Wheatfall said VCU's Special Service, "Which began in 1970, has served to enable VCU to prepare long before [U.S. District Court Judge] George Pratt's decision, an affirmative effort to provide academic success for black students."

Jonyrma Elliot, director of admissions at Virginia Union, believes many blacks need what is available at a black college and described Union as a "caring environment

with small programs."

She believes, though, that at VCU, black students don't get the alienation feeling that is found at many predominantly white schools.

A *Richmond Times-Dispatch* article reported that only seven of the thirteen white schools in Virginia met their black-freshmen enrollment quota. VCU "was deemed not to have missed its quota," reported another *Times-Dispatch* article.

In mid-December, yet another *Times Dispatch* article reported that VCU had met only 96 percent of its quota.

VCU is 18 percent black, but does not have a minority recruiter. Wheatfall believes Special Service serves as the minority recruiter. For the past two years, Special Services have brought in around 50 percent of VCU's black freshmen.

VCU's director of Recruitment, Horrace W. Woolridge Jr. said that VCU does not go after students just because they are black. He does not believe in university publications created especially for black students. He said that many black students feel after receiving such publications from predominantly white universities that they are only wanted because they are a minority black.

Woolridge referred to VCU as "the best

kept secret on the East Coast." He also said that VCU's recruitment process was going to undergo changes on the near future. Instead of students having to find out about VCU, VCU is going to start finding students.

Wheatfall did not agree, though, with the change that might take place. She believes that VCU should worry more about retention of students rather than recruitment.

Some people associate the large number of blacks attending Virginia white colleges with the assumption that blacks believe white colleges are superior.

"Many blacks in America," said Wheatfall, "have the tendency to believe the only way something can be superior is for it to be white." He then used as examples some blacks only using white doctors or white insurance salesman.

Wheatfall believes that whites reinforce this superior attitude. In his view, blacks are beginning to feel more positive about themselves, therefore more positive about their institutions.

Wheatfall said that in the past, white schools were superior in resources but were not superior in the intellect of their faculty. Since integration, though, black institutions have become inferior in their

faculty intellect.

Before integration, blacks could not teach at white schools. But now, black schools have to compete with white schools for faculty members, which is a strike against black schools because, in most cases, black schools have less money to compete with for faculty.

"Black schools have been cheated of money for a hundred years."

Wheatfall said that support programs, such as the Special Services program, are needed, because white schools tend to put too much emphasis on the SAT scores.

"Traditionally, black students do not do well on standardized tests," he said.

On the issue of standardized tests (SAT's), Elliot and Wheatfall were in agreement. Union itself does not use standardized test scores when accepting students. But, Union's students do have to take the test before entering the university. The test is taken for placement reasons.

In Wheatfall's opinion, for blacks to succeed at white universities, they must unify.

"We [blacks] must bring our own ideas and our own identity [to white universities]," said Wheatfall. "We must change this institution [VCU] to the extent it is truly integrated."

January 31-February 6, 1984

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VCU students \$2.00
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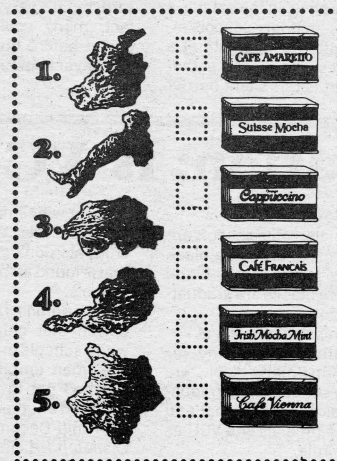
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General Foods Corporation 1984

The provost that Smith speaks of is Dr. Wayne C. Hall, who also serves as VCU's vice-president for academic affairs. The Academic Plan, many faculty believe, is one of the so-called "doomsday documents" that was submitted to VCU President Edmund F. Ackell by the Academic Planning Committee, a body that he ostensibly established to recommend ways that the university could be reorganized in the event of a financial emergency. VCU is currently not in the midst of a financial emergency and save deans and other administrative officials and those who formulated the document, no faculty member or student has seen the Academic Plan.

In particular, he [Dr. Wayne C. Hall] favors some sort of consolidation of the social sciences—which includes political science, sociology, and the Schools of Community and Public Affairs and Social Work. A top of the head figure for savings to be effected by such a consolidation is \$200,000, six to eight positions from the several units involved. Additional savings, or at least re-allocations, are expected from Humanities and Sciences beyond this, which just involves Sociology and Political Science.

In order to achieve these savings, one plan seemed to dominate discussion. It involved the removal of the departments of Political Science and Sociology and Anthropology from the College of Humanities and Sciences and merging them into the School of Community and Public Affairs, creating a new School of Applied Social Sciences.

Merge Sociology and Political Science into Community and Public Affairs. Result would strengthen applied areas and de-emphasize theoretical aspects. Again, future status of departmental structure not determined as yet.

When these proposals began to surface Smith brought the College of Humanities and Sciences Faculty Council Executive Committee into her confidence to aid in the development of alternative proposals, according to Dr. Billy Stump, professor of chemistry and president of the Faculty Council. According to Stump, Smith instructed the Faculty Council Executive Committee to keep the information in confidence. This was early in the fall of 1983. The confidentiality request was lifted early in January, though the information was not widely disseminated.

Other proposals were ultimately formulated.

Merge certain units from Community and Public Affairs, such as urban studies and planning, administration of justice and public safety, and public administration into the College of Humanities and Sciences and restructure parts of these with parts of sociology and Political Science into a School of Applied Social Science. This new school would be restricted to upper level and graduate level courses. The more theoretical/academic aspects of the Community and Public

Affairs units would be absorbed into sociology and political science, which would be responsible for the lower division academic offerings. Other units of Community and Public Affairs would be reassigned to other schools, e.g. Recreation to Education or Business, Rehabilitation to Social Work.

According to the Smith document, this proposal was unsatisfactory to Hall. Another alternative was also formulated.

Create a College of Education and Human Services which would be comprised of the present schools of Education, Social Work and Community and Public Affairs. The gerontology program might also be included. The schools of social work and education would retain their identities as schools within the new college, as might the School of Community and Public Affairs, perhaps with some restructuring to decrease the number of departments. Certain faculty and parts of the undergraduate programs from community and public affairs would be transferred to the College of Humanities and Sciences, e.g. the more academically inclined aspects of Urban Studies and of Administration of Justice would be incorporated into Sociology and Political Science.

This proposal was also ultimately unsatisfactory to Hall. There was also a minimalist proposal.

Retain present structures but greatly increase programmatic cooperation and interchange between Humanities and Sciences, Community and Public Affairs and Social Work.

Smith was less than enthused over the prospect of losing two departments, one of which has a large number of undergraduate majors (Political Science with around 170), and another with a substantial number of faculty (Sociology). In the view of many faculty, divesting the College of Humanities and Sciences of these two departments would have been a significant first step toward the gutting of liberal arts at VCU. Smith essentially said the same thing in a December 15, 1983 memo to Hall in which she stated "The College of Humanities and Sciences has been cited repeatedly as central to the educational focus of the university, and particularly of the Academic Campus. Indeed, the recent adoption of the 'College' label was understood to signify this status, a status demonstrated in more concrete fashion by the inclusion of significant liberal arts requirements and electives for degree aspirants in the various professional schools. It is difficult to see how the partial dismemberment of the College could be perceived as other than a major retreat from this position."

A reorganization of this kind, according to Cindy Jez, special assistant to President Ackell, would have to be approved by the President's Council, the University Council, the Board of Visitors Academic Policy Committee and by the entire Board of Visitors.

According to informed observers, Dr.

Laurin Henry, dean of the School of Community and Public Affairs, was pushing hard for the proposal that seemed to have the most momentum. In this proposal his school would have gained the Departments of Sociology and Political Science. The prizes for Henry would have been very tangible: faculty, students, and more money for his school.

Last week it seemed as if a decision was imminent. On January 25 an emergency Humanities and Sciences Faculty Council meeting was called. The purpose: to adopt a resolution in opposition to the divesting of Sociology and Political Science from Humanities and Sciences. The meeting brought to the fore much of the animosity that faculty say they have been feeling toward this university's administration. Dr. James E. Lindsey, assistant professor of philosophy and religious studies, said "we have a governance problem. . . Who governs this university?" He went on to call the proposed divestiture "incompetent and ill-conceived."

