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# FANCY DRESS

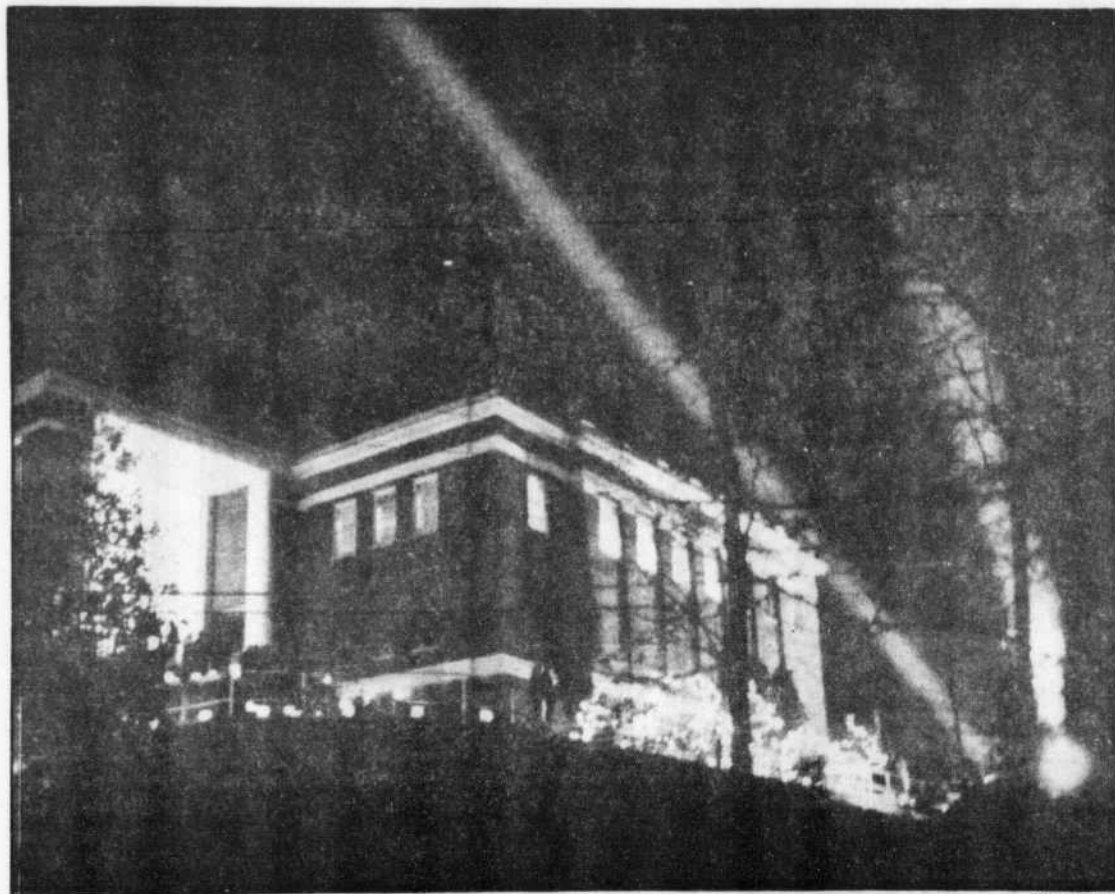
WASHINGTON & LEE UNIVERSITY

# THE DARK CONTINENT

A SUPPLEMENT TO THE RING-TUM PHI

February 26, 1987

# SAB gets set for 80th Fancy Dress Ball



Doremus Gymnasium and another Fancy Dress.

File Photo

By FRANK WATSON  
Staff Reporter

By now, you have already wielded the most coveted leverage of the W&L student: The Fancy Dress Bid. And now it is time to find out what just rewards you and your highly selected date shall reap from the Student Activity Board's 80th Fancy Dress Ball presentation. Slap on Your Banana Republic cumberbund and get ready for the African jungle experience of "The Dark Continent" in the Warner Center and Doremus Gymnasium on March 6.

Glenn Smith, Fancy Dress director of the SAB, anticipates the flamboyant creation of a jungle-like atmosphere complete with the exotic mysticism associated with Africa. The torches will light the garden walkway to the entrance which will have the usual red carpet along with a lit sign in the shape of the African Continent. At the doorway, guests will be met by a trick performing elephant while just inside the entrance, on the right, is the cite for an elaborate bamboo hut.

