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A Utopian attempt at social change

Commune thrives outside Richmond

Story by Jodi Mailander
News editor

Camouflaged among the rolling hills of southern Virginia is a vision. It's hard to imagine that the dusty, dirt road taking you to a group of farmhouses leads to the most successful social experiment in the United States. At the end of this road, the pursuit of Utopian society is still going strong at Twin Oaks, an 18-year-old commune inspired by B.F. Skinner's novel, *Walden Two*.

first of two articles

Commune? Twin Oaksers feel that labels should not slide so easily off the tongue. The word commune brings to them images of mindless religious fanatics huddling around a power-hungry leader. Other members fear that some think communes are extensions of the Communist Party. Twin Oaks is neither.

In 1967, eight social dropouts gathered in a deteriorating tobacco farm in Louisa County to start, what they called, a model for social change. Its goals were the creation of a society without violence, racism, sexism, or competition. Critics predicted doom for the tiny farmhouse, calling Twin Oaks a "cult fad."

Today that fad has evolved into a lifestyle for 80 people. The original farmhouse has evolved into eight main houses scattered in a forest. A \$300,000 kitchen and dining complex paid for in cash was completed in January. A computerized accounting system keeps track of the \$400,000-a-year hammock and rope chair industry that keeps Twin Oaks on its feet.

The community is the closest semblance one will find of Skinner's Utopia. When a reader opens *Walden Two*, the community has been in existence for 10 years and 1,000 people live there comfortably and productively. In the Skinnerian world, man refrains from polluting, overpopulating, rioting and making war—not because he knows the results will be disastrous, but because he has been conditioned to want what serves group interests. Skinner's reasoning is that freedom and free will are no more than illusions. Man is already controlled by external influences.

Walden Two is self-sustaining, with its own farm land and dairy, sheep and mills, doctors and dentists. The community is governed by appointed "planners and



A Twin Oaks member completes a hammock on an outdoor loom.

By Michael Cope-Commonwealth Times

managers." The work and property are shared by everyone through a system of "labor credits." Each member is obligated to work four hours per day.

Twin Oaks finds it hard to stick closely to Skinner's ideas. *Walden Two* begins with a rich, 10-year-old community; it sets no standards for a beginning. Members of the Virginia settlement are still struggling to reach their own comfortable existence. Instead of a four hour working day, Twin Oaksers put in 45 hours a week, reporting to their job at any hour of the day. Members choose their own chores and can rotate to a new job to avoid drudgery and routine. Some make hammocks, others farm the land, take care of the children or work the milking machines in the dairy. The only jobs everyone is forced to share are the least popular: dishwashing and cleaning bathrooms.

Members are not obliged to give all of their earthly possessions to the community. They receive a monthly allowance of \$35, a raise from the 75 cents members received in 1967.

"Total income sharing is ideal for me," says Bill Land, a 44-year-old who wears a

bandanna wrapped Willie Nelson style around his gray hair. "I'd pay a lot of money not to work nine to five. The job flexibility is enormous. I don't pay attention to schedules. This to me is independence. You can call it freedom."

Land, who served as chairman of Butler University's Geography Department for ten years, works his own hours, hooking cows up to a chrome milking machine. He claims that 80 percent of the people at Twin Oaks are leaders. Almost no one has a follower mentality, he stresses. The people here are lawyers, accountants and store owners who became fed up with the competition in their worlds.

"We're not running away," Land says. "We're just taking a break. The door is always totally open. People talk about leaving and still growing. This is not a final option."

The average stay at Twin Oaks is 3.8 years. There is a constant influx of new and old members moving in and out. Accepting members into the community is a careful process. Applicants are asked to stay three weeks before leaving for one month to think about their decision. A Twin Oaks team meets to discuss the

applicant, assessing his responsibility, values and health. Applicants can't be racist or sexist.

Logan is a 26-year-old visitor from Louisville, Ky. The soft-spoken man works at laying bricks on a crumbling walkway in the community's courtyard. He has been at Twin Oaks for one week and is undecided about making it home.

"Coming here would be the constructive thing to do," he says. "My job back in Louisville as a cook is not satisfying. I don't like the way my boss treats his employees."

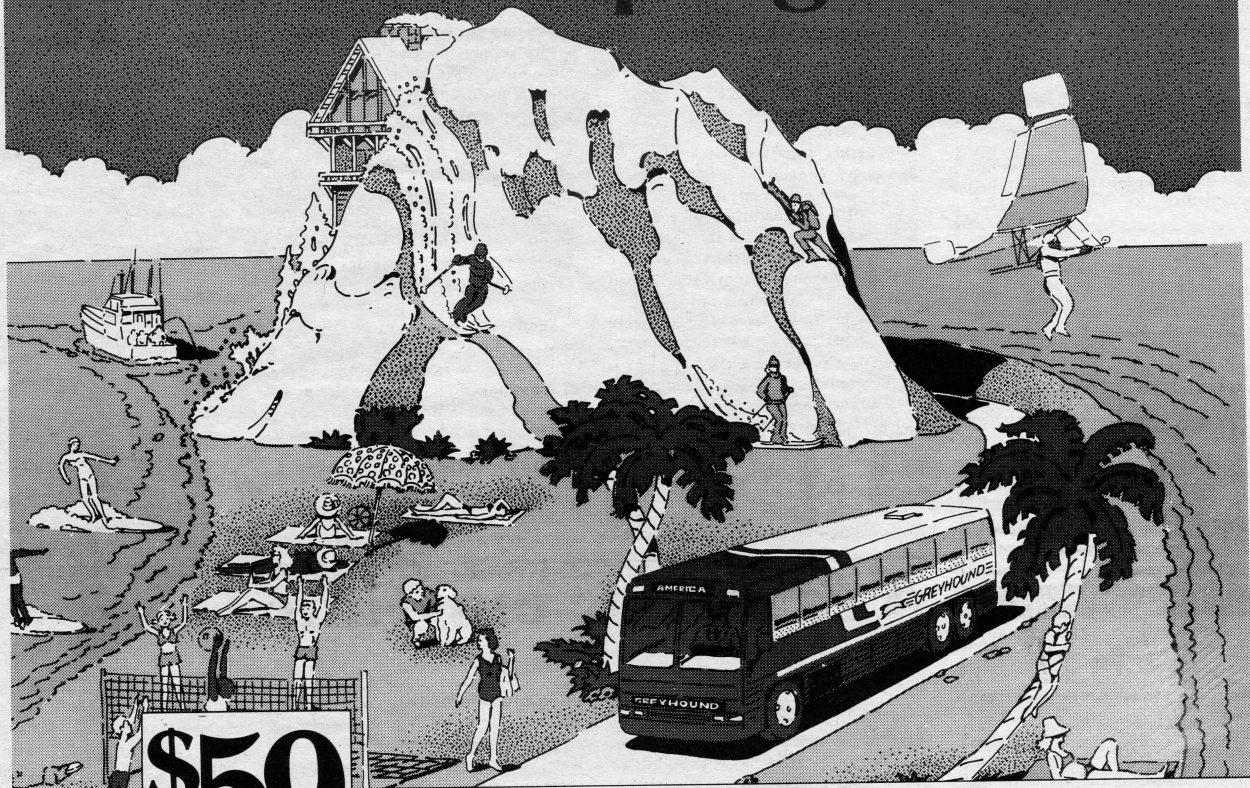
Although Logan agrees with many of the community's values, he wonders if his conservative streak will interfere with his choice to stay.

"I'm different from some of the other people," he says. "I'm not a pacifist and my ideas on politics are different. But even though I might disagree with some of the ideals, the idea of sharing things outweighs that."

Clothing, food and other basic needs are shared at Twin Oaks. A small fleet of

See Twin Oaks, page 8

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Editorial

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Abortion Part II

Staff writer Susan Gross talks to representatives of Planned Parenthood and the Crisis Pregnancy Center.

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A concert hosted by John Parr will conclude a night of satellite entertainment programming at the Commons.

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FOLIO

Because of Saturday's deadline, you Folio guys need to write something for this box.

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Coliseum Fisticuffs

It wasn't WWF Wrestling, but rather a VCU-ODU game that featured some pushing and shoving.

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Plus: Shorts, Mayor West, Folio Notes, Lady Rams, Calendar and more.

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Pride vs. caring

By Matt Matthews
Editorial editor

Former Haitian President Jean-Claude Duvalier told his countrymen in a videotaped message that he was leaving office with his "head held high." He fled with his wife in a U.S. plane loaded with suitcases after midnight, Feb. 7.

Duvalier allegedly spent so much Haitian money on furs and knickknacks for the presidential palace that his countrymen got wise and threw him out. Haiti is the poorest nation on earth.

It will be interesting to see how Washington responds in the absence of its "ally" Duvalier. Will the U.S. perceive itself in a position similar to that described in Mr. Smith's column in this issue?

As Secretary of State George Shultz would agree, it is imperative for America to defend freedom and democracy. So, Washington looks with menacing eyes towards hot spots (or potential hot spots) such as Haiti and the Philippines. *Freedom and democracy* are buzzwords that our leaders use as excuses to intervene in other people's business.

U.S. foreign policy is wrought with inconsistency. Many of our allies don't

even loosely ascribe to tenets of freedom or democracy, but Washington continues to support and even embrace them. Marcos and Duvalier, who both make oppression and injustice part of their policy, are prime examples.

Our support for Israel is another, yet more subtle, example of American international inconsistency. When Israel forced a Libyan passenger jet thought to be carrying terrorists to land, the U.S. supported the action. When Libya did the exact same thing to an Israeli passenger jet, the U.S. condemned the act. If Israel is allowed to get away with such breaches in international law then why shouldn't Libya get away with the same? A crime is a crime no matter who commits it.