Dr. Frank Belloni, associate professor of political science, repeatedly railed that there had been "no consultation" with faculty. He also said that Dean Smith had been less than forthcoming with faculty on the matter.

None of the political scientists and sociologists at the meeting had any support for the movement of their departments. Dr. Diana Scully, associate pro-

fessor of sociology and anthropology, perhaps summed up the collective feelings best when she said that "our academic philosophies and professional identities are within the liberal arts tradition of a College of Humanities and Sciences."

Three different resolutions were presented at the meeting, all of them opposing the move of Political Science and Sociology. Ultimately, a combination of all three was adopted. Much of the meeting was dedicated to haggling over who the resolution would be communicated to. Ostensibly the resolution was to strengthen the negotiating position of Smith but some present felt that copies should go to Hall and President Ackell. A compromise was reached in which it was to be made clear that Smith was to communicate the resolution to the powers that be. According to Dr. Billy Stump, the Faculty Council resolution was communicated to Smith.

A number of those present at the meeting wondered if the State Council of Higher Education for Virginia would have to approve such a major re-organization within the university. After having the proposed changes described to him, Dr. Woody Thrombley, assistant director of the council, said "if that were the change it would be their business."

According to informed faculty sources,

(continued on page 9, column 3)

Black/White Barriers All Around

(continued from page 5)

in the BSU, was formed last summer to bring more blacks into the organization, he said.

Although the BSU exemplifies efforts to eliminate the racial wall, Warren said some things may be a long time in the changing. He said it all boils down to people's attitudes and their inability to face up to their cowardice.

Divisions remain. Some of these silent barriers are as strong as ever and look invincible, he said; some blacks and whites may always sit at segregated tables by choice. And some fraternities and sororities may never integrate.

McRaney said fraternities "are a reflection of the immediate community surrounding us." The silent barriers among VCU frats attest to this.

"Black frats are different [than white fraternities]. They're not bigoted or racist, they just seem more proud of their race." This fact doesn't bother him, he said. "You're more comfortable with those who you think are your kind," he said, so he asserted the divisions are natural.

Warren agreed, but he added one can't know "his kind" unless one gives others a chance.

Coleman related a familiar story told by Eldridge Cleaver, ex-minister of information for the Black Panthers. "When you pour a cup of coffee, it's black. But when

you add sugar and cream, it gets lighter and cooler and sweet. If you take the sugar and cream out, though, it's black, hot and bitter. Sometimes we need to drink our coffee black."

He suggested there are times when this black/white polarization is good if not essential. People sometimes need to be with others that share the same cultural background and experiences, he added.

"Sunday morning at 11:00 is the most segregated time in the country," he said, referring to how houses of worship are divided by race and cultural background. And he said maybe that's "natural," as McRaney suggested.

Warren sees the racial polarization and said, "This is a white man's world, and if the black man wants to make it, he might as well get used to the idea. Blacks have just as much opportunity as whites, they just don't always take it." If this statement is not true, Warren asks: "Why are there so many black janitors?" He contends their attitudes won't let them climb any higher; they are prisoners, in a sense.

But Coleman disagrees. "This is God's world, not the white man's. This might be a cop-out, but it's the whole basis of my work."

Coleman said change must begin inside. "When we are more loyal to our desires to love, learn and share then we may be in a position to bring down the barriers."

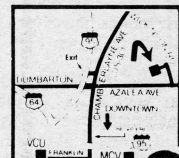
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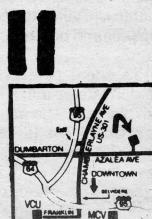
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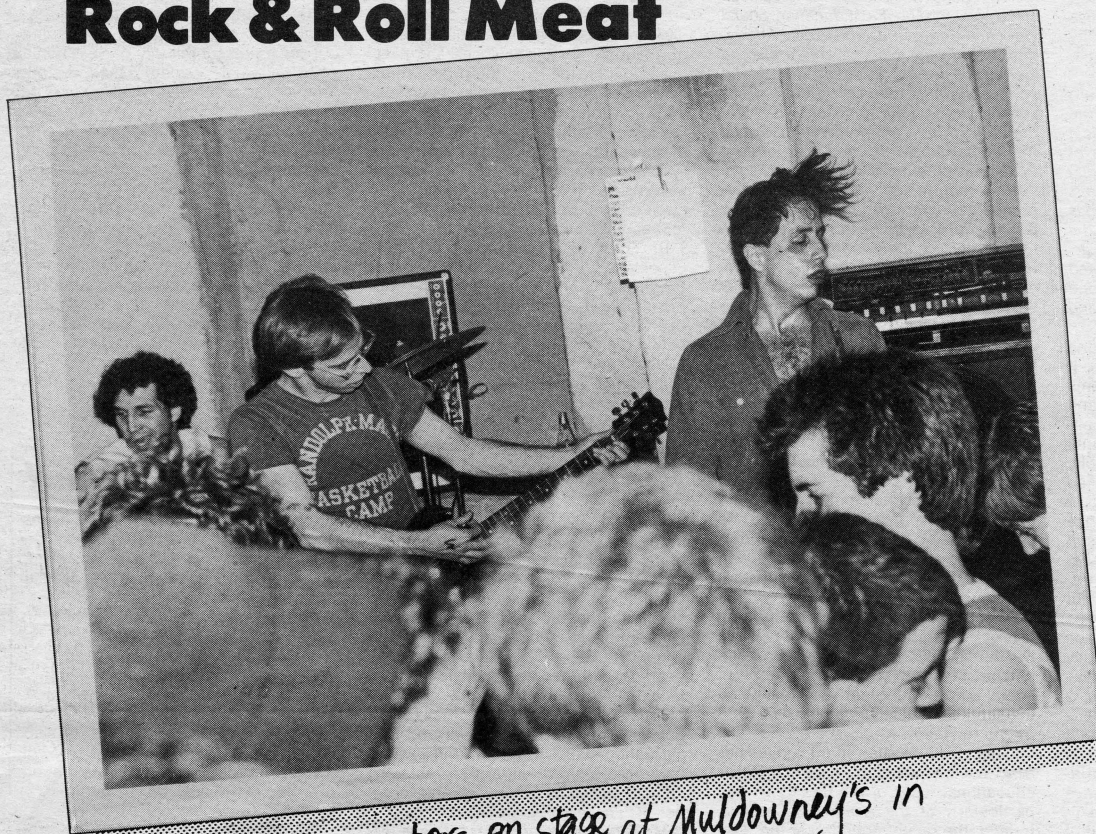
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Sheep To The Slaughter And Other Pieces Of Rock & Roll Meat



These are the Prevaricators on stage at Muldowney's in Charlottesville.

By Ned Scott Jr.

We are driven by strange, unseen forces which take us to exotic places of the mind. Unlike gravity and light, these forces are not bound by science and the steam that pushes the drama creates its own momentum, its own mythology. The overriding myth at present is that we are a busload of hardcore punks speeding towards Charlottesville for a blind date with a vague destiny. It's a romantic illusion, to be sure, but on Route 64 tonight it's the only show on the road.

"Sex and drugs," says Alford Faulknier into the bus intercom, "are okay, but don't trash the bus. No magic markers, no crayons, okay?" Faulknier is the bass player for the Prevaricators, who along with White Cross, rented the bus from James River Bus Lines. Faulknier, who is trying to pass himself off as Trixie the Tour Guide, once leapt off the stage at Rockitz during a hardcore show and nobody caught him. His face has since healed and now he and Prevaricator lead singer Steve Hunter are masquerading as a twisted version of Ward and June Cleaver over nearly 40 leather-jacketed American wet dream cast-offs. These remnants of Republican lawyers and West End dentists are playing at being the burnt end of a nightmare singed by big science and undecipherable world events.

Conversation With A Slammer

"I have fun doing what I do," said Richard "Crispy" Cranmer of White Cross, "that's the bottom line." The bus is empty now except for Crispy and Chris Gibson and Tom Applegate of Beex. George the driver is getting food at a plastic hut down the road, and the passengers of the post-hip baby boom bus ride are already in Muldowney's waiting for the bands to play.

"If I don't see people slamdancing, they're either too tired or too drunk or they're not having any fun," he says, taking a sip from the can of Black Label beer. This little jaunt to Chi'ville started off with eight cases of beer and how much is left is anybody's guess.

"Sure, there's some politics to White Cross, but we don't delve into it like some bands," he explained. The White Cross album *What's Going On* is doing well but "we ain't seen shit money for it, I mean," he says, "we ain't paid our bills."

