

The Anchor

DECEMBER 11, 1984

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Editorial...

The Christmas season is upon us. Trees are being decorated, wreaths are being hung, Santa Claus is back in the malls, and there are lines in stores, long lines...

For many of us, Christmas is a time for deciding who we are going to buy presents for, which relatives and friends to visit, mailing out cards, etc.

In this season of joy and giving, we must not forget to share with our more unfortunate brothers and sisters who are not as fortunate. Many individuals are lonely, cold, homeless and desolate.

During this holiday season, take time out to visit a senior citizen who may have the blues, make a donation to Amos House or Toys for Tots, drop off some clothes that you really do not need to the Salvation Army etc.

In this day and age of technological advancement and specialization, many of us feel like we really have no impact on our world. Hogwash! Even if you share with only one less-fortunate person, you are making a big difference in that person's life and helping to make the world a better place for everyone.

WE INTERRUPT THIS EDITORIAL CARTOON FOR THE FOLLOWING MESSAGE:

IS THAT THE CORNIEST, WIMPIEST EDITORIAL YA EVER READ OR WHAT?!



Don Amussen

All the opinion's expressed in this section, with the exception of the editorial, do not necessarily represent the opinion of The Anchor.

Letters to the editor must be typed, doubled spaced, signed and contain no more than 300 words.

Commentaries/ Letters

Deck'em All...

by Bob Farley
Anchor Staff Writer

It's Christmas time again. Know how I know? Well there's lots of signs.

Dogs are barking "Jingle Bells." People are looking for the closest parking space to the door at the malls; then they'll spend the next few hours walking around the mall. Distance from car to mall entrance? 500 feet on the average. Mileage accumulated walking around the mall? Oh I don't know, 5 or 6 miles. Sounds like a reasonably fair practice to me.

The "Seasons Greetings to You From TV Ten" family should be beaming their way into our homes via the tube very shortly. The only family that looks like they smoke their lunch. Mom and Dad probably stuff Biff and Buffy's stockings with lithium lollipops. Compared to this family, the Osmonds look like the chain gang. You almost wish that this family would take a wrong turn while shopping in New York City and wind up on 42nd Street or something.

Paranoia is also setting in. Final exams won't be over until the 22nd. You start off by allocating everyone in your family a \$20 gift. Then you start to rationalize... "Well, let's see. Richard #±#*!@%ed me over about 12 times this past year, so he'll only get an \$8.00 gift. Umm...John gave me that crappy razor and I gave him STUD aftershave. That's a \$12.00 differential in my favor. But there was that time he gave me a ride to..."

Then there's the daily double. You know. That one special person who was born right after Christmas! Damn! Every year you never quite remember to work them into your budget. Then you wonder why they give you their daughter's macaroni wreath that she made in 4th grade art class along with a note saying "We thought you'd appreciate this cute memento that Precious made," and you wind up using it as an ashtray at a party where they are among the attendees.

Yourself and a bunch of other maniacs decide to go Christmas caroling and feel "cool" doing it. And you get drunk. REAL DRUNK. So drunk that you go to your: Boss's/ex-spouse's/psychiatrist's/arch-enemy's/bitchy neighbor's house and sing obscene Christmas carols. You remember nothing the next day, but you wake up with a strange grin on your face in the morning.

You're in the car, you're pleasing your mother, you're heading to church, you're turning on the car radio, you're listening to Madonna's "Virgin" and you wonder if Christmas will ever be innocent

again.

Christmas always means going over to see the relatives. It's a ritual, and like most rituals, there is almost no spontaneity, and no one has a good time, although everyone tries to act like they are. "Buffalo brains? Why sure, Sue, I'll try one. They look delicious. Mmmmm. By the way, where's the toilet?" You take matters into your own hands, and in a master stroke, you decide to break up the decade-long monotony by dressing up as Santa. Nice try. At least you get a conversation going. Everyone's asking your mother why you started smoking pot again.

Ads are instructing you on how to show your love. It doesn't matter if you are an a-hole, just as long as you buy her diamonds.

But the rent on this: Right before Christmas, every newspaper is going to run stories on personal tragedies like they were going out of style.

Some wise-ass D.J. will announce today that there are only 378 shopping days left until Christmas 1985.

Kids all over New England will press their noses up against cleaned-for-the-relatives windows in anticipation of a White Christmas. Unfortunately the most they will get will be a brief acid rain shower.

Attempting to be funny, people in offices all over the country do "cute" things like raffling off holiday Spams or Box Car Willie albums. Some supposedly mature adults even partake in such nonsense as "Secret Santa."

Middle East terrorists hold Santa hostage in Macy's.

Professors who pass you out of the kindness of their heart (at least that's what you're banking on) will be remembered when you give thanks on Christmas Day. Also, professors who pass out at the department Christmas Party.

You can't wait for next year when you'll be out of college. No more grades to sweat out. Heh, heh. For once you can enjoy Christmas. No worries, no pressure...Opps!!! Guess again. Now that you aren't in college any more, all of the people who gave you REAL gifts the past 22 years are going to expect REAL gifts from you. Just when the pressure of school leaves, the pressure of bills arrives. Oh well (sigh).

Seriously, though, have a Merry Christmas and a Happy New Year. See you in the spring!

P.S. I hope no one was offended by this column—I can't help it if I'm a Nutcracker.

Dear Editor,

For the number of years that I have attended this Institution, I have been forced to submit to the most oppressive tirade of religious persecution in my entire career as a humanoid. To clarify, I would like to state that I am a devout Satanist, and in comparing coverage of the point of view of my Church with that of a few "Perpendicular Stick Worshipers", I am horrified to find slander against my cause and support for the opposition in a paper who, otherwise, is a shining example of the creative use of impartiality and free speech in a public forum. I and my constituency remained silent during the trial of Jesus and allowed a free and democratic decision regarding this dangerous lunatic—a decision, I might add, that eventually was made in our favor. If the majority of the populace of our planet is in support of the Guy, I do not see why so much emphasis is placed on your christian constituency, considering that the policy of this paper is not to discriminate on the basis of a religion. If an article prejudiced to the present usurper (known to the common populace as "god") is published, should not an article supporting the sacrifice of small children, witchcraft, race

wars, and the release of toxic chemicals in India be published? Surely, you see the logic in this.

If the media of this fair land of ours falls to the corrupt influence of a small group of religious fanatics, there will be no hope for the true freedom fighters of our land to express the majority view. I believe that the editors of this paper should reflect deeply when they slander the real Boss; once you take the time to know Him, I know you too will agree that He is One Hell of a Nice Demon!

Name withheld
by request

P.S. We also have a novel idea about disarmament, which I just may relate to the general public, time and Lucifer willing. Heh, heh.

Dear Editor,

This letter is in response to Albert Cardonna's letter regarding RIC GALA. He claims, "According to the Bible it is a sin to be a fag!" His supporting statement of AIDS is not worth a comment. All I can say is if Mr. Cardonna uses the Judeo-Christian religions to justify his prejudice, he misses one of Jesus' important lessons. "Let he who is without sin throw the first stone."

Name withheld
upon request

POLITICAL COMMENTARY

by James Monahan
Anchor Contributor

On December 2 this year, Student Community Government (S.C.G.) sponsored an accordion festival for a community accordion group. Normally, I, being the great fan that I am of "Spanish Rose" played on a grinding, humming squeezebox, would have rushed over to Roberts Auditorium to be treated to this afternoon of pleasure. But for some reason S.C.G. neglected to inform me of this event. Knowing that, I (being the fan that I am) didn't find out about this event, found it curious that as long as S.C.G. was going to the effort to take responsibility of putting on this show that they did not make an effort to advertise it on campus.

My curiosity grew even more as I began to find out that these members of S.C.G. didn't even know that they were sponsoring this event. Golly, I was sure that anything such as this would surely stick in a members' mind. Especially as it is so infrequent that they accept responsibility for things which involve anyone but themselves, let alone put on a show. In fact, this

seems to be the first time I have ever seen S.C.G. put on a show. Gee, I thought that since we had a Fine and Performing Arts Commission, they didn't do that kind of stuff any more.

The lack of information that these S.C.G. members seem to have would almost make you believe that the decision to have an accordion festival was done at a meeting that was so closed even they couldn't get in. It's been awhile since these kids got to perform at Roberts, and I still don't know who won the festival, or even if there was a winner. From the lack of information that S.C.G. members seem to have, and the fact S.C.G. hasn't sent out a press release about their event, and my curiosity, I can sure tell you there are losers.

When I was little and would ask my mother questions about the birds and bees and what was for supper, she sometimes would ignore me; I guess that's okay, you don't get to vote for your mother. Another think my mother did was tell me that curiosity killed the cat; well perhaps this curiosity can do something about fat-cats.

The Anchor

"Founded 1928"

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TRIVIA

The answer to last week's TRIVIA QUESTION about Bill Bixby is: "My Favorite Martian,"

"The Courtship of Eddie's Father," "The Magician," and "The Incredible Hulk." And the winner is...Kristen King. Please come up to the Anchor by Thursday evening for your free passes to the Series.

AIIESEC At RIC

by Elsa Falino
Anchor Contributor

Karen Gibson, 24, is a recent graduate of Rhode Island College who majored in management and minored in economics. As of the spring semester in 1982, Gibson was involved in AIIESEC on campus. To start, she had a membership drive in the spring in order to get students to participate. In addition, a charter was established that would get AIIESEC recognized by the faculty and student population here on campus. That summer, Gibson initiated to reception programs which set out to bring trainees here from foreign countries to get experience in their related fields of study. The program also benefits American students as they get the opportunity to travel abroad for the same type of experience too.

If all that wasn't enough, the next academic year Gibson developed the organizational structure of AIIESEC in order to build it up and fill it with enthusiastic students like herself. This effort was started with another membership drive. Next in the spring semester, Gibson became the executive director of AIIESEC at Rhode Island College. It was in this semester that she was able to attend the first state conference as an officer which was held during March at Brown University, and discussed computer technology today.

Continuing as executive director into the following year, she maintained another reception program and set up the office in Alger Hall. During the fall semester, there was a national convention in New York City to celebrate AIIESEC-US's 25th anniversary. The branch from Rhode Island College won three awards. They earned an award for the Best Reception Program; another for the Best Project of the Year on computers; and finally, they were the Best Overall Local Committee which marketed trainees to companies in the area.

At this time, Gibson is preparing for her traineeship abroad to work in the Mortgage Bank of Finland. During her internship, she will be doing research on international finance markets. In the international realm, Gibson is to work with currencies in three markets. These distinct markets include: the foreign exchange market, the gold market, and the euro-dollar market. In addition, she will do a historical analysis for a micro-computer program. This program will help determine future interest rates, events, and markets.

Gibson is very pleased with this opportunity as she was exposed to the stock market when she worked at Merrill-Lynch through Co-Operative Education. She will begin her work in Finland during the first week of January.

The 84-85 Chess Club

by John Sebastian
Anchor Staff Writer

The Rhode Island College Chess Club is a very successful group but is little-known by the college community. After having been dormant for a number of years the club was revived in 1972 and is now an active organization funded by Student Parliament.

Dr. Patrucco of the History department is the advisor. He estimates current active membership to be between 20 to 25 students. There are interclub competitions once a week. Once a month the Club hosts a tournament, here at the college. The club also travels to schools all across the country. During the summer competitions are held, though less frequently. With all of this activity the RIC Chess Club is one of the most active in southern New England.

Last year one of the teams finished eighth at the Pan-American Intercollegiate tournament, where schools from all across the Western Hemisphere competed. They are currently competing in the Rhode Island/Massachusetts Chess League Championship. They have won the first division in the tournament and look to win the second,

being a half point ahead of Brown University with one game remaining. If they win this they will have swept the tournament. The Club has also received national publicity having been written up in both the *L.A. Times* and the *Kansas City Star*.

The team has some spectacular players, one of them being Jim Thibault. Dr. Patrucco describes Thibault as being able to play against anyone and is very consistent. He came to RIC having been the National High School Chess Champion. Thibault has a Chess Club talent award. RIC is one of the only schools in the country to give out chess scholarships and as a result attracts many high school players. Even with this talent the team has a lot of depth. However, the majority of chess players come to this school with no competitive experience, and learn to become good players here.

