

WEATHER



SATURDAY – Partly sunny.
High 87, low 67.



SUNDAY – Cloudy with a
chance of showers. High
80, low 60.

Commonwealth TIMES

MONDAY, September 19, 1997

The Student Press of Virginia Commonwealth University

Vol. 29, No. 10

INSIDE

• Check out Spectrum for
a face-to-face interview
with southern music
force Southern Culture
on the Skids.

VCU to host gubernatorial debate this fall

Tricia Nguyen
CT News Editor

A task that takes approximately five minutes could help determine who will be Virginia's next governor.

Across the state, citizens have been submitting questions for the Oct. 6 gubernatorial debate to be held at VCU between Democrat Donald S. Beyer Jr. and Republican James S. Gilmore III. Virginians are proposing their questions either through a toll-free telephone number or by a World Wide Web site launched by VCU on Sept. 10.

As of late Thursday afternoon, a little over a week after the site's opening, the site was visited about 180 times.

Robert Holsworth, VCU political analyst and director of the Center for Public Policy, said this gubernatorial debate will be the first and possibly the only debate during the elections.

Holsworth, along with Larry Sabato, a political analyst at the University of Virginia, will serve as panel members. Former governor L. Douglas Wilder will be the moderator as well as a panelist.

"The profile and visibility of this debate are extremely high," Holsworth said. "At that time, it will be the most important and single event of the campaign."

Furthermore, Virginia's gubernatorial debate will also be broadcast nationally as it is one of only two gubernatorial elections this fall. New Jersey will also elect a governor.

Some key issues for this debate include taxes, education, crime rates and economic improvement, Holsworth said.

"The debate can help either candidate grab public attention," Holsworth said.

Furthermore, he added, with the candidates running "neck to neck" in the polls, the debate's importance has

increased.

Questions will be asked by the panelists, candidates and from submissions through the toll-free number and web site.

As the debate's host, Holsworth said, VCU's role is to insure that people throughout the state will be able to participate.

"The purpose of the debate is to provide the opportunity for Virginians to see the candidates and make comparisons while they are on the same stand," he said.

Reed Boatright, deputy press secretary for the Gilmore campaign, said the former attorney general will address issues such as tax cuts, economic development and education.

"Gilmore will try to talk about his issues and convince viewers, the audience and the radio audience that he has better solutions for Virginia," Boatright said. "Education is Jim's top priority."

A spokesperson from the Beyer campaign headquarters said that the Democrat will focus on education, environmental protection and economic growth.

Melissa Jones, executive director of the University News Service, said the debate has generated a lot of national attention, adding that Reuters, The New York Times and the Washington Post have expressed interest.

"This is a wonderful opportunity for VCU," she said. "It puts the spotlight on us."

Furthermore, she added, students and faculty members are encouraged to participate.

"We've got a good number of calls all over the state," Jones said.

During the debate operators will be answering calls from the toll-free hotline and questions can be submitted up until the night of the debate through the web site. The debate will be broadcast live from the Performing Arts Center 8-10 p.m.

Anyone got a light?



Mary Franke/Commonwealth Times

Artist Jeremy Brown poses with his sculpture constructed of cigarettes, his project for the Communication and Presentation class in Art Foundation.

Ebony Quest to open outdoor show

Myra Anderson
CT Staff Writer

This week Black Caucus has been busy making last minute preparations for their biggest event of the year, the fall outdoor show, scheduled for Sept. 26 in the Commons Plaza.

Members have been diligently planning since early summer. The event showcases of all the black organizations under Black Caucus.

Black Caucus serves as a ve-

hicle through which African-American students can voice concerns about conditions and decisions at VCU.

This is the 11th year that Black Caucus has sponsored a fall outdoor show. Last year's attendance was estimated at 2,000.

Black Caucus president Nicola Pierce expects the same turnout for this year's show.

"The event does not just attract VCU students," Pierce said. "It attracts students from

nearby schools as well as VCU alumni."

Black Caucus voted at the meeting Wednesday to allow Ebony Quest, a new hip-hop dance troupe, to open the event.

In addition to Ebony Quest, the Black Greek Lettered Organizations will be stepping at the show.

Some groups participating in the show have been practicing for several weeks now.

HOW DO I SUBMIT A QUESTION?

To submit questions for the 1997 gubernatorial debate, call 1-800-375-4010 or visit the Web page at www.vcu.edu/debate/.

A limited number of tickets will be available for students interested in attending later this month from the Commons.

Lindsay Kastner

Move over U.S. Snail, here comes VCU Financial Wait

Lindsay Kastner
CT EDITORIAL EDITOR

The financial aid system could use some streamlining, both here at VCU and by the folks in Washington, D.C.

Sometime last February, I began my quest for financial aid when I diligently filled out my Free Application For Student Aid (FAFSA). This required quite a bit of time — both my own and my parents'. It entailed a trip to the accountant's office and the endless shuffling of tax returns, instruction booklets, worksheets and forms.

On the form itself, I believe we were told the entire process would demand the sacrifice of a mere 60 to 90 minutes, thanks to the glorious paperwork reduction act. Try something a little closer to three hours.

And paperwork reduction act? What exactly was reduced? We would mentally collate the figures from page 2, line B, with those from page 7, line G, and then follow the instructions for step 17, add that number to the number at the bottom of worksheet 3, and finally, we would arrive at our destination, the number zero, which we would write on line Q of page 5, our only

bit of input on an entire page of superfluous gibberish. The entire process would then be repeated, to come up with the same result, which was to be entered on line F of page 6. It was a ridiculously ineffective waste of paper and time.

The entire document is a paean to senseless mounds of paperwork. I'd like to see what it was like before the reduction act.

When the FAFSA was finally completed and in the mail, I set about making sure everything else VCU's financial aid office needed was on its way to them.