He is reluctant to answer questions, but he will say that he works at an ad agency during the day and that the people that he works for don't understand why he is playing in a hardcore band.

"I could say a lot of things, but every time I do, my phone rings and some jerk gives me shit. I could say a lot of things," he continues, "but I don't want to listen to somebody rag on me for my ideas."

"Hey, Little Schoolgirl" And Some Other Voices From A Rock & Roll Museum

Chris Gibson, the lead singer for Beex has a history that goes back to the days of Ricky and da Whiteboys. She is known as a volatile, violent rock 'n' roller in the same vein as Keith Richards or Patti Smith. There are stories making the rounds of her smashing ashtrays and beer bottles over the heads of her antagonists. One story has it that Gibson, her husband Tom Applegate and guitarist David "One Shot" Stover laid out three drunk geeks on Park Avenue after they harrassed and poured beer on Gibson. The details of that story, like all stories, fluctuate with the teller, but the gist is somewhat consistent.

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These days she is studying computer programming at J. Sargent Reynolds, but Beex is still together and writing new material. "Let's push her," she says of the people who earn her wrath, "and see

how much she can take.' Well, I'll tell you this, she can't take much." Much of it, she points out, comes from being raised on the streets of Newark, N.J. which she didn't leave until she was 18.

"There's no excess in the music or the people anymore," said Gibson, "most of the kids on this bus are polite to me. I can't believe the way they behave." She recalls the days when rock 'n' roll was crowds of people getting fucked up together and knocking each other down. Days of drugs and sex in bathrooms at parties when rockers seem to have more fun. "There's a trend of people who think, 'oh, isn't it nice to be normal, I want to see a normal person being famous,'" she said, "but there's always the people who want a jaded, extreme star."

"If I was famous I'd fuck 12-year-olds and stuff. Wouldn't we all?"

Sheep To The Slaughter

Basically, what happened," said Brad Ingram, 18, "is that I was real gone as I usually am on weekends. Even though this wasn't even a weekend." He is sitting towards the front of the bus dressed in jack boots, jeans with leather chaps and a leather jacket. Held between his legs are a bottle of MD 20/20 and a can of Black Label Beer.

"I get real gone any night I go out," he confided. He says he works as an "ad rep" but will not say where he works.

"I was real drunk and I was approached by someone who said that their parents owned a farm in Varina, and that they rented it out to some people and that these people who leased the farm gave them a sheep every Thanksgiving as opposed to November rent," he said, "and that this year their parents couldn't get it because they lived out of state and so they'd give it to the son and this person said 'hey, you want to go out and help pick up this sheep?'"

After a sip of Mad Dog he continues, "I was drunk at a party on Grace Street, so said 'yeah, sure.' I was expecting to see, you know, like steaks and chops wrapped up in white paper with masking tape around it. We got out there and it was like a sheep, it wasn't alive. I didn't realize that it was going to be killed. The sheep was dead when I first saw it. It was alive when we got out there, but it was dead when I got around to seeing it. I was just standing there while someone went to get the sheep."

According to Ingram there were four other people involved in the episode, but he refuses to name any of them.

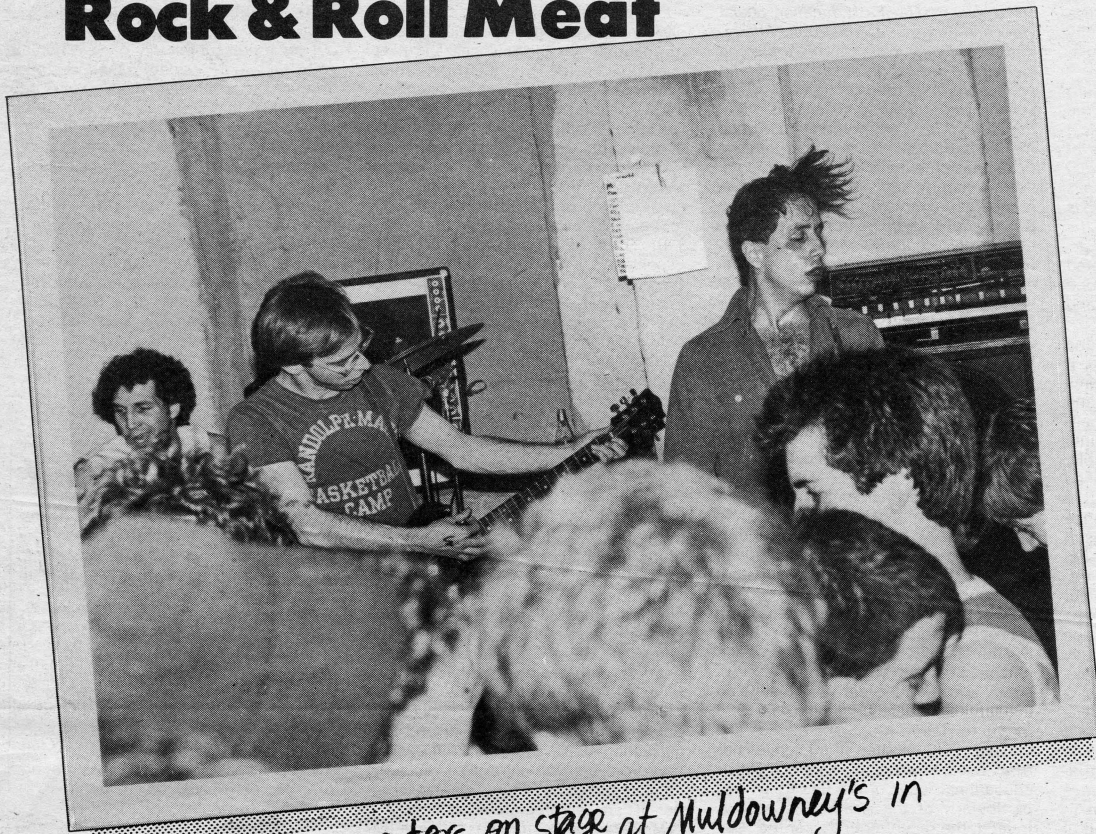
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"No. There was no pitchfork attached to the sheep while it was in the pick-up truck. That is a bold-face lie. There was a pitchfork in the back of the truck, but it was in no way close to the sheep. The sheep was supposed to be Thanksgiving dinner. That's why it happened. There's talk that it was taken for satanic services and that's just not true..."

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about it. I could picture people coming along and butchering my pet. I still do feel terrible about it."

"I got questioned about it by the police and then about a week ago I got a summons to appear in court. To the best of my knowledge the others involved have skipped town. I really do feel bad about it."

According to a source close to those involved, one of the participants was quoted as saying, after eating part of the sheep, "Why didn't we fuck it first?"

What Can You Say About A Hardcore Show?

What can you say about a hardcore show? It was loud. People slamdanced. Some people didn't. Most people drank. Four bands played. Michael, Lackey Die, White Cross and the Prevaricators. One of the bands had a girl singer. The rest didn't. Writing reviews of hardcore shows is about as interesting as reading Emily Dickenson poems or filling leaking automobile tires with pumped air. Either you go to those things or you don't. What can you say about a hardcore show? It was theatre. To really analyze the underlying social forms of skin-headed, mokey-eyed fashion punks would require either Clive Barnes or Margaret Meade. The whole trip, bus ride and all, stank of Shriners out for a Halloween lark of voltage-burned inmates trying to pass the main gate. Either way, I hope they make it.

The Comb Gives A New Dimension To The Hair

The force that drives the camera travels on springs and cams, its borders and function bound by gravity and light. Which doesn't explain how photos are taken in deep space, but then again, there are some questions about mechanics and

physics that I do not ask. As the comb gives new meaning to the hair, light gives new meaning to the film.

In a studio on Granby Street the camera and the comb work in tandem. First the hair, then the film. The occasion is a photo shoot for an as-yet-unnamed magazine which is expected to hit the Richmond newsstands in the next few months, according to Ed Slipek, one of the movers and shakers behind the enterprise.

The magazine will be sort of *Interview* and *Vanity Fair* targeted for Virginians. The first cover story will feature Suzy Saxon of Suzy Saxon and the Anglos, but will also include a group interview with Suzy, Lynne Harrell of Surrender Dorothy, Julie Jumper of O-Boy, and Rebby Sharp of the Orthotonics.

Which explains why all of them are sitting on a Steinway upright piano being subjected to mega-lumens that bounce off those umbrella devices that photographers are so fond of. The light, too, gives new meaning to the hair that has been styled by Ghia Campbell of Metropolis.