Despite all its success in competition, the Club remains a non-competitive group in that it is a place where people can feel free to come and just play a game of chess for the fun of it. The Chess Club meets on Wednesdays during the free period at Gage, room 203, new members are welcome.

Russian meeting held

Students who are interested in studying Beginning Russian during the 1985-6 academic year met Wednesday, November 28 at 2:00 to discuss the importance of such a course and the tentative course content. There seems to be great interest among students as well as faculty to participate in this Russian course, and it looks promising that such a course will be offered in the fall.

Anyone who is still interested in studying Beginning Russian (4

credits, meeting twice a week, each class two hours in length) during the 1985-6 academic year should leave his or her name and phone number with the Modern Language Department secretary at extension 8029. Suggestions regarding the best days and times to offer such a course would be welcome as well. There will be another meeting during the Spring semester for all students interested in this Russian challenge!

Rescuing T.N.S.

On Thursday, December 13, 1984, RIC Programming is proud to present the return of The Rescue. A special admission offer is being made to help Make Someone's Christmas Merry—bring a wrapped toy or gift and receive \$1.00 off the admission price—so, for RIC students—\$1.00 with a toy; \$2.00 without. General public—\$3.00 with wrapped toy; \$4.00 without.

The Rescue, from New York City, debuted at Rhode Island College as the opening act for the sold out Patty Smythe and Scandal Show. The Rescue record on A & M Records and have recently been signed by E.G. Management.

By popular demand, WXIN will be spinning discs prior to the set by The Rescue.

The music starts at 9:30, following The Holiday Extravaganza.

Student Community Government Employee

Charges harrassment

by Jeni Audette
Anchor Staff Writer

Gen Bellucci, Financial Assistant to Student Community Government, Incorporated, claims that she and other members of Parliament were "harassed beyond belief" by Robert Farley, Executive Editor of the *Anchor*. She made this claim at the Parliament meeting of December 2 in the Parliament Chambers in the Student Union.

Thomas Falcone, President of Parliament, Mark Bulger, Treasurer, and Judy Davis, Secretary were also harassed, said Bellucci. Bulger said that he was not harassed, but "approached" by Farley and asked questions. Davis also said that she was not harassed, but that he "questioned her" about some things. Falcone said.

The issue surrounds a space requisition that Bellucci, who is not a student, filled out in the name of Student Community Government, Incorporated (S.C.G.I.). The space was for Roberts Auditorium to hold an accordion recital that took place on December 2. The auditorium normally cost

but because it was taken out in the name of a student organization, the auditorium was free. A two dollar fee was charged but RIC students and senior citizens were admitted for free. Technicians, a fire marshal, police and a drummer had to be paid.

Bellucci said that she had received authority from Falcone to make the requisition for Roberts Auditorium. "What does Mr. Farley think is wrong?" Bellucci asked at the meeting. "All we did was requisition a hall—it's been done for seven years. It never cost the college or students any money."

Falcone said that he also did not see anything wrong with the requisition.

Farley, who was at the meeting, said that he did not harass anyone and did not speak to Bellucci. He said that he was investigating a story and was "going through proper channels." He said that he was making no accusations and that no story concerning Bellucci or the requisition had been written.

Speaker C. David Winters asked Farley if he was finished speaking.

Bellucci then said, "You'd better be finished for good." There was murmuring from the body after she said this.

Discussion ensued and it was asked by a member why Parliament was not informed about the event.

Parliament member Mark Cousineau said at the meeting, "Bob (Farley) was just doing his job" going about his investigating in a friendly way. Bellucci disagreed, saying, "Friendly? That's not what I heard."

In other business at the meeting, Jim Langevin, Vice President of Parliament, welcomed new members John Sebastian and Mary Ann Murphy. It was announced that RIPIRG has been reorganized as a student organization, although the constitution has not been approved. President Falcone presented the constitution of the Personnel Management Club, and it was accepted. Also recognized was the constitution of the General Education Honors Student Advisory Committee, which, member Danielle Grise pointed out, only sought recognition and not funding.

Physical plant gets new system

by Brian Flannery
Anchor Staff Writer

The physical plant has a new system for processing work orders. They now have a form which enables them to, within three days, send a copy back to the requester informing him what priority it has and when it is expected to be accomplished.

This change in procedure is mainly one of courtesy, according to Dr. James Cornelison, Assistant Vice President of Administrative Services. He said that he often received complaints for not having done some work, when, in fact, it

had already been done and the requester hadn't been notified. This way, if the requester knows the date for which the work has been scheduled, he can check to see that the work is done then. If he still has a complaint, he can call Cornelison or William Chapman, the Assistant Director of Physical Plant, and report the work order number to find out why it hasn't been done.

This new procedure will not increase the speed at which the requests are filled; it is still a matter of priority. The priorities range from emergency to impossible. If a building's heating system is

broken, it is an emergency. If a professor wants a wall moved one foot for convenience, it is impossible. (This was an actual request.) All a requester can hope is that the needed work doesn't have to be passed on to an outside contractor, according to Cornelison.

Cornelison later said that "We are trying to improve the physical plant and operations", though when asked if he had any specific plans, he said that he didn't. "If anyone has any criticism—constructive criticism—he should bring it to us."

Another Punk's opinion

by J. Cole
Anchor Contributor

Catchy headline or what? I bet you are so surprised to find that RIC harbors more than one punk. Wonders will never cease to amaze the common man. Since I'm sure that you have been waiting impatiently (notice that there was no article last issue) I shall dispense with the usual scathing formalities and go right into the music.

This article will be Basic Education—Part II. Let us commence with one of (possibly THE) best bands ever. No no no! The Doors is not the correct answer. Go directly to jail...if you pass go; do not collect 200.00 dollars...Ok, let's be cereal here. The band of which I speak is none other than the great REM. REM was thrown into the limelight when opening for the Police's Synchronicity tour a few years back. Right there we have a conflict of interest. These bands are so totally different that most Police fans were put off by this Georgia band. The Police is a world-wide band, categorized into many different aspects of music. It can be found on top-forty listings (yuck-o) mellow type commercial stations, and on New Wave/new music college stations.

I have found that REM is only found on these college radio frequencies. The all-American majority just doesn't go in for not blatantly exploiting well-endowed women and fast cars. Pitted, in a sense, against the grandness of the Police, REM's first product, EP Chronic Town, fared not well.

It wasn't until the release of LP *Murmur* did REM get the recognition and respect that it deserved. named 1983 Album of the Year by Musician mag, *Murmur* included "Radio Free Europe" which actually was played on commercial radio (like wow). Although REM

was a target for criticism (with the suggestion that *Murmur* was a "one time deal"), REM came out with *Reckoning*—a true musical work of art. "Don't Go Back to Rockville" has to be, beyond any shadow of a doubt, the most incredible cut off that LP. While *Reckoning* is easier to understand, REM manages to keep up its awesome style as seen/heard in the two previous works.

Recently I acquired what seemed to me a very promising album from the Comateens. The LP, entitled *Deal With It*, was released earlier this year. Made up of Lyn Byrd-keyboards, Nic North-bass, and Oliver North-guitar, the band shows an interesting blend of a sort of Eurithmix-Rubber Rodeo sound. Originating in New York around 1978, the Comateens found recognition in France and England before Mercury Records took an interest in them. Besides *Deal With It*, the Comateens have released various singles and two full-length LPs: *Comateens*, and *Pictures on a String*.

Although I said in the last article that Depeche Mode was the best synth band ever, I must admit that *Orchestral Maneuvers In The Dark* runs a very close second. With the recent release of *Junk Culture*, OMD has had three hit singles in

the UK. "Telsa Girls," "Locomotion" and "Talking Loud and Clear" have also become quite popular in College Radio air.

Comparing a 1981 release: *Architecture and Morality* ("Joan of Arc") it seems that *Junk Culture* is less obscure and more refined. A&M is rather abstract.

In German music, Trio and LP *Trio and Error* are definitely on the top-ten of foreign music. Although it may seem monotonous to the "average" listener, it is an extraordinary mix of steady beat, synth and guitar. Trio shows its versatility in "WWW" and "Da da da" and the love of 50's music in *Tutti Frutti*, an amazing remake of that song. They even managed to fix that wretched Yoko Ono single. If any band can do anything constructive with that kind of trash, they have to be exceptional.

Closer to home, I recently found that the Reducers have a new LP out. Entitled *Let's Go*; it is supposed to be excellent. Unfortunately I have yet to hear it in its entirety. For some reason I can't find it in any record stores up here in this Godforsaken excuse for a state. I will definitely get this and other choice LPs when I escape from here, so be set for some good stuff after the break. And while you're stuck here in Ro Diland, try to keep in mind that there is life out there...

Fifth Annual Holiday:
EXTRAVAGANZA

On Thursday, 13 December 1984, The Fifth Annual Holiday Extravaganza will be held in the Campus Dining Center. This festive event features a wide variety of masterfully prepared cuisine, ranging from hors d'oeuvres at 4 p.m. to a sumptuous prime rib dinner with all the trimmings at 5 p.m.

Following the dinner, a Talent Show coordinated by Doug Cureton of the Residence Halls will begin at 7 p.m. featuring Rhode Island College talent. Christmas Carols will also be sung by all present in the decorated Donovan Center featuring John DiConstanzo on the piano.

ENTERTAINMENT

Messiah presented at the PPAC

By R. Mark Auxier
Anchor Staff Writer

On Monday, December 3, in the Providence Performing Arts Center, Dr. Edward Markward and the RIC Chorus and Orchestra presented the community with Rhode Island College's sixth annual gift, a free performance of Handel's "Messiah." In what is more commonly called the "Ocean State," Dr. Markward conducted the orchestra and chorus in accompaniment of soloists Karen Hunt (soprano), Edward Doucette (tenor), Kathleen Nelson (mezzo-soprano), and Malcolm Arnold (baritone).

It was a very popular gift. The Theatre was filled to near bursting. Anyone trying to cross the lobby at intermission was literally lost in a sea of bodies. It took ten minutes to cross a forty foot lobby, longer if you wanted to be polite. It is enough to mention the soloists;

their names are given, they did their jobs well. But, the real unsung heroes of the performance are the Chorus and Orchestra. They are usually given little individual recognition. What little they do get is often their names, in small print, in the back of the program. Yet, paradoxically, they are the ones who show the true power and majesty of what is one of the world's most famous choral pieces. These people did a hard job over long hours with little thanks.

The biggest problem with the presentation of the "Messiah" was the audience. Being either musically illiterate or bored, as much as twenty to thirty percent of the audience left at the end of the second part. Maybe three hours of tough classical music is more than these people can take in their annual contact with culture.

Disagreeing, in principle, with editing the piece to shorten it, I would still hope that some means



Conductor Edward Markward

(What's New Photo)

could be found to keep patrons from "sneaking" out. Something that would make what was an enjoyable evening into an event that

would be more accessible to the public at large. After all, most of the people who were there were not

musicians and singers, just ordinary people sharing Rhode Island College's gift to the community.

Review: Moroder's Metro

By Steven Feldman
Anchor Contributor

The *Terminator* was set in the year 2029. *Soylent Green* took place in 2022. What movie forecats 2026? I'll give you some clues. It owes its ideology to Marxism. It draws its dichotomy from H.G. Wells' "The Time Machine." It derives its morality from the Bible. Still guessing? George Lucas designed a character named C3PO as homage to it. It inspired David Bowie, Kraftwerk and Motorhead to write songs about it. It was on the cover of a Bepop Deluxe album. It was spliced into a Queen video last year. You got it! It's Fritz Lang's legendary silent epic, *Metropolis*. Saying it is the world's first feature-length science fiction film would have been a dead giveaway.

Metropolis, in these days of filmic starship battles and marauding invaders, is all the more appealing now than it was upon its celebrated release in 1926. Despite all the hardware (dated or not), we are ever cognizant of the fact that this is an allegory of humanity's struggle to reassert itself in the face of adversity. In this case, the proletarian underbelly of a utopian technocracy is goaded into self-destruction by the ruling elite, only to ultimately gain equality through mediation. The story is

universal: all men are brothers. Theology draws together. Government strains fraternity. Although *Metropolis'* leviathan visual scope is often visionary, the themes of Thea von Harbrou's screenplay remain timeless, proffering a reprieve from inexorable progressivity. This is every bit a film for the 80's.