People say that good ol' American pride is back. Reagan's harangue to Congress two weeks ago was the epitome of the mindless, patriotic banter he has been ramming down the throats of Americans for years. Woefully, it seems to be working.

He talks of SDI, or "Star Wars," as if it is going to save the world. NASA can't even send a space shuttle into orbit with 100 percent certainty of success, and

Reagan wants to spend \$30 billion on SDI in the next five years?

Mr. Reagan assures us further that more defense spending is necessary to preserve a shield against communism. Infiltration of the automobile industry by Japanese imports is probably a bigger threat to the U.S. than our dark enemies in the Kremlin could ever pose. Besides, if Reagan continues cutting social programs, hundreds of starving, homeless, dirt-poor Americans either too helpless, too forgotten or too ignorant to climb out of their gutters will be too dead or too pissed off to care how protected they are supposed to feel.

This false feeling of pride has allowed the Reagan administration to get away with murder. The populace blissfully careens towards a future laden with dismal possibilities. A nuclear "accident," not war, seems likely someday as does a depression.

Far be it for me, though, to be a doomsday soothsayer. The writing is on the wall for anyone to read, and I'm a little near-sighted.

Have too many Americans lost touch with what's going on in Washington? Have Americans stopped caring?

A fable for our time

By Jeff Smith
Guest columnist

Suppose you were a member of a large and powerful family—the Smiths—which is the size of a small tribe, with children, uncles, aunts, grandparents, and even a few cousins. Like all families, you've got your shortcomings and you've had your spats, but, basically, yours is a loving group, reasonably content.

Over on the next hill lives a much smaller family. They are quite cruel, beating their children constantly and working them in the field like mules. On your strolls around the outskirts of your land, you've come close enough to see the faces of the children, amongst whom you noticed a little girl with a beautiful face, marred occasionally by a bruised cheek; and when once she bends over, her ragged shirt rises enough to expose horrible, red welts on her back. Still, she carries her head with dignity.

You and yours despise the adults of the Jones family. At night you can sometimes hear the children's screams, faintly, in the distance. From time to time, a child of the Jones clan will disappear altogether. Once,

when you noticed a little Jones boy had not been in their field or around the house all day, you slipped out that night and crept to the edge of your farm and sat watching and waiting. Then two of them came out, dimly silhouetted in the night, carrying a box. They slipped off into the woods. The sounds of digging and cursing drifted to you through the mist and darkness.

One day, a delegation from the Jones family approaches. It seems a third family, the Wilsons, as large and as powerful as your own, has been making overtures to some of the Joneses, mostly to children, but also to a couple of adults. You feel the Wilsons are about as wicked as the Joneses, and their size and the possibility of their gaining more land and laborers worries you. As a member of your family's negotiating party, you see a chance to do some real good and at the same time to look after your own interests. So, you agree to help the Jones on one condition: they stop beating their kids and start taking proper care of them. After all, you say, it's in everyone's best interest if the children have fewer pains for the Wilsons

to offer to soothe. The Jones reluctantly agree.

Your family starts bolstering the Jones' defense and helping out with the farm, but still children's screams cut through the nights. And one day the little girl with the proud bearing is missing.

You go out for the next couple of nights without seeing anything. She does not reappear. The Jones have grown more cautious with their dead.

Furious, you tell the Jones, something like this: "Look, we can hold our own against the Wilsons, but you can't. If they take you over, they'll kill or exile most of you and take the land and children for their own, leaving only a couple of you in overseer positions. Stop hurting those children once and for all or face the Wilsons alone."

The Jones tell you to stay out of their business.

What do you do? Should you call their bluff and bet that they will fear the Wilsons enough to do what you demand? Or do you fortify your own stand against the Wilsons by letting children continue to cry and die in the night?



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News

Centers provide pregnancy information

By Susan Gross
Staff writer

The national organization, Planned Parenthood, was formed in the early 1900s. It is the world's largest, non-profit voluntary health organization. The Virginia League for Planned Parenthood,

second of two articles

located at 1218 W. Franklin St., offers a variety of services to the public. Literature and counseling in family planning, pregnancy and birth control are available, as are regular obstetric and gynecological exams, V.D. screening and pregnancy testing. Fees for services can range from a donation to a sliding scale based on income, or a set fee, depending on the services rendered.

The League has an office staff, nurse practitioners and a physician. They maintain a staff of 60 trained volunteers. The clinic, which serves approximately 2,100 patients a year, does not receive federal funds except for patients on Medicaid. According to B.J. Nicoletti, education coordinator for the center,

"the clinic survives on fund-raising and grants."

Planned Parenthood offers what associate director Vicki Moxley calls, "Pregnancy Alternatives Counseling."

"We discuss three options with our patients—having the baby, abortion and adoption. We try to see what will suit each woman's needs. Counselors attempt to find out the woman's feelings about her pregnancy and we provide written referrals for each of the three options."

Despite a wave of abortion clinic bombings and demonstrations at pro-choice centers across the country in the last three years, Nicoletti says the center has received no serious threats.

Nicoletti said no one prevents the need for abortion more than Planned Parenthood. "With the counseling we provide, the better off we will be to prevent the need for abortion. However, we are strongly pro-choice, even though we provide unbiased counseling for pregnant women seeking options. The more consistency you can provide in education and literature for people, the greater the awareness and responsibility they will

assume."

The Crisis Pregnancy Center is a non-profit organization located at 3202 W. Cary St. It is not a clinic, but a support and counseling center. According to Director Barry Anderson, the center takes about 400 phone calls a month.

Women call for a variety of information—birth control, pregnancy symptoms and testing and personal counseling. "We are not professionals," Anderson explained. "We're volunteers trained in crisis counseling. If a woman feels she needs professional counseling, we have a list of referrals."

Volunteers pay an \$18 fee for a training course in which they hone their listening skills and ways to get clients to open up

and confront their problems.

The center also has a 24-hour hotline (353-2320) and calls are forwarded to volunteers' homes after regular hours. Although the center is affiliated with the Christian Action Council, a Washington-based organization, Anderson says the volunteers at the center respect a woman's decisions.

"Our desire is to give her as much information as possible," Anderson said. "Sometimes there is a certain stigma to being labeled pro-life, but we're not here to twist people's arms. Our primary concern is a woman's well-being, though we are concerned with the life she is carrying as well. We want to be a support to them."

Reported teenage pregnancies in Virginia

Age	Live births	Abortions	Fetal Deaths	Total pregnancies
Under 15	225	379	27	631
15-17	3,486	3,533	237	7,256
18-19	6,733	4,775	477	11,985

1984 preliminary State Health Dept. report

Mayor West backs minority quotas

By Susan Blackford
Staff writer

Always the school teacher, Richmond Mayor Roy A. West spoke to students and the staff of VCU's Afro-American Studies program on Feb. 12. Teaching his theory on minorities and education, West even provided hand-outs to read for homework.

West's talk was the first in a series of lunchtime Sandwich Seminars sponsored by the Afro-American Studies Department as part of the observance of Black History Month.

"We are all in the business of trying to help young people," West said. "I am looking forward to returning to education on a full-time basis."

West stressed the importance of providing special opportunities for blacks. "We must give blacks a chance to succeed," he said.

In the construction and operation of the Sixth Street Marketplace, blacks have been involved in all areas, he said. As contractors and shop owners, minorities are able to develop a track record for their work and achievements.

West denied that setting goals and quotas for minorities was a "cop-out."

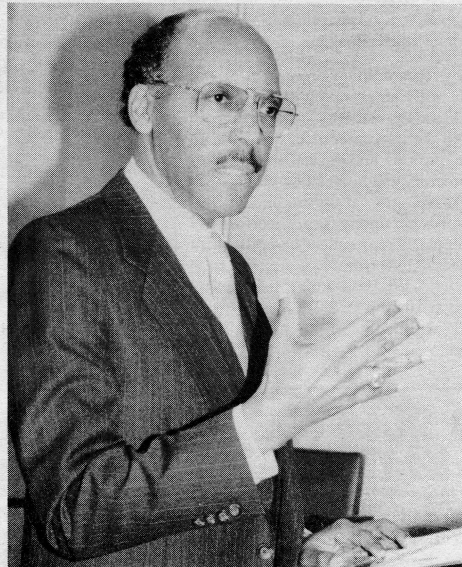
"We can't leave it to the system. The system will not correct its ills," West said. "I think setting goals will help us."

West pointed out that blacks have limited access to capital needed for business ventures. By giving minorities a helping hand in areas such as the Marketplace, blacks were able to gain working experience. "The Marketplace opened and blacks were ready to roll," West said.

West pointed out that 30 percent of construction for Richmond and 20 percent of the city's goods and services are provided by minority firms, but within city government, "there's foot-dragging on even this," West said.

Another example West gave is that city health care services are contracted to a firm with no black doctors on its staff.

The mayor noted some improvements. "Doug Wilder's firm now represents the Richmond School Board," he said.



West

By Trish Flynn-Commonwealth Times

Using black attorneys as an example, West pointed out that one of the reasons given for not using black firms for legal work was their lack of experience. "They haven't been given the experience," West said, and that is why he favors quotas and goals as a first step towards gaining the necessary training.

At the same time, West emphasized the need to provide black students with the best education available. "Make sure you don't hurt those kids by making excuses for them. Hold them up to the highest possible standards," he said.