The entrance hallway itself will be adorned with an overabundance of verdure: ivy, ferns, bamboo, palm leaves; and the trophy cases will be filled with African masques and other simian artifacts.

You better hold on tight to your Meryl Streep's hand when you enter the "Out of Africa" Warner Center. Here, in which the Tommy Dorsey Orchestra will alternate sets with the Steel Drum Band, is the site for SAB's seventy man made banana trees, which have real banana leaves imported straight from Africa. A jungle

jungle mural will top the bleachers of the gym with shogun-type bamboo huts lining its bottom.

The orchestra will be placed in front of a swarthy background, and two other bamboo huts will be put on its right and left.

To add to the jungle effect, there will be green and blue theatrical lights hung from the ceiling which will illuminate an occult haze produced by a smoke machine in the rafters.

On the balcony of the Warner Center, and only here, the SAB will be serving Michelob and Michelob Light to wrist band wearers; the wrist bands, which only will be given to those of age, will be given at the ticket sales. Beer can be taken down off the balcony into the orchestra area, but no beer, according to Smith, can be taken out of the Warner Center.

The crowd, of course, will be packed into the Doremus Gym which will continue with the SAB's bushy theme with three green parachutes covering the ceiling; the top of the balcony will be decorated in green and blue Christmas lights.

Winter Hours, a pithy band which last year warmed up for Let's Active, will kick off the night; the Little Saints will follow and the Hoodoo Gurns, an appropriately exotic choice, will headline. Remember, beer cannot be taken out of the Warner Center into Doremus so be sure to bring your buzz with you.

In addition to all this hoopla and merry making, Smith expects to have various actors roaming the gyms in lion and gorilla costume, and even possibly a fire-eating act, may be in the works.

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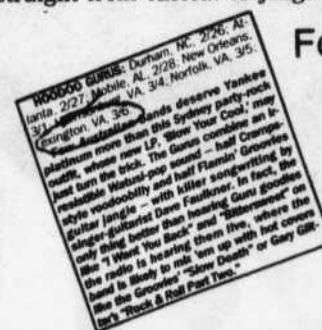
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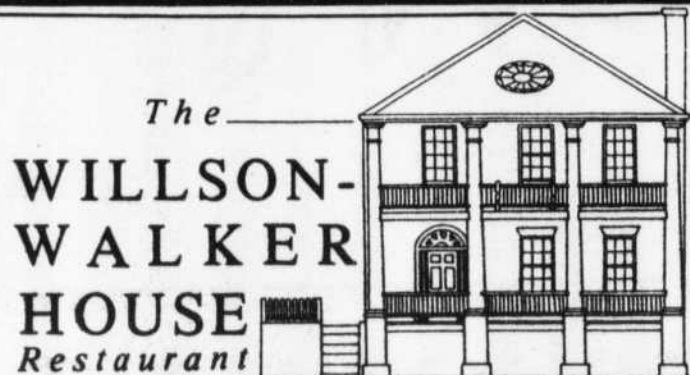


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For more on  
the Hoodoo Gurus,  
see page 7.

Courtesy of Rolling Stone



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# The season for extended bids

By STEVEN POCKRASS  
Assignments Editor

You know Fancy Dress is right around the corner when National Condom Week arrives. "Rubber week" ran from Feb. 14-21. "FD Week" starts Monday.

The real reason our nation's movers and shakers scheduled National Condom Week for when they did was not to get students at Syracuse University to send condomgrams to their not-quite-so-responsible loved ones on Valentines Day, although more than 300 were sold.

And the real reason that magazines are just now beginning to allow condom ads is not because of a fear of AIDS. Both are in recognition of what we all call "the South's Greatest Party."

FD couldn't have received that nickname by just being an overblown prom in a Lexington, Va., gym. It couldn't have received that name if it were simply a gathering of a big band and a smattering of pretty good rock bands.

The fact is that this place rocks on FD weekend, especially the dorms, Woods Creek, and the fraternitv houses. Enter National Condom Week and date-rape seminars.

If you want to see the effect that condomization has had, hang out in McCrum's for a while and see how many people

— guys and gals — buy boxes of sporting goods. But increased condom sales are not the only indication that it's beginning to look a lot like FD.

There are the easily recognizable signs — flower and tux sales, a mad rush at the dry cleaners, the constant talk about "extending the bid."

Groups of young men swarm around one of their buddies, chanting "Ask her. Ask her." With coeducation, girls are saying, "Ask him. Ask him."