As a transfer student, I was required to submit a copy of my financial aid transcript from my previous college. I called the financial aid office at that school and had them send a copy of my transcript to VCU.

By May, I had heard nothing from the VCU financial aid office, so I called to make sure they had everything they needed. No, they told me, they did not have a copy of the financial aid transcript from my previous school. I called the other school and was told it had been sent, but yes, they would send it again.

A month later and still no word from

VCU. I called again, but the phone was busy the first eleven times I called (other people must be having trouble too). When I finally got through, I was put on hold for an interminable amount of time, and then told that they still needed a copy of my previous school's financial aid transcript.

I called my old school. Yes, they had sent my financial aid transcript twice, and yes, they would send it again.

It's always an ordeal with VCU, they told me before I hung up, they have a reputation for this mess.

This scenario was repeated once more, but by late July, VCU had confirmed that everything was in and had been processed and I should know soon how much financial aid had been awarded to me.

By mid-August, my parents had received a bill for tuition, but still no financial aid information. When we finally got through to the office, they said it had been mailed a week earlier.

During the first week of classes, I was able to go to the financial aid office in person, where I received the results of my application for financial aid. It took half a year for a few pieces of "reduced paperwork" to be processed.

I applied to colleges during my last year of high school and again when I decided to transfer. Of it of seven schools, both large and small, public and private, urban and isolated, the financial aid office at VCU was by far the most inefficient, understaffed and downright slow.

Not-so-famous quotes from famous folks

"I do not feel obliged to believe that the same God who has endowed us with sense, reason, and intellect has intended us to forgo their use."

— Galileo Galilei

"There's many a bestseller that could have been prevented by a good teacher."

— Flannery O'Connor

"A lie gets halfway around the world before the truth has a chance to get its pants on."

— Winston Churchill

CORRECTION:

Woman of the Year award recipient's was misspelled on page 1 of Wednesday's issue of the CT. The correct spelling of her last name is "Messmer."

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We reserve the right to edit all letters for grammar, style and space. Letters should not exceed one single-spaced typed page. Letters must be signed and must include daytime and evening phone numbers.

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NOTHING LIKE CHICKEN

An Interview with Rick Miller of Southern Culture on the Skids

By Mike Bowyer with Christopher Irving
CT STAFF WRITER AND CT SPECTRUM
EDITOR

We caught up with Rick Miller of Southern Culture on the Skids before their September 17 show at the Flood Zone. Sporting a yellow t-shirt with a picture of a stick shift and a logo that read "Get in gear," a baseball cap and jeans, Rick sat with us outside, balancing his guitar on his knee. Taking an occasional twang on the guitar in between sentences, he was every bit laid back.

Mike Bowyer: This is your ninth album...since 1985. I just wanted to get an idea of how you think the band has progressed in the 12 years since that first release.

Rick Miller: Well, it's changed a lot. We've had personnel changes, but we've been the same band for about the last eight or nine. We've progressed, and it's funny when you progress. You kind of do big jumps and leaps. It's like from the first line-up to the third...Going from the first album to "Too Much Pork for Just One Porker" was a huge leap for us. Then I thought to the next record, which was "For Lovers Only." That was kind of fun because we did that one all by ourselves...in a garage that was really low-fi, but we had a lot of fun doing that. Then we went to Memphis and did "Ditch Digging," which kind of branched out even more, I thought. And when we got signed to Geffen, I think we kind of pulled back a bit on "Dirt Track Date" and did a record that was more consistent in the sense that...didn't have the diversity that "Ditch Digging" and the new one has on it...It's funny we've progressed, but we've all gotten better, we've all started to listen to different stuff. I mean, we have a belly dancing song on the new record so...

MB: Okay, so you feel that this new record's kind of going back, as you said? Showing a little bit more diversity?

RM: Yeah, it's like "Ditch Digging" as compared to "Dirt Track Days." "Dirt Track Days" was a really good record but it was kind of all one type of music. It kind of started at one point and stopped at one point. It wasn't quite as all over the place as far as genres and styles try

to go. And this record's a little bit weirder than the other one.

MB: In a time when there's a lot of bands in music that get pushed as being alternative, and a lot of it has got a very similar sound to it. It's nice to see a band like you guys come out that is really doing something that I feel is really unique. What kind of things that are coming out now recently, that you might be listening to, that you enjoy listening to?

RM: Well, as far as current music goes, I think you're right — a lot of alternative music. It just seems like a label now; there's nothing alternative about it. It's just a genre. But what I've listened to in the last couple of years...contemporary? I'd have to say that I listen to so much old music...that I don't listen to a lot of contemporary because radio sucks! (laughter) ...It just does. I know there it is right there, 106.5 (indicates the Buzz's radio truck), they just play 20 or 30 songs over and over and over. It's just like MTV. And then people wonder why there's a depression in the music industry. You know what I mean? Nobody's selling any records. It's because it's all sounds the same. New stuff...well, I like all kinds of stuff. Mary really likes the Foo Fighters a lot...I was listening to this Dr. Octagon record that I got [that] was pretty cool, and which is almost sort of like a rap record, but it's not really. The samples were really weird on it. Then I like G Love, man. I think he's really good...I like John Spencer and the Blues Explosion. I like kind of roots-oriented music, bands that take it and kind of do something with it, kind of put their own stamp on it.

MB: Getting into your music...I got the "Dirt Track Days" album that I really liked...

RM: That's a really good record.

MB: ...and I'm just now trying to get back into your older stuff, and I've heard the new album. That's got some really great stuff on it, leading up to my next question: Which album...there's this great quality...you really get the impression that you guys really enjoy playing...there's always this sort of feeling of this great fun with every song.