Sutton named new senate president

By Alice Cellan-Jones
Staff writer

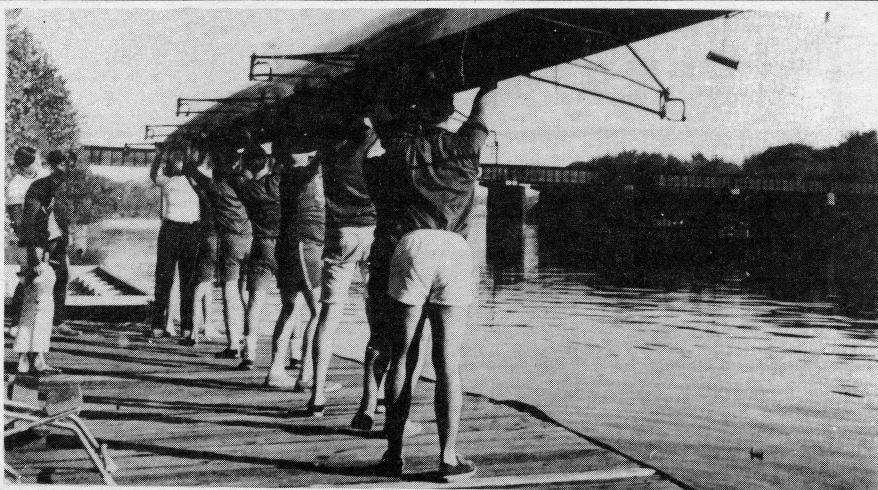
The Student Senate began its Feb. 10 meeting with an election for a new president. Senator Matt Sutton won the unanimous vote. He replaces Susan Johnson, who resigned from the post. Sutton will remain president for one month until elections take place during fall pre-registration.

Once elected, Sutton said: "The senate needs to cut down on legislative aspects, which are getting in our way. Our primary purpose shouldn't have to do with legislative problems."

Senate business included a discussion of a recent Board of Visitors meeting, at which plans for the School of Education were detailed. The school is considering implementation of a five-year program with two years in liberal arts and two in education courses. With a minimum GPA of 2.7, a student could enter the fifth year in pursuit of a master's degree.

A motion was brought forward to change the number of summer executive committee members from 11 to seven.

Senator Richard Barrett said that the more people they had the more input they would get and, therefore, the more discussions they would have. Vice President Jeff Smith said there should be a limit on the number of people. He said last summer the committee had only six members, which was sufficient. The motion was not passed.



Heave Ho, Time to Row

Campus Relics

In the 1950's, RPI was proud of its male crew team, which competed nationally with colleges such as Notre Dame. The students practiced in the James River.

Conference to include VCU

By Kathy Hauck
Staff writer

John Parr will host a London concert over the College Satellite Network Feb. 19, along with an open telephone line to directors such as Peter Bogdanovich, George Miller, John Hughes, and, possibly Steven Spielberg.

The live teleconference will be based in Washington, where the annual meeting of the National Association for Campus Activities is being held.

Over 2,000 students will be attending NACA, including eight from VCU.

Jason Hendrix, chairman of the VCU Activities and Programming Committee, along with the chairmen of all the subcommittees, will be attending the meeting Feb. 15 to Feb. 20.

The students will attend educational sessions in the mornings where they will learn about cooperative buying, lecture programming, residence halls, getting organized and other skills.

In the afternoons the students will attend showcases for bands and comedians, film screenings and exhibit halls.

The purpose of viewing the various entertainment, said Hendrix, is to find "acts to book next year at VCU and plan next year's calendar."

Agents have booths set up in the exhibit halls where students can discuss clients and book them to come to their school.

"People grab you, pull you over and say 'listen to this group,'" Hendrix said. "Then you make a deal."

There will be representatives from approximately 600 schools attending.

VCU has a larger programming budget than most schools attending the convention, and the Activities and Programming Committee has big plans, according to Hendrix.

Haseeb Bhatti, head of the Concert Committee, is trying to get Kool and the Gang to perform at the Richmond Coliseum or the Mosque.

Elizabeth Hiedelberg, head of the Lecture Committee, wants to get Alice Walker to speak at VCU.

"The probability of getting Walker is very good," Hiedelberg said, "because she doesn't have an agent."

The Programming Committee will not be the only ones involved in NACA because other students can participate through the teleconference.

The question and answer session with the directors will be beamed via satellite from Washington at 6 p.m. on Feb. 19. An awards ceremony for top performers who regularly tour college campuses will be telecast live from Los Angeles at 9 p.m., followed by a *Live from London* concert at 10:30 p.m.

VCU will be one of 300 participating colleges.

Mental patient reported missing

Compiled by Jodi Mailander
News editor

Feb. 3

A copy machine was vandalized on the third floor of the West Hospital.

Five VCU rug mats worth \$90 each were reported missing from the front of three buildings on the West Campus.

Three floppy discs worth \$154 were taken from Room 407 of the East Hospital.

Crime Shorts

Feb. 4

A male staff member's white lab coat was taken from an unattended room on the first floor of the Supply Center.

Feb. 5

A staff member from the West Hospital reported \$20 in cash missing from a locked office on the 17th floor.

An adjustable office chair worth \$200 was taken from storage at 812-14 W. Franklin St.

A female professor reported that her locked office had been searched in the Life Sciences Building. Nothing was missing.

A 51-year-old mental patient, temporarily incarcerated at MCV, was reported missing from the Main Hospital's Emergency Room.

A male exposed himself to a female student in the back of Johnson Hall at 4:30 p.m.

Feb. 6

A female doctor reported her blue wallet containing \$6 and various credit cards stolen from her purse in Room 112 of the Lyons Building.

A student's \$22 iron and \$90 tape player were taken from Room 418 in the Gladding Residence Center.

A male employee's \$80 jacket and checkbook were taken from a locked locker in the fifth floor locker room of the Main Hospital.

Feb. 7

Assorted tools worth \$128 were taken from the 10th floor of Sanger Hall.

A telephone answering machine worth \$194 was taken from an unlocked room on the third floor of the ambulatory care center.

A male staff member reported \$58 in cash missing from a desk top in Room 152 of the Student Commons.

A duffel bag containing \$100 worth of clothing was stolen from Room 204 in the Lyons Building.

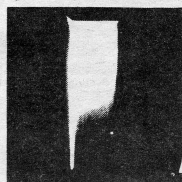
A female student's car was struck on MCV's visitor parking deck when a vehicle backed into her car, breaking the lens on her headlight.

A male non-student was arrested for being drunk in public at 909 W. Franklin St. at 9:15 p.m.

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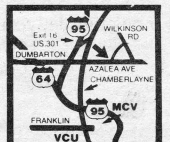
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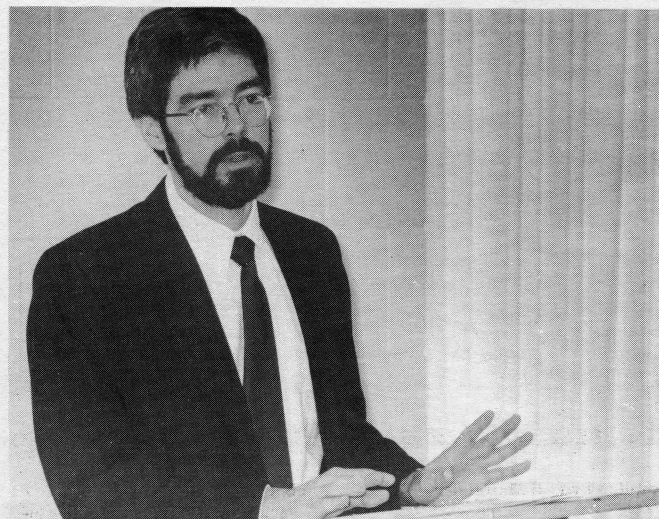
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Dr. finds contradictions in arsenal poll



Dr. Keeter

By Michael Cope-Commonwealth Times

By Michael Cope
Staff writer

"The complexity of the issues is incredible. The public just can't know very much due to the information being top-secret. But what our polling found is that people who like Reagan agree with his support of a nuclear arsenal," said Dr. Scott Keeter before a luncheon at the Pace Methodist Church on Feb. 11.

VCU's research lab within the College of Humanities and Sciences made the first poll of Virginians concerning various issues. The poll took place in November 1985.

"With calculations of human nature, in this case we found that we are just as qualified as the president," said Keeter. "We are not dealing with a group of people that see this type of war as a feasible thing."

Although the poll was broken down into the basic categories of race, sex, education, etc., Keeter and the polling team found that "There was no gender gap as there can usually be."

VCU's polling found that the group which stated they were "somewhat religious" also favored a larger nuclear arsenal.

"I found this a contradiction in terms, but we also found that the largest [group] of supporters were also Republicans," Keeter said.

"I found it interesting, especially with the Catholic Church this strong with Bishop Sullivan right here [in Richmond] ...women also favored an increase in the nuclear arsenal as opposed to men," Keeter added.

"In 1981 when Reagan took office, the plurality thought Russia was ahead in the arms race. The public accepted what Reagan said. In our polling last year we found that it is pretty much the same," Keeter said.

"Most Virginians are interested in some type of protective covering, but the people are divided as to whether the U.S. should support a large arsenal. The perceptions of the president are strongly related to this," Keeter said.

Richmonder a Sumi-E practitioner

By Ken Pope
Staff writer

If the word Sumi-E conjures images of the Far East, it should. However, Timothy Whitehead, a native Richmonder and clearly not of Oriental descent, remains one of the foremost practitioners of this Oriental art form. It was for this reason that the Religious Studies Society of VCU invited Whitehead to lecture on and demonstrate Sumi-E.

The word Sumi-E is a Japanese term and it applies to painting in black ink on rice paper. It is known for gentle simplicity and usually involves scenes from nature. It is an art of incompleteness, deliberate incompleteness, which brings the viewer into a relationship with the artist.