Two incidents led to Eurodisco patriarch Giorgio Moroder's creation of the current and arguably best version of the film. The successful resurrection and scoring of Abel Gance's 1926 *Napoleon* initially sparked native German Moroder's interest in reviving what was one of the favorite films of his youth. A suggestion from Paramount Pictures to rescore a silent film was all the impetus he needed. Moroder scoured the globe for rare missing footage, consulted with film historians, and studied Gottfried Huppertz's original score, all with prodigious result. Footage was reclaimed and incorporated, rare production stills were employed to segue around lost scenes, and most importantly, an approach to the new soundtrack was decided upon.

"Silent" films were never meant to be wholly silent. Ordinarily, before the coming of sound film, they were played in tandem with a

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2010: The Year We Make Money

Almost twenty years ago Stanley Kubrick directed "2001". It was a radical film from any science fiction film made either before or since. Its stunning visuals and directorial style made it into a classic piece of "celluloid dream stuff." So important was this film considered, that, even though much of the film never made it to the screen, the American Film Institute placed it in the top ten films ever made. Its score, often imitated, was both original and unique. Its special effects were the yardstick against which a generation of films were measured. It was a *visual* film, there was little or no "exposition" in its dialogue. It was long and tough to understand and like "Ghandi" or "The Right Stuff" not the makings of a huge commercial success.

This is not the case with "2010." This is a commercial movie, with all that that implies—i.e., "something" is tossed in for everyone. It comes complete with a "cute" kid, a "mad" scientist, the threat of war with the Russians, talking computers, "Nice Guy" Russians, mean Russians, and "cute" scared Russian crew-woman who needs to be comforted by a "scared-but-still-brave" American, invisible "gremlins," "good guys" getting killed, and some really wild special effects.



"2010" does not even attempt to continue the powerful vision begun in "2001." It is your basic lightweight entertainment. Its major theme seems to be "Why can't we get along with the Russians" all taking place in a sort of "HAL 9000 meets E.T." atmosphere. Its characters are stereotypes and its stale politics are as fresh as last month's newspapers.

This is a "safe" movie with no surprises. There are some attempts, sometimes successful, to make the characters seem like "just plain

folk." You know, the kind that pull their space-suit on one-leg-at-a-time.

A couple of cautions about this movie. It is not "2001": Part II, other than a few names it has little to do with that "other" film. Also, do not go expecting to see "Star Wars" or "E.T." type aliens, or any aliens for that matter. Those are being held in reserve for the second "sequel" which is already in the works. Oh, well, maybe, "Dune" will be better. Let's hope so.

Television Review

By David Chianese
Anchor Contributor

For the next few weeks, all three networks will be reshuffling their schedules to make room for their holiday specials. Some of the pre-empted programs will return to their usual time slots in January; some will be switched to a new day and time, and others will be shelved for good. Exactly what the networks plan on doing and what they end up doing is usually a different story. Still, here's a sneak peak to what they claim to be doing.

In a distant third place (of the ratings race) for the '84-'85 season is ABC. Already gone from their schedule is "People Do the Craziest Things" after only two showings. ABC also put a permanent freeze on "Hawaiian Heat", and put "Jessie" out of its misery. All that "Glitter" was not gold for ABC, as this show has been chopped, too. Other shows whose futures look gloomy include "Call to

Glory," "Paper Dolls," "Three's a Crowd," and "Who's the Boss?"

In second place for the season (though still gaining on first) is NBC. They've been impressed with a few of their new shows so far. "The Cosby Show," "Miami Vice," "Highway to Heaven," "It's Your Move" and "Punky Brewster" have already been renewed. On the other hand "Hot Pursuit" has gotten the cold shoulder from its potential audience as well as NBC. "Partners in Crime" have been found guilty and sentenced to the guillotine. "Hunter" and "V" both have a shaky future at best, but odds are they will be off the air in no time. Still, this is a definite improvement for NBC, which is accustomed to erasing their entire fall schedule—never mind a few new shows.

With a very slim edge over NBC for first place this season is CBS. They have already decided that "After Mash" (a mistaken

See TELEVISION, page 12

Tartuffe opens at Trinity

By R. Mark Auxier
Anchor Staff Writer

Tartuffe, directed by Richard Jenkins. Scenery design by Robert Soule and Lighting design by John Custer, with costumes designed by William Lane. Cast includes Anne Scurria as Elmire, Daniel Von Bargen as Orgon, Peter Gerety as Tartuffe. With Derek Meader as Damis and Barbara Meek as the Maid Dorine. Written in 1667 by Moliere, English verse translation by Richard Wilbur. Playing in the Downstairs Theatre at Trinity Square Repertory Company, 201 Washington Street, Downtown Providence. For tickets or information call (401) 351-4242 playing there through Jan. 13th.

Tartuffe is an earthy comedy in verse. It is 17th and 18th century audience would have called "Bawdy and Rude." The play was banned several times when Moliere tried to produce it. And although



(Photo by Ron Manville)

An interview with Blackfoot's Rick Medlocke

by Ray Turgeon
Anchor Staff Writer

On a cold Monday night, the Living Room was the scene for Blackfoot's premiere in Rhode Island on November 19. The driving music of the band Messiah warmed the audience. Blackfoot played later to a very responsive crowd. Blackfoot's performance was very energetic and upbeat. The milewide grin on each band member's face throughout almost the entire show was a clear indication that these guys love what they do.

Rickie Medlocke, a former member of Lynyrd Skynyrd and spokesman for Blackfoot talked with me after the show.

ANCHOR—Rick, you were part of Lynyrd Skynyrd in the beginning. Could you tell us how you became involved with Skynyrd and why you decided to leave the band? MEDLOCKE—Well, what happened was I left Blackfoot for awhile...we were having some internal problems. I knew Ronnie (Van Zant) and basically what I did was I called him up and he said, "Hey, we're looking for somebody to replace the drummer. Are you still interested?" I said "Sure!" I took four songs to them, practiced with them and two weeks later we were in the studio. I played with them for a year and three months and then left the band and went back with Blackfoot. (laughter).

ANCHOR—How did Blackfoot begin?

MEDLOCKE—It formed out of two bands. A band called Fresh Garbage and another band called Tangerine and each band kicked one member out of their band and merged together and that's how Blackfoot was born. It is kind of a strange deal, but that's the way it goes, you know.

ANCHOR—Do you consider yourself a southern rock band and do you think radio people consider Blackfoot southern rock?

MEDLOCKE—I consider ourselves just a rock group. A lot of people are into labels and it doesn't really matter where you are from. We've got that bluesy flavor too which, hey, I can't help. That's the way I was raised. I was born into it, and I wouldn't trade it for nothin'. (laughter).

ANCHOR—Your grandfather, Shorty Medlocke, was a source of musical inspiration for you and members of Lynyrd Skynyrd when you were growing up. Do you have any interesting stories from that time when the group of you would listen to Shorty play banjo?

MEDLOCKE—Well my granddaddy...I spent my whole life with him. He was like my father. He raised me. When I got involved with Skynyrd we had known all the guys off and on through the years, but when I got involved with them, they used to go to listen to him



Rick Medlocke of Blackfoot. (Photo by Ray Turgeon)

(Shorty Medlocke) play the blues. Even after they (Lynyrd Skynyrd) had made it, from time to time they would drop by the house and say hello to him and just keep in touch because they really liked being around him. He was a good inspiration. He just had that feeling. He passed away about two and a half years ago. It was a big loss to me but he is still with us in spirit. ANCHOR—You recently lost a band member, Charlie Hargrett. Would you care to comment on the reasons for his departure from the band?

MEDLOCKE—Basically, Charlie came to us in February and told us that 'I am tired, burned out with the whole rock scene.' He got tired. All he wanted to do was sit down in Florida and repair guitars eight hours a day, five days a week. That's what he's doing and he's very happy doing it.

ANCHOR—Do you feel the band has suffered a loss musically because of his leaving?

MEDLOCKE—No. Absolutely not. Because I think when Kenny (Hensley) came into the band we started a new sound for the group. ANCHOR—Did you release any albums between "Flying High" in '76 and "Strikes" in '79?

MEDLOCKE—No, we didn't. We went for two and a half years without a record deal. Which was okay. It took us awhile to find the right record company. But when we found them, we hooked up together and made a good team. ANCHOR—Blackfoot seems to be more popular in England than in the United States. Do you think this is true and if so what do you feel is the reason for it?

MEDLOCKE—Well you have got to realize how big England is and how big the U.S. is. You can sell a hundred thousand records over there and you've got a platinum album. Over here you've got to sell a million. We usually sell between gold and platinum over here and we usually sell platinum over there. I think we're real popular in England and all of Europe, as a matter of fact, because it's a smaller country. I like touring

England. I like the rock fans there. I think they're great.

ANCHOR—About the new album, the track that the local radio stations have been playing, "Morning Dew" was written in '67. What were your reasons for recording this song?

MEDLOCKE—It has always been a favorite of mine. I've always wanted to cover it. A lot of people have covered it; like Jeff Beck and Rod Stewart on the Truth album, Grateful Dead, Nazareth, Long John Boubry and Lulu. (laughter). She did a shit job too man. Just terrible. The Allman Brothers did it in a group called the 31st of February. I don't think anybody covered it like we did.

ANCHOR—When you are on the road, what do you do in your spare time?

MEDLOCKE—Play guitar and... drink, gamble.

ANCHOR—When Blackfoot's videos are made, does the group take a major part in the writing of the script?

MEDLOCKE—It's a collaboration between the production people, myself and the band. Like the Morning Dew video that just came out a couple of weeks ago.

ANCHOR—Have you considered making a video which would stand out from the countless others and have people take notice?

MEDLOCKE—I think video hasn't reached its peak yet. I think some musicians are not actors. There are very few like Sting and Bowie who are actors and musicians. If you're one of those types of people that can get away with it, fine. But, if you're not, don't touch it. You'll make yourself look stupid.

ANCHOR—Would you ever consider making a video for one of your most popular songs, Highway Song?

MEDLOCKE—I wouldn't mind making a live one for it.

ANCHOR—What are Blackfoot's plans for the future?

MEDLOCKE—To write great songs, to make great albums and play great shows, period, and now make great videos. (laughter).

WHAT'S HAPPENING

Monday

7:00 p.m.—RIC Film Society presents: *The Doll*. Horace Mann 193. Admission is free.

Tuesday

12-1 p.m.—Alcoholics Anonymous Open Discussion Meeting in SU 310. Questions? call 456-8061.

Dance Company holds concert

By Mimi Audette
Anchor Staff Writer

This past Wednesday, December 5, the RIC Dance Company performed in concert, with choreographers Art Bridgman and Myrna Packer in Roberts Auditorium. The performance was entertaining and diversified. A piece entitled "Lately I've Been Thinking About The Times We used to Have" was particularly well-received by the audience and particularly well-performed by the company. One could sense that the company was having fun by the energy generated.

"Bruised," written by company member Beth Clarke Glancey, featured "trance music" and dealt with being bruised in a relationship. It was a draining experience, watching this piece, full of tension and somber.

Another piece, "Pirilapagos," was an interesting visual effect. The dancers employed the use of a spotlight and individual flashlights

to create an eerie atmosphere of shadows and silhouettes. The only complaint this reviewer had was that towards the end my eyes could not take the glare.

"Cityscapes," a piece familiar to devotees of the dance company (having been performed at last spring's concert and at this fall's mini-concert) was well defined and performed. The theme of the piece deals with everyday life in a city.

Bridgman and Packer performed a piece entitled "Scenario For A Limited Nuclear War," which they also choreographed. One could not help but become emotionally caught up in the piece, no matter what one's particular stance on the nuclear war issue.

Reached after the concert, Glancey said, "I was very pleased with the performance and the crowd, especially so close to finals. The majority of the crowd consisted of students who had never seen the company before. It's encouraging that people are starting to recognize the company and coming out to support it."

★ TARTUFFE, from page 4

it seems mild by some modern standards it has stood up well to the test of time. Written over three hundred years ago it deals with themes that seem to have changed little since Moliere's era. Not only religious fraud, infidelity and human blindness, but, also the nature of God and Man's relationship to that God. Questions like, "Where does Faith stop and Fanaticism begin?"