RM: Oh yeah, well I think that a lot of what's going out of rock'n'roll is just a sense of having a good time. And that's what I liked about listening to older music...It didn't seem to take on the...negative aspect. It was much more a celebration of things...having a good time. The music now, it gets a little boring, man, because everybody's kind of like "whah, whah, whah, whah", a bunch of crybabies...We're trying to change the world...What the people really want is a change from their daily lives. They go out and they pay ten bucks to see a band, you know? They should be given a show and it should be entertaining, that's what I think. Especially rock'n'roll. I mean, if you're jazz, classical, stuff like that, that's fine. But I think having a pretense in rock'n'roll kills the whole thing.

MB: Your new album contains two tracks that seem to be food inspired. I was just wondering, what food would you like to write about next?

RM: That's a good question. That depends on what I'm in the mood for. We did write "The Chicken Song," "Banana Pudding." I write a lot of food songs because food's a really good metaphor, you know...It's got somewhat of a sexual innuendo going on with it...It's all about orifice...I mean goes in one end, comes out. (laughter) You know what I mean? So, we did "Banana Pudding" this way, and...I don't know what my next one will be... "Banana Pudding" is good though. I've still got to chew that one around for a while....

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-Rick Miller

VCU alumni gives Spider-Man moxie

Christopher Irving
CT SPECTRUM EDITOR

A couple of years ago, the Spider-Man comic books fell victim to the most vile thing ever: not the Green Goblin, or Mysterio, or even Dr. Doom. They fell victim to bad writing. Spidey suffered two convoluted years of bad stories: there was a clone of Spidey from the seventies who popped back up, and it turned out he was the real one, and then it turned out he was just a clone who had fallen prey to a complex ruse. After readers complained enough, Marvel Comics finally killed off the clone, Ben Reilly, and brought the real web-slinger back into the blue-and-red duds.

Since then, the Spider-Man titles

have each kept their own individual feel and storylines. Instead of wasting their time on complex soap opera-esque writing, the "Sensational Spider-Man" title has adhered to simple and fun action stories intertwined with character development and interaction.

Written by Todd DeZago, "Sensational" gives the reader a much more believable read by giving Peter Parker more supporting characters to interact with. Peter's wife, Mary Jane, is still around, and has brought her Aunt Anna into the household, replacing the late and much-missed Aunt May. Peter and MJ get new neighbors in the form of policewoman Ellen Hibbert and her adolescent daughter, Hope. Hope proves a real problem for Peter since she watches his house constantly, endangering his entering as Spider-Man.

Perhaps two of the more interesting supporting characters are Billy Walters, a young hipster who is assigned as Peter's photography partner at the Daily Bugle, and Jill Stacy, the cousin of the late Gwen Stacy, Peter's first girlfriend. Walters is obviously wet behind the ears and anxious for Peter's acceptance and friendship, yet he may prove as a hindrance when it comes time for Peter to change to Spider-Man while on assignment. While Jill seems two-dimensional and daft, she serves as a friend to Mary Jane, finally giving her someone to interact with other than Peter.

However, one of the best parts of "Sensational" is in VCU alumni Mike Wieringo's interpretation of the Wall-crawler. Wieringo's art has been considered cartoony by most, yet his clean style works well with the vibrant colors of Spider-



Man's world. Not only is Wieringo capable of drawing the acrobatics of Spidey, but he has done some amazing things with how the costume is drawn: unlike most artists, Wieringo gives expression to Spidey's

huge, bug-like eyes. His Spider-Man is muscular enough to look powerful, yet thing enough to look agile (a good comparison would be Steve Ditko's original rendition in the 1960's).

With the excellent "Untold Tales of Spider-Man" now cancelled, "Sensational Spider-Man" could easily be a worthy successor in the #1 slot.

MB: This album also, as your other one, has a lot of instrumental tracks. These tracks come out of more of sitting down and jam sessions, or are they more like, you sit down and say "Okay, we're going to do another instrumental"?

RM: Actually, the instrumentals are a lot more structured than a lot of the more vocal songs because the guitar and instruments are taking on sort of vocal-quality parts. We tend to have really tight structure on the instrumentals, whereas the vocal songs we'll tend to jam on for a really long time. 'Cuz you want to get the cadence of your lyrics down and the lyrics always change a bit. The instrumentals...I'll come up with a riff, Dave will come up with a drum pattern, and Mary a bass line, and then that's kind of it. Usually they gel really quick. And I really like instrumentals. It's really great to see that they're having somewhat of a comeback, even if it is that sort of an underground, or a cinematic, you know...cinema and stuff....

MB: As you mentioned earlier, this album's kind of flipping around a lot of styles, a lot of styles that seem to be showing through. One song in particular, "House of Bamboo," which I believe your bass player sings? It sort of adds this kind of Latin-lounge feel to it. Was it actually inspired on any real place?

RM: No, it's a cover...that's one of the covers on the album. There's three covers on the record: one of them's "Love-a-rama," other one's "Mary's Favorite Colors." "Love-a-rama," which is an old, old Leon Bath song was this hillbilly singer back in the '50's. The other one was "House of Bamboo," which was an old Earl Grant song, who was a lounge organ player. But, man, we've been into easy listening for so long. It's so funny that now it's gotten popular with this whole lounge thing because we didn't think that anybody would buy those records. We thought we were safe (laughter), that a lot of it was so insipid that nobody would ever enjoy it except for people like, you know, me and...

MB: You had your own little cult...

RM: Yeah. Now, instead of paying 25 cents, I've gotta pay 25 bucks, so it's kind of changed a little bit. But I've always

kind of liked that because it swings. I love the sound of a Hammenbeat, you use the Electric Sitar on that.

MB: Yeah, I noticed there were, um...I'm trying to remember the song, I've only had the album for about a week and a half...that instrumental track that's not listed on the album, that was a sweetie.