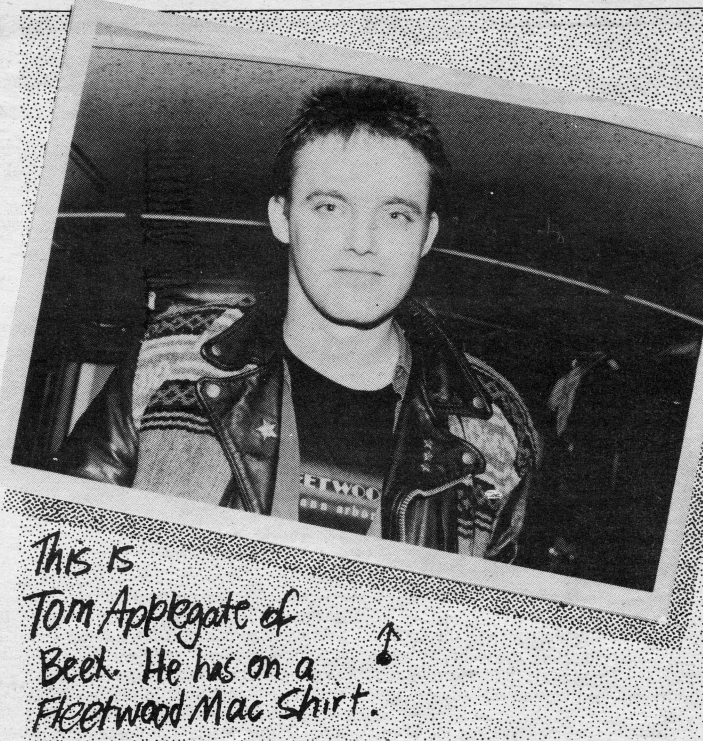
"I don't see these other women as competition," said Saxon, sipping from a glass of the champagne that would appear periodically during the evening. "Any woman in rock and roll is a sister of mine."

Unlike slam dancers and fashion punks, Saxon not only owns up to being politically conscious, but is articulate about it as well. She is aware that being a feminist (she is a member of the National Organization for Women) and a pop singer can be oxymoronic. And she makes no bones about how she feels about the male-dominated music business.

"It's gotten to the point," she said, "that if I make it clear that I'm a member of NOW, I also have to explain that I like boys. It's so stupid."

One of the problems that women face in the music scene, Saxon pointed out, is that when a woman asks for anything and she is quite specific about asking and not demanding, then she's labeled as a "bitch."

"That really pisses me off," she said, "that men can make any kind of childish



This is Tom Applegate of Beex. He has on a Fleetwood Mac shirt.

demand in the guise of being a star and women get stuck with being bitches."

Saxon, whose sense of self and humor is almost infectious, waited patiently for the photographers. Dressed in a Black-gama mink that was incongruously clothes-pinned closed, and whose hair and make-up was scrupulously attended to by Miss Campbell, Saxon was awed by the attention she was receiving from the mysterious magazine.

"I don't know why they pay so much attention to me," she said, "did you get a look at those other girls' legs?"

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*These are some of the kids on the bus.
(Photos by Ned & thanks to Steve)*

about it. I could picture people coming along and butchering my pet. I still do feel terrible about it."

"I got questioned about it by the police and then about a week ago I got a summons to appear in court. To the best of my knowledge the others involved have skipped town. I really do feel bad about it."

According to a source close to those involved, one of the participants was quoted as saying, after eating part of the sheep, "Why didn't we fuck it first?"

What Can You Say About A Hardcore Show?

What can you say about a hardcore show? It was loud. People slamdanced. Some people didn't. Most people drank. Four bands played. Michael, Lackey Die, White Cross and the Prevaricators. One of the bands had a girl singer. The rest didn't. Writing reviews of hardcore shows is about as interesting as reading Emily Dickenson poems or filling leaking automobile tires with pumped air. Either you go to those things or you don't. What can you say about a hardcore show? It was theatre. To really analyze the underlying social forms of skin-headed, mokey-eyed fashion punks would require either Clive Barnes of Margaret Meade. The whole trip, bus ride and all, stank of Shriners out for a Halloween lark of voltage-burned inmates trying to pass the main gate. Either way, I hope they make it.

The Comb Gives A New Dimension To The Hair

The force that drives the camera travels on springs and cams, its borders and function bound by gravity and light. Which doesn't explain how photos are taken in deep space, but then again, there are some questions about mechanics and

physics that I do not ask. As the comb gives new meaning to the hair, light gives new meaning to the film.

In a studio on Granby Street the camera and the comb work in tandem. First the hair, then the film. The occasion is a photo shoot for an as-yet-unnamed magazine which is expected to hit the Richmond newsstands in the next few months, according to Ed Slipek, one of the movers and shakers behind the enterprise.

The magazine will be sort of *Interview* and *Vanity Fair* targeted for Virginians. The first cover story will feature Suzy Saxon of Suzy Saxon and the Anglos, but will also include a group interview with Suzy, Lynne Harrell of Surrender Dorothy, Julie Jumper of O-Boy, and Rebby Sharp of the Orthotonics.

Which explains why all of them are sitting on a Steinway upright piano being subjected to mega-lumens that bounce off those umbrella devices that photographers are so fond of. The light, too, gives new meaning to the hair that has been styled by Ghia Campbell of Metro-polis.

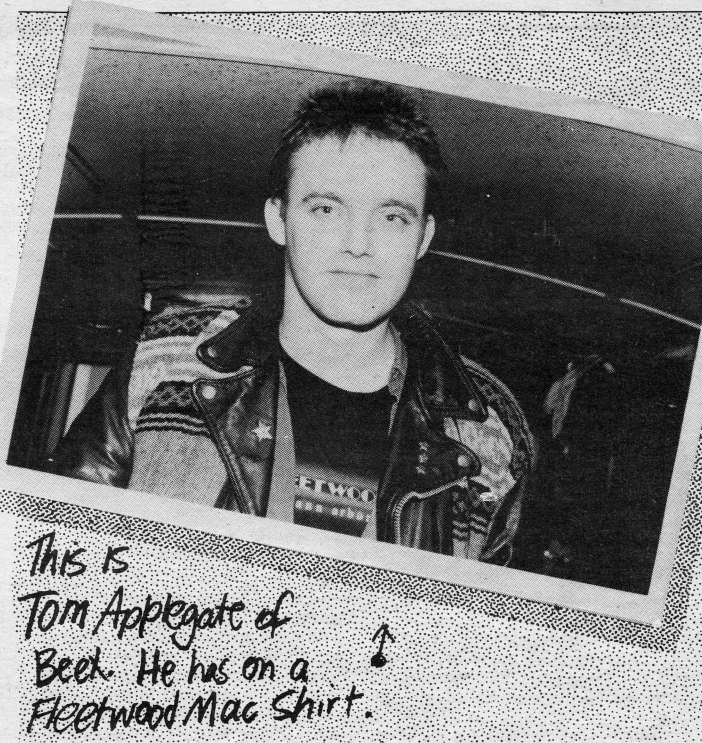
"I don't see these other women as competition," said Saxon, sipping from a glass of the champagne that would appear periodically during the evening. "Any woman in rock and roll is a sister of mine."

Unlike slam dancers and fashion punks, Saxon not only owns up to being politically conscious, but is articulate about it as well. She is aware that being a feminist (she is a member of the National Organization for Women) and a pop singer can be oxymoronic. And she makes no bones about how she feels about the male-dominated music business.

"It's gotten to the point," she said, "that if I make it clear that I'm a member of NOW, I also have to explain that I like boys. It's so stupid."

One of the problems that women face in the music scene, Saxon pointed out, is that when a woman asks for anything and she is quite specific about asking and not demanding, then she's labeled as a "bitch."

"That really pisses me off," she said, "that men can make any kind of childish



demand in the guise of being a star and women get stuck with being bitches."

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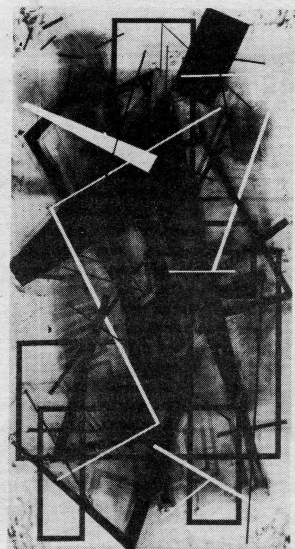
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Cramped Space At The Anderson

A painting by Peter Berg, whose works are currently on display at the Anderson Gallery.

