

THE COMMONWEALTH TIMES

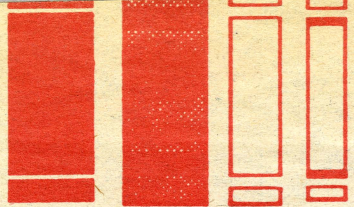
Vol. 21, No. 1

The Student Press of Virginia Commonwealth University

Aug. 30, 1989

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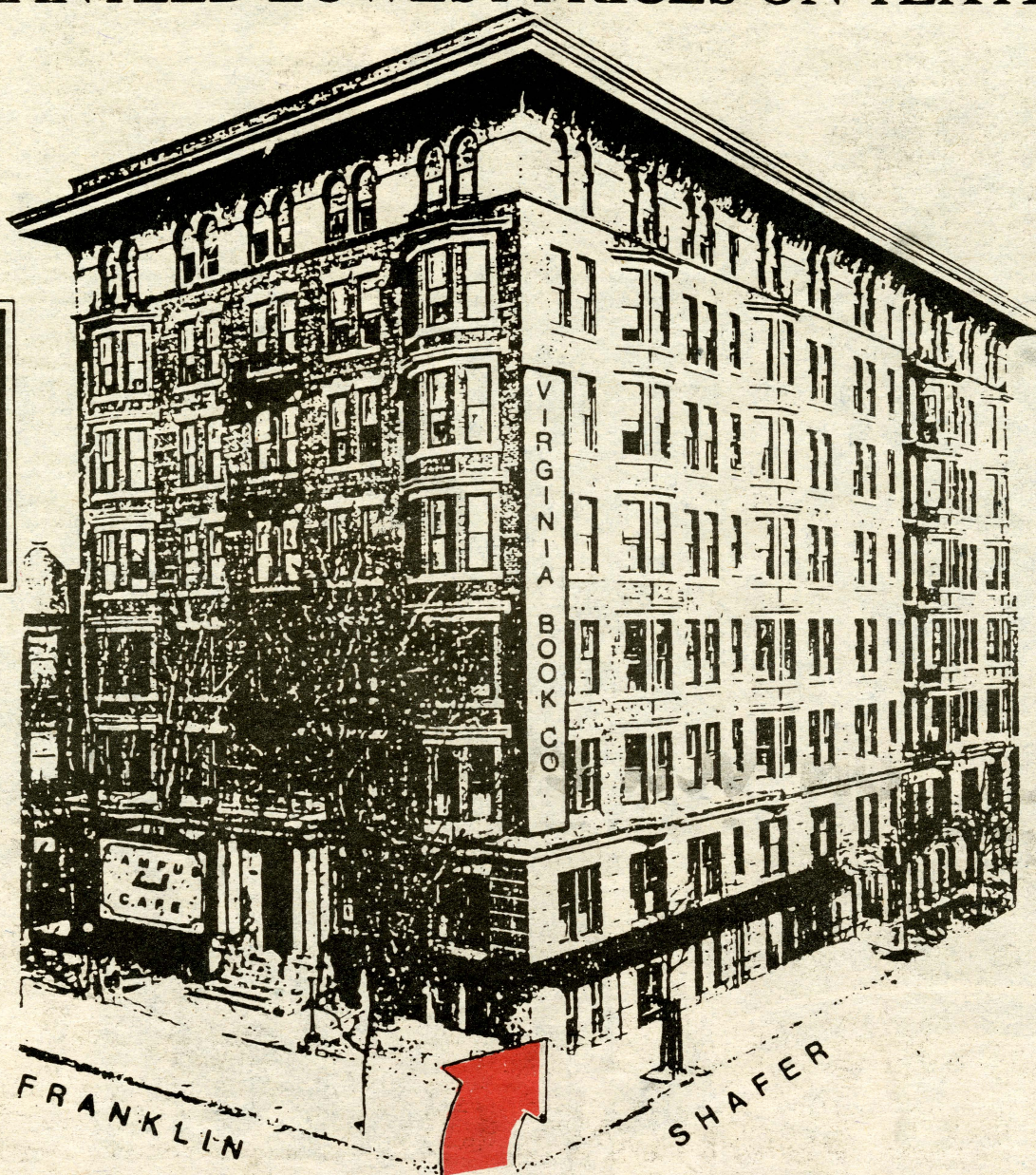
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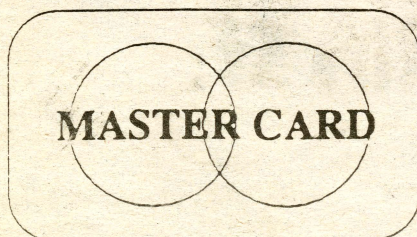
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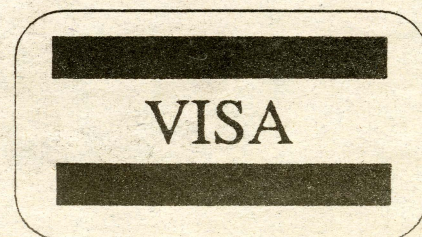
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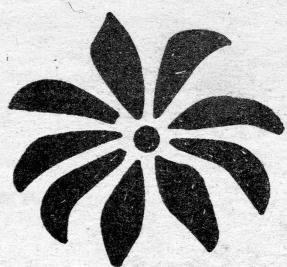
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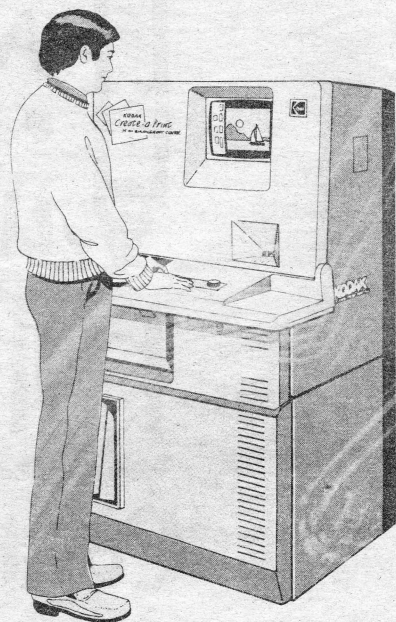
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OLD DOMINION CAMERA SHOP

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Master Plan undergoing revisions

By John Sarvay
Managing Editor

After a rocky spring and summer, things have quieted considerably in the Office of University Relations.

Director Tom Poe says that the university and the newly created Neighborhoods Coalition Steering Committee have settled down to serious negotiations over VCU's plan for expanding the academic campus.

The university released its blueprint for physical growth six months ago, setting off a storm of protest from affected residents south and west of the downtown expressway. Neighborhood organizations, at first caught off-guard, have since united to become a bargaining force.

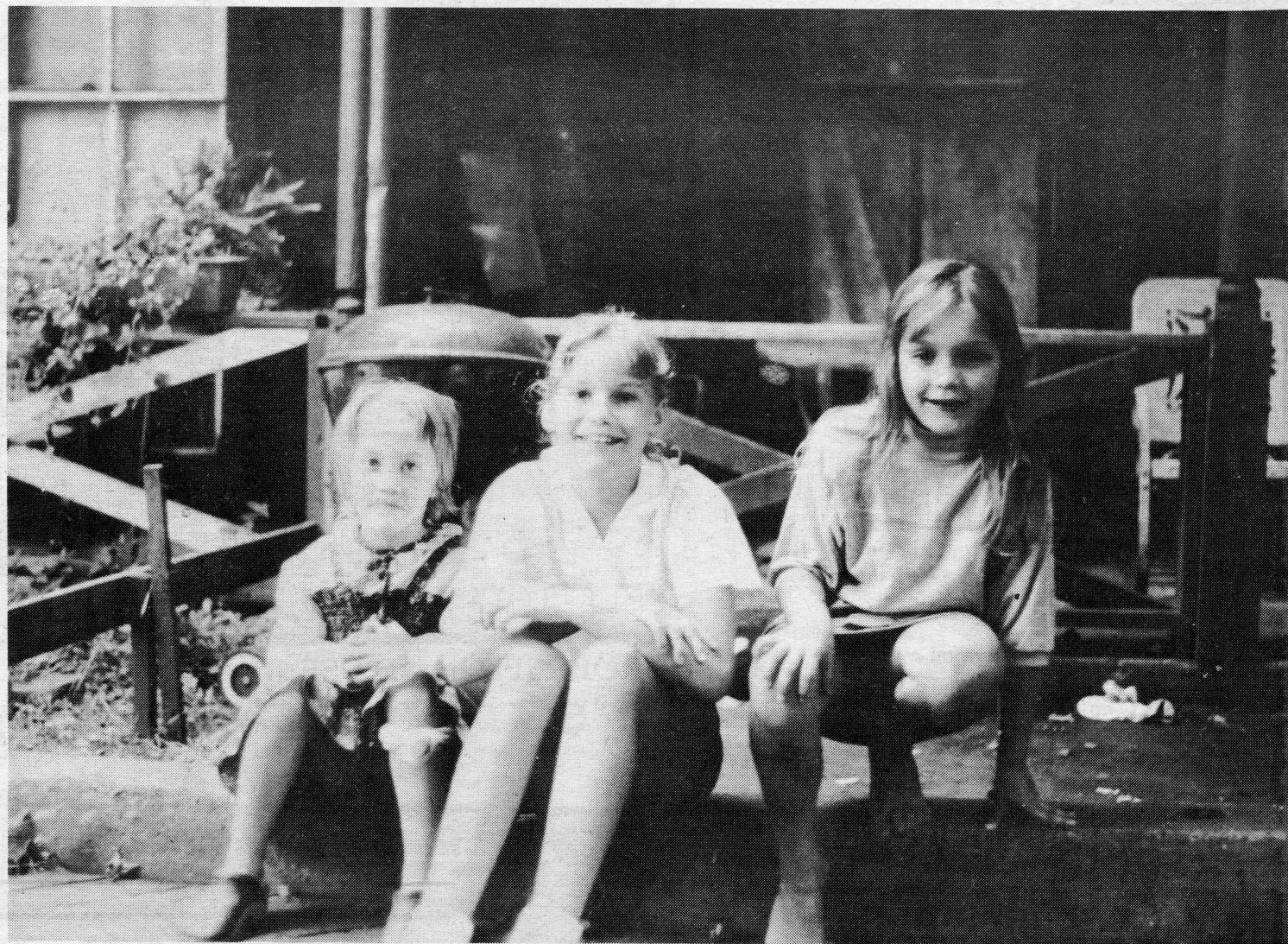
The West Campus Master Site Plan of 1989 was released in March as a result of a Board of Visitors request several years earlier. State requirements mandate that the university maintain an updated Master Site Plan, which considers changes in the university's physical structure.

The current plan, developed by Dober, Lisky, Craig and Associates, details expansion and development of the university for approximately the next 15 years. In presentations, Dober pointed out the principle recommendation of his firm based on consultation with university administration [see diagram].

The acquisition of land for future university development is intended to create a more cohesive campus through the relocation of current space, closing off certain streets bounded by the campus and creating space for additional parking.

While Dober noted that the university would acquire only 28 acres of land, community organizations are concerned with the role that the university would take in the commercial and physical development of the land.

Under the plan, Oregon Hill and the Fan stand to lose 138 residential buildings. Neighborhood organizations were



Neighborhood kids pose for quick photo. VCU plans to expand into surrounding neighborhoods.

MAJOR CAMPUS PLAN THEMES

- Land acquisition: between Belvidere and Morris streets, north of the expressway to Broad Street.
- Street closings: specifically Linden Street from the expressway to Park Avenue.
- Administrative core: consolidating administrative and support services along the Franklin Street corridor.
- Housing: increasing availability of student housing; relocate all students from the Treehouse Complex and MCV to the west campus.
- Significant new indoor athletic and recreational facility.
- Joint development of Grace Street.
- Enhancement of Monroe Park.
- Development of an academic core west of Cabell Library and east of Morris Street.

Inside...

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outraged when the plan was released, saying they were never been consulted for their views on VCU's expansion. John Helfrich of the West Avenue Association expressed concern last spring about the actual impact his organization, and others would actually have on the Master Site Plan.

"Coming is the eleventh hour," he said. "How much difference can we make?"

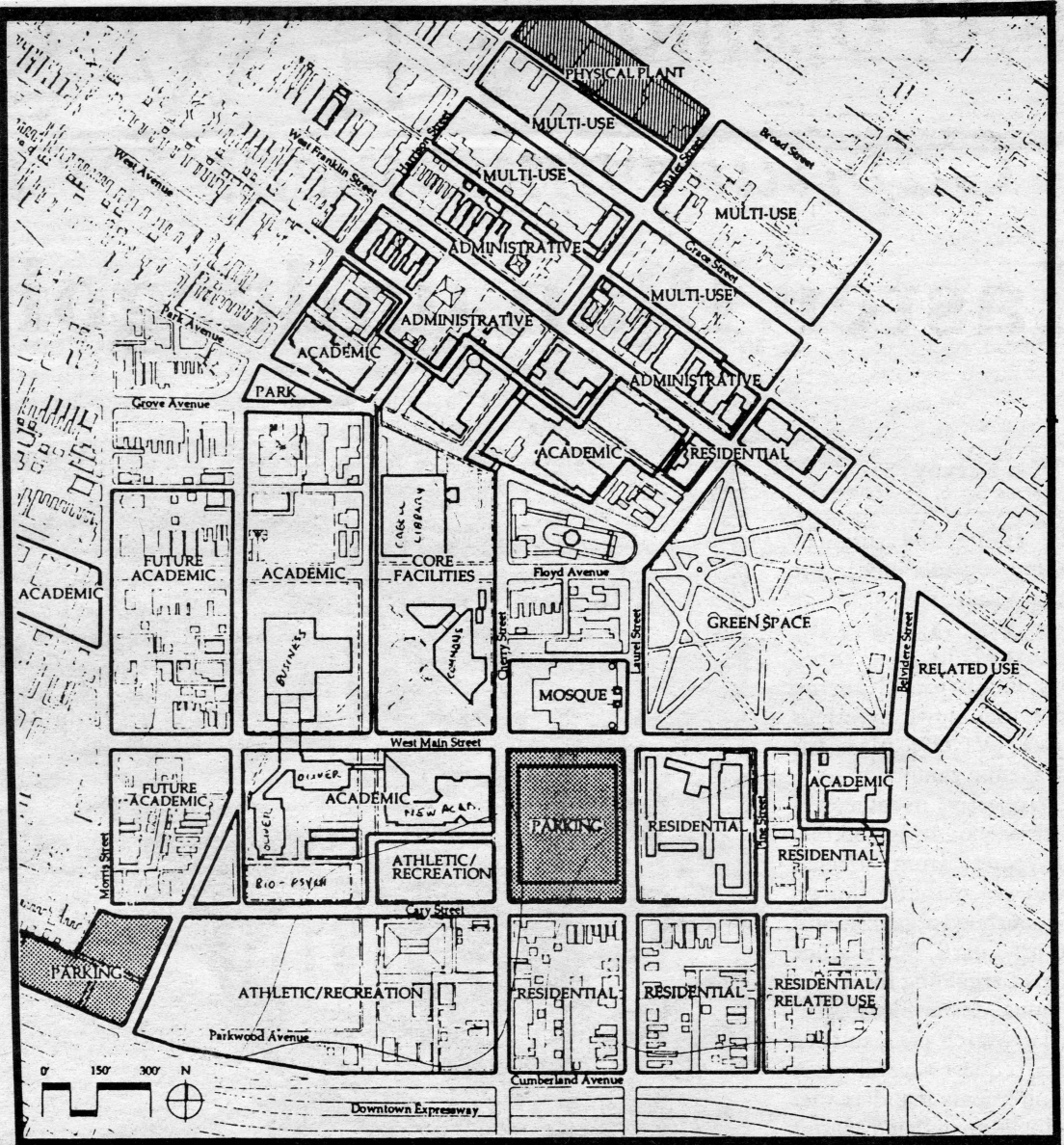
Evidently some. Since last March, the university has met six times with community groups to address their concerns.

Under the umbrella of the Neighborhoods Coalition Steering Committee, composed of representatives of the Fan District Association, the Lower Fan Civic Association, the West Avenue Association, the Save Oregon Hill Association and the Midtown Merchants (on Grace Street), alternatives are actively being sought for corridors of expansion.

Poe acknowledges that the university is in "a difficult situation, [where] a landlocked institution has grown from a small professional school to a tremendous institution that is going to continue to grow."

The question is, which way will the university expand?

It is expected that a compromise will be reached soon, and indications are that it will be a very different Master Site Plan from the one released in March.



PROPOSED LAND USE

University Services/Physical Plant
Multi-Use
Related Use
Parking
Monroe Park/Green Space



Residents of Oregon Hill relax at home. VCU's original Master Site Plan included acquisition of some parts of Oregon Hill.

Capital punishment for minors, retarded

By Chris Gallo
Staff Writer

An informal poll taken of the VCU community found opposition to the execution of the mentally impaired but is deeply divided about the execution of minors.

On June 26, the U.S. Supreme Court handed down two decisions regarding capital punishment — one allowing the execution of 16- and 17-year-olds and the other allowing the execution of the mentally handicapped.

More than 46 percent (44 of 94) of students, faculty and staff on the VCU campus think the decision to allow execution of minors 16 or older is wrong.

An almost equal number agrees with the court. More than 42 percent (40 of 94) think the death penalty should apply to minors.

The court acknowledged a similar split in public opinion when they reviewed the Stanford v. Kentucky case on June 26.

Justice Antonin Scalia, who delivered the majority opinion in the 5-4 decision, wrote, "Of the 37 states that permit capital punishment, 15 decline to impose it on 16-year-olds."

This does not establish the degree of national agreement this court has previously thought sufficient to label a punishment cruel and unusual.

Of the 94 people polled on the VCU campus, more than 42 percent said that sentencing 16- and 17-year-olds to death does not violate the "cruel and unusual punishment" clause of the Eighth Amendment.

More than 41 percent said that the execution of minors is cruel and unusual punishment. Fewer than 16 percent were undecided.

Justice William J. Brennan, who wrote the dissenting opinion, stated, "There are strong indications that the execution of juvenile offenders violates contemporary standards of decency."

"I believe that to take the life of a person as punishment for a crime when below the age of 18 is cruel and unusual and hence is prohibited by the Eighth Amendment."

The petitioner in the Stanford v. Kentucky case was Kevin Stanford, who was sentenced to death for the murder of 20-year-old Baerbel Poore.

Poore was working in a gas station when it was robbed by Stanford and an accomplice. She was raped and sodomized repeatedly, driven to a secluded area and shot twice in the head.

At the time of the murder, Stanford was 17 years and four months of age. Tried as an adult, he was convicted of murder, first-degree sodomy, first-degree robbery and receiving stolen property.

He was sentenced to death and to 45 years in prison.

The Supreme Court affirmed the Kentucky court's ruling and declined to overturn Stanford's death sentence.

Despite the nearly equal split in opinion about the execution of minors, of the 51 men and 43 women polled, almost 81 percent think the reformation of juvenile offenders is possible, provided that the crime is not an atrocity, the youth's past criminal record is negligible

and he is not a threat to society.

"I think people can reform to some degree," said a psychology student from Kenbridge, Va., who expressed the views in the majority of the survey.

One the same day, June 26, the court also handed down a decision on Penry v. Lynaugh that partially upheld the death sentence of a mentally handicapped man, Johnny Paul Penry.

The court decided 5-4 to affirm Texas' right to execute Penry, who is described as "mildly to moderately retarded."

However, the U.S. Supreme Court ruled that Penry was not given a fair sentencing because the jury was not

instructed to consider all of the mitigating evidence in determining whether to impose the death penalty.

Penry was convicted of the stabbing death of Pamela Carpenter, who described her assailant shortly before her death. He subsequently confessed to the murder.

Penry's IQ was determined to be 54. At the time of the trial, when Penry was 22 years old, his mental age was that of a 6-and-a-half-year-old.

In the VCU survey, slightly more than 70 percent said they did not agree with the execution of the mentally impaired.

• More than 47 percent think the degree of mental incapacity should be considered.

• More than 45 percent think the defendant's continuing threat to society should be a factor in determining the death penalty.