RM: That's really funny, because we named the record after that track because it's got a little poem that we did on a Walkman driving in our van down in the Gulf of Mexico... [It was] about 95 degrees out, real humid and hot. We didn't have any AC in our van and we drive around [and] we just came up with that "Plastic Seat Sweat," that's all. Our balls shriveled up. (laughter) Something along those lines, you know? So we taped that on the front of this drum loop that we took from Dave... We did all that mostly in our basement, that track. And then we decided to name the record after it and then put it as a hidden track. So it's kind of fun, kind of us goofing on dance music and at the same time, really enjoying ourselves, too. The Outhouse Band.

MB: When you started this band, the concept, even the name "Southern Culture on the Skids"...qualifies as a sort of white trash. You know, southern area. Is it a concept that you really wanted to focus on, not just musically but individually? Your posters and your artwork for the band... When this band started, was this the concept from the beginning?

RM: When it first started, it wasn't. That's something you're talking about with the band progressing, and that was one thing. I think around 1990 we just realized, man, that image was really, really important. And to really get some place playing music, it's not enough to have your own sound, but you need your own kind of look. You need to plug into some sort of thing. We've all grown up in the South. The South is such a great place because it's like you've got a history that is there every day, you can't escape it. But yet, I mean, it's the 1990s. You're very self-conscious of where you're from... We kind of take that and play around with it.... We do go out of our way to try to cultivate that image of white trash. Rock and roll, country music, hillbilly music. It's white trash music, man! That's

where it came from! It did, man. It came from the mountains of...Appalachia. It came from the Delta... That's all that it is, you know?

MB: ...Kind of just an offshoot...I come from also a very rural southern area, Franklin County, Virginia.

RM: That's where Dave and Mary are from. Roanoke...Best moonshine in Virginia.

MB: I wanted to get you guys shirts that have "Moonshine capital of the world" on it.

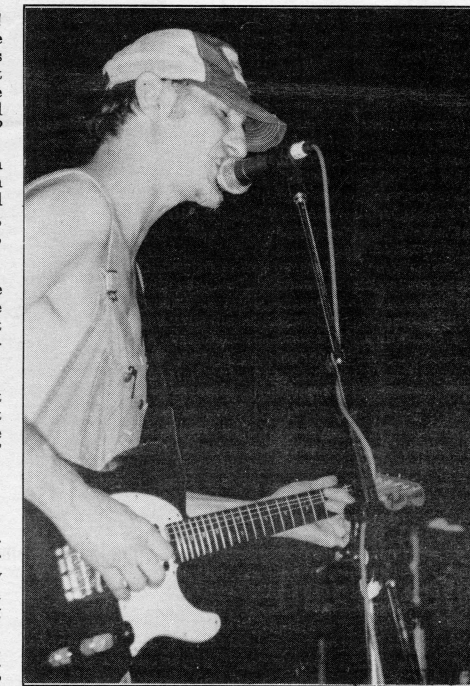
RM: I got a hat...

MB: Your songs, especially your instrumentals, they kind of have a real good feel for being used cinematically. When you're writing, do you find inspirations also from film?

RM: Oh yeah, man, growing up...I grew up in Henderson, North Carolina. It's a little ways down from South Hill. I just...grew up watching movies a lot...movies and music. And so, for some reason, I don't know why, but you're right...we have a lot of songs that have been used in movies. I don't know why. Maybe it's just the reverberating guitar and the real kind of...it's got kind of a '60's soundtrack thing going...it's really just a mood...

MB: Okay, well that's all. I'm used up unless you've [Christopher] got any questions?

Christopher Irving: Well...let me think here; opossum: Does opossum taste like chicken?



SOUTHERN CULTURE ON THE STAGE — Rick Miller has it up onstage

RM: No way! Opossum is greasy, stringy, and gamy, ain't nothing like chicken.

CI: Really? Is it better than, or worse?

RM: It's awful, actually.

CI: Is it kind of squirrelish?

RM: Yep, I would say definitely. The only time I've been party to opossum was at a chitlin' strut (laughter). So it didn't matter what you ate, you know what I mean?

Southern Culture on the Skids play an in-store at Plan 9 in Carytown on September 23 at 6 pm.

VCU alumni gives Spider-Man moxie

Christopher Irving
CT SPECTRUM EDITOR

A couple of years ago, the Spider-Man comic books fell victim to the most vile thing ever: not the Green Goblin, or Mysterio, or even Dr. Doom. They fell victim to bad writing. Spidey suffered two convoluted years of bad stories: there was a clone of Spidey from the seventies who popped back up, and it turned out he was the real one, and then it turned out he was just a clone who had fallen prey to a complex ruse.

After readers complained enough, Marvel Comics finally killed off the clone, Ben Reilly, and brought the real web-slinger back into the blue-and-red duds.

Since then, the Spider-Man titles

have each kept their own individual feel and storylines. Instead of wasting their time on complex soap opera-esque writing, the "Sensational Spider-Man" title has adhered to simple and fun action stories intertwined with character development and interaction.

Written by Todd DeZago, "Sensational" gives the reader a much more believable read by giving Peter Parker more supporting characters to interact with. Peter's wife, Mary Jane, is still around, and has brought her Aunt Anna into the household, replacing the late and much-missed Aunt May. Peter and MJ get new neighbors in the form of policewoman Ellen Hibbert and her adolescent daughter, Hope. Hope proves a real problem for Peter since she watches his game constantly, endangering his entering as Spider-Man.

Perhaps two of the more interesting supporting characters are Billy Walters, a young hipster who is assigned as Peter's photography partner at the Daily Bugle, and Jill Stacy, the cousin of the late Gwen Stacy, Peter's first girlfriend. Walters is obviously wet behind the ears and anxious for Peter's acceptance and friendship, yet he may prove as a hindrance when it comes time for Peter to change to Spider-Man while on assignment. While Jill seems two-dimensional and daft, she serves as a friend to Mary Jane, finally giving her someone to interact with other than Peter.