By Larry Gipe

An appropriate slogan for the Anderson Gallery in 1984 might be "Art: En Masse"—The space is certainly brimming with work for the premiere show of the year.

Naturally, this necessitates the skimming over of a few exhibits, the first of which are housed on the upper level. Sharing the room is an M.F.A. show of photographs by Peter Beck and a student collection called "Words and Images." The latter varies alarmingly in quality, from the adolescent (Christ crucified on a cardboard cross) to the mature (the excellent work VCU has come to expect from Matt Hellgeht). Down a level is a small exhibit by faculty member Mallory Callan. It includes three finely crafted

gouache illustrations which are homage/investigations into the figurative work of Kent, Schlemmer and Bakst.

Above and beyond this, there is "serious" and "important" work to discuss. Most seriously, there is Peter Berg, the third artist in the "Masters of Contemporary Drawing" series at the Anderson. His presence there under that title leads me to believe strongly that someone, somewhere is trying to redefine "master"—a word I (perhaps mistakenly) associate with and artist who is eminently skilled rather than merely competent and credential-laden.

To begin, there is a pamphlet that contains an essay on the artist by Joseph Jacobs. The writer quickly dispatches the notion that Berg's geometric abstractions

are antecedents to other "masters" like Kandinsky or Malevich. He writes: "the vocabulary may sometimes be similar, however, the syntax is quite different." Conversely, it is clear to me that the vocabulary is actually very similar and the syntax has been altered only in an extremely elementary way. While Malevich's geometric work suggested depth and an ambiguous space subtly, Berg's drawings press this idea of depth to an end which is obvious and unengaging.

Jacobs also comments on the complex architectural nature of the pieces, casting the onlooker into the role of some mythical traveller: "these solid masses and linear walls become a Scylla and Charybdis through which the viewer-turned-voyager must navigate"—a metaphor which prompts me to slip on by Aegean hip boots and wade downstairs.

There, on the ground floor, is the work of Richard Nonas; these pieces may appear boring to the uninitiated. To the artistically-bent, however, this dull affair is known historically as "minimalist." People who are familiar with conviction (Donald Judd and Joel Shapiro, for instance) will find Nonas' contribution unsurprising. It consists mainly of two floor displays. The first is a group of separate units, made up of two or three metal boxes welded together and the other is a composition of narrow rectangular lead panels.

Both of these are highly derivative. The architectural minimalism of Joel Shapiro is echoed by the box/units and, while Shapiro has reacted relevantly and satirically to the recent vogue of "neo-expressionism" by converting the architectural to the figurative, Nonas remains an anachronism. Similarly, the floor-hugging panels evoke Carl Andre, but fail to add much to his original premise, one of subverting the vertical nature of sculpture in favor of the horizontal and planar.

To the Anderson Gallery's credit, there

is an oasis of interest called "Adjacent Quarters," which features the art of Catherine Nicely, Sandra Butler, Charles Ponticello and Cynthia Becker. To the Gallery's discredit, the show would have been better named "Cramped Quarters," as the selections represented are not given nearly enough room to function. Catherine Nicely's sculpture, "Survival is Deceptive" is the most obviously hampered by the space limitations. It is a sprawling, complicated network of various media and its effectiveness would have been enhanced a great deal by less distractions. Luckily, this does not belie the considerable skillfulness of the art.

Sandra Butler's sculptures fit better because they are smaller and more compact. Most successful here is "Roost," a metal piece that practically teeters on its one slender stem. Its precariousness transmits a feeling of tension to the viewer—an element that causes the sculpture to be more intriguing than the accompanying drawings. The same tension is achieved by Cynthia Becker's wall sculptures. They are painted wooden cityscapes, a sort of cleaned up Red Grooms, and they are positioned rather unnaturally on the wall—it looks as if they might slip off at any moment. Opposite them are two small drawings, which are handsome, but, like Becker's, present a less interesting issue. Charles Ponticello's work, heavily textured abstractions, are the choice works on paper in the show.

One hundred adjectives later there is still more: a room of polaroid photos by Hil Scott and Tracie Taylor's MFA exhibition which replaced Beck's on January 26. The only objective complaint concerns the lack of space; more attention should be given to this in the future. The show continues until until February 5. The new student show will be sent to the University of New Mexico later in February as part of an arts exchange program.

Urban Affairs At VCU: The Saga Continues

By Christopher Beakey

Our Story Thus Far:

Myrna confronts her husband William with evidence of his fling with Binky Boynton and threatens to leave him. Anderson Gallery Curator Minnie Lee Jenkins faces the theft of her prized painting, "La Jeune Femme Qui Aime." Olga's mother warns her, via transatlantic long distance, of the appetites of American men, and warns her not to go without her iron maiden. Olga then meets her new roommate, Binky Boynton, as VCU settles into a new semester.

VCU-By-Night Tour

When they decided to visit VCU night spots after dinner, Trench rode the death cruiser with Robert on the handlebars. Trench kept commenting on how much easier it would be to see if Robert's TV weather guy haircut wasn't so puffed up. Robert didn't think he'd be able to meet any girls because Trench looked like some kind of razorbacked skunk.

Trench pulled up in front of Planet Punk. Robert wouldn't get off the handlebars.

"What are we doing here?"

"What's wrong with this?" Trench was shaking the bike so Robert would get the hint it was time to dismantle.

"Planet Punk? Do they play beach music?"

Trench stuck his finger down his throat. "Do I look like Frankie Avalon when I do this?"

"Well, how long do we have to stay?"

"As long as you want. They're open all night"

Robert looked toward the other end of campus. "I wanted to go to Rockitz."

"Well if you don't meet anyone here that you like, I'll let you borrow my cruiser and you can go over there."

At the door, Trench said hello to the bouncer and stole a slug of his Black Label.

"Who's the band?" Robert asked.

"Death Piggy." Trench's expression was a caricature.

"Great."

The bar was packed and everyone seemed to be having a great time. Couples, singles and look-alikes danced on the floor and tables. Occasionally a body would be tossed into the air. Most of the time somebody would catch it. Robert didn't see anyone doing "the shag."

Trench introduced him to a few people and then wandered into the crowd. Out of the maze, Robert spotted a small, attractive girl. She caught him looking at her and grinned widely. As Robert looked her over, he saw that she had on a Lacoste alligator blouse. This surprised him since her platinum blonde hair was standing up in little nails all over her head. Straightening up, he approached her.

"Hi," he said with the smile that had conceded his victory in the "Most Likely to Succeed" contest at Motoxie High. "I'm Robert."

He then noticed that she had taken the alligator off of the shirt and sewn it back on upside-down. The tiny legs were sticking up in the air.

"Hi, Robert."

You look kind of like Olivia Newton

John. You know, when she does "Let's Get Physical."

"Yuck! My name's Spike," she said.

"Wanna slamdance?"

Robert attempted to slamdance to two songs with Spike, then retreated to the door, suffering from a bruised ego. She had suggested that his wave had great mohawk potential.

His depression was only magnified when he boarded Trench's death cruiser to go to Rockitz. He had learned earlier that day that it would take two days to get his Spitfire back from the police tow lot. It seems that they had never heard of Brewerville and didn't believe that the county sticker was valid.

As he approached Rockitz, Robert peered at his reflection in the death cruiser's side mirror. Even after slamming on Planet Punk, he looked good. Turning up the collar of his Izod, he allowed himself one slight smile before he turned away.

Inside, the girls were dressed like girls and danced to the sounds of Duran Duran. The light, sweet scent of Chanel drifted around curly, honey-colored heads and lured him to a large group of coeds he recognized from Rhoads Hall. Most of them found time to acknowledge him, even as he moved about to survey the selection.

Standing slightly away from the crowd, smiling hesitantly at the dancing couples, was one of the most beautiful girls Robert had ever seen. Her thick, shoulder-length hair was chestnut brown with subtle touches of auburn. The style was both simple and elegant—a blunt cut that curled slightly at the ends and stroked the tops of her eyebrows. Her fair, cream-colored com-

plexion was flawless. Her almond shaped eyes appraised him quickly, looked away and then drifted shyly back. As she stepped forward to retrieve a beer from a nearby table, Robert saw that her figure was nothing less than spectacular. She was nearly his height and very slim, with a long narrow waist that met small, round hips. Her dress was a tight, clinging knit that accentuated her square shoulders and magnificent posture. While she held the beer with one hand, she moved the other to the small of her back and tugged at something with a momentary gesture of uneasiness, as if she felt an itch that was difficult to reach. She then put both hands on the beer in front of her and sipped it smoothly.