• Slightly less than 45 percent think the defendant's previous criminal record should be a factor in the sentencing.

• More than 42 percent said the nature of the crime should be considered in the decision to impose the death sentence.

Of the 94 people polled, fewer than 8 percent are non-residents of Virginia. More than half (51 percent) are from Richmond. The other 41 percent are Virginia residents from other areas.

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VCU Opinion: To burn or not to burn...

By Paul L. Ford
Staff Writer

Most of the VCU community thinks the U.S. Supreme Court's decision allowing flag burning as protected speech is the right one, even though many think it defames the flag.

A high percentage of the VCU community also supports a constitutional amendment that would make flag burning illegal, and an overwhelming number would not participate in burning the American flag under any circumstances.

In a random campus survey of 85 students, faculty and staff — 33 males and 52 females — the majority (58 percent) support President Bush's statement concerning flag burning:

"We can't forget the importance of the flag to the ideals of liberty and honor and freedom. To burn the flag, to dishonor it, is simply wrong."

On June 21, the Supreme Court released a 5-4 landmark decision in the Texas v. Johnson case concerning flag burning. The court established that the First Amendment protects those who burn the American flag in political protest.

The opinion of the majority was written by Justice William J. Brennan Jr., one of the last liberals on the court. Voting with Brennan were Antonin Scalia, Anthony Kennedy, Thurgood Marshall and Harry Blackmun.

"We do not consecrate the flag by punishing its desecration, for in doing so we dilute the freedom that this cherished emblem represents," Brennan wrote.

Chief Justice William Rehnquist, the most noted conservative on the high court, wrote the dissent. John Paul Stevens, Sandra Day O'Connor and Byron White stood behind the chief justice's words.

"For more than 200 years, the American flag has occupied a unique position as a symbol of our nation, a uniqueness that justifies a governmental prohibition against flag burning," Rehnquist wrote.

The case the Supreme Court reviewed originated in 1984 when Gregory L. Johnson, a member of the Revolutionary Communist Youth Brigade, traveled to Dallas to demonstrate outside the Republican National Convention.

After fellow protesters tore down a nearby flag, Johnson doused it with lighter fluid and set it afire. Onlookers chanted "America, the red, white and blue, we spit on you."

Johnson was convicted under a Texas state law forbidding the "desecration of a venerated object."

The Court of Criminal Appeals in Texas decided the law was invalid to Johnson's case because the defaming occurred during a political protest.

The high court sided with the appeals court and spared Johnson a one-year prison term and a fine of \$2,000.

The Supreme Court ruling invalidates laws in 48 states and at the federal level concerning the desecration of the flag. Alaska and Wyoming are the only states without flag-burning laws.

A constitutional amendment making flag burning illegal was proposed by a majority in the VCU poll, with 51 percent in favor, 45 percent opposed and 5 percent undecided or indifferent.

"It's simply not relevant enough for

the constitution," said a 23-year-old business major, representing the 45 percent opposed to the amendment.

Regardless of community consent, on July 27 an amendment was blocked in the House of Representatives. The chairman of the House Judiciary Committee, Jack Brooks, D-Texas, ruled out the amendment in the committee before it had a chance to reach the House floor.

This action does not reflect the majority

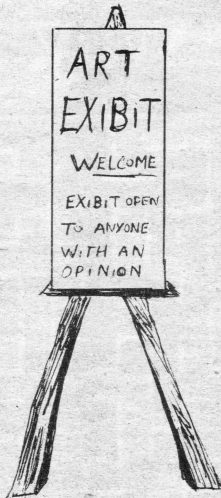
sophy represent 40 percent of the survey.

When the VCU respondents were asked what they think about censoring artwork displaying desecrated American flags, about 14 percent approve censorship and 68 percent disapprove.

Eighteen percent offered no opinion.

Other findings in the survey show that:

- About 77 percent said they would not participate in burning the American flag even if it was for a cause in which they



view in the campus poll even though a higher number (56 percent) of the individuals believe flag burning should be protected under the First Amendment as a guaranteed freedom of speech.

Those who disagree with this philo-

believed.

- Another 44 percent believe the flag is not defamed when it is burned.

- Twenty-six percent disagree with President Bush's views on the flag-burning case.

"I don't think flag burning is defaming," said a 20-year-old female, representing the minority. "It was his (Johnson's) way of expression."

The segment of the VCU community most supportive of the high court's decision on flag burning has a well-defined profile.

Most likely to think flag burning is protected by the First Amendment are females, 68 percent; whites, 62 percent; singles, 56 percent; and 20- to 24-year-olds, 63 percent.

Of the 85 people polled, 31 are residents of the Richmond area, 44 are from other parts of Virginia and 10 are from other states.

Nineteen percent are 19 or younger; 53 percent are aged 20 to 24; 18 percent are 25 to 29; 6 percent are 30 to 34; and 5 percent are 35 years old or older.

Fourteen percent are married and 96 percent are single.

Sixty-five percent are white; 27 percent are black; about 4 percent are Hispanic; about 2 percent are Oriental; and about 1 percent are American Indians. One respondent's race was unidentified.

Thirty-five percent are VCU students in the College of Humanities and Sciences, the college with the highest number of students.

VCU employees represented 6 percent of the populations. The remaining 59 percent are students distributed evenly among the other schools on campus, including the Medical College of Virginia.



Lemonade, bracelets, cookies at low prices

On a hot Wednesday afternoon, VCU Police Officer Allen Christenbury's daughter, Sara Kathleen, relaxes in the midst of her empire.

Issue of Nuclear Weapons Examined

By John Barimo
Staff Writer

Hiroshima and Nagasaki Days were commemorated at Festival Park in Richmond on August 9. The commemoration recalled events from 44 years ago when atomic bombs were detonated over these Japanese cities.

The 1989 Hiroshima/Nagasaki Commemoration was sponsored by several activist groups. The coalition, led by the Richmond Nuclear Freeze Campaign, displayed 25,000 small white cones on a field between the Richmond Coliseum and the Sixth Street Marketplace.

The cones represented the approximate number of warheads in the world's combined strategic nuclear arsenal. The cones, covering a 250-square-foot area, stood in silent vigil as the daily lunch crowd milled about.

Representatives from Freedom House, the Physicians for Social Responsibility, the Richmond Nuclear Freeze Campaign and the Richmond Peace Education Center were on hand to discuss issues and distribute information.

Other activities included the creation of a 50-foot mural drawn by children who wanted to express their vision of a peaceful world.

The commemoration failed to draw a large crowd. No more than 100 people were seen at any particular time. Those who did come, however, shared their thoughts and feelings about nuclear disarmament.

An unidentified executive from AT&T spoke about an experience he had when he was stationed at a military installation in Hawaii in 1962.

"There was a mid-air nuclear test in the Marshall Islands that was visible 750 miles away in Hawaii," he said. "The bright flash and green glow were a symbol in my mind that nuclear proliferation was out of control."

He was also concerned with the false economy that is created by the manufacturing of nuclear weapons.

"It's not like a telephone call where a true service is provided for customers," he said.

Dr. Estelle Young, from the Physicians for Social Responsibility, had a unique reason for attending the commemoration.

"About a year ago, I toured the Nevada test site," she said. "We actually crossed Mercury (the Department of Energy's protected border). I saw some of the effects of testing on some of the most beautiful land in America."

"The environmental damage was astounding. This commemoration provided me with the perfect opportunity to help educate people to the actual problems on the planet," she said.

Others hope to educate the public, just as Young does.

Dr. Philip Murray, also from the Physicians for Social Responsibility, emphasized the growing problem of nuclear radiation.

"The level of background radiation on this planet is much higher than it was 40 years ago," he said.

"The increased radioactivity is not like the sun's radiation; it actually enters the body and remains in the body tissues, such as the thyroid gland."

Paul Fleisher, chairman of the Richmond Nuclear Freeze Campaign, said,

"People need to be reminded about the dangers of nuclear war."

"This era of 'feel good' has left people less concerned about the dangers of nuclear war. The two superpowers are continuing to produce ever more dangerous weapons," Fleisher said. "Does this mean we

are safer or more secure?"

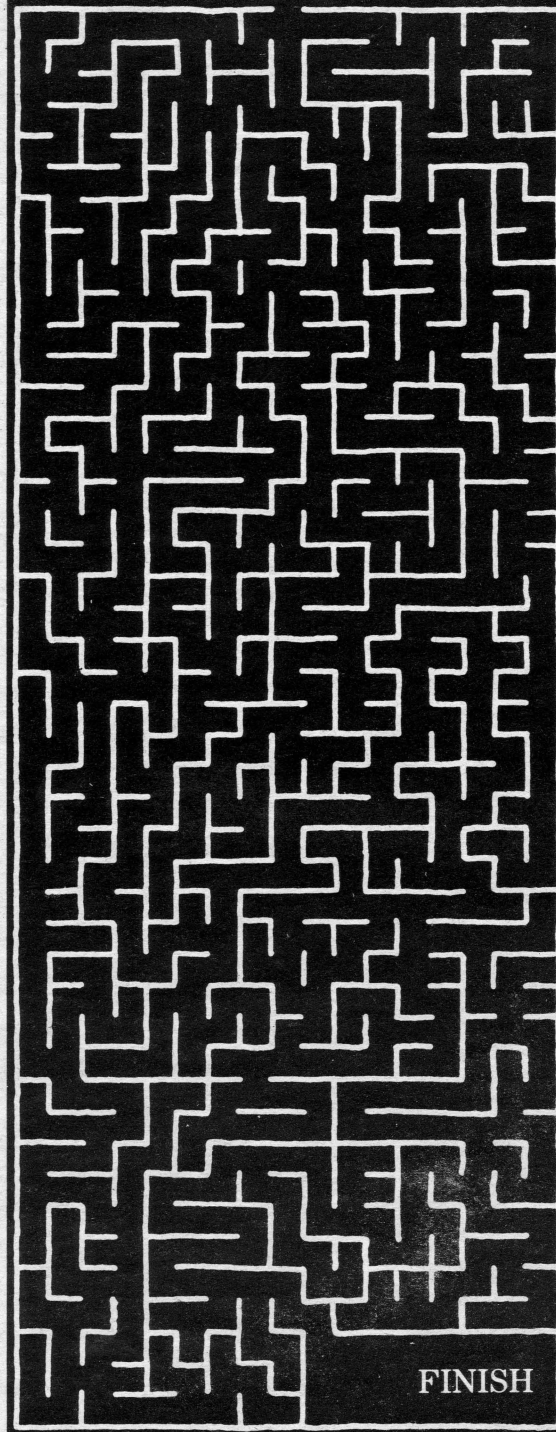
Fleisher explained the history of the cones.

"The cones were created by peace groups in Charlottesville," he said. "They have been displayed in Virginia Beach and on the Mall in Washington, D.C. In the

future, they will be shown in Roanoke and Lynchburg."

The Episcopal Peace Fellowship, Pax Christi, Richmond Friends Meeting, the Women's International League for Peace and Freedom and the YMCA also sponsored the 1989 Hiroshima/Nagasaki Day.

Their way.

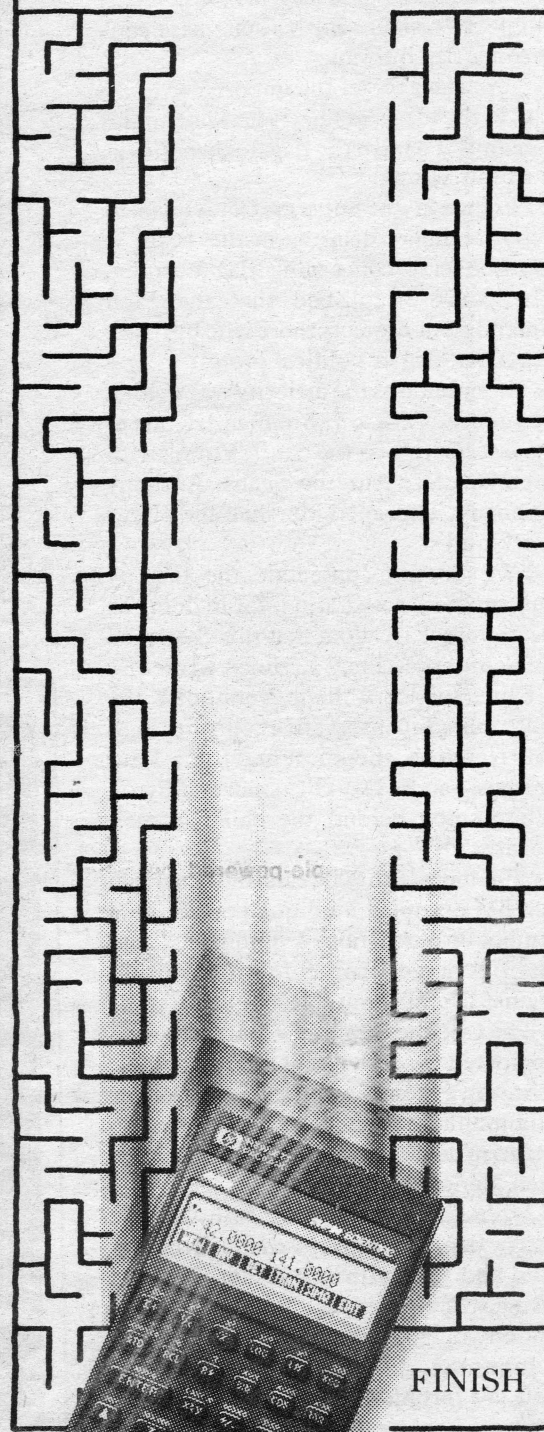


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Bicycling more than just exercise



At VCU, people-powered, two wheel transportation competes with the automobile as a favorite means of transit.

By John Sarvay
Managing Editor

You'll always have options, ranging from your feet to a car — even a skateboard becomes a viable means of transportation at VCU. But to have a bike is to have the whole city in your grasp.

Buying a bicycle can be a major undertaking, especially in an urban environment. Hills, cobblestones and curbs are obstacles that are all but non-existent on the tranquil campuses of William and Mary and U. Va.

According to Kathy Whittington of Two Wheel Travel in Carytown, there are basically three bikes that interest students.

The standard cruiser is a durable, standard-frame bike with wide, balloon tires. The cruisers are generally available with one or five speeds.

City bikes are similar in appearance to the cruisers but have narrower tires and are generally ten or twelve speed bikes.

Mountain bikes, besides being the most expensive, are also the most versatile and durable of the three bike types. Built with strong frames, these bikes can have as many as 21 speeds with an extra-low gear for climbing short, steep hills.

Two Wheel Travel offers four lines of bicycles — Panasonic, Ross, Fuji and Specialized. Agee's, also located in Carytown with additional stores on West

Broad Street and Midlothian Turnpike, offers three more — Raleigh, Schwinn and Trek.

The prices vary depending on both the style of the bike and the manufacturer. Raleigh and Schwinn both have standard cruisers available for as low as \$165, while mountain bikes cost several thousand dollars if they are customized.

The first priority after purchasing a bicycle, says Monty Agee of Agee's Bike Shop, is security. The VCU Police, as well as local authorities, offer bicycle registration services and encourage the use of locks. Krytonite brand locks, which cost about \$25, are the most effective and are recommended by most bicyclists.

Personal safety is another important factor. Although state and local laws do not require the use of helmets, they are a cheap and practical way to protect yourself from serious injury. Visibility, especially at night in the city, is also important. Reflectors, headlights and reflecting tape all help the other guy know you are there.

Both Agee's and Two Wheel Travel offer repair and maintenance work, and most bicycles come with frame and part warranties.

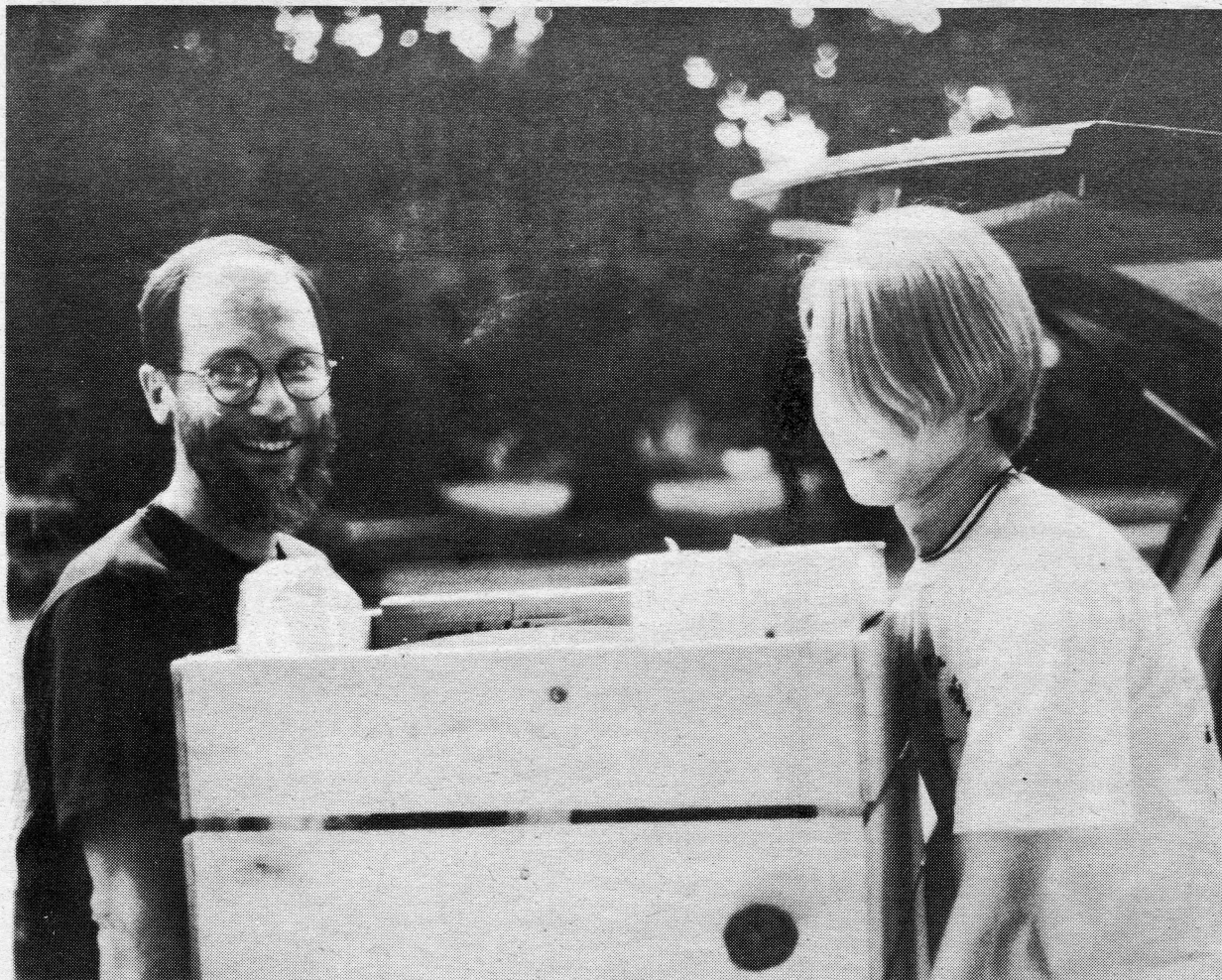
Always ride defensively, keeping an open eye for cars, pedestrians, car doors and the ever-threatening GRTC bus.

But above all, save some gas money and get out and enjoy yourself.



Security is an important aspect of bicycle ownership.