However, one of the best parts of "Sensational" is in VCU alumni Mike Wieringo's interpretation of the Wall-crawler. Wieringo's art has been considered cartoony by most, yet his clean style works well with the vibrant colors of Spider-



Man's world. Not only is Wieringo capable of drawing the acrobatics of Spidey, but he has done some amazing things with how the costume is drawn: unlike most artists, Wieringo gives expression to Spidey's

huge, bug-like eyes. His Spider-Man is muscular enough to look powerful, yet thing enough to look agile (a good comparison would be Steve Ditko's original rendition in the 1960's).

With the excellent "Untold Tales of Spider-Man" now cancelled, "Sensational Spider-Man" could easily be a worthy successor in the #1 slot.

MB: This album also, as your other one, has a lot of instrumental tracks. These tracks come out of more of sitting down and jam sessions, or are they more like, you sit down and say "Okay, we're going to do another instrumental?"

RM: Actually, the instrumentals are a lot more structured than a lot of the more vocal songs because the guitar and instruments are taking on sort of vocal-quality parts. We tend to have really tight structure on the instrumentals, whereas the vocal songs we'll tend to jam on for a really long time. 'Cuz you want to get the cadence of your lyrics down and the lyrics always change a bit. The instrumentals... I'll come up with a riff, Dave will come up with a drum pattern, and Mary a bass line, and then that's kind of it. Usually they gel really quick. And I really like instrumentals. It's really great to see that they're having somewhat of a comeback, even if it's that sort of an underground, or a cinematic, you know...cinema and stuff...

MB: As you mentioned earlier, this album's kind of flipping around a lot of styles, a lot of styles that seem to be showing through. One song in particular, "House of Bamboo," which I believe your bass player sings? It sort of adds this kind of Latin-lounge feel to it. Was it actually inspired on any real place?

RM: No, it's a cover...that's one of the covers on the album. There's three covers on the record: one of them is "Love-a-rama," other one's "Mary's Favorite Colors," "Love-a-rama," which is an old, old Leon Bath song was this hillbilly singer back in the '50's. The other one was "House of Bamboo," which was an old Earl Grant song, who was a lounge organ player. But, man, we've been into easy listening for so long. It's so funny that now it's gotten popular with this whole lounge thing because we didn't think that anybody would buy those records. We thought we were safe (laughter), that a lot of it was so insipid that nobody would ever enjoy it except for people like, you know, me and...

MB: You had your own little cult...

RM: Yeah. Now, instead of paying 25 cents, I've gotta pay 25 bucks, so it's kind of changed a little bit. But I've always

kind of liked that because it swings. I love the sound of a Hammenbeat; you use the Electric Sitar on that.

MB: Yeah, I noticed there were, um...I'm trying to remember the song, I've only had the album for about a week and a half...that instrumental track that's not listed on the album, that was a sweetie.

RM: That's really funny, because we named the record after that track because it's got a little poem that we did on a Walkman driving in our van down in the Gulf of Mexico... [It was] about 95 degrees out, real humid and hot. We didn't have any AC in our van and we drive around [and] we just came up with that "Plastic Seat Sweat," that's all. Our balls shriveled up. (laughter) Something along those lines, you know? So we taped that on the front of this drum loop that we took from Dave... We did all that mostly in our basement, that track. And then we decided to name the record after it and then put it as a hidden track. So it's kind of fun, kind of us goofing on dance music and at the same time, really enjoying ourselves, too. The Outhouse Band.

MB: When you started this band, the concept, even the name "Southern Culture on the Skids"...qualifies as a sort of white trash. You know, southern area. Is it a concept that you really wanted to focus on, not just musically but individually? Your posters and your artwork for the band... When this band started, was this the concept from the beginning?

RM: When it first started, it wasn't. That's something you're talking about with the band progressing, and that was one thing. I think around 1990 we just realized, man, that image was really, really important. And to really get some place playing music, it's not enough to have your own sound, but you need your own kind of look. You need to plug into some sort of thing. We've all grown up in the South. The South is such a great place because it's like you've got a history that is there every day, you can't escape it. But yet, I mean, it's the 1990s. You're very self-conscious of where you're from... We kind of take that and play around with it.... We do go out of our way to try to cultivate that image of white trash. Rock and roll, country music, hillbilly music. It's white trash music, man! That's

where it came from! It did, man. It came from the mountains of...Appalachia. It came from the Delta... That's all that it is, you know?

MB:...Kind of just an offshoot...I come from also a very rural southern area, Franklin County, Virginia-

RM: That's where Dave and Mary are from. Roanoke...Best moonshine in Virginia.

MB: I wanted to get you guys shirts that have "Moonshine capital of the world" on it.

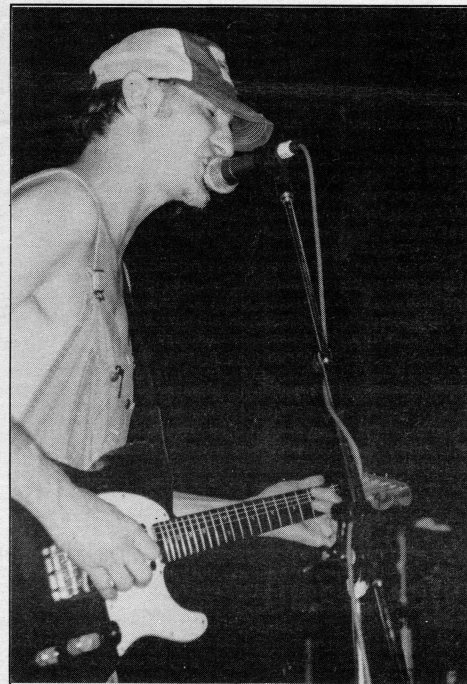
RM: I got a hat...

MB: Your songs, especially your instrumentals, they kind of have a real good feel for being used cinematically. When you're writing, do you find inspirations also from film?