This is a huge amount of material to attempt to cover in one play only about two hours long. But, it does cover this, and the play moves at a rapid pace—as fast as Tartuffe himself skims along as he runs down from the set's second floor. A headlong rush, with new complications at each step. The plot becomes more twisted and convoluted at each turn.

Elmire is Orgon's second wife, Orgon's mother Madame Pernelle doesn't like Elmire or the rude maid Dorine. She does, however, like Tartuffe, a self-proclaimed

mystic and near-saint. Orgon, a wealthy nobleman, all but worships Tartuffe. Orgon will believe nothing bad said of Tartuffe. Tartuffe himself is rather too earthy to attain sainthood, not only does he love of and drink, but he desires to possess Elmire. To make matters worse, when Orgon is told about an aborted seduction attempt by Tartuffe, not only will he not believe it, but he decides to disown his son and make Tartuffe his sole heir.

And, of course, to give Tartuffe his daughter's hand in marriage. She is already promised to one of her brother's friends in a sort of reciprocal agreement. After this things start to become complicated! The situation becomes steadily worse as the play winds towards its tongue-in-cheek ending.

If the production has a fault, it is that as a verse translation the dialogue moves along quite rapidly and can be a little bit hard to follow. Also, since it is done in-the-round some scenes are obscured from some of the seats.

Bach's "Battalia" in Robert's

A performance of J.S. Bach's Cantata No. 51 and Heinrich Biber's "Battalia" were given on Wednesday, Nov. 28, in Robert's Hall, rm. 138.

Bach's Cantata No. 51 ("Praise God in All Lands") is a work for solo voice and chamber orchestra, and includes a difficult part for baroque trumpet. The piece is a joyous song of praise to the Lord, written in four sections and ending with a soaring Alleluiah.

Holly Outwin-Tepe, on the faculty at St. Paul's School in Concord, N.H., sang the solo part in a clear and seemingly effortless soprano. Ms. Outwin-Tepe obviously enjoyed herself, adding to the audience's enjoyment of the music.

The accompanying orchestra, consisting of string, harpsichord,

solo trumpet, and under the fine direction of Dr. Edward Markward of the RIC music faculty, blended and balanced beautifully with the vocal part. Mr. John Pellgrino, also of the RIC music faculty, handled the difficult trumpet part very well. The entire ensemble and soloist survived a false start at the beginning of the final alleluiah, handling the re-take with professional ease and confidence and ending the piece on a fine and joyous note.

The second piece of the performance was Heinrich Biber's "Battalia," described as "one of the most ingenious and unusual compositions of the Baroque Era." Biber wrote the piece as a scathing censure of the values of the aristocracy of his time, which hired

Trinity's perennial Christmas Carol

Charles Dickens "A Christmas Carol", adapted by Adrian Hall and Richard Cumming. Directed by Timothy Crowe. With original music and lyrics by Richard Cumming and musical direction by William Damkoeler. Scenic design by Robert Soule. Lighting design by John Custer. With costumes by William Lane and dances by Sharon Jenkins. Starring Howard London as Ebenezer Scrooge, William Damkoehler as Bob Cratchit, Sean Reilly as Tiny Tim and Keith Jochim as an excellent Ghost of Christmas Past. Upstairs Theatre at Trinity Repertory Company, 201 Washington Street, downtown Providence. For tickets and information call (401) 351-4242 "A Christmas Carol" will play through the holiday season.



(Photo by Ron Manville)

SPORTS

Anchormen take first home game

by Colleen McConaghy
Anchor Sports Writer

The RIC Anchormen played their first home game of the 1984-85 basketball season on November 28 against Roger Williams College. The Anchormen managed to post a 74-70 victory over the Hawks after a tough final two minutes of play.

John Lynch led the team as high scorer with 18 points. Freshman, Greg Clark, established good position under the boards, especially in the first half. Clark pulled down some critical rebounds for those second attempts for two. He also registered 14 points making him the third highest scorer of the night for the Anchormen. At halftime the

STAT CHECK

Men's Basketball—(After 4 games)

NAME	FG	FT-FTA	REB	AS	PTS (AVG)
D. Williams	27	8-10	9	24	61 (15.3)
R. Ethier	27	5-9	25	5	59 (14.8)
J. Lynch	26	10-11	10	18	62 (15.5)
D. Smith	25	9-15	37	8	59 (14.8)
G. Clark	12	3-6	25	1	27 (6.8)
S. Moran	10	1-1	10	1	14 (3.5)
P. Hart	15	3-4	13	3	33 (8.25)
M. Armstrong	5	4-8	5	7	14 (3.5)
R. Mancinelli	3	0-0	6	4	6 (1.5)
T. Perrtz	1	4-5	0	1	6 (2)
B. Shelton	1	0-0	2	0	2 (.6)
M. McCue	0	0-0	0	1	0

Women's coach's adjustment

by John Feeny
Anchor Staff Writer

Dave Chevalier, head coach of the 1984-85 RIC women's basketball team has had a big adjustment to make this season, as he moved from North Providence High School to Rhode Island College.

"I needed a change," said Chevalier. "I definitely needed a change." With this change he has made a smooth transition from the high school ranks to college ball, leading his Anchorwomen to a flying 7 and 1 start, with two tournament championships all ready under their belt.

"When we went to New York to start our season in a tournament, they matched us against the toughest team there, yet we fooled everyone and won that game, then

Anchormen were leading the Hawks by a score of 43-34.

The second half proved to be very exciting. Dwight Williams got into foul trouble early on in the second half, forcing coach Adams to put in a substitution for him. Roger Williams was able to capitalize on this situation by running up a few quick points to make the game closer. Both teams proceeded to exchange the lead several times, thus putting the game up for grabs. The Anchormen accepted the challenge by digging in on defense and hitting those important baskets, especially in the last three minutes of play.

The victory was the third consecutive one for the RIC men's basketball squad.



followed with a win in the championship the next night."

Chevalier has attributed much of their success to hustle and the ability of his starting five. He feels one of his team's weaknesses may be its lack of depth, but as of yet, it hasn't been an obvious problem.

Bryant wins President's Cup

by Colleen McConaghy
Anchor Sports Writer

The annual President's Cup game between Bryant College and Rhode Island College took place on December 4 at Walsh Center. The Indians defeated the Anchormen 90-89.

The level of intensity at which the game was played was incredible. The fans too contributed to the excitement, as the two local clubs squared off for what proved to be a physical, fast paced and thrilling contest. Both teams came out running and quickly pushing the ball up the floor.

RIC had acquired a 7 point lead at the 10 minute mark of the first half. This 24-17 advantage was the result of a solid team effort. The halftime score showed the Anchormen with a 51-46 edge over the Indians.

Bryant came out fighting in the second half. Only three minutes into the half the Indians had racked up a few quick points to take a 55-53 lead. Greg Clark then hit for two to tie the game at 55 all. At the 10 minute mark of the second half RIC had built up a 72-67 advantage over the Indians. Bryant was able to gain some momentum and pull within a basket with 7:32 remain-

ing in the game. The two teams proceeded to exchange the lead 8 times.

A turnover by RIC late in the game gave Bryant an 88-85 edge. The clock began to work against the Anchormen, while the Indians held on to a 3 point margin. RIC's offense moved the ball for over a minute desperately looking for an open man to take the shot which would pull them within a point. The Anchormen got a shot off, but it went over the backboard. Bryant then received possession of the ball with 36 seconds remaining. The Indians hit for two foul shots giving them a 90-85 lead. A lot of action occurred during the last 20 seconds of play. RIC had an opportunity to win the game with only 4 seconds left, but a missed jump shot at the buzzer solidified the win for Bryant.

Dana Smith was the high scorer of the evening for the Anchormen with 23 points. Lynch had 18 points followed by Ethier and Williams who posted 16 and 10 points, respectively. If you weren't there, you missed a superb contest between two local college basketball squads. The Anchormen now

Wrestling Preview:

RIC Squad long in talent, short in numbers

by Mark Jacobs
Anchor Staff Writer

The first thing you notice when you speak wrestling with RIC coach Rusty Carlsten is his overwhelming enthusiasm for the program. Despite being a Rhode Island College coach for over fifteen years, no one could ever accuse him of not still living for his position.

"If there's any faults on this team, or in the program, I guess I have to take full responsibility. I've been here a long time, and I've seen the highs and lows, the good and pitiful. A couple of years ago, we were at a real low point, especially concerning the number of wrestlers on the team. But over the past few years, things have really gotten better, and this year looks as good overall as any year in a while. I'm excited about the prospects for this team."

Still Carlsten wishes there were a few things that could be changed about RIC wrestling. "We still lack the depth of many of the Division I schools we wrestle. A lot of the teams we go up against have 40, 50, even 60 kids on the squad, while we are lucky to have 20. Talent-wise we can compete with the best of them, but in terms of sheer

numbers spanning ten weight classes, we always come up a little short. That makes it tough as the season goes on and your wrestlers have to wrestle twice as much as their opponents. A fatigue factor always rears its head, and when a wrestler is tired, he just can't go at top speed. Believe me, it's always good to have depth."

Carlsten though wouldn't even consider using lack of depth as an excuse. He's come to expect it, if not accept it, and feels there is always a way to overcome it.

"We just have to wrestle twice as hard, twice as much. When you don't have the numbers, you have to be in the best shape possible for all those matches. It's key. Sometimes though, you do sort of walk a thin line between good wrestling shape and burn-out."

Assistant coach Tim Clouse also plays a large part in Anchormen wrestling. "Without Tim things would not nearly be going as well as they are. He's a former high school coach of the year at Warren, so he knows the sport. He deserves a lot of credit for the success of this program."

As for this year's team, Carlsten can't help but smile. "We're an improved team over last year. no

doubt (last year RIC finished with a 11-8 record). We have to be, because we have a much tougher schedule. We are going to wrestle some big teams, like Boston College and Army."

Captain Scott Viera and heavyweight George Macary are the big guns returning from last year. "Scott finished sixth in New England at 134 lbs., and George was also way up there. Both are going to have big years."

Freshmen Bobby San Juan (118 lbs.) and Wayne Griffin (190 lbs.) are also being counted on to score well this year. "Both are class kids and excellent wrestlers," claims Carlsten. "They will help immeasurably."

Other wrestlers expected to contribute are Paul Brown (126 lbs.), Timmy O'Hara (142), transfer Tom Cimino (150), Bob Lepre (158), Eric Schiederhan (167), Pat Brady (177), and Joe Conlon (190).

"We're a young team with a good future. A good future though doesn't mean we shouldn't do well this year. I feel pretty confident we will be winning more than we lose this year."

And when Rusty Carlsten talks wrestling, you can't help but believe.

Wrestlers place well in Plymouth Tourney

by Mark Jacobs
Anchor Staff Writer

The Rhode Island College wrestling team competed in the Plymouth State tournament Saturday, December 1 in Plymouth, New Hampshire. The Anchormen went 2 and 2 in the tourney, beating Maine Maritime and the University of Maine-Presque Isle. They lost to Team Montreal and Maine-Orono, but coach Rusty Carlsten feels those two losses are nothing to be ashamed of.

"Team Montreal is a wrestling club, and consists of some of the best wrestlers in Canada. Maine-Orono is a 60 man squad from Division I. It's no disgrace to be beaten by them."

Bobby San Juan won four matches at 118 lbs., three by pins. "It was a good day, a real good day," said San Juan. "I'm really looking forward to the upcoming dual meets, though, especially against Plymouth St. The tournaments are fun, but the head-on-head meets are really what wrestling is all about."

Captain Scott Viera also won all four of his matches at 134 lbs., and George Macary won three in the unlimited division.

"Viera had a heck of an effort



(Photo by Bill Wilson)

against the guy from Montreal. Last year he beat Scott, but this year Scott turned it around nicely, and brought it right at him. It was a sweet win," said Carlsten. "Macary also wrestled extremely well, and the only loss he had was against his guy from Montreal. The guy was older than I was, and a former Olympian to boot. He had all the experience, but George still only lost 5-4. It was a good match."