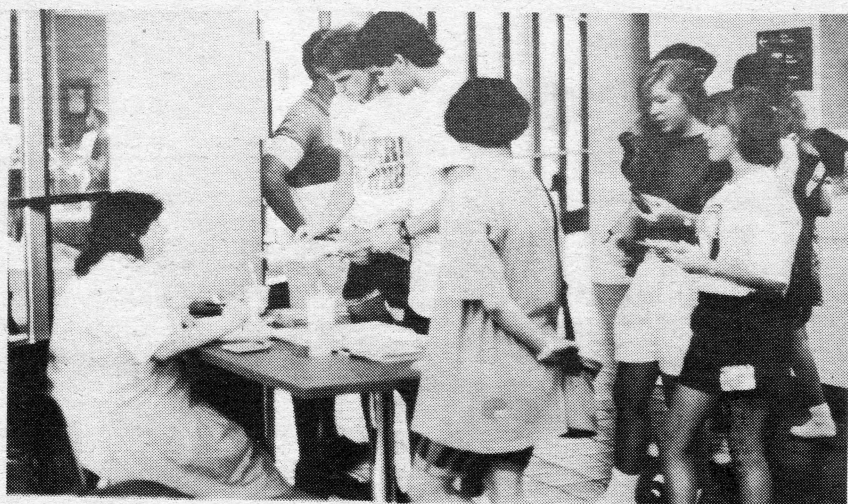
It's that time of year again...



A dorm sport: the two-man crate haul. Parents helped their sons and daughters move belongings into Rhoads and Johnson Halls last week.



Student carries stack of library books down Franklin St. Already?



Students receive information about the VCU college experience during New Student Orientation activities.

Students receive information about the VCU college experience during New Student Orientation activities.

It's moving day! Student moves posters and belongings to his new college home.



NEWS BRIEFS

New Administrators Appointed

L. Victor Collins has been appointed VCU's first director of minority student affairs. The new office was created recently to address the needs of the minority student population, which represents approximately 18 percent of the university's total student enrollment. Previously, Collins was the director of minority student services at Old Dominion University in Norfolk and before that was director of minority student services at the University of Texas at Arlington.

Collins' major responsibilities will include providing individual and group student assistance, assessing minority student needs, serving as a resource and referral agent to existing services, developing a peer assistance program, assisting in the planning of social and cultural programs, advising minority student organizations, assisting other university departments with the recruitment and retention of minority students and fostering minority student/faculty interactions.

Collins holds a bachelor's degree in social work, a master's degree in counseling and personnel and is working on his doctorate in urban studies and educational leadership at ODU.

Two other appointments have recently been made by VCU's Office of Student Affairs.

Dr. Henry G. Rhone has been appointed assistant vice provost for student affairs. He will be responsible for the administration and management of VCU's student housing facilities. The university-operated student housing program at VCU involves approximately 3,100 students housed in on-campus high-rises, apartments and suites, as well as the close to 400 students in leased apartments approximately six miles from the Academic Campus.

Also, Ms. Gwendolyn Eatherton has been appointed director of student activities. She will work primarily with the Academic Campus Student Government Association, clubs and organizations, Greek affairs and student leadership development.

Library Holiday

The Richmond Public Library, its branches and kiosk will be closed on

Monday, Sept. 4, in observance of Labor Day.

Beginning Saturday, Sept. 9, regular hours will resume at all agencies. The Main Library will be open on Saturdays from 9 a.m.-5 p.m. and on Sundays from 2-6 p.m. Branches open on Saturdays at 10 a.m., close at 5 p.m. and are closed on Sundays.

VCU Contributor Honored

Evelyn Thomas and her late husband, Dr. Charles W. Thomas, recently became the most generous contributors in the history of VCU, with gifts totaling more than \$4 million.

VCU recently honored Mrs. Thomas with an "appreciation day" for the extraordinary generosity shown by her and her late husband to the university's MCV campus.

In 1964, Dr. Thomas bequeathed a large portion of his estate to the university. This bequest and gifts from Mrs. Thomas have supported many important research activities aimed at exploring the causes of and developing treatments for arthritis. Every year since 1970, MCV has brought an expert in the field of arthritis to the campus to present the Charles W. Thomas Lecture, with Mrs. Thomas in attendance.

Museum Sets New Hours

The Science Museum of Virginia will be open for new fall hours beginning Tuesday, Sept. 5. The hours will remain effective until the summer of 1990.

The museum will be open Tuesday through Thursday and Sunday, 11 a.m. to 5 p.m., and until 8 p.m. Friday and Saturday. The museum will be closed on Monday, except on certain holidays.

The museum will be open 11 a.m. to 5 p.m. on Columbus Day, Oct. 9; New Year's Day, Jan. 1; Lee-Jackson-King Day, Jan. 15; and Washington's Birthday (observed), Feb. 19.

Show times for films in the Ethyl UNIVERSE Planetarium and Space Theater are: Tuesday through Thursday, 3 p.m.; Friday, 3 and 8 p.m.; Saturday, 1, 3, 5 and 8 p.m.; and Sunday, 1, 3 and 5 p.m.

Planetarium shows will be offered Tuesday through Thursday at 2 p.m.; Friday, 2 and 7 p.m.; Saturday, 2, 4 and 7 p.m.; and Sunday, 2 and 4 p.m.

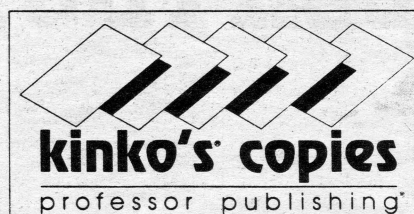
The UNIVERSE will be closed for show installation Tuesday, Sept. 5, through Friday, Sept. 8; however, an 8 p.m. showing of the film "Niagara" will be offered Friday, Sept. 8. Regular show times resume on Saturday, Sept. 9.

COURSE PACKETS

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FRI., Sept. 15
My Uncles Old Army Buddies

SAT., Sept. 16
Muddhelmut

MON., Sept. 18
ELECTRIC WHIP

FRI., Sept. 22
Bobcats

SAT., Sept. 23
BOY O BOY

FRI., Sept. 29
GWAR

SAT., Sept. 30
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'Collecting/Organizing/Transposing' Absorbing

By Tito Chazo
Photos by Mandy Lee

The late sixties and early seventies manifested new art forms which some claimed to harbor the end of art as we know it; it was "dematerialized" hermetically conceptual work, removed from the sensual experience. Some advocates proclaimed this work of the avant-garde to be a dynamic initiative to reintegrate art into life by challenging the most basic assumptions or traditional forms, and questioning the institutions of their presentation and consumption. Certainly the role of provocateur is this work's most outwardly cohesive attribute. The point of **Collecting/Organizing/Transposing** is to look at another quality of this work — how it has reoriented our perspective on artists' processes and its direct or indirect influence on subsequent developments in contemporary art.

This introduction, which appears in the Anderson Gallery's leaflet, inaugurates the Gallery's first exhibit of VCU's school year. It's entitled "Collecting/Organizing/Transposing." Though there have been other recent exhibits similar in format "*Collecting/Organizing/Transposing*" communicates in a quite different manner.

The artists are not only creating but identifying their world by assimilating materials, objects, or even concepts. This may come in the form of tourism by diverse groups of people as depicted in D.S. Bakker's *Bud's Travels* or even by the harsh latitude of living in the modern world of surveillance found in Julia Scher's *Security By Julia*.

Upon entering the gallery, the first work noticed is a collection of what seems to be large faded dreary pages with photos and illustrations from a trip entitled *The Lagoon of Upouvelli* by Helen and Newton Harrison.

Their work is pleasing to the eye before you even get close enough to observe the detailed accounts, poems, and essays handwritten on the 20"x24" format. Adjoined by oil, graphite, ink, and hand-colored black and white photos *The Lagoon at Upouvelli* could have been published as a piece in an innovative magazine such as *Arete*. This is so, not merely because of the documentation but the aesthetic design also lends well to a media design.

Moving further into the exhibit an announcement startles the unknowing gallery goer.

"You are approaching a security area."
I couldn't help but wonder if the Anderson Gallery has security problems. I continued walking.

See **Gallery**, page 16

"The Lagoon at Upouvelli"

In the dark and somber room there is something illuminated on the wall. It appears to be some kind of document. I stepped in to see and there it was again.

"You are entering a security area."

I started to read and then realized I was no longer in an art gallery. I was in the secret intelligence world of Fred Riskin entitled *From A Burning Car*.

Riskin attempts to engulf the observer in a world of secret documents, intelligence photos and other top secret related articles. It works quite nicely with the surveillance items provided by Julia Scher entitled *Security by Julia III*.

Fred Riskin incorporates real life in his work. From the 60's through the 80's, Riskin tracked a dozen or so names that kept reappearing in the media.

He commented in the leaflet "As I followed these names out of curiosity, from the Kennedy years and into the present, a network began to form. The network, it turned out ran very deep and seemed to lead me to the core of a U.S. intelligence operation."

Both Riskin's and Scher's work are effective; even after you leave the room a darkness and fallen emotions seem to follow. A loss of a kinder, gentler assembly between people and a general lack of consideration and trust seems to be the message.

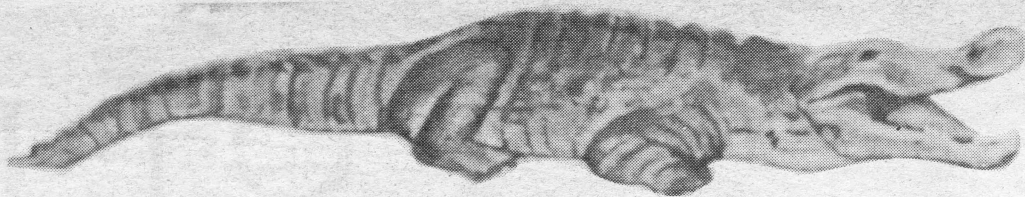
The entire second floor of the gallery is devoted to Larry Turner. Turner's works are displayed in two rooms. The first, a series of collage paintings, reflects with childish connotations upon the artist. However, Turner's other pieces in the second room come



"Bud"



Larry Turner's "Donald and Ivana with Bathers"



Larry Turner's "SUB -CROC"

through with much more brilliance and character. Entering the room, the observer is submerged in explosive color.

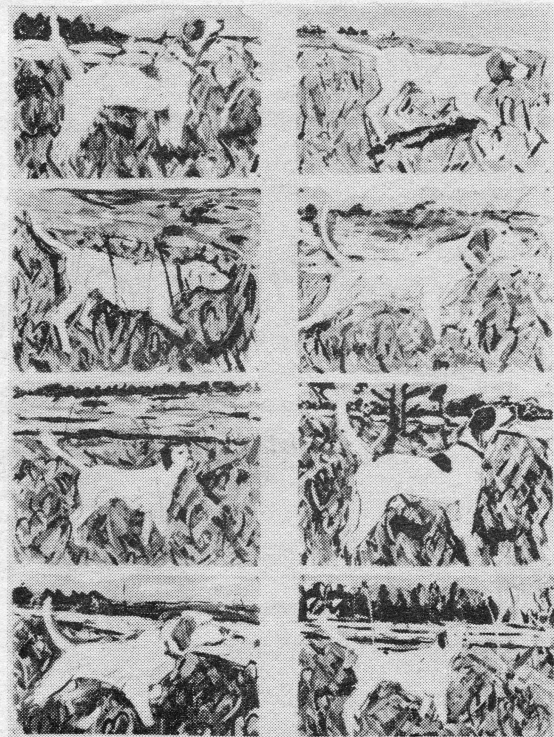
In *Governors With Saurian*, Turner interprets the *Regents of the St. Elizabeth Hospital, Haarlem* from Frans Hals and incorporates his saurian or crocodile in the tapestry behind the gentlemen. Items such as saurians and heart shapes take on the symbolic meaning of seduction and peril.

Turner's other works, *Monkey Jaws* (a painted version of the infamous polaroid of Gary Hart and Donna Rice and two animal claws) and *Donald and Ivana With Bathers* portray those images of seduction and peril quite boldly.

One of the most amusing pieces is David Bakker's *Bud's Travels*. Bakker traveled around the world with a life-sized mannequin of a twelve year old boy named Bud. David and Bud have been to Holland, England, France, and major crossing points of the U.S. as well. In each visit Bakker took tourist type photos of Bud. Bud was photographed in front of the Eiffel Tower, South of the Border, Venice, and in front of a hotel in Memphis, Tennessee. The photos are arranged on a bulletin board. My favorite is Bud underwater with scuba mask, three piece suit and all.

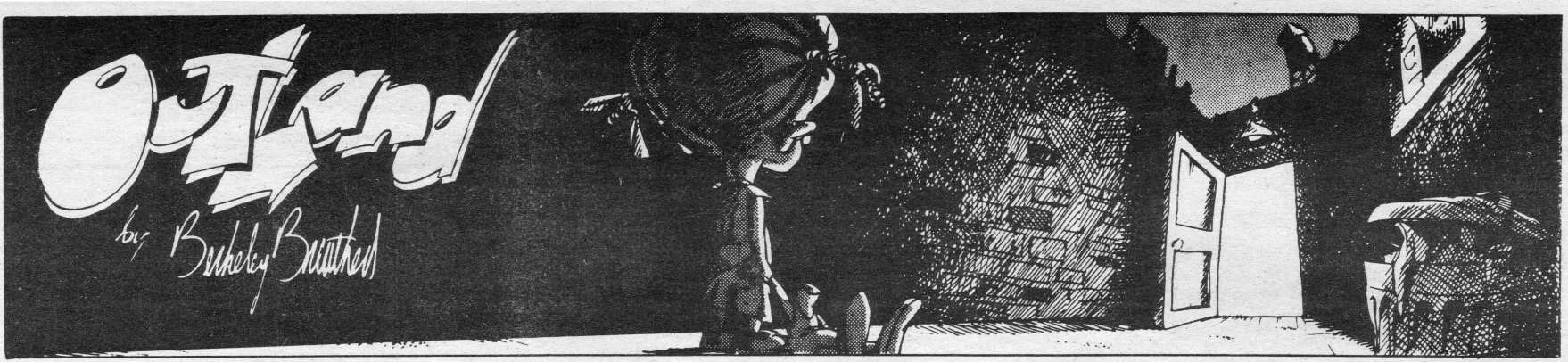
Though there are many more displays in the show, the aforementioned pieces leave a greater impact in the view of the artist's environment. However, a piece of work by Laura Dragoul is an exception. In a totally surrounding work (you must walk into it to see the art), Dragoul stimulates just about every human sense. She appeals to the auditory with buzz saw noises, the olfactory through leaves and twigs and vision through articles such as toothpaste, dentures, video images, and a mass photo display of dead road animals. Dragoul's work is highly complex in imagistic philosophies which elevates her art to the realm of intense emotional experiences.

With the school year just beginning, take the time to check out the exhibit. It will welcome you to a new medium of information exchange. One final note — don't miss the section of unique books on the top floor. With serious works such as *Your Co-Worker Could Be A Space Alien* how could you miss?



"8 Pointers"

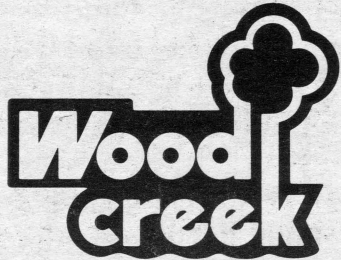
"Collecting/Organizing/Transposing" is presently on exhibit at the Anderson Galley through October 1.



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The statute provides that no personally identifiable information be disclosed without the student's consent, except for directory information or to other school officials with a legitimate education interest. When personally identifiable information, other than directory information, is disclosed, a record will be maintained of these disclosures, which is also available for inspection by the student.

If you feel that an education record is incorrect, you may request an amendment of the record. If the University declines to amend the record, you are entitled to place an explanatory statement with the record.

Should the University fail to comply with the regulations of Section 43B of the statute, the eligible student may file a complaint with the Department of Education.

Tour de Rain, contents soaked



By Mike Baker
For the Times

It's 7:30 tuesday morning. I put my glasses on and focus onto Main street. Cars are speeding by and spraying water like tracers on bullets. The occupants of these projectiles appear warm and dry in their protected environments.

I bury my head beneath the pillows. "Oh no," I groan, "not againnnn!" It rained yesterday, it rained the day before yesterday...it's raining today.

I roll out of my warm, dry bed and stumble to my room mate's domain. His alarm is going off only propelling him deeper into sleep. I turn it off. He quickly awakens. Lifting the covers from his face he glances out the window. "Do you want a ride?" he mumbled.

"No, I'm alright," I said.

I walk out and head for the kitchen. I fill the coffee maker with the magical brown dust. Minutes later it comes alive — just by adding WATER. I drink, and it brings me life. Full circle — sort of cycle.

Propped up by the refrigerator door I stare into the whiteness. Dominos pizza and three day old milk, "Great."

It's raining harder. I debate whether or not to shower. In an hour or so I'd be soaking wet anyways, why bother. I half-heartedly decide to wash the sleep off my body. Standing in the middle of the tub naked and wet the water tumbles over me like broken glass. I reach down and turn the water off, smiling, wishing it were easy. Stepping out of the tub I hear a sound at the far end of the house. It flows

quickly towards me, over me, and off of the other end of the house. I reach for my glasses. Sheets of rain are falling out of the sky. The neighbors gutters are overflowing. "Slop, slop, slop" says the rain.

I dress quickly, and drink another cup of coffee deciding to begin my day. I grab my back pack and my bicycle and head down the steps toward the ocean called Richmond. Standing on the porch with my hands on my hips I survey the vast wetness like Balboa at the Pacific. I hoist

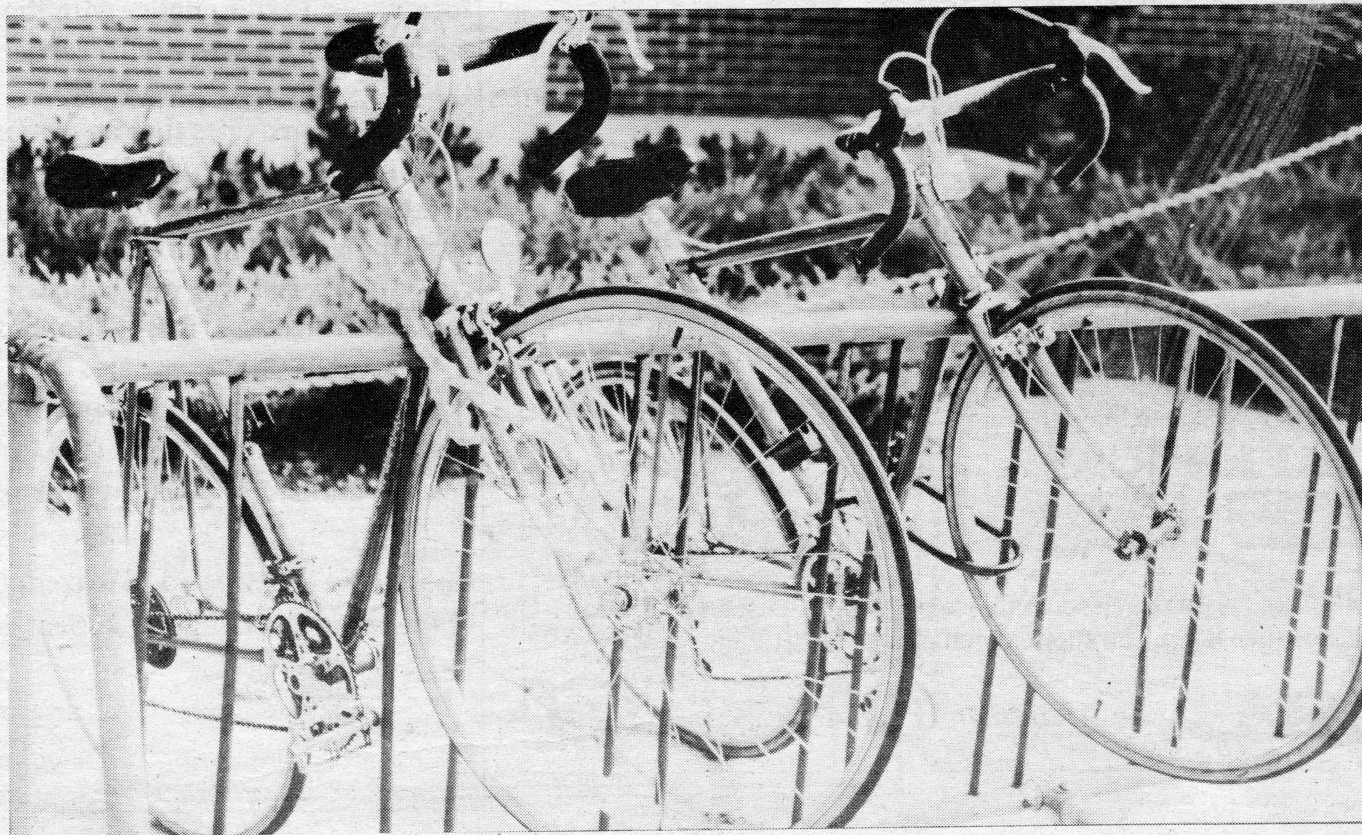
the bike on my shoulder and descend to the street.