RM: Oh yeah, man, growing up...I grew up in Henderson, North Carolina. It's a little ways down from South Hill. I just...grew up watching movies a lot...movies and music. And so, for some reason, I don't know why, but you're right...we have a lot of songs that have been used in movies. I don't know why. Maybe it's just the reverberating guitar and the real kind of...it's got kind of a '60's sound track thing going...it's really just a mood...

MB: Okay, well that's all. I'm used up unless you've [Christopher] got any questions?

Christopher Irving: Well...let me think here, opossum: Does opossum taste like chicken?



SOUTHERN CULTURE ON THE STAGE — Rick Miller has it up onstage

RM: No way! Opossum is greasy, stringy, and gamy, ain't nothing like chicken.

CI: Really? Is it better than, or worse?

RM: It's awful, actually.

CI: Is it kind of squirrelish?

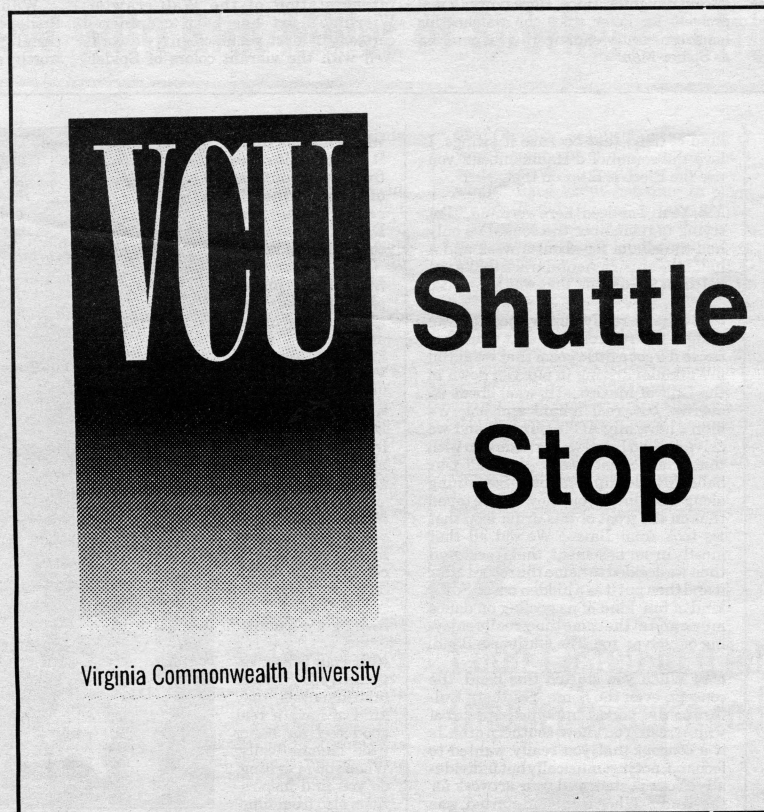
RM: Yep, I would say definitely. The only time I've been party to opossum was at a chitlin' strut (laughter). So it didn't matter what you ate, you know what I mean?

Southern Culture on the Skids play an in-store at Plan 9 in Citytown on September 23 at 6 pm.

What is black and white and gold all over?

- a) VCU shuttle buses**
- b) VCU shuttle bus-stop markers**
- c) VCU parking decals**
- d) All of the above!**

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The Picks



"Monkey Boy"
Anderson



"Coach"
Leiss



Templeton
"The Rat"



"Top"
Bob



"Ben"
Dovi



"Lou Holtz"
Rogalsky



Trish
"The Dish"



"Slick Ric"
Southworth



"Pete's"
Mary

NCAA

| | | | | | | | | | |
|----------------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| VMI at Richmond | VMI | Richmond | Richmond | Richmond | VMI | Richmond | Richmond | Richmond | Richmond |
| Auburn at LSU | Auburn | LSU | LSU | LSU | LSU | LSU | Auburn | LSU | LSU |
| Nebraska at Washington | Nebraska | Nebraska | Washington | Washington | Washington | Washington | Nebraska | Washington | Washington |
| Michigan St. at Notre Dame | Notre Dame | Michigan State | Michigan State | Michigan State | Notre Dame | Notre Dame | Notre Dame | Michigan St. | Notre Dame |
| Clemson at Florida State | Florida State | Florida State | Florida State | Florida State | Florida State | Clemson | Florida State | Florida State | Florida State |
| Air Force at Colorado St. | Colorado State | Colorado State | Colorado State | Colorado State | Colorado State | Colorado State | Colorado State | Colorado State | Colorado State |
| Tennessee at Florida | Florida | Tennessee | Florida | Florida | Florida | Tennessee | Florida | Florida | Tennessee |

| | | | | | | | | | |
|----------------------------|-------------|-------------|--------------|-------------|--------------|--------------|--------------|-------------|--------------|
| Baltimore at Tennessee | Baltimore | Tennessee | Tennessee | Tennessee | Baltimore | Baltimore | Baltimore | Tennessee | Tennessee |
| Chicago at New England | New England | New England | New England | New England | New England | New England | Chicago | New England | New England |
| Detroit at New Orleans | Detroit | Detroit | Detroit | Detroit | New Orleans | Detroit | New Orleans | Detroit | Detroit |
| Kansas City at Carolina | Kansas City | Carolina | Carolina | Carolina | Carolina | Carolina | Kansas City | Carolina | Kansas City |
| Minnesota at Green Bay | Green Bay | Green Bay | Green Bay | Green Bay | Green Bay | Green Bay | Green Bay | Green Bay | Green Bay |
| Oakland at NY Jets | Oakland | NY Jets | Oakland | NY Jets | Oakland | NY Jets | Oakland | NY Jets | NY Jets |
| Atlanta at San Francisco | 49ers | 49ers | 49ers | 49ers | Atlanta | 49ers | 49ers | 49ers | 49ers |
| Cincinnati at Denver | Denver | Denver | Denver | Denver | Denver | Denver | Denver | Denver | Denver |
| Indianapolis at Buffalo | Buffalo | Buffalo | Buffalo | Buffalo | Indianapolis | Buffalo | Indianapolis | Buffalo | Indianapolis |
| NY Giants at St. Louis | NY Giants | St. Louis | St. Louis | NY Giants | St. Louis | NY Giants | NY Giants | St. Louis | St. Louis |
| San Diego at Seattle | Seattle | Seattle | Seattle | San Diego | San Diego | San Diego | Seattle | Seattle | San Diego |
| Miami at Tampa Bay | Miami | Tampa Bay | Tampa Bay | Tampa Bay | Tampa Bay | Miami | Tampa Bay | Tampa Bay | Tampa Bay |
| Pittsburgh at Jacksonville | Pittsburgh | Pittsburgh | Jacksonville | Pittsburgh | Jacksonville | Jacksonville | Pittsburgh | Pittsburgh | Pittsburgh |