The 66-year-old Whitehead is a 1948 graduate of the Richmond Professional Institute, where he studied art. During that same year he discovered a photograph of 13th century Zen priest Mu-Ch'i's masterpiece, "The Six Persimmons."

This painting had such a profound affect on Whitehead that he became

involved in the Sumi-E art form. Later he adopted the name Kaki (meaning persimmon) because he feels Mu-Ch'i has been his only teacher of Sumi-E and he never had another.

Seated before his audience of students and teachers, Whitehead first grinds the ink which he says prepares his mind. He explains the preparation of the ink is very important—perhaps more important than the painting. "It is believed that your state of mind appears in the ink," Whitehead says.

After preparation of the ink, he unrolls a sheet of rice paper across the desk and places two small weights at the ends. He dips a calligrapher's brush into the ink and quickly makes a stroke across the paper. Then he steps back to contemplate his next stroke. "Sumi-E is frequently done like doodling," says Whitehead. "The first stroke determines the second stroke, the second the third. It is a series of dots and lines."

Whitehead admits that once when he

demonstrated Sumi-E a person told him he was as mad as a hatter. Undaunted, he continues to paint Sumi-E exclusively. He has been doing so since his retirement in 1962 from MCV where he was the chief social worker.

Whitehead says he finds the art a type of meditation. "I think Sumi-E is good for you. It's pleasant. There are 24 hours in a day that must be filled up. They might as well be filled with this."

By the end of his demonstration he has made four paintings, not including one he threw away. Of that one he says, "that is one of the reasons they object to Sumi-E in China. They say you waste an awful lot of paper. I suppose that's true, but it's cheaper than whiskey and women," he quips.

As is customary after Sumi-E, Whitehead says a prayer in which he "bows once for the prince of the universe, once for the sages at all four corners of the universe and once for all of the drunkards and ignoramuses in the universe, including oneself."

Protest banners pulled down

Banners protesting apartheid and U.S. military involvement in Central America sprung up over the West campus Feb. 11. Eight out of the 11 signs were brought down within one and one-half hours.

Scott Benton and Tracy Trefethen, who put up the banners, are charging that "campus reactionaries were out in force when the signs were torn down," adding that "some of them were ripped in half and stomped into the ground."

One student, however, observed that at least one sign was blown down by the wind.

Benton and Trefethen said they put up the banners to "draw attention to what's going on in Central America. We are upset about the lack of coverage and distortions in the Richmond papers," the students said.

—Chris Walters

So you didn't get it straight the first time, eh?

Okay, here it is one more time, now listen.

Commonwealth Times elections for Executive editor and Managing editor will take place on Friday, February 28, 1986. To be eligible, you must submit a written application by Tuesday, February 25, 1986.

Any VCU student can run, but only staff members can vote.

Now do you understand? If you do, go on and read the paper. If you don't, you can read the ad over again.

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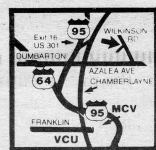
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Twin Oaks, from page 1

cars is owned by the entire community. Members help themselves to a common clothes pile, sharing pants, sweaters and sometimes underwear.

Peggy is a housewife from Buffalo who wears a "commie clothes special:" blue sweatpants and a thick sweatshirt. She receives most of her work credits by taking care of the children in their building called Degania. Peggy left three kids and a husband after 10 years of marriage to search for an "alternative" way of life. To escape the extreme competitiveness of owning her own small business, Peggy ended up at Twin Oaks.

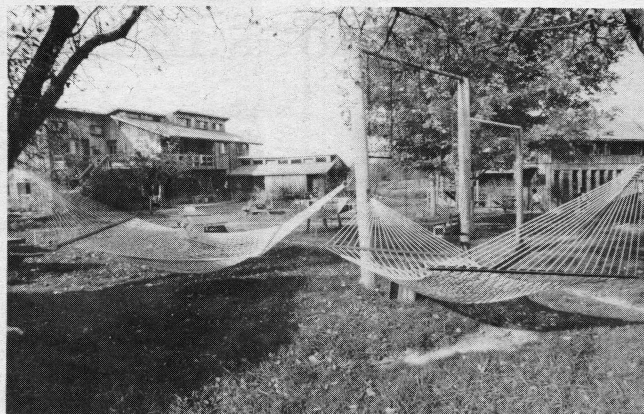
"I was living in a nice house in the suburbs with stereos and TVs," she said. "There was such an extreme amount of consumption, it made me feel guilty."

Peggy has lived at Twin Oaks for two years with her lover and their daughter, Devon. She says that marriage has no value in her life now, although being committed in a relationship is important to her.

Relationships are not encouraged or discouraged at Twin Oaks. There are several committed couples, including both male and female relationships and couples of the same sex. The only limit placed on sexuality is a strict rule against child-adult relationships.

Moose is a 40-year-old newcomer who spends most of his allowance calling a lover he left behind in Knoxville, Tenn. Sitting down to a dinner of tofu and rice, he claims that he turned to Twin Oaks because he couldn't "deal with the alienation" in the outside world.

"It seemed that people were just out for themselves, trying to get the upper-hand and make money," he says. "I



The Twin Oaks courtyard.

By Michael Cope-Commonwealth Times

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Twin Oaks' government consists of a board of three planners and various councils, such as the farm and food council, the health team and a child board. Planners oversee the general management of the community.

Molly, 32, recently completed her term as planner.

"It's stressful making decisions that effect people you see as your family," she says. "You have to explain yourself a lot."

Molly confesses that she has had doubts about staying at Twin Oaks for the rest of her life. She worries about not having much personal money as she gets older.

"I won't receive any social security benefits unless I stay here for the rest of my life," she says. "That's ten years of my life for nothing. I also miss the freedom of being able to get in a car and dash off. Here you have to sign up."

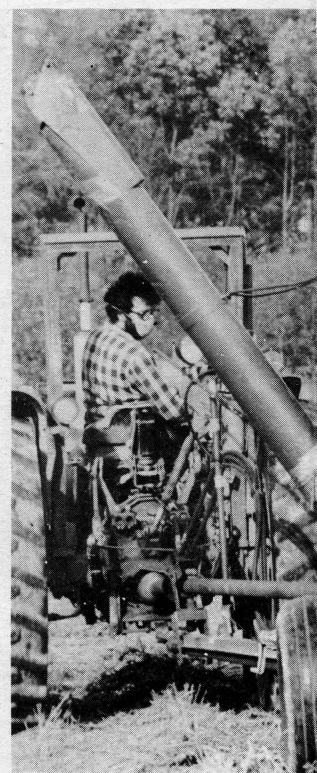
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"Now it feels as if I'm in a comfortable, middle class environment," she says. "We're building a fancy building now and all our vehicles are new. We eat a lot of sweets."

Elka is quick to point out the things she *does* like about her new home—mainly the community's attitude towards conserving resources. All of the buildings at Twin Oaks have solar activity. The settlement also uses its own food scraps to fertilize the soil in its gardens.

"I also like the attitude about the community being more important than the individual, but the individual's needs are also met to keep the community going," she says. "That balancing act is tough."

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VCU student combines commune, coll

By Jodi Mailander
News editor

It's 5:30 a.m. and the blare of the alarm clock jars Molly from a sound sleep. Climbing down from her loft, she hurriedly dresses for school and takes a quick glance at Tuesday's notes before running to catch a ride to class.

The morning may sound like an ordinary day for a commuter student, but the time this 32-year-old history major spends at VCU is a step into another world. Home is not a suburban house, it's a 123-acre tobacco farm she shares with 80 other people.

Molly Ozmer is a 10 year veteran of Twin Oaks, the oldest community settlement in the country. In 1975 Molly stumbled upon Twin Oaks when she was doing an independent study on commune life for an English class. A student at New York State University, she sent out 80 letters to different groups around the country and followed her mail to settlements in California, Virginia and other states.

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"My family was horrified," she laughs, pushing back her long blonde hair. "They worried about me not making enough money

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Molly explains her move from college life to commune life simply: "I shared the same values with these people and I saw no direction with my life at school."

Molly's room is on the ground floor of Tupelo, the house at Twin Oaks that has acquired a "loud rock-n-roll reputation." Families and older members leave Tupelo to the rowdier crowd. On most Friday nights, the floors of the house rattle to the mixed beats of Tina Turner and the Rolling Stones. Molly remembers one Tupelo party last year when they filled the living room with balloons and "you couldn't even see who you were with."

The sitting room outside of Molly's bedroom is filled with old stores and old books. The furniture is the Army fashion. Posters cover the walls, ranging from *Make love, not war* to *Rock on, Abolish por laws*. Molly calls life at Twin Oaks "that college feeling." You are in constant contact and people act in a relaxed natural way, she says.

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"When people don't know us, they think we're strange and cultish because of the publicity."

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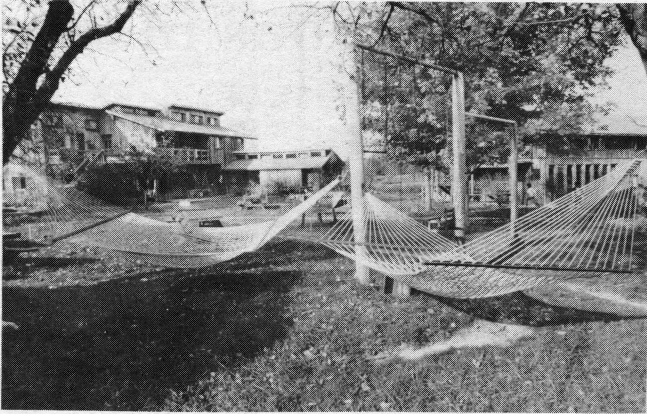
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The materialism of the "outside world" may be filtering into the quiet foothills of Virginia, but Twin Oakers still cling to their founding principles. Like the Utopians who preceded them, Twin Oakers hope for a society where men and women can work, love and live in security and harmony. They want enough to eat, a clean environment and safety from a nuclear cataclysm.