I begin my voyage where my spinning tires send spittle on to my back. Water from the front tire splatters my glasses. I use my index fingers like windshield wipers.

Riding in the rain poses a really big problem dealing mostly with the speed of travel. If I ride fast the rain naturally comes at me, or rather I come at it, fast. But if I travel slowly I am exposed to the

rain for a longer period of time.

I arrive at school dripping. I have no problem finding parking at the bike rack. There is a skeleton of a bike slumped on the rack. It has no tires and the seat is bent backwards. I lock mine beside it. I enter the building. I release my backpack. The contents . . . soaked. Maybe by the end of the day I'll be dry; just in time for the trip home.



Folio Notes

The Richmond Club of the Westhampton College Alumni Association is sponsoring its annual "Arts Around The Lake" show on the University of Richmond Campus, Sunday, October 8, 1989, 12:30 p.m. - 6:00 p.m.

More than 86 Richmond area artists will be exhibiting and selling their works. Live music, dance and a children's art activities center will also be focal points of the festivities. In case of inclement weather, the show will be held in the University of Richmond's Robins Center.



Wings of Desire, directed by Wim Wenders, will be presented by the Alternative Films Committee September 10. The film features Bruno Ganz as an angel frustrated by his heavenly limitations. Set in Berlin the film artfully utilizes the city, contrasting the ugly with the beautiful to further enhance the heaven and earth themes in this romantic love story. The movie shows at 6 and 8:30 p.m. and is free with student ID. **Wings of Desire** is a definite don't miss.



7:30, August 30th at the Valentine Museum, Lisa Kroll, assistant curator of photographs, will be discussing 24 photographic images. The photos, selected from the Valentine's collection, depict scenes of Richmond's history from 1865 to 1965. The lecture by Kroll is presented in conjunction with the exhibition **Mirror of an Era: The Daguerreotype in Virginia**. The exhibition will continue through November 7.

The 1708 East Main Gallery is opening its 11th season in Shockoe Bottom featuring 5 More Sculptors. The show-

ing includes the works of area artists Ann Bondurant, Joe Goldfedder, Karen Kincaid, Lynn Murphy and Jane Timshle. Also displayed will be a solo show of drawings by Paul Browne. A reception open to the public will be held September 8, 8-10 p.m. The exhibitions runs to the 30th. Gallery hours are Tuesday through Sunday, 1-5 p.m.

The Call is coming! The Floodzone, September 6, 8 p.m. Opening for **The Call** are **The Peregrins**. Tickets are \$7.50 in advance and \$8.50 the day of the show. Another don't miss! But there is a catch; the concert is only open to those of age.



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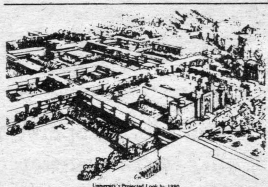
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Master Plan is awaiting state action

The master plan for the city of Richmond, Va., is awaiting state action. The plan, which was developed by the city's planning commission, outlines a comprehensive strategy for the city's future growth and development. It includes provisions for housing, transportation, and public services.

Fire marshal postpones first drama production

An expression by the state fire marshal, which was scheduled for the first drama production of the year, has been postponed. The production, which was to be held at the state fire academy, has been rescheduled for a later date.

Weekend concerts set

The concert and dance series, which was scheduled for the weekend of October 12-13, has been postponed. The series, which was to be held at the state fire academy, has been rescheduled for a later date.

State police patrol area Night brings no violence

The state police, which was patrolling the area of the state fire academy, reported no violence during the night. The police, who were on duty from 10 p.m. to 6 a.m., reported no incidents.

Appropriations reduced for University Week

The appropriations for the University Week, which was scheduled for the week of October 15-19, have been reduced. The reduction, which was made by the state legislature, was due to budget cuts.

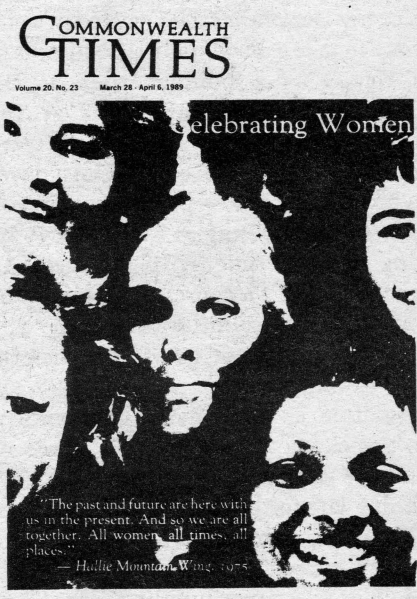
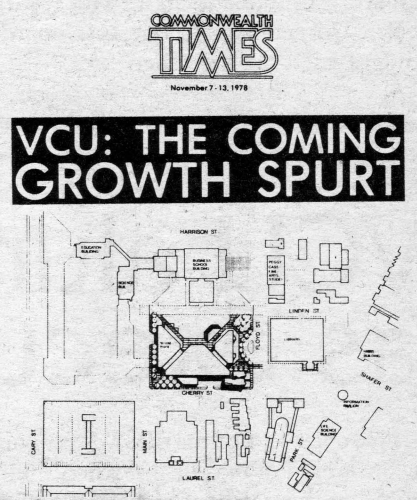


one day in the
life of
**T. Edward
Temple**
see page 7

20th

Anniversary

Compiled & edited by Jeff Smith
 Graphics by Mike Carosi



"Those who cannot remember the past are condemned to repeat it."
 George Santayana's famous summation suggests that history is a succession of grand disappointments. And that's true, often enough.

Just as true, however, is the notion that the past offers not only hard lessons, but subtle perspectives. History can provide a blueprint for the preservation of hard-won achievements. It can even pose challenges greater than our own pretensions for the future, holding up benchmarks of standards higher than those to which we have grown accustomed.

It is this vital mix — part cautionary, part inspirational tale — that intrigues students of history. Maybe there's a connection between this fascination and the fact that at the *Commonwealth Times*, half of the executive editors in the last decade have been history majors. From the artifacts they've left behind, they were impressive leaders.

There have been others, students majoring in journalism, business and the like, who were just as adept at leadership here, and who have left behind equally impressive mementos of their tenure. But the best of these were "historians" in at least one regard: They sensed the confluence of past events, both good and bad, that brought the *Times* to a given place, and they harbored a vision of another place they wanted to reach.

If there is some correlation between a love of history and one of the most demanding student leadership positions at this university, it probably has less to do with a curriculum choice than with a healthy respect for the past and the inability to be satisfied with it.

As the *Commonwealth Times* observes its 20th anniversary, we find there is much to celebrate. And we're glad for the chance to share with our readers some achievements we take pride in. On the following pages we offer a glimpse of our roots, along with a report on our most recent accomplishments, some insight into what we are today and our goals for the coming year.

Mindful of the lessons to be gained from history, we also embark on a year of exploration into our past and the people who populated it. Our alumni include reporters, editors, photographers, entrepreneurs and hundreds of others as diverse as the students who arrived here this week.

We invite anyone who believes their experience with this newspaper was enriching to contact us so that we may compile a definitive history of the *Times*.

We look back not just in commemoration, but as a springboard to our growth as VCU's finest forum for the student voice.

Roots of Commonwealth Times cover 60 years and 3 newspapers

The *Times* traces its roots to a four-page monthly newsletter printed on 8x10 paper. *The Atlas*, which made its debut in the fall of 1929, boasted a staff of four, with eight reporters.

Published by the Atlas Club, a booster organization, the banner declared it to be the work of the Richmond School of Social Work and Public Health, an extension of the College of William and Mary.

In 1939 the newspaper, having grown in size and frequency, opened the year with a mast head that bore question marks in place of "Atlas," and which announced a contest to rename the publication.

A few weeks and several question marks later, the Proscript was born. And its alma mater was identified as Richmond Professional Institute, still associated with the College of William and Mary.

The new name was to last until September 10, 1969. On that date it became the *Commonwealth Times*, "... so that unity may be enhanced between the two divisions of VCU." The tabloid cover featured a student holding a miniature crossroads sign, with "Virginia Commonwealth University" on one tiny board and "Guide to Student Life" on the other.

It was designated as Volume I, Special Issue. The following week was issue number one.

It has been through many variations over the years, from a thrice-weekly, four-page broadsheet to a weekly newsmagazine that had its highest page count, 52 pages, in December 1987. That issue included a massive basketball preview section and an 11-page alphabetized salary list of VCU faculty and administrators.

Through its many incarnations, the *Times* has won accolades and established a number of milestones. Among them:

- *Journalistic recognition*: The *Times* earned a second-place Mark of Excellence Award last year in regional competition conducted by the Society of Professional Journalists for best-all-around non-daily newspaper. The region includes Virginia, North Carolina, Maryland, Delaware and the District of Columbia.

- *Continuity*: The *Times* is the oldest continuously operating VCU organization supported by student activity fees. While other groups have formed, dissolved and reconstituted over the years, the *Times* has been produced, uninterrupted, since its inception.

Such achievements are all the more noteworthy when

the breadth of its operations are taken into account.

Unlike most registered student organizations, the *Times* does not have an advisor. It has complete charge over material published, hires and fires its own personnel, and administers an annual budget of more than \$135,000. No other VCU student organization has as much control over such a wide-range of responsibilities. Our record speaks well for what can be accomplished with freedom and good faith support from people at various levels of the university community.

Major goals remain to be realized. Among these are more dependable coverage of university governance bodies, wider reporting of educational and departmental news, and more coverage of events relevant to the medical campus.

Beyond the awards and the sense of accomplishment that accompanies a tenure at the *Times*, the leadership skills and self-confidence gained from working in any capacity at this newspaper is one of the finest learning experiences to be had.

by Edwin Slipek Jr.

VCU alumnus found life-lessons as executive editor in 1972-73

A pal once warned me that I'd recognize the onslaught of middle age when I felt I could no longer walk onto a college campus and feel that I "fit in."

Well, that may have been his limited criterion for maturation, having been a graduate of a sleepy college in Marietta, Ohio, but he'd forgotten that I'm an alumnus of Virginia Commonwealth University.

VCU. Where the typical student is in his or her late 20s. VCU. Located in a city where to take a post-graduate course is as de rigeur as a doubleheader at the Diamond or Monday night at the Symphony.

To be a graduate of VCU is never having to grow old — partly because you never felt that young as a student — by being among students of all ages. An assistant bank vice president might be next to you in accounting class or the wife of a bank president across the aisle in Intro to Philosophy.

As often as not, your fellow student can't stick around to toss a Frisbee or compare course notes. She's already running late for her *othe r* part-time job.

No idyllic retreat, VCU, it will prepare you for bureaucracy. No tranquil hills and dells; every new building looks like a wretched overblown loading dock (with the exception of the Gladding dorm, which is actually pretty sophisticated).

But it does have its graces. The eclectic mix of personalities will serve you well, even if you never get to the United Nations. The historic blocks of West Franklin Street and the eery Egyptian Building on East Marshall are cityscapes of the finest order. There are truly magnetic teachers like Dr. Blake in history or Dr. Wittrock in dentistry, who more than epitomize one's hopes for professorial excellence.

VCU is high energy or low energy — depending on one's own energy. And that usually has an anticipatory power surge right about now, close to Labor Day. New classes, scrubbed chalk boards, untested professors, and maybe a little romance. The clean-slate spiral notebooks even *smell* clean.

And some 15 years after graduation, I'll admit to not a little nostalgia when the shuttle buses start running and the add-drop line begins to snake its way around the Mosque.

The year at VCU that most tested my energy levels (and *nothing* has come close since) was the 1972-73 academic year.

When classes started in September, I had already been on campus for most of the summer — mapping plans, recruiting staff and scoping the university. I was embarking on my year as executive editor of the *Commonwealth Times*.

See *Editor*, page 24



Commonwealth Times staff photo which appeared in Cobblestone in 1972. Ed Slipek hanging.

Coverage, staff, revenue up since '85

Like the sprawling university from which it takes its name, the *Times* has experienced its growth pains. There have been years of brilliance that stand as challenges to us even today. And there have been periods of stagnation.

Two things happened four years ago that laid the foundation for a return to a healthier, more responsive student newspaper: The *Times* resumed payment of salaries to its staff; and it made a determined effort to reassert the needs of its diverse readership.

What was the result of this latest drive for excellence? No one was sure until last year when the *Times* was called before the Committee on Student Affairs and told to justify both its activity fee allocation and the salaries paid to its staff.

The *Times* is partially funded by activity fees allocated by the Student Media Commission, a lay board of students, faculty and administrators. The bulk of its budget is generated by advertising revenues. The *Times* is one of two student organizations that has a stipend system. (The other is the MCV Student Government.)

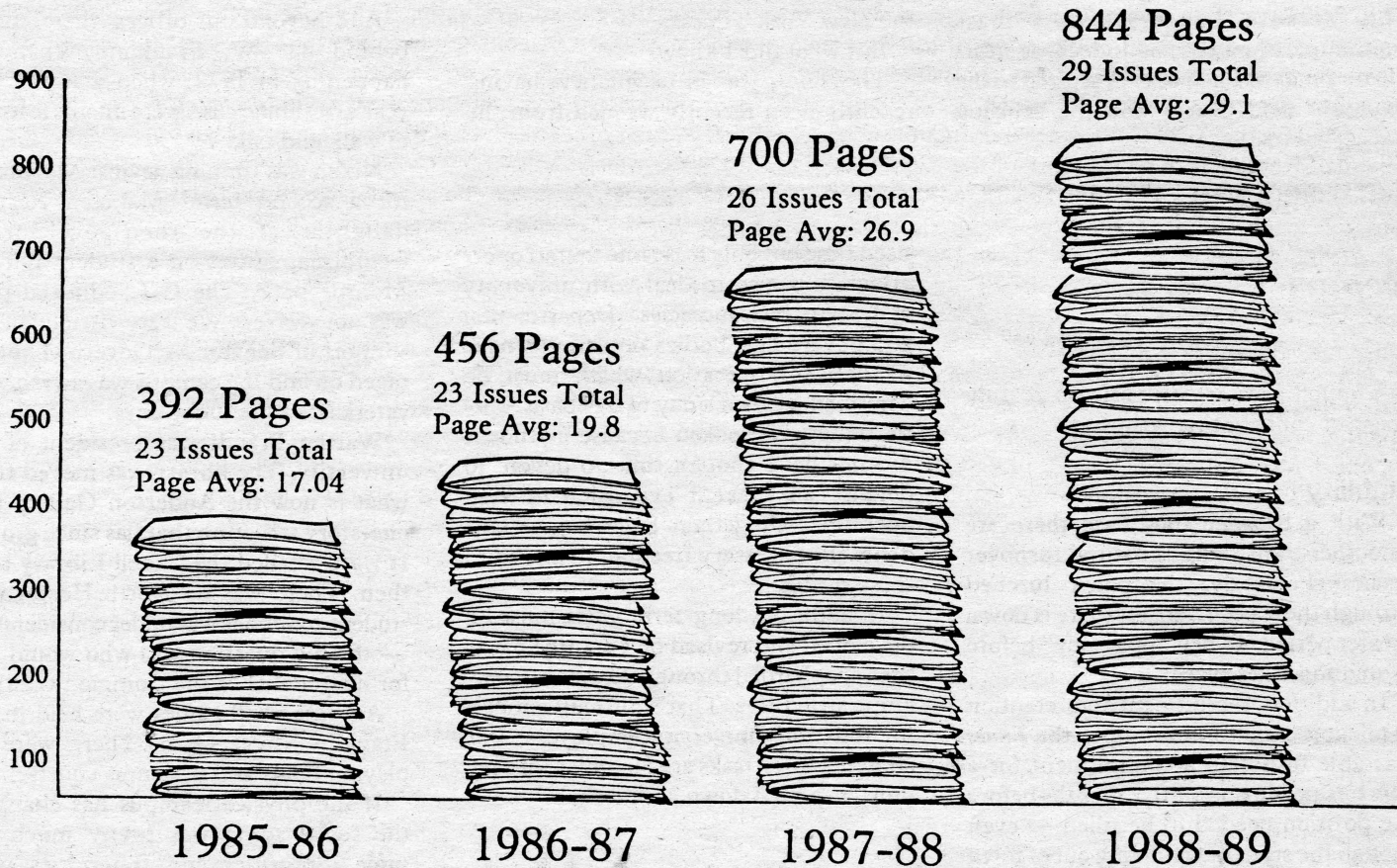
The CSA is an oversight committee. Its examination of the *Times* represented the latest in a series of bureaucratic entanglements that had plagued the paper for months, and the staff wasn't looking forward to the time and manpower required to develop a response.

Even so, the *Times* conducted a thorough audit of its budget, staff and productivity and forwarded the report to the CSA. The committee responded with a ringing endorsement of the newspaper's operations. The vice provost for student affairs, Richard I. Wilson, declared that it was time to let the staff concentrate on putting out a good newspaper.

The report, reprinted below, illustrates our contributions to building upon the rich legacy we've inherited.

Note: "Staff" refers to salaried positions. The total fluctuates throughout the year, with the smallest number generally occurring at the start of the fall semester and peaking in the spring. A separate study found that the annual total of con-

PAGES PUBLISHED



tributing writers, photographers and designers not on the paid staff averages between 45 and 50.

Salary totals for the year reflect filled positions.

SALARIES: LOST AND FOUND

A salary system was instituted at the *Commonwealth Times* in the mid-1970s and continued until 1981. The top salary at that time was \$90 per week. Salaries were discontinued that year by the Student Government Association in response to a budgetary shortfall that caused the *Times* to default on \$18,000 in payments for equipment that had recently been purchased. The salary freeze precipitated

a decline in the newspaper's overall quantity and quality.

In 1984, the newly created Student Media Commission lifted funding responsibilities from the SGA Funding Committee. The following spring, the SMC permitted the *Times* to reestablish salaries, with the stipulation that the money be drawn from advertising revenues. The *Times* set specific goals against which the SMC said the success of the program would be monitored.

While the reestablishment of salaries was a noteworthy event, the actual pay-scale was lower than it had been in 1981. These were "token" payments which had no noticeable effect on the condition of the *Times*. So for the 1986-87 academic year, the editor sought and obtained the SMC's permission to create his own pay-scale — one that would be tailored to

reflect each staff member's time requirements for working at the newspaper. The resulting improvements are quantifiable.

GOALS

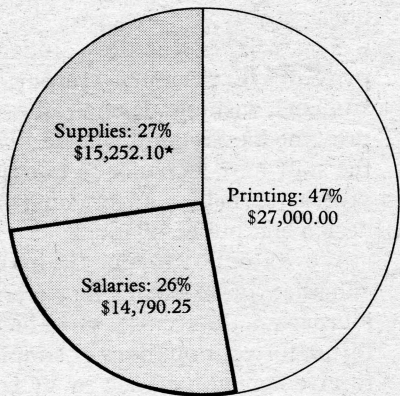
The goals to be monitored were: 1.) an increased staff base; 2.) improved retention and stability of staff; and 3.) better continuity in publication.