The Anchormen have two more meets before they break for Christmas. They are at home against Plymouth St. (Dec. 5), and at Bridgewater St. on Dec. 7. "The meet against Plymouth is going to be a blood bath, it always is," feels coach Carlsten. "It's going to be a tough one. They are tough in the middle, so we are hoping to win on the ends (in the lighter and heaviest weight classes).

Men's Basketball team places second in Amherst

by Colleen McConaghy
Anchor Sports Writer

The RIC Anchormen participated in the Amherst College Invitational Tournament on December 1 and 2. The squad entered the tourney with a 3-0 record.

RIC was slated to match up against Westfield State in the opening round. The winning team would then advance into the championship game against the winner of the Amherst-Middlebury

contest.

Dana Smith led the team to an 86-77 victory over Westfield with 19 points and 11 rebounds. John Lynch scored 16 points while Williams and Ethier each added 13 points for the Anchormen. After a good performance and win by the team on Saturday, they took on Middlebury College on Sunday. Unfortunately, the Anchormen sustained their first loss of the season against this Middlebury club. The scoreboard showed Mid-

dlebury defeating RIC by a score of 75-65.

Free throws played a significant role in the game. The Anchormen sent Middlebury to the line 40 times. The opponents shot 67.5% compared to RIC's 50%.

Richard Ethier was high scorer for the Anchormen with 24 points. Dwight Williams and John Lynch contributed 11 and 10 points, respectively. RIC's men's basketball squad record now stands at 4-1 thus far this season.

In search of fan support

a couple of people disguised as bleachers, and a building so quiet that you could hear the players on the bench squeezing the water

bottles.

There is no reason that RIC

Continued on page 7

Anchor Athletes of the Week

San Juan, a freshman wrestling at 118 lbs., and Viera, the team captain competing in the 134 lbs. class, went undefeated in the Plymouth St. Tourney. San Juan and Viera both went 4-0, San Juan registering three pins.

★SUPPORT from page 6

students can't take two and a half hours away from their rigorous schedules to attend Anchorwomen and Anchorwomen games and support the school. What makes it even more baffling is that it was THE opening game of the year, the only opening game of the year! Everyone attends the first game of the year, don't they?

A little fan support can help a player get "pumped" for the game. The encouragement and the feeling that the fans are behind you all the way can make a player play much better than they usually do. Sure it's not Division I hoop with Georgetown and Louisville, but that doesn't mean we can't have Division I fan support. It also doesn't mean the games won't be competitive and interesting.

I have a few suggestions to help boost the excitement level of this campus.

(1) GET A MASCOT—Find someone who is crazy enough to dress up and go to the games, and liven up Walsh Gym.

(2) PULL ALL THE BLEACHERS OUT—Don't just pull out the bottom bleachers, pull out the top section too. Then Walsh would look less like jr. high school, and more like a college arena.

(3) PASS THE HAT—During half-time, pass around a hat in the stands. Have the fans throw in some of their extra change, and get the mascot to select a few locals from the stands. Then get the chosen to toss in a half-court shot to collect the money.

(4) CHEERING SECTION—Designate a section of the stands for the wildest fans, and call it the "Bleacher Bums". Stir up the

crowd, and then we'll see some real action.

(5) HALF-TIME MUNCHIES—After a long half of raucous behavior, nothing is better than some food and drink, right? But not the normal stuff like stale donuts, and weak coffee, we want things like T.V. dinners, and all-beef hot dogs. REAL FOOD.

A loyal and concerned fan goes to every home game possible. Band wagon jumpers just don't cut it; RIC needs real fans.

by John Feeny and Bill Gardner
Anchor Staff Writers

I don't know if you saw the article on Dennis Eckersley in the Providence Journal, November 29, but some of the things said by that ex-Red Sox is absolutely crazy. Just listen.

He told the Chicago press, "I don't want to sound cocky, but I have more career wins than the two guys who are supposed to be ahead of me."

First of all, Eck, you do sound tremendously cocky, and second, what does it matter how many career wins you have? Sandy

BOX SEATS

Koufax has more career wins than you do, but you don't see anyone parading around to bring him out of retirement. I think they should stuff you way down on the pitching rotation Eckersley, then send you down to the "salt and pepper" leagues for some seasoning.

He also told the Chicago press he could be the best pitcher around, if given a chance. Right again, Eck—They hit so many balls off the ivy-covered walls in Wrigley against you that the ground crew had to work double time to replace the holes this winter.

Obviously the Eck is on something pretty heavy to bring

forth these delusions of ability. Face it Dennis, your days are numbered.

TICKET STUBS—The University of Hartford should abolish their attempt to compete in Division I basketball. They were beat by Georgetown 80-46, and by North Carolina St. 83-46. Ouch. The top five college hoop teams this year: (1) Georgetown, (2) DePaul, (3) St. John's, (4) Duke, and (5) Illinois...just watch. Wilt Chamberlain had 118-50 plus point games in his career in the NBA...Now that's tough inside. Who won the world chess championships in Moscow?...Who really cares?

SPORTS
from the
pressbox
By RICK SULLIVAN

Miami, Fl. — While I visited the Orange Bowl the other day, it became evident to me that no college football team in the country this year is superior to anyone else. This is why — once again — the battle rages on about a playoff system for college football. And why not? It occurs in college baseball and college basketball and it's big

business all the way. My idea would be to take the top 16 teams in the nation and have them compete at selected bowl sites for an eventual champion to be crowned in the Orange Bowl one year and the Rose Bowl the next. If it were to happen this year, here's how the pairings would match up:

Texas Christian vs. Brigham Young; Florida State vs. Oklahoma State; Southern Methodist vs. Oklahoma; Southern Cal vs. Texas; Miami, Fl. vs. Washington; Auburn vs. Ohio State; Boston College vs. Florida; South Carolina vs. Nebraska. Since the University of Florida is on probation, they are to be

replaced by Virginia vs. Boston College. By process of elimination: B.Y.U., Oklahoma State, Oklahoma, Texas, Washington, Ohio State, Boston College and Nebraska should be the final eight teams left. Round Two would feature: Nebraska topping B.Y.U., Oklahoma State edging Boston College, Oklahoma passing Ohio State and Washington edging Texas. That leaves us with Oklahoma State, Oklahoma, Ohio State and Washington left for the Final Four. Well, no matter how you look at it or no matter who wins, this is a much better way of figuring out a national cham-

pionship than mismatched bowl games. Who do I think would win it out of the Final Four, you say? Well...er, Washington is my pick for number one.
© 1984, McNaught Synd.

★PRESIDENT'S CUP
from page 6

hold a record of 4-2. The next home game is on Saturday, December 15, against the University of Southern Maine. Starting time for the game is 7:30 pm. Come on out and cheer on a team worthy of your support.

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Winter Literary Supplement

Dwarf

Hidden in an ugly concrete cage,
scuttling through a mindless swarm,
filthy and covered with debris,
creeps a small twisted little thing.

Hunger knotting up its empty gut,
thirst boiling its tortured brain,
with fear its only companion,
it remembers a small secret thrill.

A time when in desperation,
it fed on another of its ruined kind,
it remembers the mad struggles,
it mentally savors that long ago meal.

When its guilt was consumed by triumph,
its cowardliness was devoured by blind need,
and when for one brief brilliant moment in time,
it had felt something almost like a flash of happiness.

H. LeMat

I keep remembering Francine

The birds look cold this morning
cutting a black line across the frozen sky.

I keep remembering Francine
and how she hates winter
being cooped up
feeling the thud of heavy snow flakes
against her dingy window.

I keep remembering the crunch of our feet
as we trekked back and forth
borrowing instant coffee
milk
toilet paper
cigarettes when I smoked.

Winter's here again.
The birds are flying across the sky
rigid and determined
cold and glazed.

Winter's here again.
I can feel it in my bones.
I keep remembering Francine
I keep remembering...

(for Francine Chambers
winter of 1976-77.)

Jeanine H. Gervais

Untitled I

It was only a summer rain, but
That country child
Went out to greet it like a favorite friend.

Running out into it with squeals of joy;

And splashing barefoot in the puddles
And playing in the mud
And looking skyward to taste the rain
And delighting in it for pure pleasure;

Until Ma said, "It's time to come in, now."

Colleen E. Duffy

Untitled II

The winter chill surrounds me now;
I think of you and wonder how
Your life has gone since last we met;
Thoughts of that time are with me, yet.

It's funny how time rends the cloth
That friendship's threads had dearly wrought
Together in a bonding length
To endure all in lasting strength.

Colleen E. Duffy

What's eating You

Beneath heavy soulless faces,
clocks hide bright metal gears,
hungry hard gears,
strong grinding teeth,
that forever tear at us,
swallowing us slowly,
ripping out another bite each second.

Robert Auxier

The Love Cycle

LOVE
Laughless smiles
conceals,
as she slipped the knife
between the ribs.

EVOL I
That smug bastard
just wait,
I'll repay every pain
tonight.

LOVE II
Baring the scars of unexpected pain
waiting,
knowing that she was human
slowly wounds heal.

EYED LOVE TWO
Seeing another day
with hope,
blindingly bright refected
from her face.

Robert Auxier

Auguries

Prologue
A river of dark blood washing across the alabaster floor of time,
relentless crimson tide rippling down the halls of eternity,
dry crusty banks bounding the roiling red flow,
where lost between the tiny coagulated islets strange fish feed.

Swimming alone, barely visible in the sanguine stream,
seen only as faint trailing ripples that dart here and there,
with existence for its own sake molding their awful forms,
they have an endless multitude of hideous shapes.

i
With gleaming silverware and sutures at gloved hand,
sterile gauze napkins set neatly in place,
lighting nicely bright and all faces properly masked,
we lie down to dine our dark sanguine feast.

A fresh raw liver plucked from living victim,
with side order of appendix and juicy re-section of colon,
jellied tonsils and adnoids in rich formaldehyde sauce,
carnivorous to the last we eat our fill.

ii
Walking alone on empty stoney beaches the color of bile,
feeling the bitter sea tang burning at the back of my throat,
an acidic tide rushing quickly up the long pink shoreline,
gushing rapidly forth to break splatteringly on dark nearby rocks.

Weakened by loss and sickness, blindly stumbling,
landing in the noisome sticky tidal fluid,
rolling helplessly on sea green wave of nausea,
attempting hopelessly to rise above the stench and slime.

Robert Auxier

Life as a Sexually Transmitted Social Disease

Hidden under the covers of blighted ignorant night,
filling in all the filthy corners of the world they breed,
smell of the sty mixing with the reek of stale vomit as they mate,
rolling around on hairy dirt-matted blankets like stinking animals in rut,
damp straw and old sweat clinging to them like mucus as they spread the sickness.

Their blind syphilitic eyes immune to light and understanding,
knowledge that the River of Life is a tributary of the River Styx,
or, that the birth canal is only one more big government works' project,
that all that they are producing is another excrement machine in need of burying,
oh, please, Dear Lord, hand me thy bless'ed thermo-nuclear contracep-
tive device.

Robert Auxier

Too short our time together

Two swift spins on a shining blue-white top,
too short ticks by some grand cosmic clock,
of all my days and hours those were the best,
happiest, most contented and beautiful,
yet, shot through now with tatters of grief,
and broken shards of bittersweet fondness.

I cry out for all our warm lost minutes,
the happy caring tender ones that never happened,
for all the lasting love of vanished years,
the joy of those wonderful missing futures.

You are lost to me for all time,
gone, swallowed up by a dark laughing void,
unmade, almost as if you never were,
chance threw us lovingly together,
only to rip us achingly apart, forever.

Cynthia Beryl Swift

monuments

Beneath a cold ashy sky heavy leaden clouds cover a bleak autumnal
sun,
grey stiff and low hanging, threatening with long expected snow,
the gnarled old oak trees stir slowly in an icy phantom wind,
their flaming leaves drift down to smoulder on the fresh dug earth.

Half-buried in the cold soft earth the stiff naked fetus lies,
frozen, its' ripped umbilicus hard with dried blood,
placenta a winter hardened flatish red pulpy mess,
torn from my body, the murdered child that might have lived.

Clutched in tiny soiled fingers rests a thin book of verse,
held with deaths' fierce strength to small baby's breast,
as if locked in eternal combat with its inhuman rival,
blue still lips turned as if to plead with its murderer.