RESULTS

| | | | | | | | | | |
|-----------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Last week: | 13-7 | 15-5 | 15-5 | 14-6 | 11-9 | 10-10 | 11-9 | 11-9 | 12-8 |
| Season to date: | 26-14 | 25-15 | 25-15 | 24-16 | 24-16 | 22-18 | 21-19 | 20-20 | 18-22 |
| Percentage: | .650 | .625 | .625 | .600 | .600 | .550 | .525 | .500 | .450 |
| Games Back | --- | 1 | 1 | 2 | 2 | 4 | 5 | 6 | 8 |

■ Heathers, how dare you mock God!! All those who doubt the Catholic Crusade Notre Dame has embarked upon will not only suffer losses, but may just end up spending quality time with Satan, getting a "hellish" suntan, if you know what I mean. In a recent staff meeting, Trish "The Dish" remarked, "If you ever need anything pulled out of your butt, give me a call." "Shapley Res" Rogalsky has already asked for her number, intending to give it to the certain Minnesota Vikings fan who guaranteed a Viking victory over Tampa Bay last week, hoping the News Editor will locate the Viking follower's head. George "Bite Me" Templeton can be heard on national sports call-in shows assailing the host and defending the honor of the Redskins Band. At least he has that going for him, but as for his pick of Michigan State, Bob Davie and Ron Powlis have personally called to say "Bite Me!!". The photography guru of the group, "Martina Hings" Mary made an improvement after a bad opening week, but is eight games to much to make up! Her distaste, for the sexy Swede tennis sensation doesn't help her either. For those wondering, Ms. Hings "Bon Ben" Dovi has changed nicknames once again, as he slips away. He still hopes to rebound so he can prove "that any idiot can win this thing". In first there is "Great" Scott Anderson, but his fame is fleeting, though he did insure heavenly bliss when he leaves this planet by choosing Notre Dame. "Slick Ric" Southworth is still taking it, wallowing in eighth. Funny, from the reports from last year's News staff, The Picks are not the only place he takes it. Gorgeous "George" and his grand high editor, "About to be Fired" Rogalsky, are embarking on a journalistic expedition to UVA this weekend. They will have to file their stories in a hurry, because once the parrying starts, who knows what their memories will be like. "Liquid refreshment," no, not Kool-Aid, has been rumored to flow freely at that institution of "higher" learning. Not to completely trash UVA or anything, at least they have a football team, though not much of one as the stuck-up, snooty Spiders gave them a scare last Saturday. Only "Monkey Boy" and "Notre Dame Coach-of-the-Week" Rogalsky picked the Dolphins. Who in their right minds ever thought there would be a day when seven of nine pickers chose Tampa Bay? See what I mean when I say "About to be Fired" Rogalsky?



Rams Stat
The VCU volleyball team was 7-4 at home last year

SPORTS

Next Issue
Find out how women's soccer fared at the UVA tournament

Friday, September 19, 1997

Commonwealth TIMES

Vol. 29 No. 10

Senior player Larkin eyes CAA

Tom Leiss
ASSOCIATE SPORTS EDITOR

Jim Larkin started playing soccer as a defender when he was four years old. At eight he was moved to the goal where he has been ever since.

He is now, and has been for the past three seasons, one of the VCU men's soccer team's greatest strengths.

In this, his final season, Larkin, 21, from Scarborough, Ontario, will look to finish what he started in '94 by leading the Rams to a CAA Championship.

Some people think VCU could possibly win a championship a couple of years down the road, but Larkin thinks the team is ready now.

"I can't accept that because I don't have that option, this is it," Larkin said. "If it doesn't happen this year then I go away with nothing."

Since coming to VCU in 1994 he has started all but one of the teams last 44 games and in 1995 was named to the All-CAA second team. In 1996 he did one better when he was named First Team All-CAA after posting five shutouts and playing all but 24 of the 1,830 minutes VCU played.

In the spring of 1996, he took a leave of absence from the university so that he could train full-time with the Canadian Under-23 National team, which was preparing for Olympic qualifying.

Larkin said it was a fantastic experience to live like a professional. But he said the key thing was being around soccer all

the time and not having to worry about anything else.

He said it also helped because you always had to play and train your hardest because there was always somebody there that could take your place if you didn't.

This competitiveness helped him then and it is helping him now. He said that the higher level of players that Tim O'Sullivan, VCU's head men's soccer coach, has brought to VCU himself and the team keep that competitive edge.

"That's how you get better every day."

In qualifying he helped lead the Canadians to a second-place finish at the CONCACAF Olympic Qualifying Tournament by posting three shutouts and starting all five games.

His efforts also earned him a spot on the Canadian National Team's full squad in 1996 for an exhibition match.

He said this experience allowed him to see where his level of play was compared to those at the top level and showed him some areas where he could improve.