Staff Base

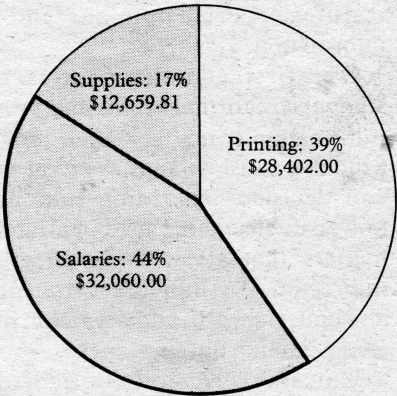
A visible 50 percent jump in staff (from 14 to 21) occurred between 1985 and spring of 1989. Whereas as in 1985 there was a tendency to rely solely on positioned staff for material, today there

See *Report*, page 22

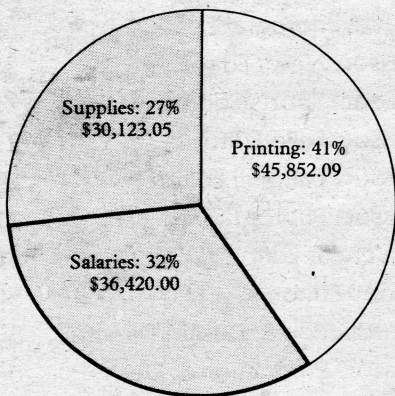
1985-86
Total Budget: \$57,042.35



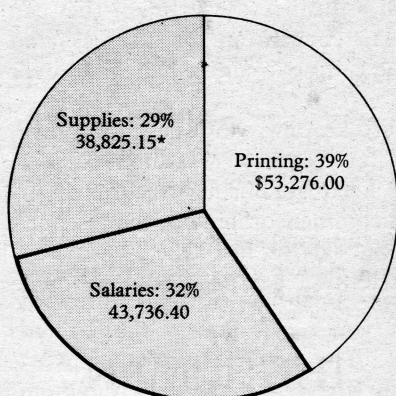
1986-87
Total Budget: \$73,121.81



1987-88
Total Budget: \$112,395.14



1988-89
Total Budget: \$135,837.55



Shaded Portions Represent Ad Revenue
White Portions Represent SMC Funding

In elections held the previous spring, I'd been given the nod and backed by then-editor William Royall — then, as now, a formidable politician. I mention this because I never had a mass communications course. Indeed, as an art history major, I had always aspired to the museum field. But I won the bruising

Report from page 23

is a much greater emphasis on recruitment of contributing writers.

Stability
With a broader staff base there are smoother transitions as natural turnover occurs. Formerly, the paper lurched through these occurrences; there is now a greater period of "heir apparenacy" before promotion takes place.
In addition, recruitment and retention of talent is easier. For example, the *Times* was able to obtain a commitment for a new business manager five months before the position needed to be filled — even though the student was living out of town at the time, and was being simultaneously recruited by Residence Education (R.A.'s are provided with room and board).

Continuity
The number of issues produced by the *Times* increased from 23 in 1985-86 to 29 for 1988-89. The *Times* now appears on the stands the first week of classes in the fall and spring semesters, and publishes into the first week of May. Also, a summer issue has been added.

OTHER GAINS

Publishing
The SMC has long encouraged expanded issues, but more often than not, the *Times* found itself unprepared to take advantage of the available printing budget offered to it.
The improvements outlined above resulted in expanded coverage of issues and events that affect the VCU community, and publishing momentum finally took hold. From 1985-86 to 1988-89 the number of pages annually produced more than doubled, from 392 to 844 pages.

Business
With a business department that can afford to concentrate on its tasks, ad revenue is up two-and-a-half times over 1985.
Record keeping continues to improve, where for years it was non-existent. (Again, adequate business records disappeared commensurate with the discontinuation of salaries in 1981.)
Distribution has become dependable and more thorough.

THE HUMAN ELEMENT
Bureaucracy
Times managers each put in about 25 to 30 hours per week, including several weeks when not in production.
In a large organization student leaders

election and my Presbyterian leanings indicated I was "pre-destined" for a successful year at the helm. Hmmm.
I aimed to make the *Times* look like the Richmond Times-Dispatch (the C.T. was not a tabloid format back then). That would make a lot of people happy. And it would have the variety of, and read like, the New York Times.
But what did I know?
The *Times* was in its infancy, having recently been recently weened from the

need time not only to devote to staff operations, but also to deal with university and state bureaucracies. Departmental and governance bodies on campus have methods of operation which must be complied with on a day to day basis. Little things overlooked because a student did not have enough time to devote to details can prevent expansion or stall operations altogether. Salaries give students the necessary freedom to attend to these details.
In addition, long-term goals must be developed and revised on a routine basis, then shepherded through various bureaucratic structures. That's difficult enough for full-time university employees. For students, such tasks are Herculean if they must also hold down another job.

Professionalism
Though lapses in professionalism will, unfortunately, occur even in the best of organizations, such lapses at the *Times* have become the exception where once they were the rule. Positive responses to the *Times* have been registered by students, faculty and administrators over the past two years.
Each of these improvements is a result, either direct or indirect, of a strong salary structure. Salaries tend to increase esteem and motivation, both of which have been factors in other improvements. Most importantly, salaries give students the freedom to devote to a large organization the time which would otherwise be given to a part-time job.

BASIC PAYSCALE	
Executive Editor	120
Managing Editor	120
News Editor	50
Sports Editor	50
Folio Editor	50
Editorial Editor	50
Chief Photographer	50
Assoc. News Editor	25
Assoc. Sports Editor	25
Assoc. Folio Editor	25
Assoc. Editorial Editor	25
Assoc. Photographer	25
Calendar Editor	35
Copy Editor	50
Production & Design Director	80
Assoc. Production & Design	65
Business Manger	120
Advertising Manager	120
Ad Production	65
Classifieds	25
Accounts Manger	50

journalism department. This neophyte was running the show, a die-hard newsman was managing editor, a Vietnam vet headed up advertising and a business major (you guessed it) was business manager. Not a week went by when students didn't drop by with their "big idea" they wanted to express in ink.
And beyond our offices, then located behind 828 W. Franklin? What was happening in 1972, when many of this year's freshman class were infants learning to walk and talk?
Nixon was running against McGovern for a second term. Maureen Reagan, daughter of the then-governor of California, addressed a student rally in Monroe park. The C.T. editorial page was not swayed. We were vitriolic in our support of Senator McGovern. The war raged on and the campus was awash with veterans — the lucky ones.
Warren Brandt was president of the university. The library was moved from what is now the Anderson Gallery to a one-story structure that has since grown. It wasn't called the Cabell Library back then. There was no North Hospital. A student commons was under consideration — the big question was who would pay for it, students or the Commonwealth.
All basketball games were held in the Franklin Street Gym. There were no playing fields and no tennis courts.
If the physical campus has changed, the social scene was pretty much the same. Sororities and fraternities were struggling to take hold. Bette Midler gave what has become a legendary concert at the Mosque where 10,000 Maniacs will play in a few weeks. Alice Cooper played the Franklin Street Gym, bringing '70s glitz to the city where Metallica played and swayed the Coliseum some weeks ago with '80s flash.
And we had our brushes with greatness and celebrity. Louis Kahn, arguably the greatest architect of the second half of the 20th century, spoke to a standing-room-only crowd in the business building

auditorium. A matronly Christine Jorgensen, the transsexual, addressed the campus with one of the duller speeches imaginable. And razor-sharp Gloria Steinem visited VCU, making her points with the same clarity then that she does today.
But what that year as editor of the *Commonwealth Times* taught me (besides the realization that I'd be graduating a year later due to late nights and relentless deadlines) were some things that stick with me:
Don't trade anything for a good mentor.
Don't trade anything for good humor.
Never assume that just because you delegate, the job will get done. (The business end of the C.T. was a mess!)
Never underestimate the power of working with good and talented people. (Our sports editor, Paul Woody, went on to a career at the Richmond News Leader and our features editor, Moira Saucer, is a published author.)
And finally, just because you're headed for a career in one direction, don't think you can't switch gears. Keep open to all possibilities.
Following graduation, this art history major spent three years writing for a weekly newspaper, nine years heading the P.R. department of a Fortune-500 corporation, and since that time has ridden the rocky waves of self-employment as a public relations consultant.
But for me, the pivotal event was my baptism by fire as a college newspaper editor.
And do I feel middle-aged? Heck no. Maybe I've missed VCU registration for the fall, but look for me second semester — I might be that older guy across the aisle in Management 101. It's never too late.
Edwin Slipek Jr. was executive editor of the *Commonwealth Times* 1972 -'73. A 1974 graduate of VCU, Slipek is now a public relations consultant in Richmond.

The role of the Commonwealth Times

The idea of a student press is often perceived as a few "select" individuals who produce "their" paper — disregarding the administration and the university environment in the name of "creativity."
The *Commonwealth Times'* role at this university is to act as a resource for news, features, sports, opinions and other information.
Our first commitment is to the students, reporting events and providing information that affects their university. Students must be kept aware of policies and decisions regarding tuition, fees, university structure, curriculum and other matters that affect them directly and indirectly. The individual student must also understand his and her role in relation to the administration.
University committees and organizations are designed to facilitate student needs and concerns. Through a defined structure, VCU provides any student with the opportunity to shape university policy. But without an active media to report on these bodies and follow such concerns, students may not realize they can do more than observe — they can participate.

In addition to an informational service, the *Times* also acts as an open forum. The Editorial page offers a vehicle where you may voice your opinions, concerns or questions on any matter.
And finally, the *Times* is a resource which allows the administration, faculty and students to communicate with each other.
This role, executed by students, also provides experience, imperative to students wishing to enter the field of print media. Students who participate on the staff have a chance to exercise their skills in journalism, advertising, business, design and public relations.
We extend to you an invitation. Whether you're looking for experience in journalism, the arts, design or business, a forum for your opinions or simply a way to give something back to VCU before you leave, you can probably find that outlet at the *Commonwealth Times*.
The *Times* meets every Thursday at 5 p.m. on the second floor of the Millhiser House, 916 W. Franklin St. Or call us anytime at 367-1058.
— Mike Carosi
Executive Editor

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THU 7 Jason and the Scorchers

SUN 10 C.O.C

FRI 15 Waxing Poetics

SAT 16 Rainmakers

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THU 21 Peter Case

FRI 22 Max Creek

MON 25 Throwing Muses

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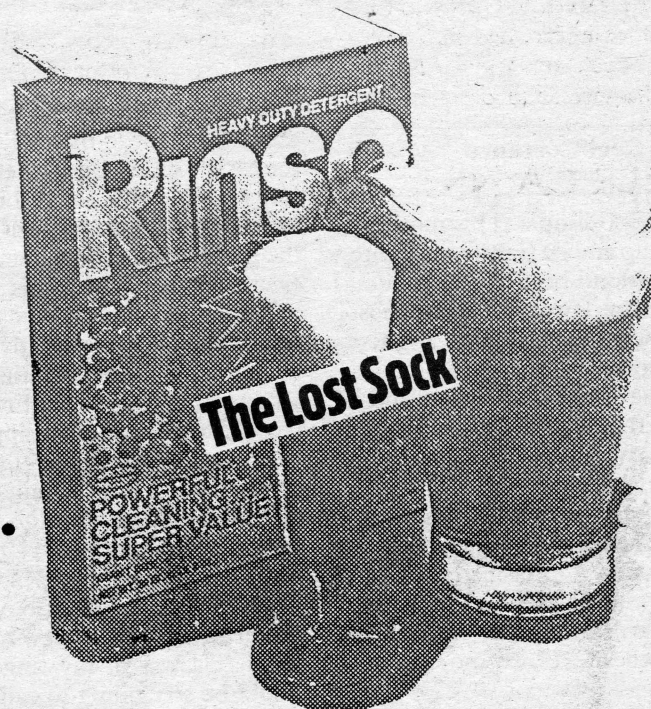
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Switching Channels



My hero, Marcia

By Ceci Costanzo
For the Times

It all seemed so simple. This morning I would wake up and be transformed into a long-haired blond beauty with a cute, round face. Now I would be the most popular girl at Filmore Junior High; I would be chosen to escort a famous astronaut to the senior class dinner and I would be voted class president. I would be Marcia Brady.

But when I woke up on my 13th birthday, eager to start teendom, I realized nothing had changed. I stepped out of bed and cautiously approached the mirror. There I was, still the same: dark hair with an awkward-sized nose, braces and a pimply forehead. I was no Marcia Brady.

Looking back I realized I spent my teenage years comparing myself to Marcia. To me, she epitomized the "groovy teen age." She appealed to the American idea of a delightful girl. Intelligent and confident, she possessed a strong sense of who she was. Always an extrovert, Marcia was destined to succeed.

Each "Brady Bunch" episode teased my imagination. For thirty minutes, I felt as if Marcia was preparing me for that "groovy teen age." I watched with eagerness, anxiously awaiting my turn to experience Marcia; When I would live like Marcia and fall in love with my dentist, meet Davy Jones and sing in a pop band called "The Silver Platters."

I realized my preoccupation with Marcia's life when I looked forward to visiting my orthodontist. The words,

"You need braces," spark fear into most teen agers, but to me it was thrilling. In the early "Brady Bunch" episodes, I vividly remember Marcia's braces. Despite her social stigma, she still was asked to the junior high school dance. So for me, everything was starting as planned.

After surviving the pain of newly applied braces, I displayed my tinsel mouth to all my classmates, waiting for a boy to ask me to the dance on Friday. Instead, Doug Miller cautiously approached me, telling me I had a piece of apple stuck in my braces. I was humiliated, but not defeated. I realized my life would change when my braces were removed. Then, then, I would live like Marcia.

Finally at age 17, my embarrassing braces were gone. I knew now the world of Marcia was at my finger tips. Boys would be struggling to call me, begging for a date. I practiced saying Marcia's famous blow-off line, "Something suddenly came up," in case an unpopular boy asked me out. I ordered my family not to talk on the phone for more than 10 minutes because I would be expecting phone calls. So I waited, and again, nothing.

That evening, while eating dinner with my family, I began picking at my food, hoping my concerned mother would pleadingly ask, "Is everything OK? You're not eating today." Instead my mother asked if I was anorexic.

Silently and slowly, the realization that Marcia's life is a fantasy and an excuse for me to escape my depressing reality really hit me: I accepted the fact that no one would ask me to attend the most important event in any teenage girl's life —

Senior Prom.

For hours I stared at my awkward and plain body, searching for something pleasant to say about it. Instead, I ripped myself to shreds, criticizing every fault I could find within me. I hated myself for not living a life like a normal teenager, with car dates, dances, SGA and cheer-leading. Not living like Marcia Brady.

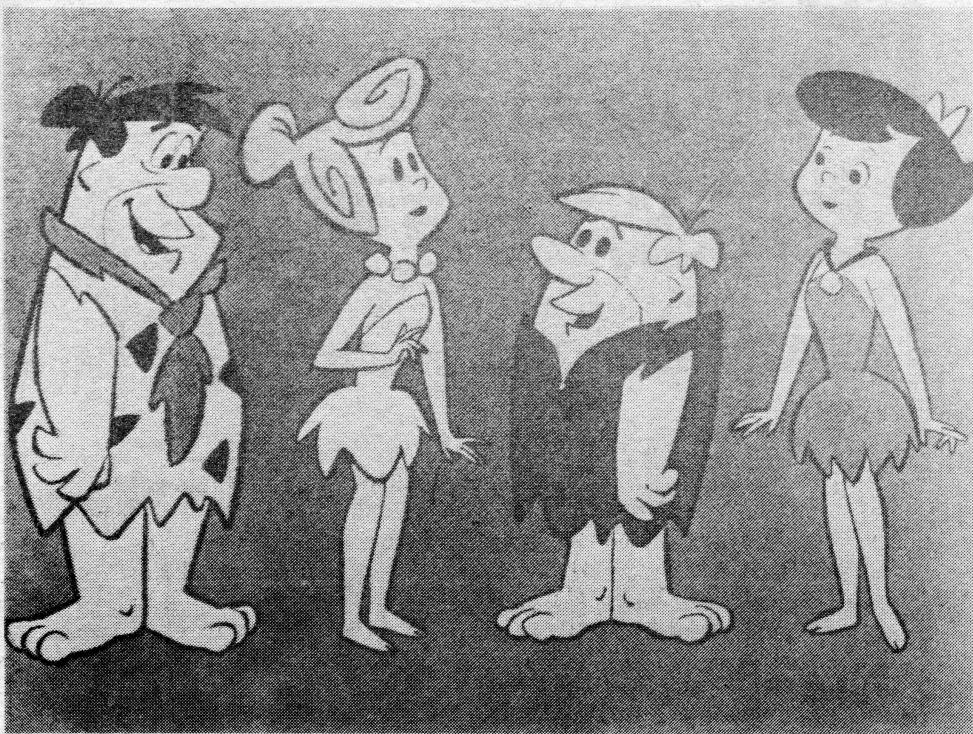
But as Prom approached and my chances of attending grew slimmer and slimmer, I realized that my teenage years were not strange or dull; in fact, they were very normal. All my confusion, embarrassment and uncertainty were

experienced by all teenagers. Marcia's life was unreal and idealistic, not mine.

Needless to say, I never attended my Senior Prom. Nor did I become head cheerleader, class president or even voted "Most Groovy Teenager." I couldn't even fall in love with my dentist. My teenage years were very uneventful, there were no magical nights or first dates.

But each experience was my own and unique to me. Sure, my life was not filled with the optimism and illusion of Marcia's, but at least my life wasn't cancelled because of low ratings and bad script writers.

Tex Avery, Saturday morning and Roger Rabbit



By 'Jett' Fullerton
For the Times

Daffy Duck *used* to be a pretty funny duck. I mean he was, well, daffy. But not because he danced on his head or beat up Elmer Fudd — Daffy Duck was funny because of his complete disregard for the laws of the physical universe. You just can't watch a duck inflate himself with a balloon and not laugh. I know, I tried.

But then, all of a sudden, Daffy turns into this cynical, arrogant bastard of a duck with a "Oh, I'm not really a cartoon, honest" attitude. Every anvil in sight starts making a beeline for his cranium. Maybe the fighting with Bugs was too much? Maybe his family had died in a horrible hunting accident and therapy just wasn't working? But whatever the cause, Daffy's entire *raison d'être* had changed, leaving him a mere shell of his former self.

And so too is the story of the whole cartoon industry, it also has become a mere shell of its former looney self. The Tex Averys and Bob Clampetts who once courted absurdity and laughed in the face of reality are now gone. In their place is a generation of animators, reared on Bugs Bunny and Yosemite Sam, who now place cuteness over creativity.

Heckle (or was it Jeckle?) once said,

"We're cartoons, we can do anything." Warner Bros. realized this and used it to create an arsenal of four-minute attacks on the world as we knew it. Exploding pianos, heavy machinery, and that crucible of destruction, the Acme Company, were all tools in the animated affront to the absolute.

Testimony to the success of those pioneer cartoons is their continued popularity, enjoyed 30 to 40 years since their initial release. One sees a certain quality in, for instance, Sylvester's head smashed flat as a board by a giant steamroller. It gives a cartoon a timeless appeal, spanning all socio-economic climates and conditions.

But the real cause of the Looney Tunes staying power is the audience those cartoons were written for. In an interview, cartoon maestro Chuck Jones admitted Warner Bros. cartoons had been written for the animators themselves, creating things they thought were funny, not necessarily what others would find funny. Spawning cartoons enjoyable to children and adults alike was the result.