Utopian ideas have often anticipated, and occasionally changed, the world. Whether Twin Oaks has that capacity can only be a speculation. Meanwhile, the community continues to thrive in its own version of an ideal world. In the final chapter of his book, Skinner claims that "We must ultimately judge a culture by its survival." Twin Oaks awaits its judgment.

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Most people at VCU are unaware of Molly's lifestyle. She doesn't want to be considered "different." "When people don't know us, they think communes are strange and cultish because of the publicity today," she says.

The only time Molly thought about leaving Twin Oaks was two years ago when she said she was going through her "mid-life crisis." She experienced doubts about being an older woman and having no formal career. If Molly had decided to leave Twin Oaks, she would have moved out with only \$50 to her name and no equity since all Twin Oakers share incomes. She has no social security.

"The arithmetic of life was just catching up to me," Molly explains. "Here I was 30 years old and I had no money."

Since Molly couldn't face "doing waitressing work" if she ever decided to leave Twin Oaks, she decided to finish school. The community reduced her work load and the federal government

came through with financial aid, allowing her to register at VCU for the Spring 1985 semester.

Molly no longer thinks of leaving Twin Oaks. Her strategy now is to stay and teach history at a nearby school. She plans to eventually take her pre-law boards or go back to school for a master's degree.

Molly admits that her ideals have changed some from the goals she originally had moving in to Twin Oaks. She says that it's harder to be idealistic now because of her age. She is less dogmatic about her beliefs. Tolerance is better, she says.

Tolerance is why Twin Oaks has survived, according to Molly. The commune is constantly evolving, changing and compromising, she says. An example of this is the planning of a pool and hot tub at the settlement, which used to preach the value of only necessities. Despite the desire to expand luxuries, Molly insists that Twin Oaks is far from extravagant. It still pools a lot of resources, using only one washer for the entire community and eating meals in mass.

"It's still a good thing," Molly says. "We're able to demonstrate that collective quality can improve living quality."

Molly is taking this semester off. As a senior member of Twin Oaks, she is entitled to a vacation and received \$400 to travel to Mexico. She will return to VCU in the fall as a junior.

PEPSI'S SATELLITE SPECTACULAR
BEAMS THE STARS TO YOU.

AN EVENING OF LIVE, WORLD-CLASS ENTERTAINMENT
THE CULT • JOHN PARR • MIDGE URE
LAWRENCE KASDAN • PETER BOGDANOVICH
GEORGE MILLER • JOHN HUGHES • LEONARD MALTN

WEDNESDAY, FEB. 19

The Great Directors Meet some of America's leading film directors. (time) 7:00 - 7:30 p.m.	Live-From London Satellite concert live from London's Hippodrome (time) 10:30 - 12 a.m.
Campus Entertainment Awards Meet the hottest stars on the college circuit (time) 9:00 - 10:30 p.m.	

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By Michael Cope-Commonwealth Times

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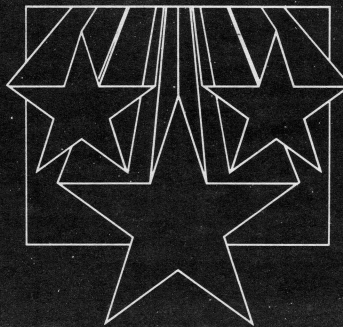
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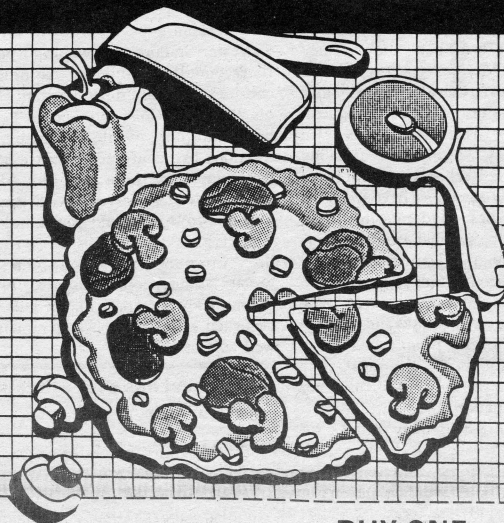
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Folio

Pink: Teenage angst and froth

By Don Harrison
Folio editor

Molly Ringwald looks Pretty in Person. Despite a grueling interview schedule following extensive dental surgery, Ringwald still assumes the air of a star. Even when she struggles with a stuck window, she does it with uncommon grace, like a celebrity, not a 17-year-old girl chilled by a draft.

Her new movie is *Pretty in Pink*, a predictable new teenage angst-and-froth opera set to open across the United States next week. Teen-film czar John Hughes (*The Breakfast Club*, *Weird Science*) wrote the movie for her, marking their third collaboration (the first was *Sixteen Candles*, an inoffensive little comedy that *Pretty in Pink* resembles at times).

Hughes didn't direct the new film (rock-video maker Howard Deutch did), but he handled the scripting and executive produced. His hand is all over the film. The only notable difference between Deutch's directing and Hughes' directing is that *Pretty in Pink*'s director makes the endless music that plays a big factor in teen films obtrusive but not offensive. Now if only there had been a better soundtrack (whoever had the idea of the Psychedelic Furs re-recording their title song needs to go back to digging ditches for a living).

Ringwald stars in the flick with *St. Elmo's Fire*'s Andrew McCarthy and two of Hollywood's best character actors, Harry Dean Stanton and Annie Potts. The plot concerns Andie Walsh (Ringwald), a pretty-but-not-popular high schooler who resents the better-than-thou "richies" (rich kids) at her high school. She hangs out with an equally individualistic youth, Duckie (Jon Cryer) and works in a hip record store owned by man-starved Iona (Annie Potts). Even though Duckie has a wild crush on her, Andie has her eye on a cute "richie" named Blaine (McCarthy). This prompts lots of "sensitive vignettes" and "irreverent humor," as you might guess.

"I think class distinction does exist [in today's schools]," Molly says, drawing from her own high school experience, not yet over. "In my school, we have scosheres, scums, wanna-bes, Madonna-ites . . ." Ringwald didn't say what group she was in. It can't be the wanna-bes. She's already been through that stage, thanks.

In the future she wants to re-do some of F. Scott Fitzgerald's works and possibly even J.D. Salinger's *Fanny and Zoey* ("I'm crazy about it," she says). The starlet is also in the midst of forming her own film production company.

But even though she may sound a bit precocious at times, she's still got an incredible sense of style and horse sense for one so young: "If I put an album out right now, it would be so tacky. I'd be like one of those people that go on the Carson show and sing songs by Billy Joel." She's also smart to stop rehashing the teen heroine role, remarking that *Pretty in Pink* is the last of her forays into Hughes' or anybody else's adolescent netherworld.



Pretty in Puberty: Director Deutch with Ringwald.

"I've said all I've had to say in these suburban films."

"I'm going to continue to do these films, the teenage pictures," John Hughes says boldly. "I think it would be wrong to say, 'Sorry kids, I'm going off to do big people films now.'"

Hughes cuts an imposing figure. He looks like what you'd expect a *Rolling Stone* rock critic to look like. With his hair stylishly long and his bespectacled face looking perpetually serious, he looks not like a celebrity but like a man who makes celebrities.

Hughes maintains that he doesn't keep making juvenile drama/comedies for the money ("If I were interested in the commercial aspects, they'd all star Sylvester Stallone and wouldn't portray these smaller subjects. Commercial considerations are not important"), and his *Breakfast Club* and *Sixteen Candles* bear him out. While possessing distractions like confused soundtracks and lame slapstick, those two films delved into the teenage psyche with uncanny insight. Molly Ringwald thinks she knows why Hughes' youth films are so true-to-life: "From my observation, John seems to care about people who are younger. He has a lot of respect for the kids. He's observed a lot of kids, and remembers well what it was like."

'[Hughes] has a lot of respect for the kids.'

But his films are better watched as a series of skits than as a complete package. There's not much you can do with the troubled-suburban-teen genre before you start to rip your own ideas off. *Pretty in Pink*, while better than the dumb *Weird Science*, is nothing we haven't seen in other shopping-mall soaps. The movie's plot steals liberally from Martha Coolidge's *Valley Girl* (still the best of the

genre), and the war-between-the-classes storyline was handled much better in *Breakfast Club*.

A former *National Lampoon* writer and editor, Hughes wrote the scripts for *Mr. Mom* and *National Lampoon's Vacation*, two films that made a king's ransom at the box office. They earned him the chance to direct *Sixteen Candles*. Those two successful scripts proved that Hughes could create broad comedy from a different (if even sillier) perspective. One hopes that his next directed/written movie, *Ferris Bueller's Day Off*, is either a radical departure, or an original twist on his favorite plot devices. But I don't think the latter exists any more.

Cute Hollywood moment: When told of Hughes' statement that he would just have to find another Molly Ringwald when she got too old, the unsinkable Molly sneered, "Well, try real hard, John." Kids, kids . . .

But if Ringwald came across as smart and unusually focused, Andrew McCarthy is Tolstoy. McCarthy assumes a lot of pretentious New York-actor poses, though. He assumes a blue-collar-worker mentality in his interviews, and while prefacing statements with "Oh no, I'm going to sound like a real actor here . . ." is a refreshing celebrity trait, it doesn't reveal much about being a 23-year-old movie star. One hopes not, but there is a gnawing suspicion that it's all an act.

"We were very free to play around. John didn't say, 'These are my words, this is my movie.'" Director Deutch also endorsed a heavily improvisational atmosphere on the set. McCarthy liked that: "If you can't risk failing, then you won't risk doing anything good."