Suddenly Robert was elated. Brewerville, Va. had never seen anything like this. She looked almost European and everything about her was sexy. College was supposed to be a place where young men gained experience, he thought, and he *did* have a Spitfire. Confidently, he strode over to her side.

"Hi, I'm Robert," he said smoothly.

"Oh, hello," she replied. Her eyes were deep green and luminous under long, dark lashes. "I'm Olga."

To Be Continued

Coming Attractions:

Binky becomes new and improved, and encounters love at the health spa.

Myrna drive to the brink?

Robert decides that when the going gets tough, the tough go shopping.

Commonwealth Times



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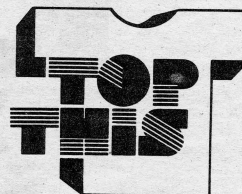
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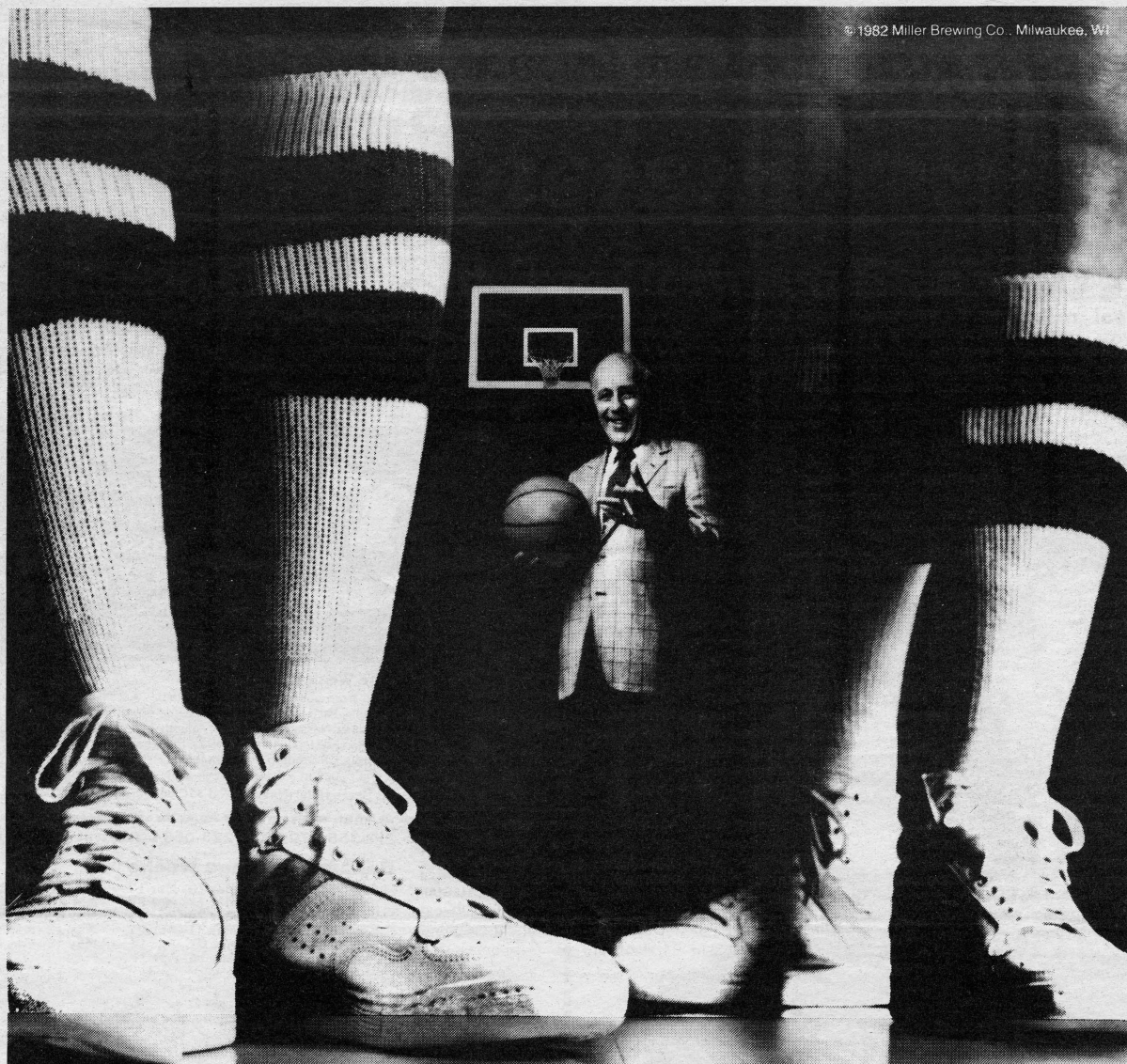


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ODU's Thomas Sinks Rams At Line, 56-54

By Ronnie Greene

Keith Thomas drilled two free throws with one second left in overtime to give the ODU Monarchs a sloppy 56-54 victory over VCU in Norfolk Saturday night. The fact that Thomas, or any other Monarch, was given the chance to win the game in OT was surprising in itself.

In a contest in which both teams shot under 44 percent from the field, VCU looked as if they were in control of the contest in the extra period. After Kenny Gattison made two free throws to counter

a Rolando Lamb layup, VCU had possession of the ball with :37 left.

With less than 10 ticks on the clock, Calvin Duncan drove to the hoop and put up an off balance jump shot. Duncan was off target, but Ram center Mike Schlegel rebounded and threw up an errant hook shot that was rejected by Gattison. In the scramble for the loose ball, Duncan slapped Thomas, the conference's leading free throw shooter, on the wrist and was whistled for the foul. That set up Thomas' heroics.

The last second hysteria was indicative of the type of night the 6-3 Duncan had. Not only did it foul him out, but it was the fifth time the junior was called for an infraction on his side of the court. Earlier, he had been guilty of four offensive charges.

To add to that, Duncan misfired on 10 of his 16 shots for the evening and wound up with a game high five turnovers.

But Duncan wasn't the only player guilty of erratic play. The first half of the contest saw both teams play horribly as ODU went into the lockerroom with a 23-20 edge. Especially disappointing for VCU were Neil Wake, Lamb and Schlegel, who shot a composite one for eight. On the other side of the coin, the Monarchs managed only 33 percent accuracy from the field and were outrebounded 20-12.

Play got so bad in the half that at one point ODU was shooting a miserable four for 18 from the floor yet maintained a four point lead.

In the second half, VCU was able to capture the lead only one time, when Nicky Jones connected on two free throws at 11:24 to give the visitors a 32-31 edge that the Monarchs quickly overcame. Largely responsible for the ODU suc-



Unlike in their first encounter (above), VCU was not a potent offensive attack against ODU.

cess was the 6-8 Gattison. The sophomore dominated inside play and finished with 18 points and seven rebounds.

Michael Brown, who last week was named Sun Belt player of the week, was the one player who kept VCU within striking distance down the stretch. Sinking seven of 11 long range shots, Brown finished with a team high 14 points.

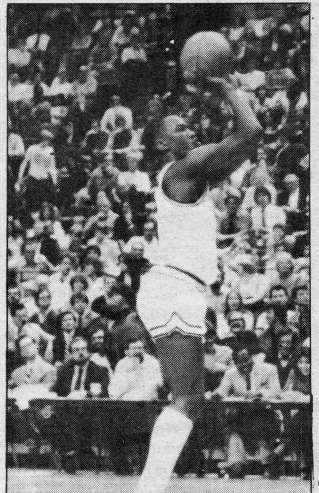
But it didn't look as if Brown's hot hand would be enough to overcome ODU, as the home club held a four point lead and

had possession of the ball with 1:00 in regulation.

After an ODU turnover, Duncan followed a Brown 20 foot jumper with a steal and basket to tie the contest with :33 remaining.

ODU held the ball for one final shot, but Charlie Smith's threw up an airball and the game headed for the overtime period.

The outcome dropped VCU to 14-3 overall, 5-2 in the Sun Belt, while ODU moved to 11-7 and 4-4.



For Calvin Duncan, it was a long Saturday night as Old Dominion's Monarchs beat VCU 56-54 in overtime.