Frat houses return to life, even on weekdays. Swarms of girls, even ones with tattoos on their backs, are everywhere, especially in the Pit on band nights. Road chicks start phoning W&L guys they had met the first week of school, and vice versa. "Hi, remember me ..."

Bid seekers get their hair cut and start dressing nicely. Slobs like myself clean their rooms.

Drug and alcohol use both increase.

One-week wonders wallow in the weightroom. Everyone's on a diet, trying to slim down or bulk up.

Professors get involved, too. They seem to increase the number tests, papers and computer assignments. And they're always due at precisely the time your date's supposed to arrive or leave, or at the exact moment you feel like sleeping off the weekend.

Even parents get in the act. Some don't want you to spend

any money. Others will send money in hopes that their sons and daughters will get dates.

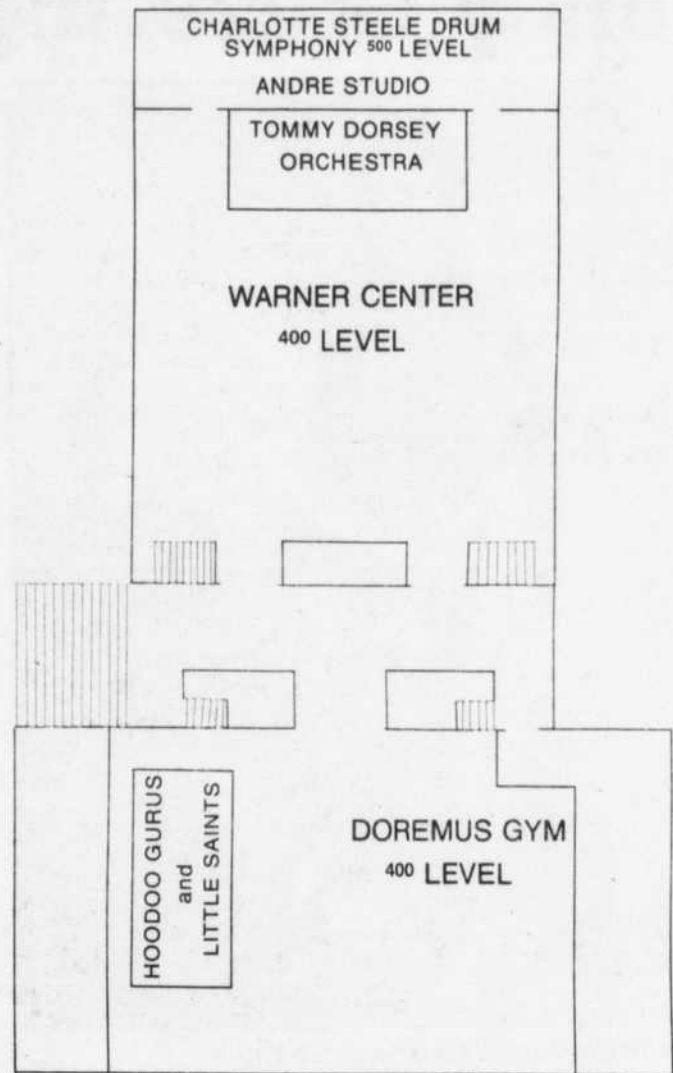
Girls are flipping coins, drawing slips of paper out of hats and throwing darts, among other things, in order to decide whom to ask, or whether or not to say "yes" or "no."

Soon there will be increased animosity toward the SAB. There will be complaints about the bands, the theme, the shirts and the posters. Anyone who'd complain about the cost already has been doing so since the SAB lost \$17,000 on the Spinners, if not before.

Condom Week was a new sign. So was an outbreak of crabs in the dorms. One of the most surprising signs has been the recent resurgence of anti-coed sentiment. Obviously, they are bracing all of us for the announcement that the phrase "extending the bid" is somehow sexist, and that to say it may be considered a major offense under university rules.

About the only sign that didn't make sense was the close proximity of FD and Black History Month, which was held in February. But with this year's theme — The Dark Continent — all the pieces seem to fit together.

Okay, so maybe we are a few weeks behind everyone else on Black History Month and National Condom Week. Then again, we were years behind on coeducation.