Even though his character seems a step down from his impressive role as the young reporter in *St. Elmo's Fire*, the actor seems pleased with *Pretty in Pink*.

He does an outstanding job, even though Hughes' script gives him the film's most confusing character (I think Hughes wanted Blaine to be *confused*, not *confusing*).

What does the reclining, unkempt New York actor want to do next? Direct, perhaps? "I gotta learn to act first."

Annie Potts, Jon Cryer and James Spader (alongside a never-better Harry Dean Stanton, absent from interviews) make up the scene-stealing supporting cast. Potts plays the troubled-but-plucky best friend character with originality and gusto. She's also a spirited interview. When asked her age, she blurted, "I'm the same age Christ was when they crucified him." She apologized for the off-color one-liner, but she really didn't need to.

Pott's best scenes involve Iona's nostalgic trips down Memory Lane. Her own prom was almost as funny. "I ironed my hair for the occasion," she said. "My dress had large psychedelic daisies on it. I was sorta in that '60s mode." She also admitted that she doesn't go to teen flicks.

So did James Spader, who leaves the most vivid lasting impression in the role of Steph, Blaine's best friend and a real conniving weasel. With a rolling drawl and a Nicholson-like arrogance, he steals every scene he's in. "Class distinction is a very easy excuse. Steph isn't a very happy guy. He's probably pretty lonely," says the actor. He's 26 and this is the last "teenage epic [he'll] ever do."

Jon Cryer explains exactly what was wrong with his character when he says, "I think this part was originally written for Anthony Michael Hall."

Like Ringwald, Hall is a Hughes regular. Supposedly Hall could not film the role, and Cryer, who also has the distinction of looking just like Matthew Broderick, snagged it. "It wasn't my most challenging role," he admits, but he enjoyed working with Deutch and celebrity dancing instructor Lenny Ortega in perfecting Duckie's limber zaniness (like a funny-but-too-long dance/mime in Iona's record store to the strains of Otis Redding's "Try a Little Tenderness").

Cryer has a laugh like your kid brother, and seems to effortlessly give the just-an-average-Joe impression that McCarthy seems to have to work for. "I could build a career out of looking like Matthew Broderick," he says. After a long pause, he surrenders the punchline: "In fact, I have."

Pretty in Pink, given its individual parts, should have been much better. Whereas *The Breakfast Club* and a few other movies successfully added a new slant on suburban adolescence, *Pretty in Pink* finally makes that new slant an overbearing cliché. Director Howard Deutch actually remarked that "I'm not interested in doing something safe."

Like many on the *Pretty in Pink* team, Howard obviously doesn't go to many teen films.

Commonwealth Times

Compiled by Rickey Wright
Associate Folio editor

Now what?

For those who believe that TV beats real life and the bigger the TV, the better, VCU's Programming Committee has reserved the Commons Theater on Wednesday, Feb. 19, for "Pepsi's Satellite Spectacular," a three-part closed-circuit extravaganza with so much to offer that we hardly know where to start. Film "buffs" will be diverted for at least seconds by a 6 p.m. panel discussion with John Hughes, Lawrence Kasdan, Peter Bogdanovich, George Miller and Sidney Lumet. What about Wes Craven? Following at 9 is "The Campus Entertainment Awards," described as "a salute to the hottest tickets in the college entertainment circuit," including Abbie Hoffman and Jerry Rubin, no doubt. Finally, at 10, there's a live concert from London,

that toddlin' town. "Talent" includes John Parr, Midge Ure and the Cult. It's sponsored by Pepsi, by the way, which shows how much they know.

A much bigger deal happens the same night when David Ruffin and Eddie Kendrick, former lead singers of the Temptations, hit the Mosque on their "comeback" tour. How this all came about is a long and involved story, but suffice to say these two are closer to the real thing than whatever group of guys Motown is calling the Tempts these days. Can two of the finest singers of soul's golden age draw in the '80s without the help of Daryl Hall and John Oates? We sure hope so. Another question: Whatever happened to the "s" that used to be at the end of Eddie's surname?

VCU's School of Mass Communications is sponsoring an essay contest based on

the theme "Should cigarette advertising be abolished?" (We can hardly wait for the debate this topic will engender between advertising students and fledgling health-news writers in the school.) Have an opinion? Write no more than 500 words—double-spaced, mind you—and submit it to John Burke at 808 W. Franklin St. by March 21. The winner takes \$100, so do it for greed if not truth and conviction.

Dale Brumfield is one funny mo-fo. Want proof? Try Dale's new *Church Bus Magazine*. It's one of those wacko humor projects Dale comes up with every time his girlfriend is in the hospital. Dale happens to be one of Folio Notes' bestest pals, but believe us anyway when we tell you that this is humor with an "h." Just cry watching the Junior Miss America pageant with him and you'll see. Since

that's over, buy *Church Bus*. You can get it at hipper Fan establishments, or from the man himself at Tidal Wave Studios, 317 N. Boulevard #2, Richmond, Va. 23221. Tell 'em Buddy Pyle sent ya.



Black art at Last Stop

Amber Gallery's presentation at United Virginia Bank, which featured several of Richmond's black artists, was reviewed in this column a few weeks ago, and now, another group exhibit of black artists is at the Gellman Room in Richmond Public Library's Main Branch.

Laura Brandt

The show is put on by the Richmond Chapter of the National Conference of Artists, an organization founded in 1977 which later started Richmond's Last Stop Gallery, and is an annual event in honor of Black History Month. The NCA's Richmond chapter offers its members opportunities to exhibit, as well as a way to meet other black artists, art administrators and art educators. Afi Scruggs, curator of the Last Stop Gallery, stated that the association was started mainly for black artists, but welcomes any members.

The show is especially appealing in contrast to the United Virginia show because, instead of being chartered for corporate purchase by virtue of outstanding blandness, the work is personal, revealing the artists as human rather than as mere art-producing machines.

The Gellman Room is lacking in atmosphere and could use a coat of paint on the walls, and as in the UVB show, the craftsmanship of a few of the works is less than perfect, but these shortcomings are outweighed by spirit and feeling. Two of the most well-done works are Dennis Winston's "Country Portraits," striking black-and-white woodcut prints of a tough, wizened black man whose lined features, as Winston recognized, are excellently suited for the woodcut medium. "Lerone Bennett" is a trio of portraits done in acrylic by Jerome

Jones, which could be described as both good and weird. Jones also contributes a portrait of Martin Luther King, painted slightly larger than life, with simple, painstaking clarity. Even eerier is James Draper's pair of color photographs of moths. These pictures have special impact for me, as where I grew up there was a "moth season" (as soon as a light switch is flicked on, about 20 of them flutter into action). The ones in the Draper photographs are quite exotic and furry, with colors that are intense but not gaudy. Draper's use of soft focus makes for a fascinating effect.

On the room's opposite wall, Ronnie Sampson's three oil pastel drawings depict scenes of black life in the South. Nora Greene's clay sculpture, of which four pieces are shown, is set on ledges about the room. Greene's pieces, which she calls "bouquets," are figures of little people disguised as plants (or vice versa) growing out of flowerpots. These "bouquets" are very poignant, and remind one of families, or groups of friends planted as we are together on Earth.

It has not been attempted to make this show homogenous; the similarity of appearance and subject matter which made the Amber Gallery's UVB show very boring has been avoided. In this show, curator Faye Benton has selected work which represents not only several methods, but a variety of genres. This variety, plus the skill and sincerity behind each work, makes the show interesting and powerful.

Scruggs has announced that the Last Stop Gallery has recovered from flood damage suffered last November, and will reopen on March 7 with a show of paintings by John Biggers. Biggers is currently art professor emeritus at Texas Southern University.

For more information on either of these shows, call 264-3797.

NO success like excess

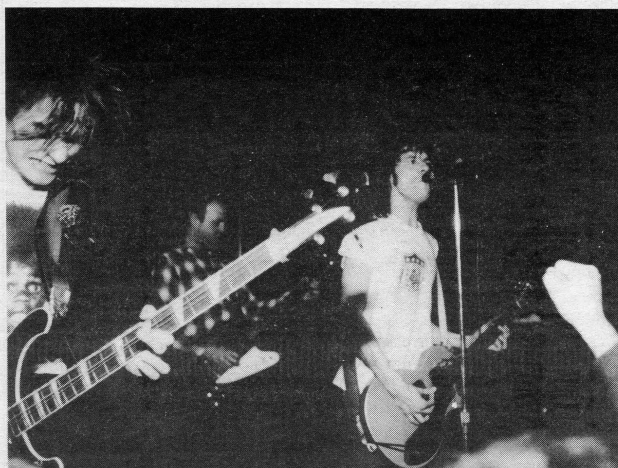
"Replacements rock to excess," trumpeted a headline in the *Richmond Times-Dispatch* a couple of days after the band's Feb. 8 show at Rockitz. Despite the paper's slightly disapproving tone, this was a fairly decent pun, as well as an accurate description of the Placemats' ethos. A drunken Paul Westerberg took his role as frontman less than seriously, spending as much time in the vicinity of drummer Chris Mars' kit as he did where he belonged. Guitarist Bob Stinson, even less noted for steadiness, seemed sober and protective of Westerberg, often nodding encouragingly in his direction: *You can do it, man. Anything.*

And they did. This is a remarkably open-minded band, one which recognizes the simple truth that a great song is a great song, even if it is "Radar Love." Living up to their human-jukebox reputation, the 'mats slammed through plenty of material from their four LPs (surprising choice: "Shiftless When Idle") in addition to a smorgasbord of beloved

old favorites ranging from a mournful "Nowhere Man" (I'm not being facetious when I say Lennon would've been proud) to a comic "Little G.T.O." to ripping versions of British punk band Sham 69's "Borstal Breakout" and Kiss' "Rock and Roll All Night."