Rams Defense Bottles Up Bradley, USF 66-54

By Paul Wallo

Last Thursday night at the Richmond Coliseum, the VCU men's basketball team knew exactly what they had to do. Stop Charles Bradley.

Using a swarming zone defense and sticky coverage by forward Michael Brown, the Rams all but shut out Bradley and stopped the Bulls of South Florida 66-54, claiming the undisputed lead in the Sun Belt Conference.

Head coach J. D. Barnett praised the defensive effort.

"We're holding people to 44 percent," said Barnett.

Brown and company stifled Bradley's usually wide-open play, limiting him to just 13 points (11.8 below his conference leading average) on 6-16 shooting from the floor including an anemic 1-7 in the first half. Most of Bradley's points came in the late stages of the game when the issue was long-since decided.

While Brown, who finished with nine points and four rebounds, played tough defense, it was Calvin Duncan, playing up to his potential, who provided the offensive spark.

Duncan hit his first three shots from the floor en route to a game-high 24 point performance. He connected on a crisp 6-9 from the field and was a perfect 12-12 from the line.

"It was great to have Calvin back," Barnett said of the 6-3 junior from Linden, N.J. who turned in his best performance since scoring 27 points in a losing effort against Brigham Young in the Kentucky Invitational Tournament.

"We played real well. I played pretty well, but the important thing was winning, not playing good or bad," Duncan said.

In the first half, the Rams (14-2 overall and 5-1 in the conference), never trailed although struggling offensively, hitting only 44 percent from the floor. But with Duncan saddled with two early fouls, Brown, Neil Wake and Rolando Lamb pushed VCU ahead with clutch shooting and solid defense.

Meanwhile, Brown and Wake applied stiff pressure which held Bradley in check. Bradley's first field goal of the game came with 6:13 remaining in the half.

After South Florida center Curtis Kitchen powered home a dunk, flattening a well-positioned Mike Schlegel (bringing a chorus of boos from the 6,919 onlookers wanting a charge called), the Rams responded, reeling off six unanswered points to take a 28-21 lead at halftime.

Brown began the second half with a jumper to open an eight-point lead. USF closed to 30-25 with 18:32 to play when forward Jim Grandholm sank a jumper.

But if the game belonged to Duncan, the first 10 minutes of the second half belonged to Schlegel. The 6-8 junior from Bay Shore, N. Y. had taken only two shots in the first half, scoring only two points.

But a tip-in, an inside layup and a fast break basket gave Schlegel six of his 10 second-half points in just over a nine minute span. Schlegel's fast break gave the Rams an insurmountable 11 point lead of 40-29 with 10:54 remaining.

Schlegel, who entered the contest the team's leading scorer, averaging 13.2

ppg., finished with 12 points and six rebounds.

Despite the fact that the Rams dominated the game from the opening tap to the buzzer, the fans did their share of griping, not at the players, but at the officials.

But in the end, it boiled down to defense and free throw shooting, both of which, the Rams did well.

Smith #1 Yankee Pick

Lockerroom Talk...

Here's a brief look at what's up in sports:

Baseball:

Former VCU baseball standout **Billy Smith** was selected in the first round of the winter pro baseball free agent draft by the **New York Yankees**.

Smith, who played centerfield and shortstop for the Rams in '83, was picked 21st and will play in the Yankee farm system.

Swimming:

In its first win over the Lady Dukes of James Madison in four years, the women's swimming team qualified for the NCAA in four events.

In the **100 meter backstroke**, freshman **Chris Cratty** qualified with a time of 1:01.48

while the team of freshmen **Joany Flick**, **Jenny Wojtal** and **Kim Ihlenfeld** took the **220 meter relay medley** with a time of 1:53.62.

In the **200 meter free-style relay**, Wojtal, Ihlenfeld, **Susan Rouley** and **Stephanie Zebarth** qualified, clocking in at 1:41.58.

Cratty, Wojtal, Ihlenfeld and Flick combined to take the **400 meter medley relay** with a time of 4:09.40.

Women's Basketball:

Guard **Sharon Dudley** is currently ranked 4th in the nation in free throw shooting.

The 5'7" junior was shooting at an 87% clip, connecting on 36 of 41 attempts from the stripe.

-Compiled by Paul Wallo

Schlegel Steadily Shaking Dangerfield Image



Mike Schlegel (43) is quickly becoming one of VCU's most important players with his steady and durable play around the basket.

By Rich Radford

During Mike Schlegel's first two years in a Virginia Commonwealth University basketball uniform, he didn't get much respect. He didn't get it from the press, from the stands or from his opponents. In other words, he was the Rodney Dangerfield of basketball at VCU.

But at the halfway point of the '83-'84 Rams season, Schlegel has seemed to misplaced his loose tie, the Dangerfield trademark. For the first time, Schlegel can no longer say "I don't get no respect."

"I'm getting it [respect] from my opponents a lot more this year than ever before," said the burly, 230 lb. junior. "I don't get the gimme lay-ups that I got my first two years anymore."

And for good reason. Schlegel's statistics this year are one main factor why opposing defenses are taking notice to his presence. So far this season, he has averaged 13.2 points and 6.8 rebounds per game. VCU's opponents now realize that if they want to stop the Rams, they've got to put a stop to Schlegel's play in the middle.

One thing that has hindered Schlegel's potential respect from Ram followers is that his two biggest outputs have come in two of the Rams three losses. Against Brigham Young University (an 81-77 Ram loss) Schlegel had a career high 28 points and 14 rebounds. Against South Alabama (where the Rams were soundly beaten 97-73) he had another high point output, finishing with 22 points.

But points don't mean that much to Schlegel. Asked after the Brigham Young contest what he thought of his own per-

formance, he was his normally humble self and replied: "I'd have rather played poorly and won."

That kind of attitude has won Schlegel a load of respect from VCU head coach J.D. Barnett. Barnett has often called Schlegel a blue-collar player, a player that punches the time card in, gets the job done, and punches the time card out.

"When he [Barnett] calls me a blue-collar worker, I take it as a compliment," said Schlegel. "The way I see it, a blue-collar worker works hard but doesn't get the recognition. Now, though, I'm starting to get the recognition."

As of late, that has been evident. After the game against Old Dominion Saturday night, Schlegel sat at his locker with an ice pack on his right knee and three aspirin in his left hand. It wasn't clear whether the aspirin were for the pain in his knee or the headache ODU had given him in the Rams' 56-54 overtime loss.

Every time Schlegel touched the ball under the basket, he was double teamed. Although he finished the game with 11 rebounds, the stiff defense applied by ODU limited Schlegel to just five shots the entire game and Schlegel finished with a meager six points. That swarming defense Schlegel had to withstand the stings from can be directly related to the *Richmond Times-Dispatch* tournament. The demolition job that Schlegel did on the Monarchs in the Rams' 32 point win (19 points and nine rebounds) gained him just enough respect for them to watch his every move.

It was the kind of respect a person expects to get when he's leading the team in scoring and rebounding. The amazing fact is that Schlegel is leading the Rams in those two categories while playing the center position, and he's not even a center.

"I'm definitely a power-forward playing the center position," he said.

But Schlegel has accepted that fact and looked beyond it. He knows that he has to play against centers much taller than himself almost every game. And he has to perform well in such situations if the Rams are to win.

"I have a lot more responsibility now than I did before [in his first two years when Kenny Stancell then Fred Brown carried most of the scoring weight inside]. I've got to be a leader out there," he said. "I'm the one with the maturity and the experience."

"I knew I was going to get a lot more attention. I'm just starting to come into my own as a player. People have got to remember that I'm only twenty years old."

So much for the Rodney Dangerfield routine.

Lady Rams Tumble Again; Streak Hits Six

By Paul Wallo

The long, uphill climb for Debby Getty's VCU Lady Rams continued Thursday night at the Richmond Coliseum as a taller Liberty Baptist squad rolled to a 78-62 victory over VCU.

In dropping its sixth consecutive decision, the Lady Rams fell to 3-11 with 13 games still remaining to be played.

"We had some lapses offensively and dug ourselves into a hole," Getty said.

"The big problem is sustaining momentum. We came out strong against Liberty Baptist but couldn't keep the momentum going."

Ellen Corum paced the Lady Rams, scoring 13 of her game-high 19 points in the second half. Lisa Kipple chipped in with 13, eight of which came in the first half.

The Lady Rams were forced to battle

the Lady Flames' powerful front line, anchored by center Angela Clark, who led Liberty Baptist with 17 points and 19 rebounds.