The sport that, as Larkin was growing up was "just something to do between hockey seasons" became more than that when he was 11 years old. His older brothers used the connections they had around the Toronto Soccer scene to find the right people that would help them improve.

"They were the ones that really got me going," Larkin said. Larkin decided to come to VCU when former Head Coach Lincoln Phillips heavily recruited him.

Larkin said that he chose VCU because Phillips was in the pool of coaches for U.S. National Team recruiting, had played goalie internationally in Trinidad and had coached the team to a high national ranking the previous season.

| UPCOMING EVENTS | | | NOTES |
|---|-----------------------|----------------------|---------------------|
| MEN'S SOCCER (5-0-0, 0-0-0) | Sept. 20 LOYOLA | Sept. 24 UVA | Sept. 27 AU |
| WOMEN'S SOCCER (2-3-0, 1-0-0) | Sept. 19 PRINCETON | Sept. 20 KANSAS | Sept. 24 LIBERTY |
| VOLLEYBALL (4-7, 0-0) | Sept. 19 YSU | Sept. 19 HARTFORD | Sept. 20 TBA |
| FIELD HOCKEY (0-7, 0-1) | Sept. 20 VPI | Sept. 21 L'GWOOD | Sept. 27 RADFORD |

 indicates home games.

Women's soccer off to UVA Invitational

George Templeton
CT STAFF WRITER

The Lady Rams are at the halfway point of a road trip that has seen VCU travel to Virginia Tech, North Carolina-Wilmington, Navy, North Carolina, and then to the UVA soccer tournament to face Princeton and Kansas this weekend.

After these two games VCU will return home for eight of their next 10 games.

"It will be nice to play some games at home," said coach Lisa Zifcak.

Highlighting the problems that VCU has faced on this road trip are their offensive woes. VCU has been outscored 15-1 in the last 4 games.

The one goal came in the 1-0 victory at UNC-Wilmington in their CAA opener.

Zifcak says that the increased level of competition, and the lack of continuity with all of the new players still getting integrated into the system.

"I am still trying different combinations in the midfield, which I expected more out of, to get the combinations that will provide the most offense," Zifcak said.

Zifcak said that she will use this weekend's tournament to try out a few more combination before settling on one as VCU heads into conference play.

The two opponents that VCU will face will be good tests for VCU, Zifcak said.

Princeton is ranked in their region and Kansas is a relatively new program that Zifcak says will be good.

"I hope that we play well and that we try to improve our offensive play at the tournament this weekend," Zifcak said.

In the games leading up to the tournament VCU lost 9-0 to North Carolina and 4-0 to Navy.

"I think our team played well early and forced the teams to play together against us instead of beating us one on one," said Zifcak.

Zifcak says that the game against Navy was 3-0, except "we scored on ourselves."

The highlights of the upcoming homestand for VCU include games against nationally ranked teams in the conference, George Mason and James Madison.

VCU will also play American, the team that knocked them out of the CAA tournament last year, at home.

During the homestand VCU will play Mercer in a game that will have special meaning for Zifcak.

From 1993 to 1995 Zifcak was an assistant coach for Mercer and was the interim head coach at the school from 1993 to 1994.

SPORTSWIRE

•Mount Union College football plays the numbers game

Larry Kehres, coach of the Purple Raiders of Mount Union College, is every parent's dream. He does what no Little League or pee-wee league coach would ever do. Everyone who shows up for his practice makes the team, and almost everyone who makes the team gets to play, in either varsity or junior varsity games.

Amazingly, this strategy of sheer numbers works. The Raiders are the defending champions in Division III of the National Collegiate Athletic Association. This is despite the fact that in his 10 years as coach, Kehres has never had fewer than 150 players.

Aside from having to assign the same jersey number to as many as three players due to his huge roster, Kehres has only one complaint: "It is difficult to be fair with playing time when you have a lot of people to keep track of. You can make an oversight."

NCAA eligibility rules under fire from minorities

New rigorous initial eligibility standards that the National Collegiate Athletic Association adopted for the 1996-97 academic year are the target of a lawsuit filed this year against the NCAA on

behalf of two athletes.

According to the preliminary results of a study reported this summer in the NCAA News, 26.9 percent of black athletes who were recruited to play college sports in the 1996 academic year were ineligible to compete under the new standards. This compared with only seven percent of white students who were ineligible to play. In 1995, before the requirements took effect, the number of black athletes ineligible to play was 16.3 percent.

The lawsuit, filed by the Trial Lawyers for Public Justice, charges that the new requirements violate the Civil Rights Act of 1964.

•Muhammad Ali visits old high school

Muhammad Ali made a sentimental journey to his old high school in Kentucky on Wednesday, reveling in memories and firing jabs at a young boxer amid cheers from students.

"This is his high school," Central High School Principal Harold Fenderson said. "He is excited about being here."

Ali was in his hometown this week to attend an amateur boxing tournament and tribute named in his honor.

•Muhammad for sale

A plan by Christie's auction house to auction off more than 3,000 items on Oct. 19 from the career of Muhammad Ali has the boxing great fighting mad.

"Somebody stole stuff from me," said Ali, who won the gold medal at the 1960 Olympics in Rome.

A spokesman for Christie's in New York declined to immediately respond to Ali's remarks yesterday.

•Colonial Downs waits till '98 for turf track racing

Colonial Downs won't offer turf racing this season because the grass isn't ready. This means that the All Along Stakes, a Grade II race carrying a \$100,000 purse, won't be run Oct. 4 and may instead be run at Laurel Park in Maryland.

"This morning, everybody took a look at things and realized we couldn't do this, Racing Secretary Lenny Hale said. "It's just not far enough along."

Track officials hope turf racing will become Colonial Downs' signature, offering horses the chance to compete on the country's widest course. But the Bermuda grass wasn't planted until early August, so only a thin veil of green covers the turf surface.