Seeing the Replacements is an essential and dangerous rock experience, equally likely (as someone else may or may not have observed) to incite you to dance all night or blow up in your face. The Rockitz show fell somewhere in between the two extremes, with Westerberg capturing the dichotomy perfectly when he proclaimed "This song is so fuckin' profound I can't believe it myself" before a passionate "Left of the Dial." By taking their rushing roar both very seriously and not seriously at all, the Replacements proved themselves pretty fuckin' profound indeed.

—Rickey Wright



Left to right: Tommy Stinson, Bob Stinson, Paul Westerberg.

Photo by Michael Cope—Commonwealth Times

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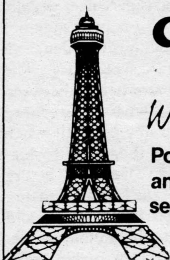
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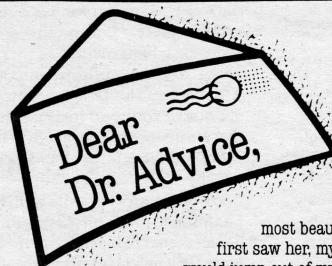
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EOE



Last week I went on a blind date. She was the most beautiful girl I ever met. When I first saw her, my heart beat so fast I thought it would jump out of my body and compete in a 440 dash. I wanted to impress her; so impulsively I took her to the best restaurant in town.

All was going well and I anticipated the beginnings of a beautiful friendship. Maybe more. What I didn't anticipate was her appetite. She ate enough to feed a track team through a week of tough workouts. When the bill came, I didn't have nearly enough cash.

She was polite enough about paying her share. But when I called her up the next day, she disguised her voice to sound like an old woman and informed me that, misery of miseries, her dear college-aged granddaughter had just left town to join a travelling dance troupe.

What did I do wrong?

-Undernourished and Underloved

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Sports



Come on guys, break it up

Referee John Clougherty tries to control this fight, which started when ODU's Keith Thomas (center) elbowed VCU's Michael Brown on Feb. 13. Thomas and Bruce Pettway (52) were thrown out of the game.

By Michael Cope-Commonwealth Times

Old Dominion loses battle but wins war against VCU

By Charles Pannunzio
Sports editor

The intensity of the Feb. 13 Sun Belt Conference meeting between Old Dominion and VCU had been building all night, and 10:43 before the ODU took a 61-56 victory in front of a Richmond Coliseum crowd of 7,417, it happened.

With VCU down 47-41, Ram guard Brian Bender tried to chase down an errant pass, and while he followed the ball out of bounds, ODU's Keith Thomas threw an errant elbow at Michael Brown's head, errant because it landed in Brown's chest instead.

While Brown apparently attempted to swing back at Thomas, the officials, who had been watching Bender, saw ODU's Ronnie Wade and VCU's Bruce Pettway engage in a war of words, and then shoves.

When order was restored, referee John Clougherty walked over to the press table and asked to see the instant replay from ESPN, which was carrying the game. Commentator Larry Conley told Clougherty that Thomas started the mess and the replay bared out that assessment.

Clougherty went back to the scorer's table and tossed Thomas (who was the leading scorer at that point) and Pettway out of the game. Two-shot technical fouls were also issued against both teams.

VCU whittled away at the Monarch lead and tied the game at 55 with 3:03 to go, after Brown hit a jumper from outside.

ODU went up for good 36 seconds later, when Steve Trax, who replaced Thomas, scored to give the Monarchs a 57-55 lead. Darrell Reid hit one of two free throw attempts to bring the Rams back to within one, with two minutes remaining.

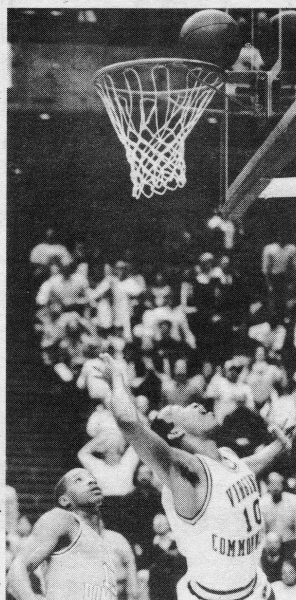
VCU had two chances to regain the lead, which it had not held since 8:38 remained in the first half, but could not convert. A Brown jumper bounced off the rim with 36 seconds to go, and ODU's Kenny Gattison got the rebound.

ODU ran the clock down to 26 seconds, still holding a one-point lead, and called a timeout. When the Monarchs attempted to inbound the ball, Bruce Allen stole the pass and drove in for a layup, which would not fall, and the game was history.

The Rams never led by more than two during the first half, and went into the locker room down 34-30 at halftime.

A layup by Wade with 14:41 to go gave the Monarchs a 47-36 lead, which the Rams were busily cutting into when the fisticuffs broke out.

ODU coach Tom Young thought the disqualifications and technicals issued in the incident were an overreaction.



By Michael Cope-Commonwealth Times

Allen's late layup would not fall.

"Neither player should have been thrown out," he said. "It wasn't a fight."

Overtime jinx befalls Rams in 64-60 loss

VCU shot 28.4 percent from the floor and still had a chance to win in regulation, but dropped its fifth overtime game this year, a 64-60 loss to South Florida on Feb. 15, before a Richmond Coliseum crowd of 7,032.

The Rams (5-7 in the Sun Belt Conference and 10-14 overall) connected on just 19 of 67 shots from the floor, and made only 22 of 32 attempts from the charity stripe.

VCU led 27-26 at the half, but USF briefly took control midway through the second half, leading 46-39 with 7:09 left in the game.

The Rams had a chance to run a play to win with one second left and the score tied at 51. Michael Brown threw a "baseball" pass to Alvin Robinson, who turned and put up a 35-footer as the horn sounded. The ball hit the iron and bounced off the lip of the basket. VCU never got any closer to winning, as it never led in OT.

Brown led the Rams with 16 points, while Phil Stinnie had 13 and Nicky Jones scored 11. Doug Wallace led the Bulls with 19. Tommy Tonelli had 16, eight in overtime.

"This is devastating," said Ram Coach Mike Pollio. "We tried to play hard, but it just wouldn't work."

—Charles Pannunzio

Holy mackerel, they just pushed each other. Then they were going to throw the wrong guy out."

Young requested that the officials look at the replay. VCU coach Mike Pollio said the move surprised him.

"I agree with him [the official] doing that," said Pollio, "but technically they were not supposed to do that."

"Certainly, there's no excuse for what happened. It happens on the playground all the time, but the kids just apologize and it's over."

Pollio's main concern of the evening was Phil Stinnie, who fell down and injured his knee late in the game. X-rays proved negative however, and he can play.

Nicky Jones led the scoring attack for the Rams with 18. Brown and Allen chipped in 12 each, but Stinnie was held to just four points, ending his consecutive double figure scoring games streak at 18. Allen also had five steals and five assists.

Gattison led the Monarchs with 17, just outscoring Thomas, who had 16.

Pollio said that the loss was just as big as any other, but might hurt more because the Monarchs are in-state rivals.

"We played hard, but we just didn't play well," he said. "We had every chance to score toward the end, but we just couldn't get anything to fall for us."

VCU drops Lady Seahawks 85-76

By Ann Gill
Associate sports editor

Defense was again the key for Coach Mike Dunavant's Lady Rams basketball team in a come-from-behind victory over the Seahawks of UNC-Wilmington 85-76 Feb. 11 at the Franklin Street Gym.

The victory, coupled with a loss to nationally-ranked James Madison a day later, sets the team's mark at 12-11 for the year.

Against UNC, the Lady Rams were down 28-18 at 5:30 of the first half when in just one minute Kelly Hoover hooped eight points to close the gap at 28-26. The Lady Rams went to the locker room trailing 40-35.

Quick baskets by center Jenny Hecht and guard Brenda Smith opened the second half with full force for the Lady Rams. The turnaround came at the 17:20 mark on a jumper by Smith as VCU went ahead 43-42 and never trailed again en route to the victory.

The Lady Rams half court press defense shut down the Seahawks, forcing 21 turnovers and snaring 12 steals.

"We got things together in the second half," said Dunavant. "Kelly Hoover kept us in the game in the first half. She was eight for 10 from the field. As a team, though, nobody was moving."

Hoover scored 20 of the 35 points scored by her team in the first stanza and went on to share scoring honors with teammate Smith. Both had 26 points.

"It takes everyone to win a ball game,"

said Dunavant. "And in the second half, everyone got involved. We proved we had a better ball team."

Freshman Rhonda Jackson and Hecht had 11 and 12 points respectively in a game which saw four starters score in double figures.

Hoover's 26 points was only three points off her high-game of 29. Smith holds the individual scoring honors with 30 points against South Florida when she was 15 of 27 from the field. VCU's field goal percentage of 36 against UNC-Wilmington was well off its high mark of 57.4 percent against Appalachian State on Dec. 7.

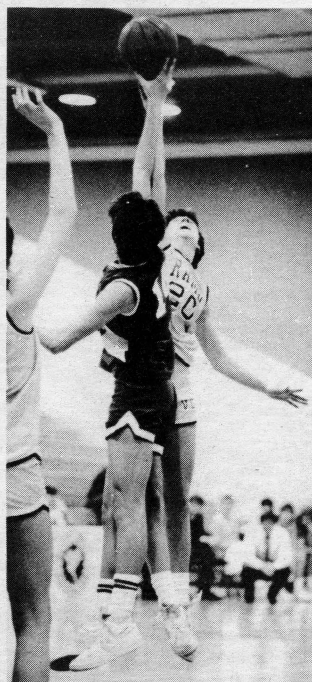
In the game against 18th ranked JMU, the Lady Rams held a two-point lead with three minutes left in the game, but fell victim to the Lady Dukes 60-53.