So as not to dwell on the past, let us now turn our attention to what current gems are being offered to the kiddies each Saturday morning, and while it may appear dismal, it is not completely

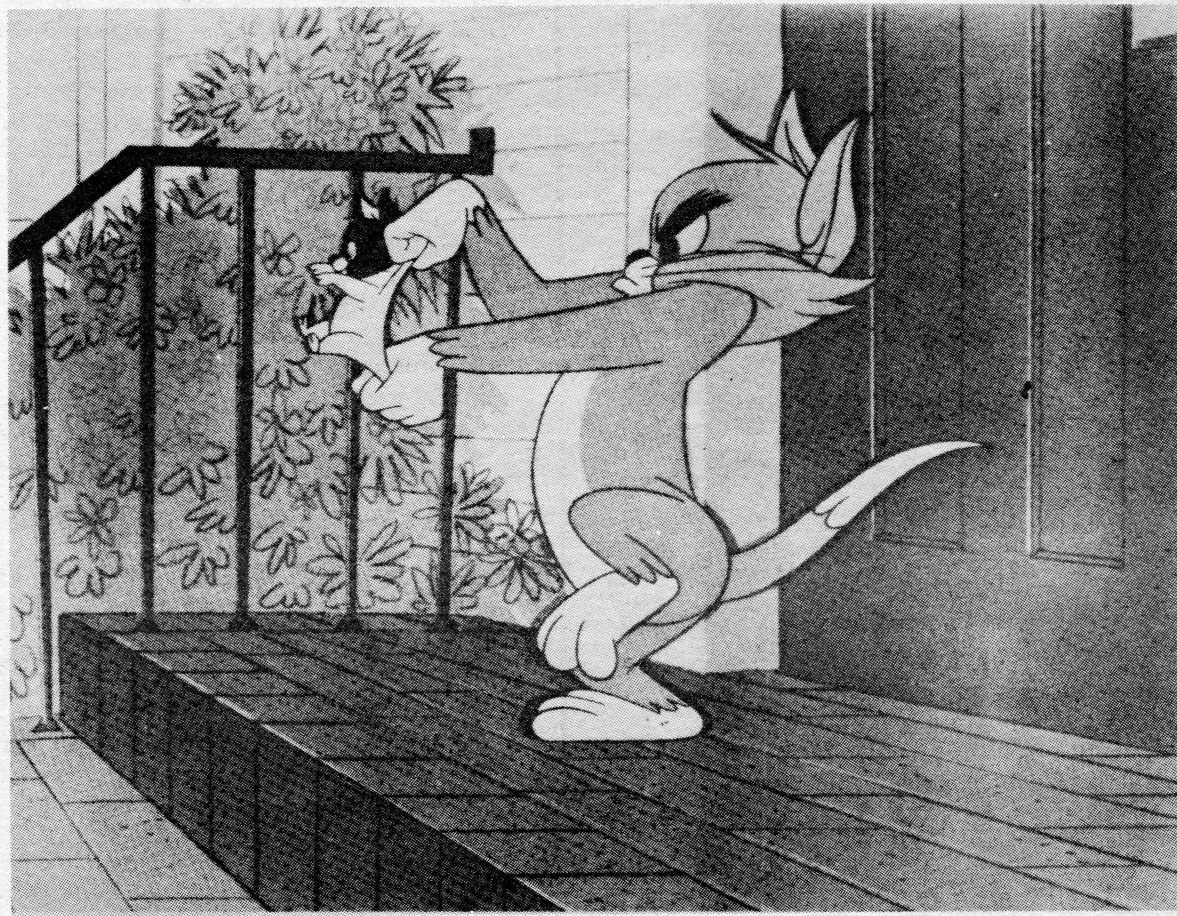
See **TOONS**, page 27

hopeless. Filmmation, the blackguards responsible for "Masters of the Universe," "Tarzan" and "Batman" cartoons, all of which, incidentally, use the same background cells, still clings like a bad hangnail, rearing its ugly head to remind us just how great Jonny Quest was. And let us not overlook the recent baby craze in cartoons. Just remember,

Saturday mornings but for inspiring like minds to recapture an almost lost market.

People like Ralph Bakshi (Mighty Mouse) and Martin Short's Ed Grimley are going forth and multiplying, while the ever present Bugs Bunny — Road Runner Show still remains as the standard by which all others are measured.

When "Who Framed Roger Rabbit?" was released, the box office confirmed what I knew in my heart was true, that there is always a place for lunacy in our



the only funny baby is the one with tattoos and a big cigar.

Still, on the brighter side, there is always Pee Wee Herman. Not a cartoon, but definitely the product of them, Pee Wee blends Dali with Deputy Dawg and creates a nether world for reality drop-outs. If a role model could wear squeaky shoes and high waters, Pee Wee would qualify, not only for restoring my faith in

lives, and that an artist is an artist no matter what medium he chooses. Roger Rabbit was more than a tribute to those early morning artists, it was a thank you to the generations of Americans that let those cartoons in their living rooms and hearts. At 10 years old I learned many valuable lessons from those cartoons, but most importantly I learned DON'T EVER TOUCH THE RED BUTTON!!!!



WAR: TV Style

By 'Jett' Fullerton
For the Times

If there are no atheists in fox-holes than surely there would be no comedians, but television has proven time and again that war can be a barrel of yuks if you have the right agent. From "McHale's Navy" to "M.A.S.H.," we have seen the war sitcom endure as long as television itself; sometimes endearing, sometimes demeaning, always walking the thin line that separates making fun of a situation and finding humor within a situation.



Wouldn't war have been a lot more popular if it was like "Hogan's Heroes"? People would have volunteered for prison camp if it was run like Stalag 13. Stupid guards, good food and no work makes life in camp rather appealing to the average viewer.

But this is nothing compared to the general portrayal of Germans in "Hogan's Heroes." There were two types: stupid, insecure cowards and stupid, insecure militants. Neither could shoot straight and neither wanted to go to the Russian front. Personally, if I lived in an area where train depot explosions were a daily thing, the Russian front would seem like a resort.

How come no one ever was shot in Stalag 13? The Nazis were never humanitarians and they never would have hesitated to kill an entire prison camp if they suspected espionage. Still, in fairness, many was the night when it was lights out at 6 o'clock, despite Hogan's pleading. "Hogan's Heroes" was war in Technicolor, comedy unspoiled by the harsh reality of war.

If "Hogan's Heroes" was comedy unspoiled by the reality of war, then "M.A.S.H." was inspired by it. "M.A.S.H." looked at the Korean War and brought it to the human level, personifying the casualty figures and showing that instead of "us versus them," it was often "us versus us." Be-

cause of its liberal view of war and sometimes dark comedy, "M.A.S.H." was at first regarded as unpatriotic and sacrilegious. Feeling it was disgraceful to the men who fought in Korea, my father would not watch the show. He did not change his mind until he saw how it dealt with war on a level television had not dared before: not disgracing the soldiers, but empathizing with them; laughing with them, not at them.

But "M.A.S.H." was not without fault. Alan Alda, a Donahue's Donahue, often turned it into "The Alan Alda Show," leaping

into 20 minutes of bad schtick and 10 minutes of plot. When Radar finally left the show you had to wonder if it was from retirement or scalp therapy. Finally, in the last seasons of "M.A.S.H." there was a sense of pressure to be funny, to regain the slipping crown of comedy they had worn for so long. The results was that it lost the realism that had set it apart from "Operation: Petticoat" and "McHale's Navy." It isn't possible for any armed force to think of as many puns and sight gags as in the waning episodes with the 4077th. It ceased becoming funnier, only louder. In the end, it left graciously and voluntarily, a little too late for some, a little too early for others.

Laughter is as important to a soldier's survival as bullets or guns. A person cannot deal with the damage of war without wanting to cry or laugh, and one is usually preferred over the other. Many of the comedies dealing with war were based on actual events, oddities that could only occur during the upside-down world of war.

"M.A.S.H." and "Hogan's Heroes" offered two ends of this spectrum, within it lay dozens more, all hoping to tap within the rare essence that is the soldier. Whether or not they have succeeded is a question that each man who has taken up arms must answer for himself.

Gratefully So

By Nik Ashburn & Tito Chazo
The Twins for the Times

Many descriptive images come to mind when one mentions the words "Grateful Dead." Ask anyone in the square edged world of; "Top 40, it's got a nice beat, I can dance to it, give it a 7, turn off that crap . . . it sounds weird, get a real life you dope fiends . . ." And they will tell you, well, to get a real life. But ask anyone who remotely respects the difference of culture, especially in music, and you might hear something different.

As a matter of fact mention the Dead and you might get a reaction like, "I've heard of 'em." Or you might get the traditional stoner's, "OOOOHHHHWOW, MAN!"

But musical aspects are only half of the world of the Grateful Dead and it's (er,) family. The counter-culture that created the Grateful Dead, as well as other standing bands, is based around an intricate detail of social hopes and dreams. Emphasis lies heavily in living your life to it's fullest extent while attempting to maintain peacefully with others. And because the Dead have a lifestyle greatly varied from, say, the Osmonds, they have taken on a special role of a sub-culture inside a counter-culture. And for all of this you must verse yourself in the days of Haight-Ashbury.

In the Beginning.

The ethic, lifestyle, social and musical awareness and most of all the coldest revolution ever. These set the stage for a number of players in the Haight-Ashbury

scene. Among these players we find Jerry Garcia leading a merry band of acid trippers who, under the influence (and not) managed to come together well in unusual, improvisational jams. Set among the San

Francisco of the sixties, Jefferson Airplane, and Big Brother & The Holding Co., among others emerged. In sight of San Francisco's tolerance of obscure religion, sexual activity, drug influence and other



non-conformist acts, the cause and effect are quite visible. The results were global.

By 1970 the Dead had released three albums. Of these the most easily enjoyed, and rightfully most popular, are Workingman's Dead and American Beauty. Interesting to note is that until these albums, the Grateful Dead were unable to successfully capture the beauty of live playing with the technical wizardry of recording. So, stripping down some of the more intricate work of popular tour songs, the Dead began finding a more mainstream audience. American Beauty is a collection of folk inspired songs that tingle with the traditional rhythms of bluegrass that intertwine against a backdrop of heavily influenced blues lyric concepts.

Despite lacking the in-depth playing styles, American Beauty shines with (like it or not) a clean commercial ability. The songs are flawlessly structured, perfectly weighted, even from one song to the next. There is never a point in which the material conflicts itself, the flow is steady and precise.

American Beauty is the perfect album for first time exploration of the Grateful Dead. Within its grooves are contained the classic, absolutely quintessential Dead; "Truckin," "Ripple" and the perfect set opener, "Box of Rain." Of American Beauty and Workingman's Dead much of the band's airplay, and tour repertoire are to be found.

We've mentioned before that much of the artistry of the Grateful Dead was left behind upon entering the studio. The songs on the albums remain the same, however their influence is, and always will remain lacking in comparison to a live show. The sheer intricacies of the musical exploration of space (inner and outer) that the Dead produce live is simply mind-blowing. Especially in consideration of the drug. The Dead manage to create a mental playland of new places under the influence of LSD . . . as well as other self-induced mind altering chemicals.

However, in 1981 technology began to catch up with the band. With the recording of Reckoning and Dead Set, the Grateful Dead succeeded in capturing the live magic. What is found here is something quite different. There is a lack of commercialism, replaced by higher professionalism. We are delighted to hear old songs played to new tempos, sounds. Each song becomes an exploration of endless minutes, seeing exactly what each song can be complete, and most importantly, where it can take you. For those who don't quite understand let me relate it as an image; they've written the songs, carefully chosen the message, thus creating a skeleton. Each show they select, often at random, a skeleton and working from the fame alone they build it a little differently than last time. Each guitar riff adds a little more to the picture. And when it's all over, winding down, they take it back to just a skeleton again. And without so much as a break in the flow, they produce a new one to redesign.

So simply put; it's never the same twice.

The mixture of clean recording and priceless sound captured on Reckoning and Dead Set is well worth the investment.

As a final note, we'd like to mention that the line of Grateful Dead compact discs presently available and up and coming is simply unbeatable for quality remix and crisp clarity.

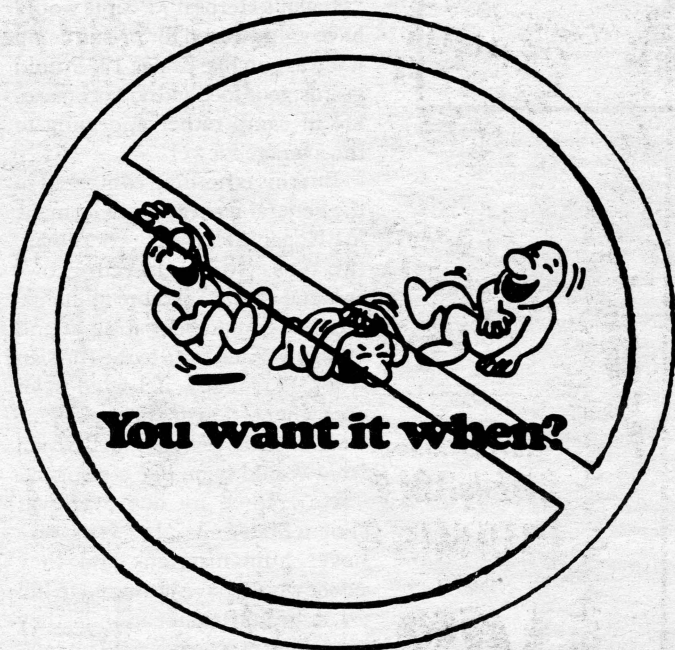
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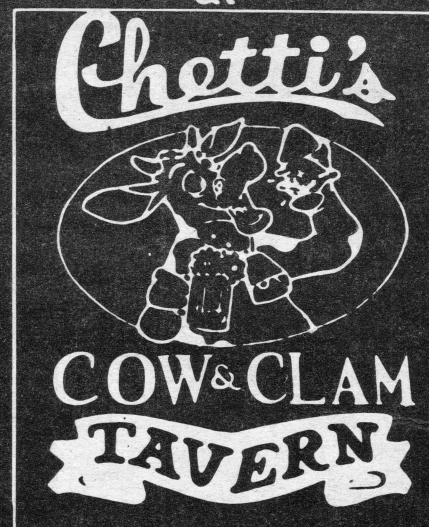


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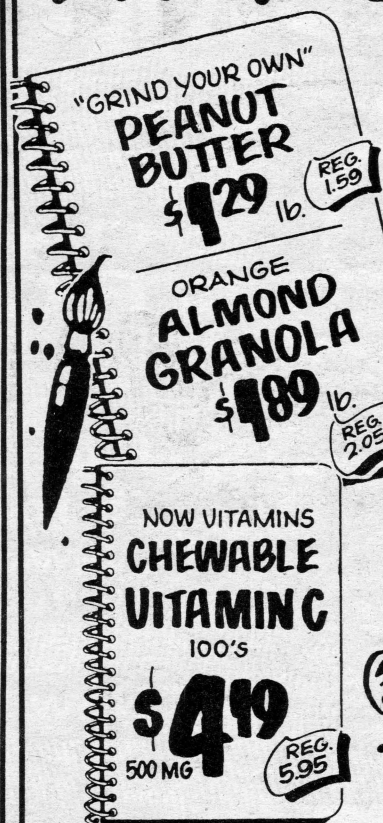
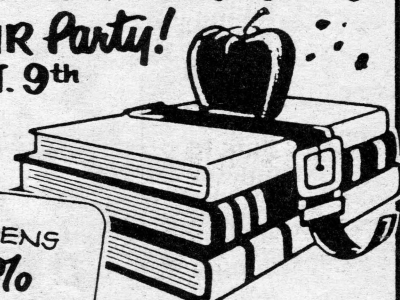
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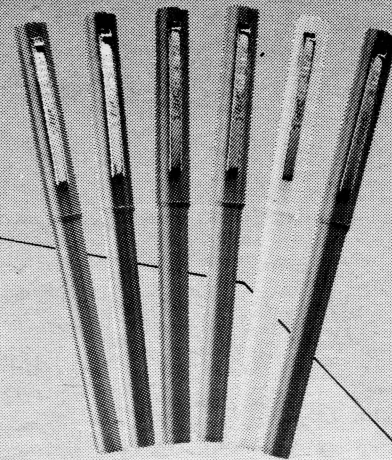
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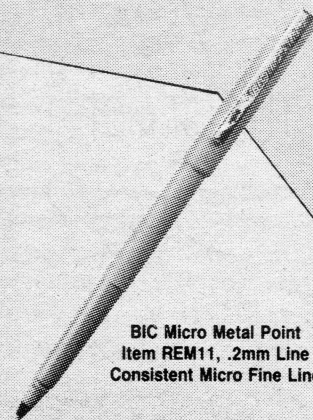


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New films, exhibits and dance this fall

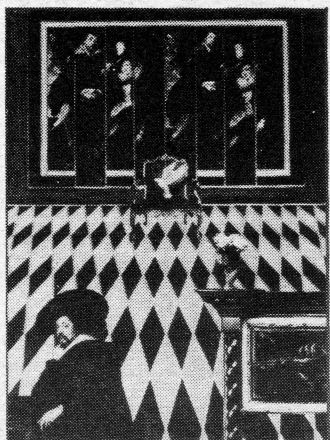
By John Sarvay
Staff Writer

Virginia Museum of Fine Arts, in addition to its permanent collection of art, is bringing a stunning variety of cultural and artistic events to the area this fall.

The museum, located at the corner of Grove Avenue and the Boulevard, has scheduled a full calendar of performances, exhibits and lectures for the coming months.

The offerings range from a series of new films to traditional dance and music events, as well as lectures on new exhibits and the 35th season of TheatreVirginia. The events scheduled would send most proponents of time management scurrying for their calendars in a panic, but the museum is possibly one of the cheapest ways to avoid Schafer Court and still appear hip, chic and fashionable.

For more information on the museums activities, simply call 367-0817, or visit the museum and see for yourself. The Virginia Museum is closed on Mondays.



New Exhibits

The Virginia Museum is currently displaying a buffalo mask and feather costume from the Cameroon Grasslands of Central Africa. The mask and costume are part of the museums growing collection of African art and complement a visiting exhibit, "Sounding Forms: African Musical Instruments".

"Sounding Forms" is the first exhibit of its kind devoted exclusively to African musical instruments as works of art highlighting the sculptural qualities of such instruments.

The exhibit is on display in the two North Wing galleries, and the mask and costume are displayed on the bridge connecting the galleries.

"Sounding Forms" will remain at the museum only through September 10, at which point the mask and costume will become a permanent display in the museum's African art gallery.

On September 7 J.H. Kwabena Nketia, Andrew Mellon Professor of Music at the University of Pittsburgh, and a respected scholar of African culture, will present a joint lecture/demonstration featuring the sounds and images of many of the instruments in the "Sounding Forms" exhibit.

On September 19, ten recent paintings by Robert Jessup will be exhibited. Jessup paints image-oriented dramatic narratives that draw on memory, metaphor, Biblical symbols, art history, the personal and archetypal.

The exhibit will open with a free lecture on September 18.

World Music and Performance Series

A concert by African drummer Babatunde Olatunji will inaugurate a new and exciting series of traditional music and dance events. The World Music and Performance Series will feature representations of the cultures of China and Native America, as well as Africa and the American Piedmont blues tradition.

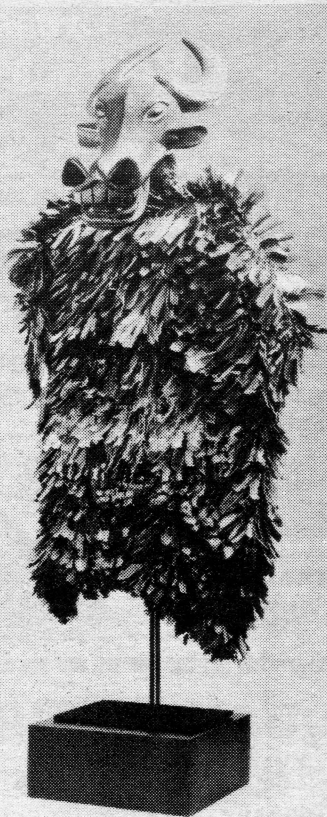
Olatunji, one of the world's finest drum masters, has presented his musical and spiritual message to the West for over thirty years, paving the way for other native African musicians and for today's "world beat" musical phenomenon.

He has toured with the Grateful Dead and performed with Carlos Santana and Airto Moreira.

In November, the series will present Music from China, followed in January by a performance of the American Blues tradition. The series will conclude in March with a performance by American Indian Dance Theater, which performs traditional representations of Apache, Cherokee, Chippewa, Navajo, Sioux and other Native American cultures.

Fall Art Classes

Among the fall classes offered by the museum this year are several taught by VCU faculty members. The courses available are in drawing, painting, printmaking, photography, pottery and textile arts. The museum offers day, night and weekend courses.



Night for New Films

The museum is again offering weekly films. This year, the films cover a wide range of subjects, including a sneak preview of the Virginia Festival of American Film and a look at several performance films of Trisha Brown.

In the past few years, the museum has been filled to capacity for their films, and this year should be no exception. The films are free, and are available only on a first-come, first-serve basis.



TheatreVirginia

TheatreVirginia kicks off its 35th anniversary season with "Sweeney Todd", described as "a savory musical thriller". The play tells the tale of Sweeney Todd, who returns to London to seek revenge against the judge who sent him into exile, killed his wife, and plans to marry his daughter.

FAST/FORWARD

With three fall performances, the museum's FAST/FORWARD series is presenting some of the best contemporary dance and musical compositions available.