Running, lost alone among the cold weeping stones,
each cries with a hollow, thin and horrid voice,
they wail, alone or in close set grey groups, calling out to me,
with pitious echoing moans, blindly clamoring for my love.

Shivering, I kneel down in the soft dirt beside my children,
horror and ugliness abound within me, history alone may cleanse me,
tell if what I have so painfully wrought will outlast the stones of others,
lying down slowly, I realize that I have left behind so many
monuments.

Cynthia Beryl Swift

Prisoner of Love

Lovingly walled up in your minds' tower,
with golden chains to bind me hand and foot,
beautifully bound up in an embroidered silk coat,
locked softly away in the deepest vault of your heart.

Sharing a gleaming dungeon with your other trophies,
contemptuously ordered to remain locked below,
like some shining pagan icon relic,
brought forth on state occasions.

Why, can't you see my love,
that all your walls do is blind you,
that each lock separates us by a league,
and every guard ages our love a dozen years.

Your prison is such a tiny grim little place,
its dark walls could never hold me in,
for how can you chain a night wind,
or, lay locks upon eternal stars.

Cynthia Beryl Swift

Love Game

Line up at the bar,
roll the cosmic dice.
Say "No!" on first date,
move forward 3 spaces.
Give in to attractive stranger,
lose your next turn.
Fall in love with wrong guy,
jump back 5 giant steps.
Get involved with married man,
go directly to jail.
Meet Mr. Right and get married,
advance to Winner's Circle.

Cindy Goodburn

Vernal Tarentella

Wild are the passions of long cool night
while northern stars are burning bright
come and look with languid lovers' sight
upon the dance of ancient yearly rite.

Down to weedy waters' shore
quickly now the revelers pour
faster they run by two's and more
listening for the ring of legends' lore.

On wooded border of whitened land
come to dance the snow strewn strand
to wander on those elder silvan sands
gathers in the warm bundled bright clad band.

Struck by starlights' shimmering lance
washed white in pole stars' gleaming glance
spun to the mad beat of wild whirlwinds' dance
they move circling dizzily about as if by chance.

Dressed in white like winters' hare
amidst those mystic dreamy dancers there
with eyes of deepest night without compare
walks dark lovely lady with ravens' black hair.

A grim smile burns her pale sad face
for though her every lithe movements grace
she's bound unwilling to a mad mindless race
where it's her own step that sets her endless pace.

The cold night sky above a wild land's her tomb
with shining stars to seed her quickening womb
a bright tangled thread on destinies' dark loom
to dance the tarentella forever's her sad doom.

H. LeMat

Candles' wake

Hold back the long and endless night,
let burn loves' candle gleaming bright.
Lifes' glows's too short to spend in dread,
of dark distant realms where all light's dead.

We are lost candles in dark winds,
on nighted plains where lie our ends.
In beautiful mad struggle loves' fires' fan,
to flicker out forever our bright brief span.

H. LeMat

First Furnace

Modeled by your desires' flame
melted by your wills' heat
molded, worked and bent
to the ring of your forges beat.

Cast to your hands' form
called a flawed, weak tool
cool hardened, hammered
till something deep shattered.

H. LeMat

If I could love anyone it would be you

Hidden, ugly dark waters never shine their blackness outwards,
calm empty smiling seas are all that are ever seen by mariners,
yet there lies, water covered, a drowned burnt-out wreck,
storm sunk and incapable of the eloquents of love.

As a watery black phenix arising from the sodden ashes of a lead sun,
roll waves, cyclical yet different, where only change is held changeless,
a lifetimes' river of sad faces are reduced to a dreary tangle of grey,
cold wet transients swimming blindly through a sea of night and death.

Could any sand strength that I have hold against those oceans of
change,
you were washed upon my shores today, but what about tomorrow,
gone, swept away by the dark unseeing tidal waves of chance,
carried off by the undertow in the iddying currents of time.

Doomed to remain a prisoner on the dark shores of an obsidian sea,
empty, aching and alone, lost in a cold eroding foam splashed tower,
chained there, existing in painful damp unrelenting solitude,
till shore, tower and I are all washed off into the black endless night.

H. LeMat

Dark Souls

Dark shining eyes seeing,
the hard cruel edges of the nighted universe,
a sable dark mind marking,
the grim unfairness of brief harsh existence,

a keen dusky wit riping,
the dim ebon veils of form and culture apart,
and through their inky mists seeking,
for another with the same clear somber vision.

Cynthia Beryl Swift

The 3/5 Compromise

What they want isn't love,
they're afraid of it, scares them really,
the intensity of it blinds them,
the fire of it burns them.

What they want isn't love,
they're looking for something else really,
a womb for their whining brats,
and a mother for themselves.

What they want isn't love,
they want an act, a command perforce,
a great deal of thrashing, scratching and moaning,
culminating in breathless whispermings of their names.

What they want isn't love,
so confuse them trying to provide it,
let them know they really want,
just a price to get a good price for it.

Jeanne Renoir

Bread and Circuses

Ed Sullivan is playing to a packed house down at the Roman
Coliseum,
Nero gives a thumbs down to the Beatles, but is shouted down,
as J F K is beheaded in a gladiatorial event they drool happily away,
waiting for the Circus Maximus to end so they can cheerfully march,
lockstep, back to grey ugly factories and be chained to rusty machines,
where they beat plowshares into swords while listening to MUSAK®,
play an incandescent love song written by Cain and sung by Adolf
Hitler.

Jeanne Renoir

I Haven't Seen Him Since

He hinted at something pleasantly improper,
so, I slapped his waiting expectant face, hard.
Well, isn't that what you're supposed to do?
Afterwards, he seemed to thin that I didn't like him.

I mean, he was very handsome and I liked him a lot,
so I thought about it for a good long while,
wasn't he just done what he was supposed to do?
and I was only doing the same, but, somehow it didn't seem right.

So I told him that I was very sorry about hitting him,
shyly, he blushed then said, "Oh, don't worry about it."
Well, he was so cute like that, that I began to giggle,
so then he smiled and started to laugh out loud.

Suddenly, things seemed to come sharply into a bright focus,
I grabbed him and kissed him hard, right on the lips.
I threw all of my being into it, all my bright tender hopes,
all of the emptiness of long sad lonely years,

it scared him silly, he ran like an Olympic track star.

Jeanne Renoir

I Remember It As If It Were This Morning

It was March and the world and we were young together,
I was the only thing more awkward than you.
And, things weren't simpler then, my dear, we were,
less world weary, one-eyed cynical and storm-toss battered.
It was called as these things were, love.
And when you left I thought that the sun had died,
that night without either stars or relief had come forever.
But, I lived through it, I guess that you did.

Jeanne Renoir

Birth Grave

Scents of lavender warring with camphor,
as a quiet face the colour of willows' ash,
rests, hands folded, cool with winters' silken frost,
listening to the tiny clinks as the spade strikes small stones.

Dropped down a dark pit most lovingly dug,
by joyous diggers busy plying their merry trade,
with warm hands that longingly caressed their tools,
lost carelessly amidst their long nights' loving labor.

Cynthia Beryl Swift

Twas the night before finals

by Tim Norton

'Twas the night before finals, and all through the school
 Not a student was drinking or playing the fool.
 The desperate poured through their textbooks with care
 In hope that the cobwebs would suddenly clear.
 The seniors were nestled all snug in their beds,
 While visions of dollar signs danced in their heads.
 With my roommate in anguish and I in my bed
 Had just settled down to racking our heads
 When out in Willard's courtyard, there arose such a clatter
 I sprang to the window to see what was the matter
 When what to my cram-laden eyes should appear
 But four R.A.'s and a big keg of beer
 I spotted the hall mentor, so lively and quick
 I knew in an instant: THE LAST PARTY AT RIC.
 They carried their suds and counted each case
 They dashed through the courtyard, upstairs they did race
 They proceeded with vigor, like a blizzard they came
 They brought forth their goodies and called each by name
 On HEINEKEN, BUDWEISER, MILLER, AND COORS!
 As they dashed through the suite and bolted the doors
 The poppin of beer tops was still further proof
 And smacked of the snow that was kissing my roof
 I turned from my textbook, I knew it was late
 This one gloomy week would determine my fate
 As I gazed from my window and watched the new snow
 I cursed my sobriety and watched the late show
 When the T.V. had gone, I still couldn't sleep
 When somewhere above me, I heard something creak
 I rushed to the doorway, I flung the door wide
 The whole boarding populace of RIC rushed inside
 They came with beer mugs, flasks, cups, and steins
 Kegs of blue ribbon and imported wines
 On the horizons were students from far removed necks
 Yea, even the Thorp Girls embarked on the trek
 We drank the night thru, as the flakes fell so thick
 I drained my own brew, the last party at RIC
 As the R.A.'s were leaving, and wandered from sight
 "Merry Christmas to all, No warning tonight."

Heavy metal exhibit at RIC

Rhode Island College's Bannister Art Gallery will feature an exhibit entitled "Heavy Metals," featuring the works in metal by David Freda, Curtis K. LaFollette, Charles Lewton-Brian and Tim McCreight from Nov. 29 through Dec. 21.

The opening will be on Nov. 29 from 7-9 p.m.

"This exhibition features work by four important North American goldsmiths of diverse background and concept," according to LaFollette of the RIC art department.

"The exhibit succinctly reviews the significant trends of goldsmithing in the 1980s with examples of work of four artists that typify the diversity of ideas that

abound at this time," he says.

The four artists were chosen for the exhibit because of "the cohesiveness of their ideas," says LaFollette, adding, "other directions, which embrace technical virtuosity alone were rejected as having little to contribute to the advancement of metalsmithing."

Freda is a surrealist. While he does not use the human figure, his naturalism and the intensity of his imagery elicit profound cultural responses from viewers of his work.

Lewton-Brian's fascination with the mechanics of form evolution present us with a group of objects of immense beauty and traditional jewel quality while being intellectually linked to the processes of

fabrication.

McCreight, in a series of jewels developed especially for this exhibit, investigates the nature of an ornament to its connection with the wearer and redefines the relationship of jewel to owner in the process.

LaFollette is investigating the relationship of functional forms and physiological stresses they produce. The holloware he has produced redefines the criteria for aesthetic judgements of unctuality. His work is supported by a grant from the Rhode Island College Faculty Research Fund.

Bannister Gallery hours are Monday through Friday from 11 a.m. until 4 p.m., and Tuesday and Thursday from 6 to 9 p.m.

I WONDER....

by K.P. Tyler
 Anchor Contributor

"I wonder..." Lord, how many times have I said that? Have You kept count? Do You know? I wonder, Lord, if you truly exist. I wonder how many times I've said "I wonder."

I wonder how cats and dogs know to look into your eyes when you're speaking to them. How does an animal know that it's proper etiquette to focus on someone's irises when they're speaking to you? Does a cat know the difference between an eyeball or an elbow or a lower lip? Or maybe we just think they're looking into our eyes when they're really counting the nose hairs in our nostrils.

Are we better off now than we were four years ago?

Would the world be that much different if Hitler had won?

If baby people and animals come from storks, I wonder where baby storks come from.

Do Ohio and Pennsylvania have acid rain?

I wonder who wrote the first poem. Why the dinosaurs died. Why do we die? If we're going to

die anyway, what's the point of being born?

I wonder where George Carlin gets his material.

I wonder if a cat knows what a nose hair is.

Do cats have nose hairs?

Is that really Andy Rooney's voice?

I wonder what the last thoughts of a jumper are just before he leaps. Who does he think about? Where? Why?

I wonder if life is worth taking.

I wonder if life is worth taking seriously.

I wonder why War is the solution to Peace.

How much do you think Manhattan Island is worth today?

Will Billy Martin ever be the manager of the Yankees again?

I wonder why roller skating down a public street in Quincy, Massachusetts is against the law.

I wonder why whales beach themselves.

I wonder why God invented the slug. I mean, what's a slug? It can't

see, can't hear, can't communicate. If you put salt on it, it'll die. All it is is a little, garden-eating, slug sex machine. What is a slug's purpose on this earth?

And why do they drown themselves in beer?

I wonder what I would do in the twenty-five minutes I had after I'd heard that the Soviets had launched.

I wonder what my sister would do if Alexander Graham Bell had been a pharmacist.