Jackson and Hoover led the ladies with 13 points each. Smith contributed 12 and Carroll Ann Clements had eight points. VCU shot only 36 percent from the field.

The Lady Rams are second in the Sun Belt Conference in free throw percentage with .666. The highest free throw percentage in a single game was 87.5 against Evansville when they shot seven-of-eight from the line.

The team's best effort beneath the boards was at Longwood when they grabbed 52 rebounds in the 65-60 loss. Hecht holds the individual rebounding lead with 17 boards against Radford.

Hoover holds the individual record for assists with 10 against South Florida.



By Michael Cope-Commonwealth Times

Lady Ram Kelly Hoover jumps it up against Jenny Owen of UNC-Wilmington during the first half of last week's contest.

Shorts Swimmers tie record

Compiled by Teddy Wasko
Staff writer

Here is the latest in VCU sports:

Athlete-of-the-Week

Stuart Dunnigan, a senior on the men's swimming team, was cited as the Athlete-of-the-Week for the week ending Feb. 10.

Dunnigan, a native of Baltimore, won the 200 freestyle, 200 backstroke and 100 backstroke to lead VCU to a 64-49 victory over Towson State.

In his four year career at VCU, Dunnigan has qualified for the finals of every championship event he has entered.

Swimming

The men's swimming team defeated Towson State and Howard to end their dual-meet season at 11-2, tying their best season since 1974-75.

Volleyball

Coach Wendy Wadsworth signed two players for next season.

Rosette Brickhouse, a 5-foot-10 outside hitter, is from North Carolina High School in Ridgely, Md. Brickhouse led her school to a 12-1 record, a conference title and second place in the state tournament.

Angelz Hall of Durham, N.C., led Jordan High School to a 37-0 record and the AAA/AAAA state championship.

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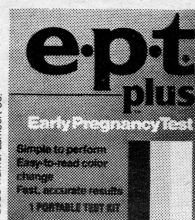
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The Good, the Bad and the Calendar



Tuesday Feb. 18

Calendar says meet me at sundown in front of the saloon so we can SLAP LEATHER!

Rockitz is having one of those no-charge Alternative Dance Nites tonight. How come they can't spell "night" like everyone else? Oh yeah, it's an *alternative* spelling.

Mel Brooks' hilarious send-up of Universal horror flicks, *Young Frankenstein*, is at the Byrd at 7:15. *Play it Again, Sam* is the second feature. It's one of Woody Allen's weaker films, but stay after *Frankenstein* anyway.

Frans Brueggen will play at the Virginia Museum of Fine Arts at 8 p.m. He plays the recorder and the conical bone Baroque transverse flute. I'll be there just to see what that last thing looks like.

Tommy Keene's breakthrough Geffen album should be hitting the stores today. Buy it.

Wednesday Feb. 19

A Maggie Smith double feature is at the Byrd tonight for your consideration. The funny *A Private Function* is an effective portrait of post-World War II Britain and, while I haven't seen *Lily In Love*, it is a Richmond premiere. The fun starts at 7:15 p.m.

A big retro is going on today until the middle of April over at the Virginia Museum. Rare sketchbooks by Jackson Pollack, Degas, Claude Lorrain, and Picasso will be on view. I have in my possession a Jan Vermeer grocery list, if anyone's interested (the guy ate a lot of Pop-Tarts).

David Ruffin and Eddie Kendrick will perform at the Mosque tonight with Richmond's own Splendour. Make sure you request "Beauty is Only Skin Deep" for Senator Chuck.

Thursday Feb. 20

Fred Greenlee and Joe Bolster are the yucksters playing their trade at the Richmond Comedy Club tonight. Tip my friend Mickey, the cute cocktail waitress, at least 25 percent. Remember that she has to hear these guys say the same old one-liners *night after night*.

It's "Parents Night" on Letterman tonight. If it's anything at all like last week's "Harmon Killebrew Night," there will be some genuine laughs omitting from your person.

A Recreational Vehicle Show starts today over at the Showplace on Mechanicsville Turnpike. Tell your dad, especially if he owns Xerox stock, that you *need* that Winnebago.

The Times-Dispatch's Carole Kass and the News-

Leader's Roy Proctor both used the word "amusing" to describe Barksdale Theatre's *Morning At Seven* playing tonight. Funny, that's how I would describe Carole and Roy.

The Flestones are doing two shows tonight at Rockitz. The Raunch Hands are opening. I heard two guys talking about how good the Raunch Hands were in Plan 9 the other day, so maybe you'll want to catch their set too.

Friday Feb. 21

Sky Watch, a monthly celestial viewing, happens at the Science Museum at 8 p.m. Bring binoculars and lots of Durkee nacho-cheese-flavored potato sticks.

Besson's surrealist *Subway* starts at the Biograph today. A certain *Times* chief photographer swears by it as first-class entertainment. That's enough for me.

The VCU West Campus Bookstore is reopening today. So you'll think they're swell and patronize their business, the store will be handing out free T-shirts to the first 300 customers. Hopefully you'll recognize this as a cheap ploy and stay home. Hmmm, come to think of it, I do need to buy some books.

Flashdance drags the once-vital Film Committee down to its level tonight at 8 and 10:30 p.m. in the Commons Theatre.

Saturday Feb. 22

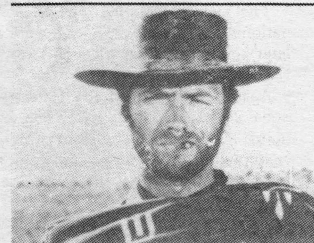
The Richmond Symphony. Carpenter Center. 8 p.m. Bassists Han Roelofsen and Rudolph Senn featured. See what you learn in Newswriting?

Plenty, a film I successfully avoided despite heavy pressure from my Italian film critic buddies, is at the Byrd at 7 and 9:30 p.m.

Sunday Feb. 23

Perhaps CBS sports commentator Pat O'Brien will recite an "Ode to the Two Teams Who Will be the Most Humiliated When the Boston Celtics Win the NBA Championship" this afternoon. Yes, the 'Sixers and the Lakers will play a cute little regular-season game on Channel 6 at 1:30 p.m.

Wow! The Lodan Gallery, located within the



Frame Company in Midlothian Station Shopping Center, will display original Walt Disney cels from *Snow White* and the *Seven Dwarfs*, *Sleeping Beauty* and *The Black Cauldron* starting today at 1 p.m. Now folks, *that's* art.

The Del Fuegos are at Rockitz tonight. Rickey Wright says, "They [the Fuegos] rock like shit, man." Once again, that's enough for me.

Monday Feb. 24

Wim Wenders' *Paris Texas*, a ponderous look at love and dust, is at the Byrd at 7:30 p.m. Go and see for yourself.

Those Caucus for Peace people *demand* I put in a notice for their meeting tomorrow at 3:30 p.m. in Commons meeting room A in this week's Calendar. What'll they do if I don't... declare war on me?



Compiled by

Don
Harrison

Classifieds

Attention

2nd Annual Clay St. Adventure Club Pilgrimage to Fort Lauderdale This **Spring Break** we have a bigger and faster motorhome, louder stereo and more beer. Riders love U2, Stevie Ray, Talking Heads, (yes... all on Compact Disc). Party all the way and sleep all the way back. An insane ride to an insane place. **\$100 Round-trip**. Call 788-1495, Andrew or John (anytime).

Attention VCU Sunbathers LUV TOURS still has spaces left on our **Spring Break** trips to: **Fort Lauderdale**, call Bob at 355-9248 (Rds 1818). **Daytona Beach**, call Ross at 254-7752. **Key West**, call Bob at 359-5600. Also, beware of trips that sound too good to be true, that's all they are. **ALOHA!**

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Personal

Having troubles begets, beginning, perhaps, becomes, where to 'belgin

To my favorite Guapo! You're fun, cute and an outstanding skier, as well as a great pal, and you make a wonderful oversized teddy bear! And do you know what else? I have an awfully big crush on you! Do ya think you'd consider being my valentine? I am anxiously awaiting your response to this question! Please don't take too long to think it over, I won't be able to stand the suspense! From, Tu Senorita

Who writes this stuff anyway??
Mike... but... "I just print whatever is in the box."

URGENT: If anyone sees **Mike Dalton**, tell him that his ECON 201 buddy is looking for him

Nelson, so when is the next Sig Phi party?

"The guy in the red sweater booted -THROW HIM OUT!" — Vic Bubas?

It just gets worse and worse...

TEP Little Sisters: The Brothers have just one thing to say: We love you year round, not just Valentines Day. Roses and candy are gifts of love but TEP Little Sisters are gifts from above. Oh well, *Love is* on parade.

"We built this city on slams and steals" -Senator Chuck (who still doesn't want stipends!)

Way back, way back, it's out of here, home run!

Here's some good stuff...

Norwegian Norway, of Norway, its people, their language, or culture

Norwegian elkhound any of the Norwegian breed of medium-sized dog with a short, compact body.

Norwegian Sea Part of the Atlantic between Norway and Ice 'd

...Thanks Webster

Wait, one more...

Patty - Care for a trip to Siagon for dinner with some blue notes on the side? **Michael**

Classified rates are \$1.50 for the first 25 words, .75 for every group of 10 words thereafter. Personals are free. To place an ad, bring ad and payment to the Times' offices on the second floor of 916 W. Franklin St. or mail ad, with payment, to Commonwealth Times, P.O. Box 2010, Richmond, Va., 23284

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