On September 22 and September 23, the Trisha Brown Dance Company will perform in the Virginia Museum Theater. Since the sixties, Trisha Brown has been at the forefront of post-modern dance, and remains today a leading figure with her dazzling choreography.

The Trisha Brown performances will be previewed on September 21 in a free informal discussion with the artist in the museum auditorium.

The Garth Fagan Bucket Dance, on October 17, is part of the Cultural Heritage Series presented by the VCU Department of Dance and Choreography. This performance will also be previewed. A panel discussion is set for October 17 and is entitled "Cultural Heritage in a Changing World Culture."

In November, the first part of the series will conclude with an evening with composer/vocalist Shelley Hirsch. The series will resume in February.

MUSEUM CALENDAR SEPTEMBER '89

September 7: "Sounding Forms: African Musical Instruments" lecture. 6 p.m. in the auditorium.

September 14: Nights for New Films presents "High hopes" at 8 p.m. in the auditorium. The film is a biting commentary on Thatcher-era life in working class England.

September 18: Robert Jessup Lecture in the auditorium at 6 p.m.

September 21: Nights for New Films presents "An Evening with Trisha Brown" at 8 p.m. in the theater.

September 22: FAST/FORWARD presents the Trisha Brown Dance Company at 8 p.m. in the theatre. Call for ticket information.

September 23: FAST/FORWARD presents the Trisha Brown Dance Company at 8 p.m. in the theatre. Call for ticket information.

September 28: Nights for New Films presents "Egg" and "Wild Sound" at 8 p.m. in the auditorium.

All Photos Courtesy VA Museum
For additional information, contact the Virginia Museum at 367-0817.

Student Profile:

Langenderfer describes 'trial and error' of leading

By Katie Sharrar
News Editor

Mark Langenderfer's curiosity got him involved in student leadership.

"I like to know why things happen," Langenderfer said. "It gives a greater sense of, like, you belong to this."

Langenderfer came to VCU in the summer of 1987 after serving almost six years in the Navy. He became interested in law, so he began taking steps to prepare for law school.

"So many things are legal based," Langenderfer pointed out. "Everything you do has some form or another of law in it."

Langenderfer started working for the Outdoor Adventure Program as a trip leader for rock climbing. He also served as vice chairman for the 1988-89 school year.

In April 1988, he was appointed to the Student Senate. A friend of his encouraged him to apply to be a senator.

Once on the senate, Langenderfer became chair of the Student Grievance and Relations Committee. Under Langenderfer's chairmanship, the committee went from "being on paper to actually existing." Langenderfer emphasized that the hard-working people on the committee allowed the committee to materialize.

The grievance committee takes individual student complaints and investigates them. Chances were that more than one person had that complaint, Langenderfer said.

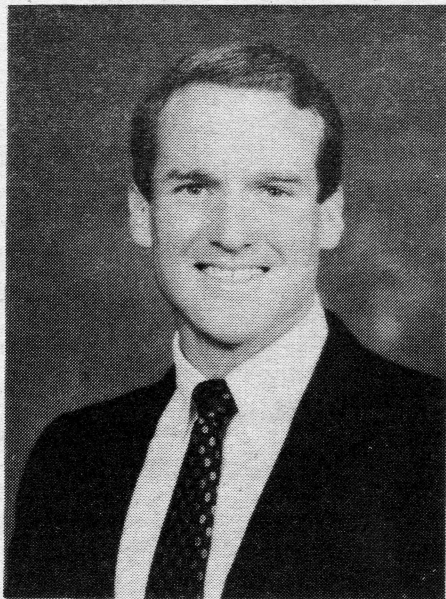
"One person wanted to know rates and hours of the Treehouse shuttle," he said.

The committee then made calls to university administrators to get information about how the shuttle operated. Often the people that seem to know the answers will not, so the committee's job becomes more complicated.

"Getting a project off the ground is just trial and error," Langenderfer explained.

Langenderfer, who is serving on the senate this year, hopes "to see the grievance committee continue on for a second year."

Langenderfer also served as vice presi-



Mark S. Langenderfer

dent of the Student Government Association from November of 1988 through April of 1989.

Kappa Delta Rho Fraternity also plays a part in Langenderfer's life. He likes the diversity of his brothers.

"[It] seems like a lot of the brothers have things besides KDR," he said.

The national office of Kappa Delta Rho named Langenderfer outstanding pledge of the year at their national convention, held in Richmond this August. This honor reflected Langenderfer's involvement in his chapter and at his school.

Langenderfer attributes his success in leadership capacities to his service in the Navy.

"[I've] been responsible for a lot of things before," he said. "[The] nice thing about the military as far as student government goes is that it's very structured."

Langenderfer emphasizes that taking a leadership role in an organization is the "best opportunity to improve something." His leadership roles have also given him a better appreciation for the way things work, he said.

"[The] best way to change is through the system," he said. "It's a very effective way to get things done."

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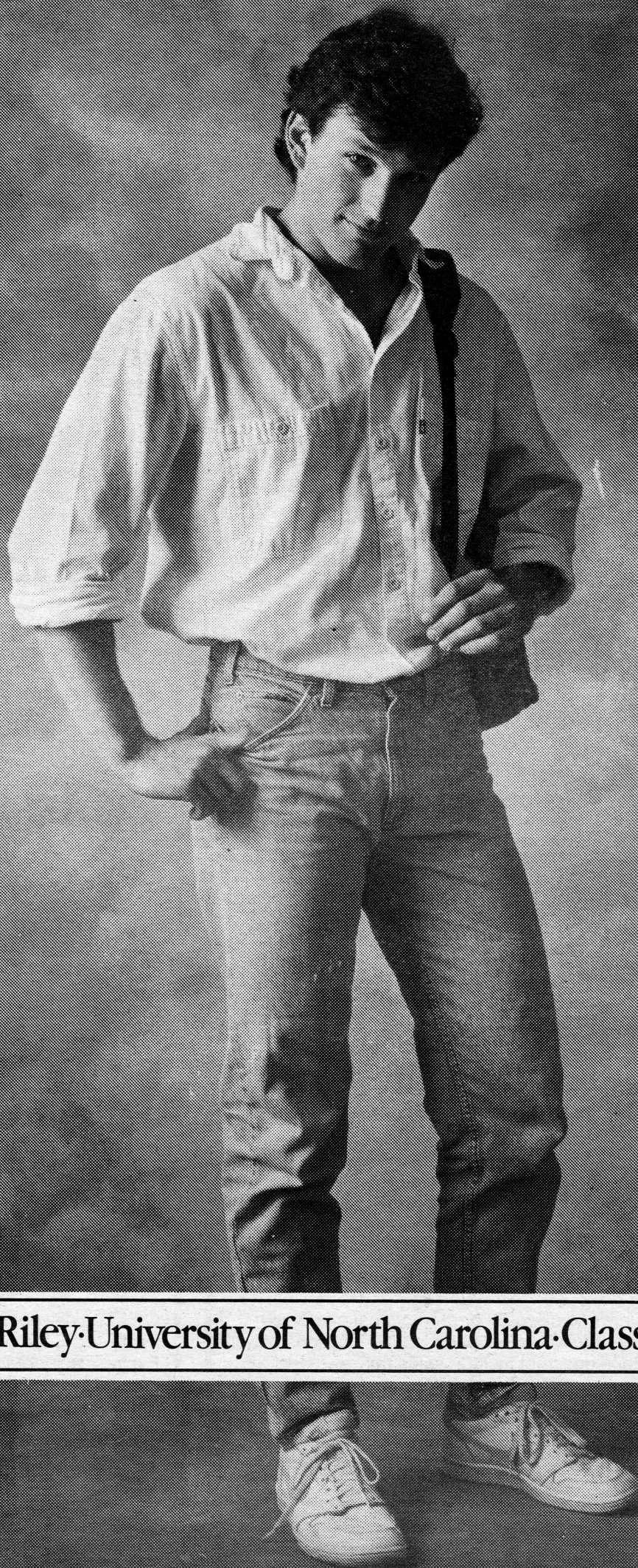
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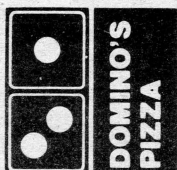
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Rape Watch

Be Sure and Teach Your Children Well

By Amanda J. Lee
Staff Writer

I see children on campus all the time. Often they are with parents, skateboarding or riding bikes. It makes me smile. So young, so innocent — well, not anymore. On my way to the library the other day three little boys, around 12, pinched my behind. They also went a little further.

When I felt the pinches, I whirled around. I had seen them coming but didn't expect anything and was quite surprised. They started giggling and ran circles around me.

"Hey, what do you think you are doing? That's not very nice, I'm a stranger."

"I didn't do it, he did it. We didn't do it. We're old enough to know better."

So they said. I told them not to violate my space and continued my trek to the library. The boys followed.

"Hey where you going?"

"Library."

"We'll go with you."

Oh, great. My tactic of friendly but firm only encouraged them. I tried to ignore these boys that came almost to my shoulder. I'm almost six feet tall. Going up the steps of the library we had another little conversation.

"How old are you, twelve?"

"I'm old enough to be your husband."

"We do this (pinch) to our girlfriends all the time."

One of the boys appeared to be the ring leader. He followed more closely and spoke more. When we entered the library, the guard at the front door scolded, "Don't you give me any trouble today, I have a headache." Wonderful, I thought, they have been in here before. I conducted my business at the counter while they sat quietly in chairs in the foyer. The ring leader hovered close by. Ignoring them, I walked out, only to have the leader follow.

"I'm going home with you."

"Oh, yeah."

"Do you know what those other two told me to do?"

I kept walking, he kept asking me. Finally, exasperated, I said, "No, what?" At the same time he spoke "Touch your titty" he reached up and stroked my breast.

Flabbergasted, I grabbed his wrist tightly and told him to stop. This is ridiculous, I said. I was so shocked. He spoke and touched me so quickly that I was caught unawares. It has never been my experience to think of children coming on to me. I was unable to anticipate his actions. Feeling like I had handled myself terribly, I talked to two sociology professors about my experience right after it happened. Shaking their heads with concern, they told me that they didn't have a definitive answer on how I should have handled sexual advances from children.

They encouraged me to make a police report and not blame myself for my lack of aggressiveness with the children.

I didn't make the report until the next day. Why? I became distracted with other things. Also, I was embarrassed for letting children get the upper hand. I knew talking to them was really stupid. I felt confused. What would the police think?

When I made the report the next day, I



At night any dark alley or city street can be unpredictable and dangerous. And for sure this ain't Gotham City. So, to start the semester off right we'd like you think about a few things:

Always walk with somebody.

Park under or near a light if possible.

Check under the car before you get there.

Have your keys in your hand.

Check trunks, back seats and storage areas before getting in.

Be able to locate the blue emergency phones on campus. For example, there is one on the Shafer Street Playhouse in Shafer Court.

If you have to walk alone at night, use the street as a sidewalk. By walking in the middle of the street, you are quite visible to cars and safe from sidewalks next to alleys.

And most important of all, always look to see what's going on around you. Remember, if you look alert and ready, you make a harder target.

Don't be afraid to scream or knock on someone's door if you think you're being followed. Don't stay on the street out of pride.

Be aware and be safe.

felt somewhat berated, thus having some of my insecurities about the procedure realized. During the report, these questions were posed: Why didn't I come in yesterday? Did I know how many children were on campus that fit my description? Why didn't I pick up the blue phone on

the Shafer Street Playhouse and report them to the campus police? You had a conversation with them? Did I know anything about crime prevention?

I'm sure the questions were customary and while some of the information was pertinent (the location of the blue phone) it would have been appreciated if I had been offered some support for coming in. I also think that it would have had more of an impact if the report were taken straight through and the "how to's" of filing a report and preventing crime were saved for a speech at the end — a "Here's what you do next time" speech. Instead the important information was diluted

throughout the procedure.

While realizing it was probably too late to do anything to the boys for what they did to me, at least they are on record if someone else reports them, which was my main intention in making the report anyway. I wonder what would the response have been if something more serious had occurred? For if I was hesitant to report being touched, I'm sure I would be quite reluctant to report being raped.

VCU does have trained officers to handle cases of sexual assault on a per-

See *Children*, page 38

Of Boys

Taking back the night

By Larry Baston
Special Reprint

When you are a boy of 12 or so, getting some size, older women stop looking directly at you when you walk by. The ones who know you, neighbors and relatives still speak. But strange women never seem to make eye contact with you any more.

If you notice it at all, and you're not likely to at first, you put it down to the way women are. It may even please you, as evidence of your masculinity, for it is the way women behave around men. Nobody told you so. But you've watched it all your life.

It doesn't occur to you that these women are afraid of you. That you are old enough and big enough to begin to be a threat.

Your circle of female acquaintances and potential friends stops growing. Your neighbors, your classmates, your family, that's about it. When you get a job the circle widens, but not greatly.

You are a threat, a physical threat, to all females. To the ones who know you, too, but they take chances, set conditions and try to control them.

You don't think of it that way. You never really consider how it must be to live under the threat of physical domination.

Yet, man and boy, you know physical fear. There are school bullies, dark streets in strange neighborhoods, angry, shouting drunks.

But you don't think of yourself as a fear-maker. Or do you?

There are always women. To impress, to bully a bit, to ignore. You do these things, or attempt them, thoughtlessly and automatically.

For in adolescence you begin to use a

new language, a code of sexual signals that you have been learning by observation. For the rest of your life you will communicate with the few women you know almost exclusively in that primitive code. Not entirely, not intentionally, but those signals tend to jam other frequencies.

Almost never will you be able to tell a woman precisely what you are thinking or feeling. There aren't that many signals in the male-female code. You can say to another man without words, "Be my friend." But you can't send that signal to a woman, not clearly.

So you will play your role and the women you meet will stick to theirs. Until they know you well, it's safer. And they can't really know you well.

Beyond friendship the best offer a man can make a woman who attracts him is, "Be mine and I won't hurt you. I won't let anyone else hurt you either."

Some deal, huh? But those words, embroidered a bit, are your marriage vows.

If you're lucky in marriage and both you and your wife try hard, you may break that code before you die. You may actually learn to communicate as well with your wife as you do with half a dozen close male friends.

But you are a man and you play a role that shuts you off from half the people in the world. At best you have only a dim perception of how women feel.

Once in a great while they reach you. They tell you they want to "take back the night." They want to be able to walk in safety on public streets after dark. No man can hear such a request without feeling shame.

The Minneapolis Star and Tribune. Reprinted with permission.

Federal aid says no to drugs

By Suzanne Willis
Guest Columnist

It is quite obvious that drug abuse has become one of the largest problems facing the country. According to a CBS/New York Times poll taken last summer, drugs have become the most important domestic issue (2 to 1 over the budget deficit). Unfortunately, like any political hot potato, this has produced some knee-jerk reactions on Capitol Hill.

One of these began last summer during the rising presidential campaign. The proposal was issued by then-Attorney General Edwin Meese and the National Drug Policy Board as a part of the *Zero Tolerance* program. The NDPB proposed that anyone convicted of a drug-related crime, ranging from drug trafficking to personal possession, not be allowed to obtain a Guaranteed Student Loan.

The proposal has since been modified to pertain to all federal and state need-based aid. This modified proposal was passed as part of the Anti-Drug Abuse Act of 1988.

This act now states that if you are convicted of drug distribution or possession, the court may suspend your eligibility for Title IV (federal and state) financial aid. In effect, all students receiving this type of aid must sign a statement that reflects their understanding of the policy.

What is missing from this law is logic. The Bush administration has succeeded the Reagan plan of "Just Say No," offering instead a job and an education. Yet now that this proposal has gone through, most people convicted will be denied any future opportunity to receive an education.

The majority of drug dealers are from lower socio-economic classes and pursue drug-related jobs because of its money-making potential. For many of the poverty stricken, it is the only way out. This new law will only reaffirm this idea, especially when financial aid can be used not only for a bachelor's degree in liberal arts, but for a two-year technical degree.

Try to picture a 30-year-old man who has just spent five years in jail for dealing drugs. When he was 15 he was expelled for drug possession. How can he be expected to do anything but go back to selling drugs, if he can't finance an education?

Actually, if things had been handled differently when this man was 15 he

might not have faced a drug conviction later. In many school systems, anyone caught possessing illegal substances is expelled. The brief attempt at drug education following expulsion is usually half-hearted and poorly financed. Then, for the rest of that year, the child is left to roam the streets. Chances are both his parents work (if there are two parents) and he can't get a job if he's under 16. So he passes time doing more drugs and maybe starts dealing, too. Because he's been expelled he becomes convinced that he is bad and unwanted in school. And he may never go back.

Drug abuse is not a discipline problem like breaking a curfew. Most kids who are involved enough in drugs to bring them to school are involved because of other, deeper problems. Many, by the time they are caught, are addicts in the fullest sense of the word, but instead of being counseled and helped they are punished like someone

who started a fight on a playground.

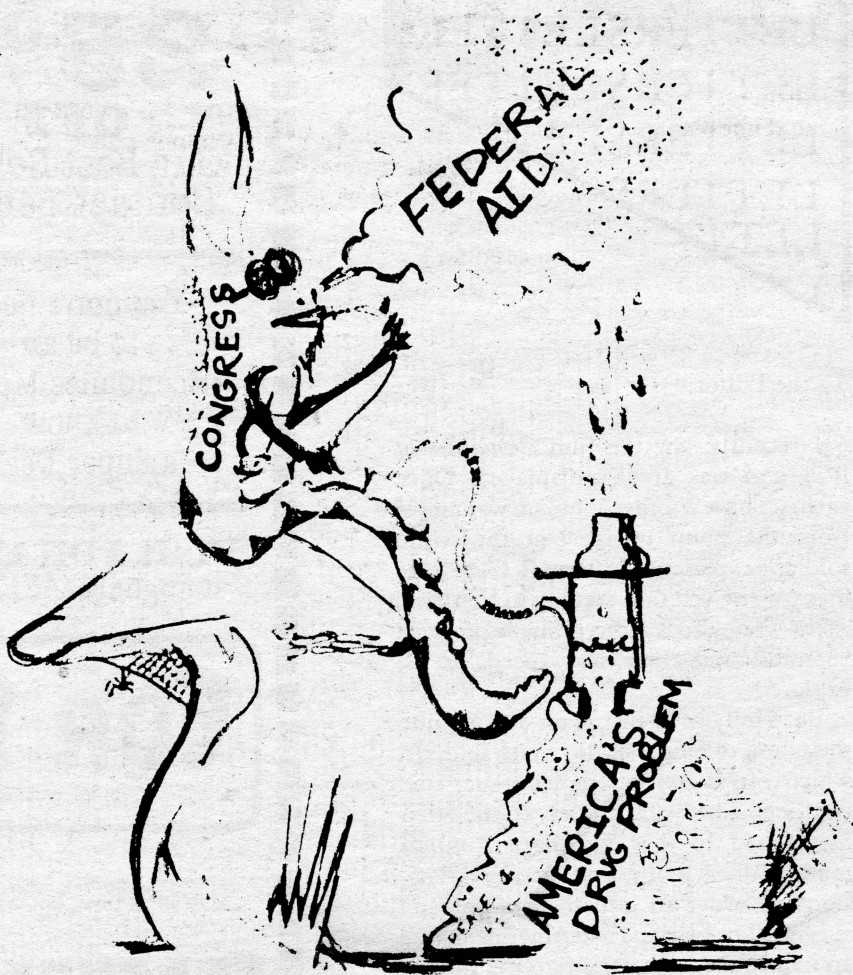
Likewise, the government treats drug abuse as a discipline problem. While \$8 billion a year is spent on interdiction, less than half a billion goes to treatment and education. That includes any education received through the school system.

According to the University of Michigan's annual survey, 10.3 percent of high school seniors admit to having tried cocaine. It is estimated that 75 percent of those who try cocaine are addicted by the third time. Yet most rehabilitation centers have waiting lists. One center in Queens, New York, only has the capacity to treat one in every 20 people who apply. So even when an addict tries to get help, he can't find it. Possibly, if the government put more money into treatment and education it could fight the war on drugs by cutting the demand.