Ge...

Where does time go?

Does it go where the socks that were last seen in the dryer go?

What is time?

Who invented it? God? Could he handle it? I mean, he spent a lot of time on the slug, didn't he?

I wonder why they put ten hot-dogs in a pack but only eight hot-dog rolls.

I wonder where I'll be after I die.

I wonder...

Do slugs have nose hairs?

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NO PUN INTENDED. By Don Asmussen + Joe Carroll

Pessimism vs. Optimism

"THE FUTURE ISN'T WHAT IT USED TO BE." UNKNOWN
WHAT'S THE RIGHT OUTLOOK?
WILL THE BOMBS GO OFF? WHO REALLY LIKES LEO BUSCAGLIA?

EXHIBIT 1. PESSIMIST: VOLTAIRE



EXHIBIT 2. OPTIMIST: BOZO THE CLOWN



.. SUBJECT MATTER: OPTIMISM VS. PESSIMISM...



HOW CAN YOU JUST STAND THERE LIKE THAT! UGLINESS SURROUNDS US, AND WE HAVE LITTLE TIME!!



HEY, IT'S THE BEST OF ALL POSSIBLE WORLDS HA HA

YOU MUST BE A REALIST, PESSIMISM IS REALISM, YOU UMPH...

SWISH...

HIDING YOUR PROBLEMS DOES NOT SOLVE THEM! THE INSIDE OF A WINE-OUT BOTTLE STILL EXISTS!! YOU.. OWHWWW!

WHAT'S THAT ON YOUR TIE, OOPSS!

ROUND 1. GOES TO BOZO

OPTIMISTS ALWAYS OUTSHINE PESSIMISTS.

AND NOW.. A PESSIMIST'S ANSWER TO "UP WITH PEOPLE" called "TO HELL WITH PEOPLE!"

D I R T.

YOU STINK, I STINK, GUYS WHO SIT NEXT TO EACH OTHER IN CINEMAS ARE QUEER!

DADA IS GREAT, ET. SUCKS.

★ADVERTISEMENT★

COMING "LEO SOON!"

LEO BUSCAGLIA

HUGES CHICAGO!

THE LIFE OF STID BUTTS, PESSIMIST. A SHORT STORY.

STID BUTTS LIVED A LONG AND HARROWING CHILDHOOD. HIS MOTHER BEAT HIM EVERY SATURDAY...

...HIS VIEW OF THE WORLD WAS INDEED A DARK ONE...

..THEN ONE DAY STID MET A GIRL WHO SPREAD HAPPINESS EVERYWHERE. AN OPTIMIST?..

THIS CONFUSED STID. HE DISLIKED HER, DISMISSING HER AS FAKE, BUT HE KNEW IT WAS JEALOUSY...

.. SO HE KILLED HER THEN AND THERE AND FELT QUITE A BIT BETTER...

THE END

ROUND 2. GOES TO STID.

Pessimism vs. Optimism: IT'S A TIE!

IT'S UP TO YOU, SO HERE'S SOME FOOD FOR THOUGHT:

- "O WOE, WOE, PEOPLE ARE BORN AND DIE, WE ALSO SHALL BE DEAD PRETTY SOON. THEREFORE LET US ACT AS IF WE WERE DEAD ALREADY." EZRA POUND
- "EWOJKS ARE CUTE." ANYBODY'S GIRL FRIEND

CHECK YOUR OUTLOOK!

RICK COLLEGER

By Don Asmussen + Joe Carroll

SPECIAL CHRISTMAS REPRINT

CHRISTMAS TIME IS HERE, FOLKS! TIME TO BE JOLLY AND GENERALLY TOLERATE...

... A CHRISTMAS VISIT FROM YOUR 5651B. AUNT GERTRUDE...

YOU'VE GROWN SO MUCH...

... HOW ABOUT YOUR SISTER IN-LAW'S HOMEMADE X-MAS COOKIES ...

... HOW ABOUT THOSE UGLY LITTLE ORNAMENTS WHICH YOUR SISTER MADE IN KINDERGARTEN USING MACARONI AND ROCKS...

I MADE IT MYSELF.

... HOW ABOUT THE TIME YOUR DAD GIFT-WRAPPED YOUR SUPRISE GERBIL AND ACCIDENTALLY SUFFOCATED IT...

GEE, THANKS DAD!

... THOSE CLOTHES THAT LOOKED SO GOOD IN THE CATALOG...

WELL, HOW DO I LOOK, HUH?

SEARS

STUD

... YOUR GRANDMOTHER GIVING YOU "BARRY MANILOW'S GREATEST HITS" BECAUSE SHE THOUGHT HE WAS ROCK...

INSANE BALD SOCIOLOGY TEACHERS WHO FLUNK YOU RIGHT BEFORE X-MAS...

MERRY X-MAS

LUK YUK

JOE SMITH

HITS

DON'T WORRY, EVERYBODY JUST REMEMBER THAT JANUARY IS RIGHT AROUND THE CORNER, AND YOU CAN BE YOUR NASTY SELVES ONCE AGAIN, SEE YA!

THE END

METROPOLIS from page 4
piano or organ at the very least. Therefore, all the outrage tendered by many critics for Moroder's "unorthodox" treatment of the new soundtrack is unfounded. Perhaps many found the film more lyrical and enigmatic with the absence of sound

It is hard to deny the added impact Moroder has imbued "Metropolis" with through his meticulously rendered score. Reaching into the bag of tricks that produced triumphs like his Oscar-winning soundtracks to *Midnight Express* and *Flashdance*, Moroder extended his feelers to the styles of fellow European electronics wizards, Jean-Michel Jarre and Tangerine Dream, as well as American neophytes David Lynch and Alan R. Splet (*Eraserhead*), for inspiration. These newly-acquired influences, coupled with Moroder's already canny grasp of disco rhythms and spacious atmospheric, provide *Metropolis* with a surprisingly fitting foundation. This is a science fiction film. It is about the future. Synthesizer music fits the subject matter like hand in glove.

Most startling and controversial is Moroder's decision to include full-blown pop songs in the soundtrack. To many, it will seem at least incongruous, if not heretical, to hear the sounds of Pat Benatar and Billy Squier belting out of the screen every so often. It is to Moroder's credit that, with the possible exception of the Bonnie Tyler tune, the majority of the pop material bearing vocals generally serves to augment the visuals, rather than clash with them. Four of the eight pop songs are at least co-producers by Moroder. He co-wrote two of them. Again excluding Bonnie Tyler, Moroder has done a commendable job in softening his chosen vocalists' often irritating trademark shticks.

These songs add a visceral dimension to *Metropolis* that has most likely been lacking since its initial release. This is a grandiose film. It requires harsh divisions in tone and mood from its musical accompaniment. Just as Walter Carlos's synthesized classical music helped create the ultimate trip in *2001*, the ambient atmospheres, chugging Eurodisco and electropop of Moroder's soundtrack breathe contemporary insight into an already vibrant film. They clarify what was once held to be a profoundly esoteric classic. I've seen the original "silent" version three times. Moroder's revitalized version has removed any ambiguities which may have been present

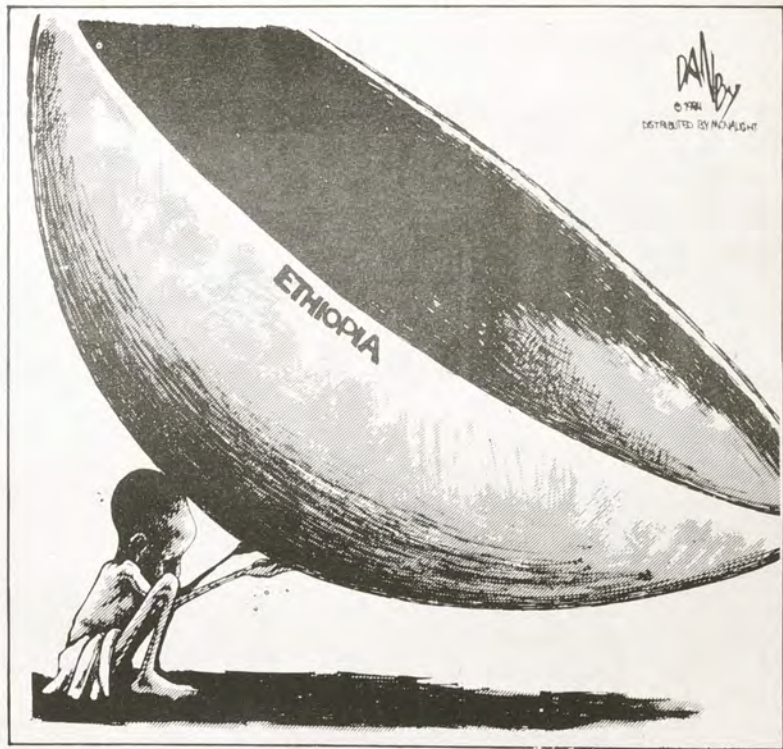
before. For the first time, everything is completely lucid. Restored continuity scenes can attribute for only so much. Moroder has done filmgoers a great service.

In his own words, Giorgio Moroder remarked about his restoration, "Songs help make the movie more accessible. Moviegoers these days are very young people. If you give them a silent movie with a 'noncommercial' soundtrack they won't go to see it...For a movie like *metropolis*, what's better — to have at least 10 different versions locked in museums and be seen by a limited amount of people? Or is it better to have this masterpiece — first of all, closer to Lang's original version—shown to possibly a few hundred thousand people who don't know who Fritz Lang is and probably never saw a silent movie?"

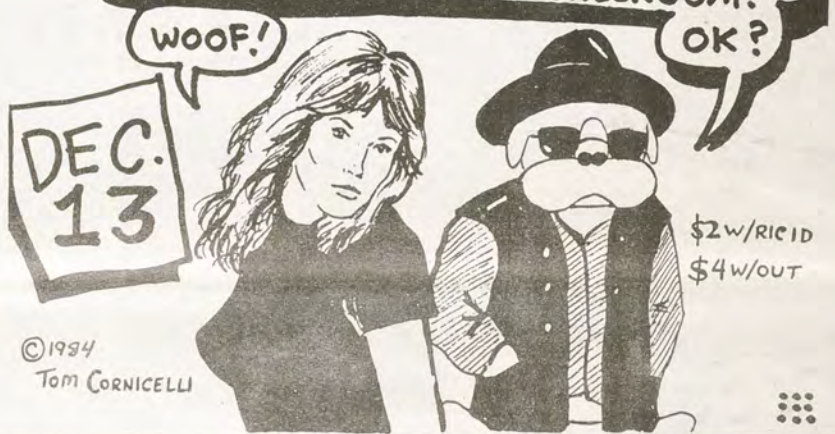
Metropolis is at the Cable Car Cinema now through Thursday. They have soft couches there instead of uncomfortable hard-backed chairs. You owe it to yourself to see this film. *2010* and *Dune* are still "maybe's." *Metropolis* has been a "definitely" for quite some time.

T.V. REVIEWS from page 4

holdover from last year) deserved the axe, and also killed an unfunny "Alice" in the middle of her eighth season. Both of these shows will linger for a while longer, probably until February. "The Jeffersons" have made it to their tenth season, but chances are they won't see eleven—they've been pulled from Sunday night, and may turn up on Tuesdays to try to hold on to the rest of the season. As for new shows, "Dreams" proved to be a nightmare, so it's been shelved, and "E.R." has been put on trial. "Charges in Charge" is still around, but will probably get an honorable discharge by February. On the other hand, "Murder, She Wrote" wrote success for CBS. Never mind the mystery plot of each show—the audience should try to find the answer as to why this show is such a success. CBS is also very pleased with the continued success of the long running "Sixty Minutes," as well as "Dallas" (though ABC's "Dynasty" keeps nudging it out of first place), and the strong ratings of "Knots Landing" (which was on the brink of cancellation after its first season), and "Cagney and Lacey" (which was resurrected from the dead early this year).