"They had a height advantage and were able to get second and third shots off the offensive rebound," Getty said.

VCU managed to keep pace with the Lady Flames, trailing by only 37-32 at the intermission.

But Liberty Baptist blitzed the Lady Rams for 10 unanswered points mid-way through the second half.

Two Corum free throws cut Liberty Baptist's lead to 51-40 with 11:55 left in the game, but the fast-breaking Lady Flames extended the lead to 60-47 with just under six minutes remaining.

The game closed with free throws as both teams picked up the physical intensity of the contest.

According to Getty, the Lady Flames forced her squad to play more aggressively than she would have liked.

"We would have liked to play under more control," she said, indicating that the Lady Rams were forced to try to draw fouls.

Corum drew her share of fouls; she went to the free throw line 17 times, hitting 15.

"Ellen had a great [second] half," said Getty. "She played really well inside and played an excellent game."

Getty noted the team will have to keep intensity and spirit up if it is to pull out of the nose-dive it has taken in recent games.

"We need to change gears and approach each game as a new game. We do have a solid team and can win with our game," she said.

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Tuesday 31 January

The mighty mighty VCU Chess Club has its weekly meeting in the impressive Faculty Dining Room (2nd floor Hibbs) sometime today. Contact Osman Guner, Room 3025 Oliver Hall, for more information.

If you don't play chess, maybe you should think about doing your homework. If that doesn't appeal to you, then heavy drugs are in order.

Wednesday 1 February

Blotto plays tonight at Rockitz. A high-camp, high-talent outfit, Blotto should be on everyone's calendar. Local boys Ten-Ten will open the show.

Alan Alda's brother? Tonight, an Alan Arkin film festival. Catch-22 at 7 pm in the Commons Theatre, followed by Simon at 9:10 pm.

There is a lecture at 7:30 pm in Commons Room A on an undetermined topic, sponsored by the Black Studeht Association.

Today is the deadline for expressing interest in the Outing Center's trip to John Brown's Cave. The organizational meeting is at 5 pm in the Outing Center (behind 916 W. Franklin St.). Who knows, maybe you'll all get lost and Gene Cox will speculate as to your whereabouts on the Scene Tonight.

Thursday 2 February

Another openin', another show. This one's at Randy Mac in metropolitan Ashland, VA. The show apparently doesn't have a name, but it features three Virginia artists. The show's official opening is from 8:30 to 9:30 pm in the Frank E. Brown Campus Center.

For those of you not erudite enough to drive to Randy Mac, heavy drugs are the suggested alternative.

Friday 3 February

There's a Student Racquetball Tourney today at the Cary St. Recreation Complex, but if this is the first you've heard about it, it's probably too late to worry about it.

The Film Committee presents Kurt Vonnegut's *Between Time & Timbuktu* at 7:30 & 9:30 pm tonight and tomorrow in the SOB Auditorium.

Yet another opening. The galleries of 1708 E. Main will feature sculpture by Darryl Starr and photographs and drawings by Joanne Ross. The initial festivities happen from 8 til 10 pm.

The world-renowned Fleshtones will be at Rockitz tonight. This is not a band to miss—one of the best dance bands you could ask for!

In the mood for a little late-night pseudo-escapist animation? Maybe *Wizards* is for you. The Ralph Bakshi film shows at 11:30 pm in the Commons Theatre for two nights.

The Richmond Public Library Craft Club meets at 10:30 am to learn bead embroidery with instructor Beverly Donovan. There will be a small charge for supplies.

Seiji Ozawa conducts the Boston Symphony Orchestra at the Virginia Center for the Performing Arts. Curtain is at 8 pm for the performance, which features Felix Mendelssohn's Scottish Symphony along with works by Verdi and Ives. Tickets are priced from \$12.00 to \$28.00.

Saturday 4 February

Pi Lambda Phi is having a Greek Party at Gandalf's with their guests Alpha Sigma Alpha. The fun starts at 9 pm. Pi Lambda Phi also reminds us that "It's almost Valentine's Day, y'know." Thanks, guys!

A couple of Common events—a dance sponsored by Phi Beta Sigma in the Commons Ballroom at 8 pm, and a Cultural Committee concert TBA in the Commons Theatre.

If you're into competitive violence, you might want to get up early to watch the VCU Fencing Club Tournament, which begins at 8 am in the Old Gym.

For gourmand and gourmet alike, Norfolk's Taste of the Town happens today and tomorrow. The event is rather like

Richmond's International Food Festival, only it's a longer drive.

Encore *Between Time & Timbuktu* and *Wizards*. See Friday's entries or the ad on page 6.

Sunday 5 February

Alternative Film: *Kongi's Harvest*, a film chronicling the fall of a despotic ruler and his replacement by a more "progressive" leader. The Commons Theatre will be the site at 3 and 7:30 pm.

The Richmond premiere of "MASTER HAROLD" . . . and the boys is at the Virginia Center for the Performing Arts at 7:30 pm. Written by noted South African playwright Athol Fugard, the play stars Zakes Mokae as Sam, a role that won him a Tony Award.

Think how happy your mother would be if you went to church today.

Monday 6 February

In the men's basketball department, the VCU Rams take on UAB's Blazers at the Coliseum. 7 pm.

At 7:30 pm there's an Afro-American Studies lecture in the Commons Theatre. No further info has been offered on this event.

Compiled by Mark Compton



..classifieds...classifieds...

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LET'S TALK, as a campus minister, what you think and believe matters to me. Reach me at or through the Campus Ministries office in the Student Commons. Bob Mordhorst—257-6509.

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Help Wanted

CAMP TAPAWINGO—A coed, residential summer camp for the mentally retarded has the following positions for hire: Aquatics Specialist, Boating Specialist, Dance Specialist, Athletics Specialist, Ceramics Specialist, and Counselor. Required to live on camp grounds June 17-August 18. Write: P.O. Box 401, Alexandria, Virginia 22313. Attn: Jeff Corbin.

PARKING ATTENDANT: part-time employment for college students. Must be trustworthy, loyal, helpful, friendly, courteous, cheerful, thrifty, brave, clean and reverent. Only qualified need apply. Shifts available: 8 am-1 pm M-F; 1 pm-6 pm M-F; 6 pm-1 am MWF or TTHS. Start at \$3.70/hr. Call Ms. White between 8:30 and 4 pm at 649-1258.

For Rent

Fan House—Housemate wanted: Strawberry Street area. Room \$105 plus utilities, w/without furniture. Available immediately. Call 359-3153 (after 5).

Personals

To the gentleman who doesn't care for my Monday night distribution. Your vernacular is astounding! Did you learn to construct sentences like that at VCU or did you take a special correspondence class? The Dow.

Girls, Valentine's Day is near, so would you be my valentine? Send me a valentine and I'll send you one too. Flirtatious humor is enjoyed. Charming W/M-25 is available. Love, Nick! Mr. Nichols, 9091 Cloisters East, Richmond, VA 23229.

GEM Hdqtrs.—Gee guys, rum at 7:30 in the A.M. is fun. I should participate more often in these early morning festivities. The Dow.

To "friends" of Chowan: We had the pleasure of going to "Camp Chow-Chow." We also had the honor of knowing John Miller, but

which one do you mean, the baseball player or the dumb ass who lived in Moon, VA and dated "Nookie." West X327 and X227 "Wild, Wild West."

To All Eligible Ladies: Are you fed up with the bar-room scene? Tired of the Macho Phonys? Are you truly in search of a sincere relationship? I am also in need of a sincere relationship, someone I can count on. Please call: David Offit—740-9102.

Barb, you're a nice person, but you gotta stop this fling with Kevin; it's messing up our private affairs! (P.S. Say hello to Kelly, Lisa, and any other pretty single girls you may know for me!) The Dow.

J.A.K. and Web? There once was a girl from Richmond, VA. Who played around while her beau was away. Though she claimed that she didn't, they say she's been smitten. . . by a "BUG" that is likely to stay.—Ladies League of Gossips.

O.K. Folks, for all those who thought I didn't mean it and all y'all who missed out on a wonderful chance to take my job—I DID IT! Your new classifieds editor is Miss Dawn Craze, who is doing a fine job. So y'all be nice to her and submit lots this week. Your friendly former classifieds editor.

Well y'all, that's it for this week. Next week I want a lot more personals! So come over to 916 W. Franklin St., up to the 2nd floor and drop all of your personals in the box. And remember to write legibly and on a full sheet of paper!

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