"Just Say No!" is a good idea for those who haven't already said yes. But this program must be backed up by carefully considered alternatives. We need treatment centers that can handle the number of people who seek help. And we need to convince those who deal drugs that there are better ways to make money and not eliminate their chances for further education.

Solutions to this nation's drug problem will take time to formulate and implement. Any quick action meant to win points at the polls will only make the problem worse.

Although it may be too late to prevent passage of this law, it is never too late to let your legislators know how you feel about it. I urge you to contact your congressman and senators to express your feelings on Public Law 100-690, Section 5301.



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manent basis and I was with one of them, but a sympathetic attitude from the officer was not readily displayed. The area where we made the report was also very busy and I would have preferred a quieter spot where the officer could hear better without me having to raise my voice. The procedure made me feel as if my information were not important. Instead of feeling relieved at making the report, I felt like a fool for trying to handle children myself.

And that is really the point. I wasn't able to handle those children. They were totally unthreatened by my status as an adult and my physical stature. They taunted me and played games with my space. And they got away with it. I am aware that my passive approach because they were young was the wrong one. Right then and there I should have demanded that they leave me alone. I guess being surprised and still absorbed in my thoughts made me unwilling to deal with it. Ignoring them just didn't work.

A little older, more muscle, maybe more pals and they will be a formidable force. Potential rapists? You better believe it. If at the age of twelve, they are this bold, wait till they are 15. The Central Park gang rape of one woman by several children will not be an isolated occurrence.

If children are not respecting the private space of a woman's body, how can we expect adult males to act? It is a sad statement that if it had been an adult male that had pinched me, I wouldn't have been surprised, and yes, I probably would have said something more forcefully or slapped him. Then follows the consequence of my protecting myself. What if he attacks me back? I was mugged once by a man who started punching me when I refused to give him my purse. My response was a unique reciprocal one brought on by the adrenalin of fear and outrage and I punched him back. There we were practically brawling and he being the stronger got the purse, on top of blackening my eye and bruising my ribs.

It was difficult to respond in kind to the children. Being more physically aggressive than grabbing one's wrist was for me out of the question. I am violent very rarely. Since they were joking and laughing, would they have even listened if I had assumed a more serious tone? According to one of my colleagues, my passive response was that of a "bleeding heart liberal." She couldn't believe that a feminist such as I would let anything like that occur. She would have stopped them immediately, she said. But what if they didn't listen to her serious words either? Obviously she has had different experiences than I have had with aggressive children. I found her response to be quite morale-damaging and it gave me more of a guilt trip than I already had for aiding and abetting those children's actions.

Perhaps the answer to halting this growing social monster lies in new role models. Through education, the media, and exemplary behavior we could change the image of male/female interactions. Start by demanding your right to be left alone. And don't think that what you wear or how you look makes a difference because it doesn't. To be female is often enough reason to be abused.

A VCU detective called me about my report. He asked if they caught the boys, would I press charges. Absolutely. They need to be shown that their behavior is unacceptable. Next time I won't let the their ages deter me in protecting myself

from unwanted attention.

For those interested in the issues surrounding women and men in today's society, the Women's Caucus provides a support group and sponsors programs and debates revolving around pertinent topics. Contact Nancy Brady at 367-1026 for more information on meeting times and places.

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To the Editor:

I recently saw the film *Casualties of War* and was greatly dismayed. Once again we have another Vietnam war movie from the point of view of the white soldier's experience. Although there were many white veterans serving in Vietnam, there were also a large number of black veterans, and their story needs to be explored.

But Hollywood insists on delving into the moral dilemma of the white soldiers, which offers much simpler issues and conflicts. The black soldier, on the other hand, had to face far more complex moral, ethical and deeply personal decisions in order to effectively fight and survive. The black race in America shared an inordinate amount of fighting time in Vietnam, far more than the percentage of their population would warrant. And yet, at home they weren't allowed to drink from the same water fountain as the whites.

Yet we do not see black directors or black screenwriters sharing these experiences in the films of the Vietnam genre. Nothing is wrong with *Platoon*, *Full Metal Jacket*, *The Deer Hunter*, *Casualties of War*, *Coming Home*, *Apocalypse Now* or the television series *Tour of Duty*; they are all done with sensitivity and authenticity. But I'm tired of seeing black actors portraying secondary roles in them in order to give these films their "soulful, rhythmic sincerity."

It's time for the black soldiers to have their say, too. The full complexities of the 19-year-old black male fighting in Vietnam have yet to be heard or understood. The picture President George Bush used during the election as campaign propaganda of an unkempt, mean-spirited Willie Horton looks very much like many black men who were taught to kill in order to defend our country during the late Sixties. Perhaps with a new crop of movies about black soldiers we may just find out some of the tough answers to the hard questions that are at the root of America's racial disharmony.

Sincerely,
David Krasner
Faculty/Graduate student
VCU

The Times would like to suggest Bloods to anyone wishing to explore more of the black Vietnam.

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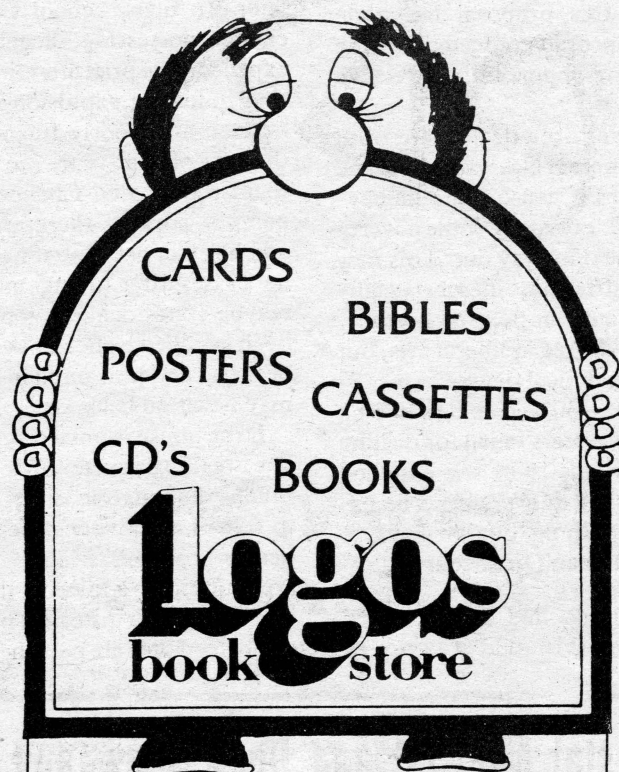
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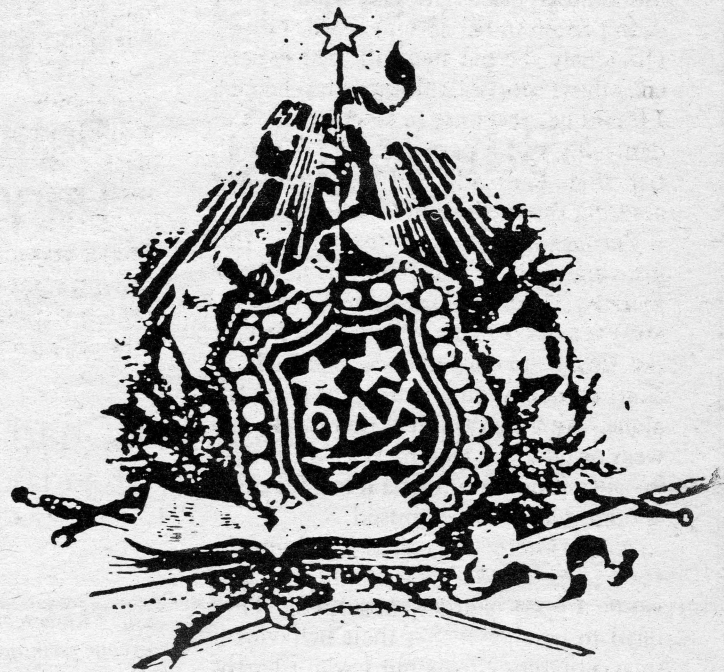


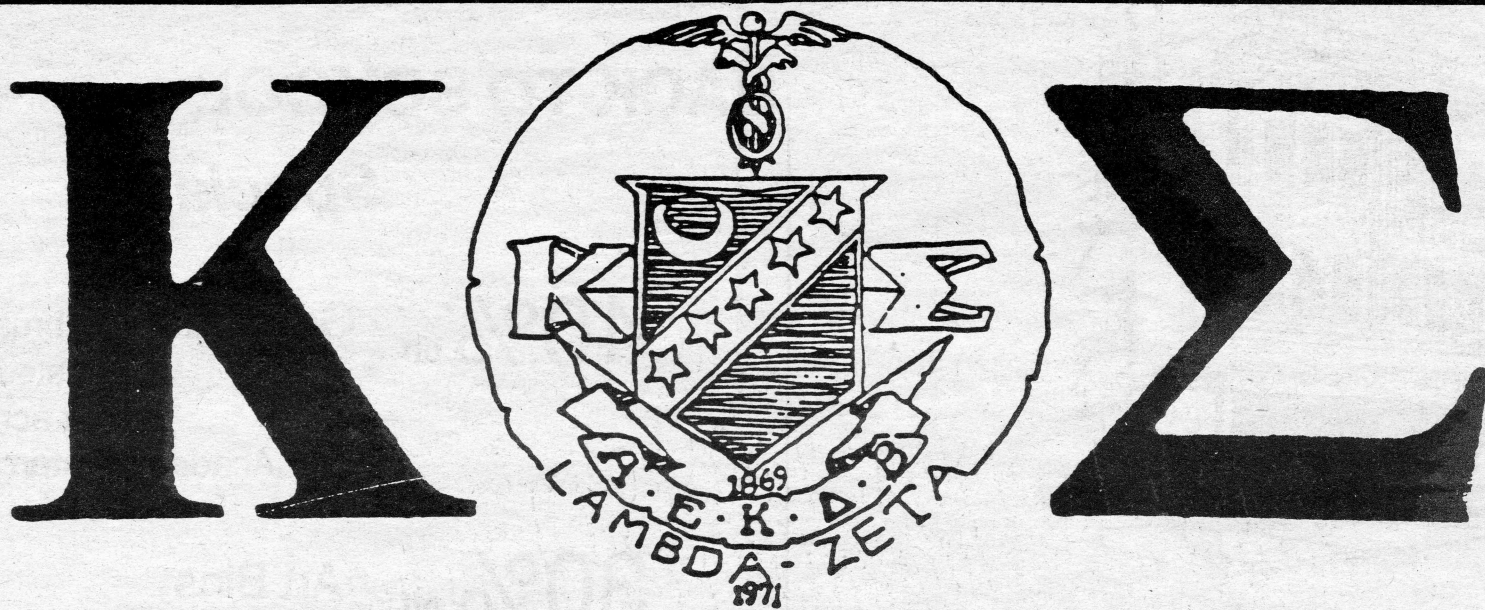
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- Wed. Sept. 6 **Alumni Cookout at the KΣ House 6:30 -**
- Fri. Sept. 8 **Midnight Madness w/ Zeta Delta Pi Sorority at the
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- Wed. Sept 13 **Open House at the KΣ House 7 - 10 pm**
- Fri. Sept. 15 **Theme Party (see future announcements) at the
KΣ House 9 - 1**
- Sat Sept 16 **Softball Game with Alpha Omicron Pi Sorority at
Cary St. Field**

For more information, call Chad Keister at 745-3021 or Brian Basar at 359-0192
Kappa Sigma House is at 1110 West Cary St.

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DOWNTOWN HISTORIC AREA—Beautifully renovated 2-bedroom apartment with dishwasher, washer dryer, central air/heat, deck. Convenient to MCV/VCU, I-64 & I-95. \$495. HUGHES & COMPANY, 741-3435.

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Rolling Stone Tickets Great seats, Sept. 25 at RFK. 6 tickets to sell. Call Paul 353-1654.

BEAUTIFUL ARCHITECTURAL DETAIL highlights this turn-of-the-century brick home in historic Jackson Ward. Ready to renovate to your personal tastes. Much renovation already taking place in same block, 17 W. Cary St. \$52,500. HUGHES & COMPANY, 741-3435.

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CALENDAR



Aaron Pitkin

Danna Pentes

Clay Richardson

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Errol Stewart

Photo: Jay Buchsbaum / 1989

FETCHIN BONES

Compiled by Maureen O'Haire

TUESDAY the 29th

Jade Elephant Electric Whip and Ceci Costanzo, 353-9674.

Artspace 1306 "Myth and Magic" works by Helene Davis and Marion Holwell. 1306 E. Cary St.

Shockoe Slip Cafe Cheap Date Night, 343-1757.

Metro Dance Night, 648-9543.

Pyramid Seven Deadly Sins Night, 358-3838.

Va. Museum A collection of African Musical Instruments through Sept. 10.

WEDNESDAY the 30th

Richmond Comedy Club Greg Poole and Darwin Hines

Whistler's Major Booty

Renee Reston Gallery "Art Harvest Summer Invitational," a contemporary exhibit in various media through Sept. 8. 3031 W. Cary St.

Jade Elephant D.J. Bad Boy from New York

Shockoe Slip Cafe Nard's Rock n Roll Review

Pyramid House Night

Metro House Night

THURSDAY the 31st

Bird in Hand Panic, 788-1100.

Jade Elephant Scream and Knife-dance

Hand Workshop "New Art Forms: Virginia Reordered Realities," 1812 W. Main St.

Shockoe Slip Cafe The Ledge

Anderson Gallery Works by North Carolina artist Larry Turner and an exhibition of contemporary artists, "Collecting, Organizing and Transposing," 907 W. Franklin St.

Famous Frank's College Dance Night

Pyramid Ladies Night

Whistler's Robert Graves and Company

Metro Local Band Night

FRIDAY the 1st

Metro Flat Duo Jets and Teenage Crime Lords

Comedy Club at Matt's British Pub Steve Skrovan, Al Carpenter and Al Romas

Festival Park Friday Cheers presents The Voltage Brothers

Cuday's Oil and acrylic paintings by Dodie Petro, Philip Geiger and Mary Vessey. 1314 E. Cary St.

Famous Frank's D.J. Donnie

Whistler's Reggae with Eli King

Jade Elephant Southern Culture on the Skids

SATURDAY the 2nd

Library Boneshakers

Bird in Hand Awareness Art Ensemble

Famous Frank's D.J. Donnie

Whistler's Seven Bridges from Norfolk

Metro Boy O Boy and the Eccentrics

Jade Elephant Mudd Helmut and Jimi Sin

SUNDAY the 3rd

Pyramid Cabaret Night

Whistler's Bombage Band

Metro Capital Recording Artists Fetchin' Bones

Jade Elephant New Horizon Night with Jello

MONDAY the 4th

LABOR DAY

Jade Elephant Open Jam Night

UP AND COMING

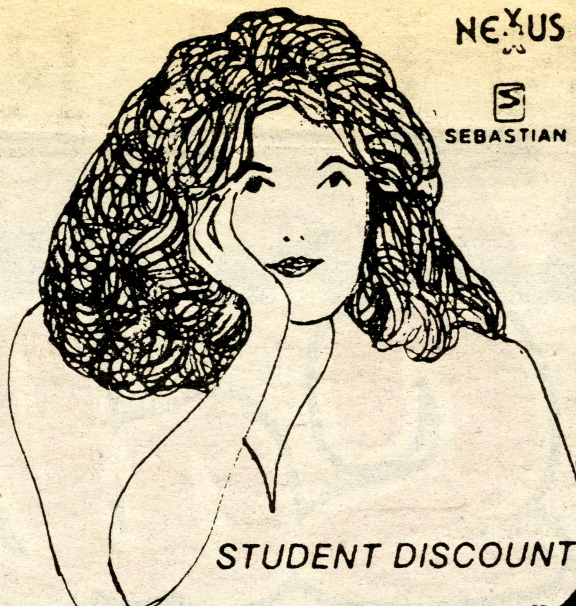
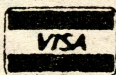
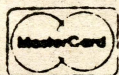
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Sept. 7 at the Metro Jason and the Scorchers with Webb Wilder

Sept. 11 at the Mosque 10,000 Maniacs with Camper Van Beethoven

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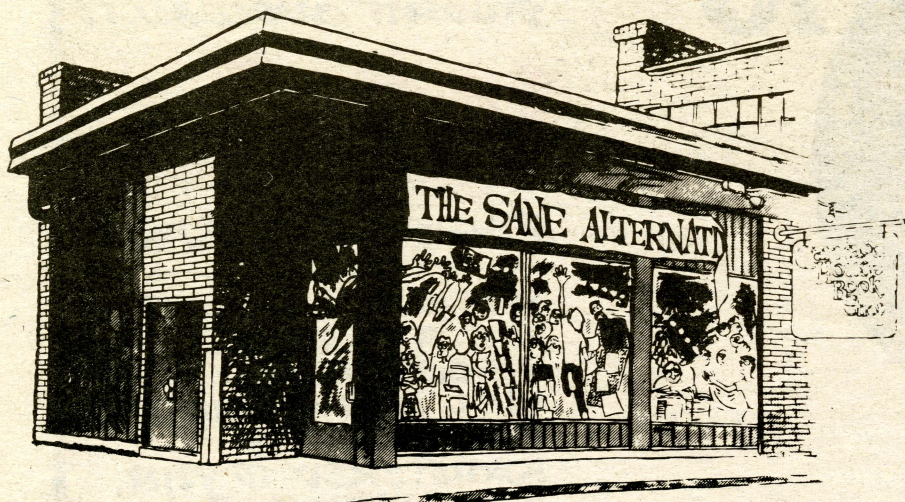
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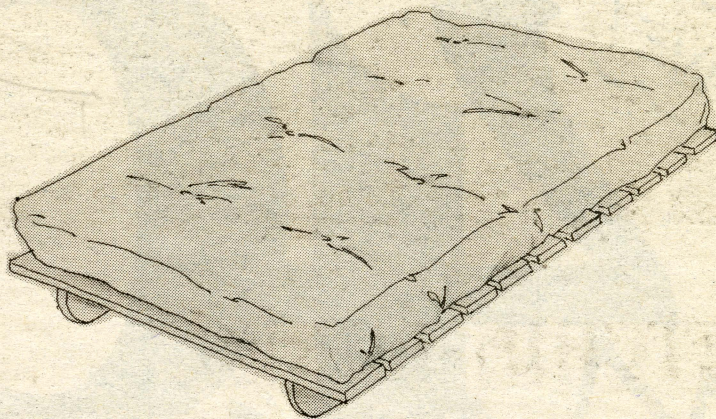
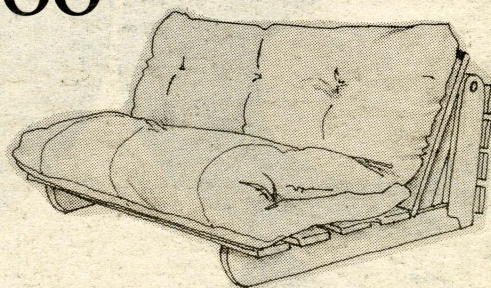
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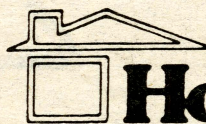
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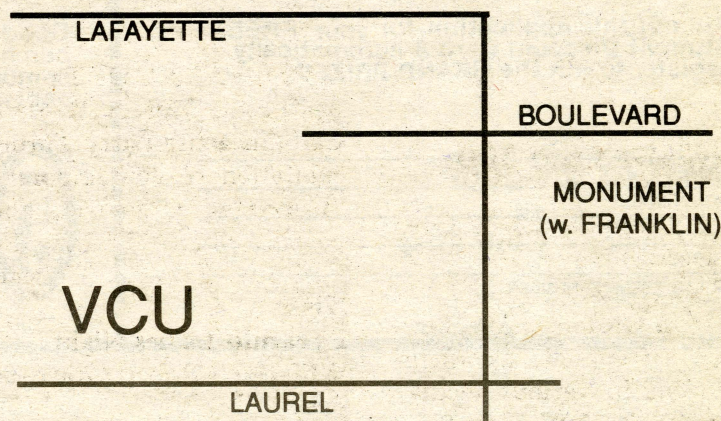
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