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DEC. 13, 1984

CAMPUS CENTER DINING FACILITY

4:00: HORS D'OEUVRES ON THE BALCONY

ASSORTED CHEESE AND CRACKERS
 POTATO SKINS WITH BACON BITS & SOUR CREAM
 CRAB LEGS WITH COCKTAIL SAUCE
 FESTIVE EGG NOG

5:00: DINNER

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 ROAST TOM TURKEY WITH CRANBERRY SAUCE
 ASSORTED MARINATED VEGETABLES
 SALAD BAR
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Turkey w/Dressing and Turkey Gravy	Beef Pot Pie w/ topping	Baked Chicken w/ Chicken Gravy	Chef's Choice Clam Cakes Clam Chowder	Baked Meatloaf w/gravy
Whipped Potatoes Buttered Peas Baked Squash Cranberry Sauce	Buttered Noodles Buttered Broccoli	Roast Potatoes Buttered Mixed Vegetables Buttered Green Beans	Ranch Fries Baked Macaroni and Cheese Hot Beef Sandwich	Mashed Potatoes Buttered Carrots Buttered Broccoli
Hot Pastrami Pizza	Baked Fish Grilled Ham and Cheese Hamburgers Cheeseburgers Hot Dogs French Fries Onion Rings	Veal Cutlet Sandwich Hamburgers Cheeseburgers Hot Dogs French Fries Onion Rings	Hamburgers Cheeseburgers Hot Dogs French Fries Onion Rings	Hot Tuna Grinder w/ Lettuce and Tomato Hamburgers Cheeseburgers Hot Dogs French Fries Onion Rings
Salad Bar	Salad Bar	Salad Bar	Salad Bar	Salad Bar
Ice Cream Sundae Bar Peanut Butter and Jelly Bar	Ice Cream Sundae Bar Peanut Butter and Jelly Bar	Ice Cream Sundae Bar Peanut Butter and Jelly Bar	Ice Cream Bar Peanut Butter and Jelly Bar	Ice Cream Sundae Bar Peanut Butter and Jelly Bar

Attention Student Organizations

Budget Request Forms/Packets
for Academic Year '85-86
Must Be Picked Up!

Place: Student Parliament Office
Student Union 200

Deadline: Friday, February 1, 1985

For More Information Call 456-8088

Who's Who Among Students in American Universities and Colleges Awards

Nominations to WHO'S WHO are now being received by the Selection Committee. The committee has established the following criteria:

1. Scholarship
...Undergraduates: minimum cumulative index 2.5 and 60 earned credits completed as of September 15, 1984.
...Graduates: minimum cumulative index of 3.25 and 15 earned credits completed.
2. Participation and leadership in academics and extra-curricular activities and service to RIC
3. Service to the community at large.

Please complete the form below and return no later than Tuesday, December 4th to the Office of New Student Programs, Craig Lee 060.

I Nominate:

Name _____

Address _____

City _____ State _____ Zip _____

Nominator _____

The deadline for applications from the nominees is Wed., December 12, 1984. (Must be received by 4:30 p.m. on that date).

CLASSIFIEDS

Notices

TYPING SERVICE: Term papers, reports, resumes, etc. \$1.00 per page for term papers and reports. Pick-up and delivery service available. Please call 231-8624. Thank you.

Dec. 28 NRBQ will be at Lupos.

TYPING SERVICE: \$1.00 per page. Pick-up and delivery negotiable. Paper supplied by the student. Call 942-2629.

TYPING: SERVICE PAPERS, THESIS, RESUME'S, ETC. \$1 per page. Will pick up and deliver on campus. Call Lois—944-2339, days 277-3021 ext. 280.

Fiction

Another Place

By J. Cole
Anchor Contributor

He stood in the door, the huge expanse of wasted land spread out before him. The dusty sun wilted any hopes for rain that day. Rolling dust balls the size of elephants bounded across the barren flatlands. Elephants, he thought. What I would give to see an elephant right now. Or a tiger. Or even a stupid sparrow that we always took for granted before. Now, here on this planet, all the references to home—but where's home now?)—all gone. The unfamiliar sun and moons, and the new times of day and night made him lose sleep. His tired eyes, red-rimmed from the dust scanned the land for some sort of movement, but there was nothing. There never is, he thought. Turning his back on the planet, he returned inside. His

THANK YOU! We did it again. Our Thanksgiving Blood Drive exceeded its goal of 80 pints with 111 pints collected. A special thanks to the Anchor Christian Fellowship for their support in this event, it was greatly appreciated.

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Semester Break openings. \$6.85 to start. No experience necessary. Interview now before exams. Begin work after Christmas. Full time during break; can remain part time when classes resume. Gain valuable experience, management potential. Call 946-0150. 2-7 p.m. for an interview appointment.

small space craft housed him well enough, but it was nothing compared to the cabin he kept on the lake. The fishing he used to do, to get away from his nagging wife and demanding children. No wives or children here, but he would have been glad for any company.

He was the last man, person, being on the planet. The native creatures since died out and the humans with them. It was the climate, the war, the water. Then the loneliness. He was alone and he knew it. At first he spoke to himself, then the sound of his own voice made him long for someone to talk with. So he stopped talking altogether. For the past year he said not a word. The silence was so loud to him; he made noise to cover it up. Hammering, pounding on the ship in hopes of getting it moving again. He didn't know where he

Artistic person to construct large cloth banner for WXIN radio. Will buy materials. Will negotiate labor costs. Call 8288, ask for Kim or Maggie.

SAVE YOUR TEXTBOOKS!!! The Info Center will be holding a used book sale the first week of next semester. You name the price; we'll sell it for you. Watch for details next semester!

Personals

Elaine Slocumb—Thank you for your patience, understanding and confidence in us. With love, your Friday group.

L.M.D.M. Congratulations to you; no albatrossy here. Also, good job kudos to the runners-up for the Abby Hoffman Award—MX delivery system to the starving, lawnmowers to the poor.

Creepy-crawlers in Willard Suite k. Did you have fun cleaning up the morning after the newspaper-shaving cream caper? The newspaper Bandits.

would go; he knew the earth was gone, dessimated in the war. But just to leave this place, he thought. It was, to him, a prison without guards or bars. It was the worst kind of restraint.

Sometimes it became so unbearable; he wanted to kill himself. He never could actually do it. He didn't have the courage. Just like the time he couldn't bear to keep the fish he had caught that day. It was a huge bass. He had seen it late at night and early on the foggy mornings. It was easily more

*BATTALIA, from page 5

armies and treated war as a royal sport. "Battalia" is subtitled, "The Dissolute Gathering of Musketeers, the March, the Battle, the Lament of the Wounded, matched with Arais, and dedicated to Bacchus."

The movements of the piece, flesh out and animate the subtitle, using much in the way of special effects specified by the composer. The second movement is titled "The Profligate Society" and consists of eight different folk songs sounding in seven different keys. The resulting cacophony is Biber's way of parodying the gathering of different peoples into armies and the disregard the loss of individual identity. In the fourth movement, "March," the sound of a snare drum is made by weaving a piece of paper through the strings of a double bass, and in the seventh

movement, "The Battle", the bass imitates the sounds of gunshots. The final movement "Lament for the Wounded," contains very modern sounding dissonances, solidifying the feeling Biber gives of being a man very much ahead of his time.

The orchestra acquired itself marvelously well, playing Biber's tongue-in-cheek music and effects with skill, playing and a large sense of fun.

This performance was part of the RIC Chamber Music Series, which has been bringing professional chamber performers to the school for our edification and enjoyment. The final performance in this semester's series promises to be particularly fine, RIC's two artists in residence, Judith Lynn Stillman, pianist, and Josef Yankelev, violinist, will perform in Robert's Auditorium at 8:00 p.m. on December 8th.

IT Christmas Party. Wed., Dec. 12 in the Rath. All invited. \$1.00 cover. 7 p.m.-closing. DJ, Raffle, Santa +.

than twenty-four inches, and weighing a couple of anchors. He had finally caught it, but let it go. It had struggled so hard; he couldn't justify its death.

He felt that he had fought to live, too. He knew that he would get through all this pain and hell he was going through here. He hoped. And he prayed too. He was never a religious man, especially back in the days of the Lake, he thought. His wife could never get him to stop saying "Jesus Christ." He never went to church; why should

I waste my time? he would say to his wife. Now, that was all he could do—waste time.

Days began and nights ended, all blending into endless time stretches. The dust balls still traversed the land; the rain still never came. And the man sat, alone, like he had for all those years before. He would sit until time ended, but for him, time would never end. It would keep on, like the wind that blew hot breezes and sent sand flying. Sitting. Waiting. Hoping.

HOLIDAY FAIR

AND

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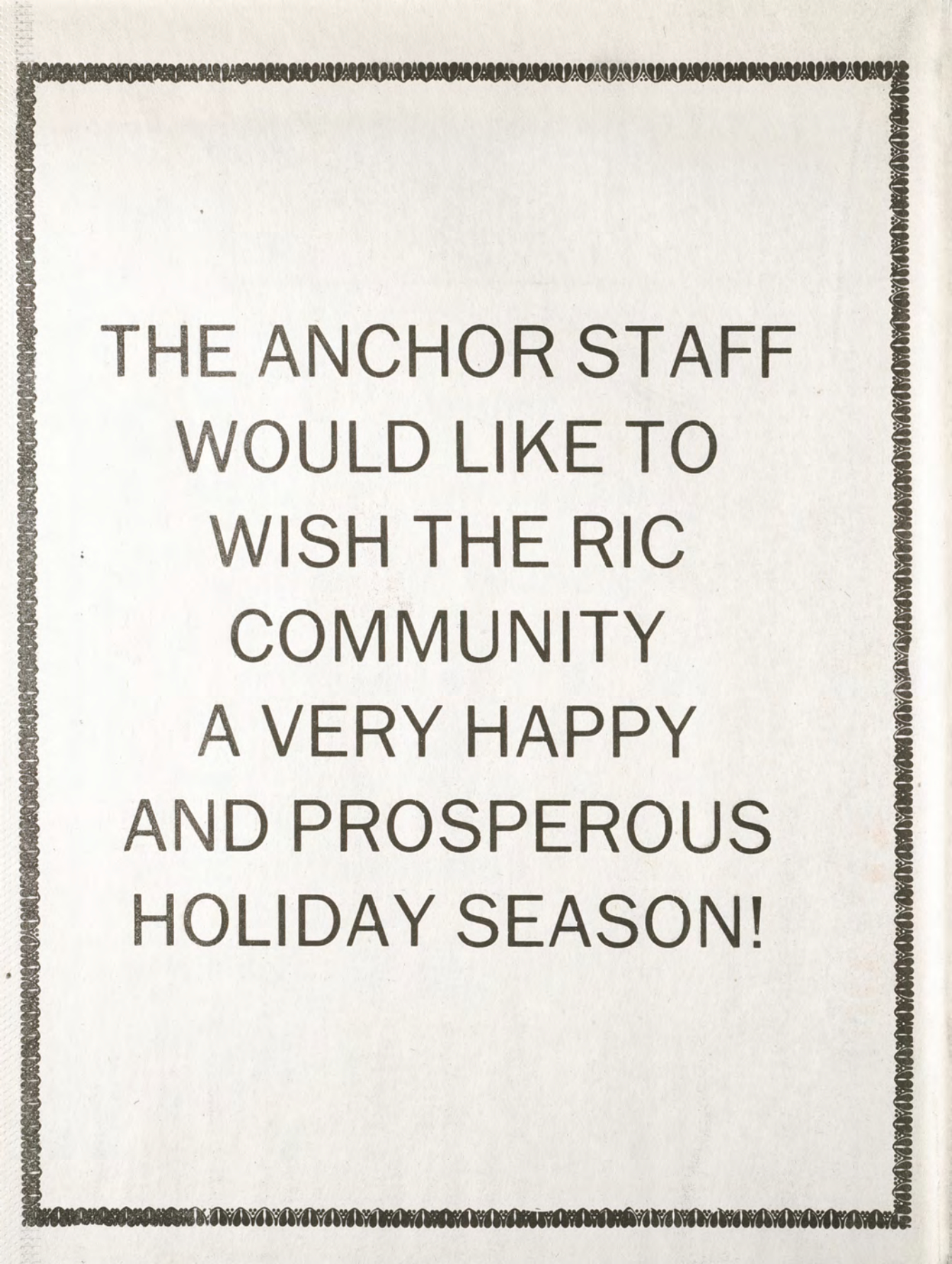
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AND PROSPEROUS
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