The Student Activities Board  
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**THE DARK CONTINENT**  
March 6, 1987

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# Fancy Dress: Eighty years and counting



Fancy Dress Queen, Miss Annie Jo White

By MARSHALL BOSWELL  
Entertainment Editor

The official date given for the first Fancy Dress Ball is February 1907. That's eighty years ago, for those of you without a calculator. But that's not, necessarily, eighty Fancy Dress Balls. Indeed, the history of our little winter term shindig is rich with anecdote and cultural significance.

It is appropriate that we look back at the origins of Fancy Dress on this, its eightieth birthday. Although the common belief is that a one Miss Annie Jo White started FD all those years ago, actually the idea of a major ball was brewing long before her initial efforts.

The first reference to a "Fancy Dress" anything was a blurb in the September 27, 1876 issue of the *Southern Collegian* concerning a "Fancy Dress Hop". For nearly a decade before that, however, students here had been putting on dances and hops — without sanction from the university-in off-campus buildings, stables, or wherever a band could set up and folks could cut a rug or two. These hops met with profound disapproval from campus authorities, but the kids kept at it.

In December of 1871, the *Collegian* sent a reporter to W&L to cover a hop put on by a mysterious group of men calling themselves, appropriately enough, the "Student Social Club." The reporter described the men as "elegantly dressed," while the women these fellows were lucky enough to be escorting were dubbed "simply bewitching." "The Fancy Dress Hop" that followed several years later was called a "great success" by the *Collegian* and this led to a series of dances this inspired a series of similar endeavors, the most creative of which was the "Finals Ball" held during exam week of 1879. The *Collegian* reporter complained that this particular dance was simply too short: it ended at 3 a.m.

Public sentiment concerning this new interest in balls and hops was violently in opposi-



"High Society," 1962

File Photo

tion. Protestant churches and trustees rose up in anger against this "licentious" flurry of activity. One fellow, observing the 1879 commencement exercises, said he "feared the passing of old times." He went on to say, "What would 'Stonewall' Jackson think of the youth in Lexington dancing to the licentious german or disgusting racket?" Lastly, he worried that the girls were simply doing too much hugging.

Even the *Gazette* concurred, writing, "The time has come for the public sentiment of the Christian people of Lexington to discountenance the lascivious dancing which we are sorry to say is being introduced here."

But local satirist 'G. Whilkins, fought back with these wise words: "As long as there is music and young folks, it will git (*sic*) into their toes... *Girls like to be hugged, and the boys like to hug them.* The question is whether it is better to do it in the ballroom or behind the door."

The first real Fancy Dress Ball came a decade later. The school's then-current librarian, Miss Annie Jo White, entertained a group of her student friends with a costume party one February evening in 1907. Because she felt that the students needed something to spark up the mid-winter dullness, she sought to make the affair an annual event.

It took some doing, but she eventually rustled up enough student enthusiasm to make the Fancy Dress Ball one of the highlights of the W&L social calendar. Miss White was the undisputed Queen of Fancy Dress for 13 years, and in later years was even paid \$50 for her services.

It was after her death in 1922, however, that the Fancy Dress Ball really took off. By 1928, the *New York Times* described it as "the South's outstanding col-

□ See "Fancy," page 5

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# FANCY

Continued from Page 4

ball was something entirely different from the event we celebrate now. For starters, it was a costume ball, elaborate and glittering, with exotic European themes setting the pace. Famous big bands frequented the ball, and the music was routinely broadcast on network radio hook-ups all over the nation. Fancy Dress, it has been observed, began the same year Henry Ford was working on the

first Model T: It was the quintessence of the Edwardian Age.

Fancy Dress was elaborate, aristocratic, imaginative, and even perhaps snobbish. But it was born out of an earnest desire to create a wonderland here on campus, and more often than not, succeeded.

There were no Fancy Dress Balls during the second World War, and the tradition didn't quite survive the turbulent Sixties, but through it all, Fancy Dress just seems to keep cropping up every winter. Like a breath of fresh air.

Off to the ballroom, ladies and gentlemen.

# Del Fuegos win ugly...

By RICHARD MOORE  
Staff Reporter

The group that MTVee-Jay Martha Quinn calls "The Ugliest Band In Rock and Roll" will take the stage Thursday night at the student activities pavillion for a show that promises to be a real crowd pleaser.

Otherwise known as the Del Fuegos, this gritty, unMTV foursome packs a power-chord punch that never quits from the word "Go!" The guitar-playing Zanes brothers front the act with Warren's fiery, raw guitar lead providing a devilish accompaniment for Don's confident cigarette growl-whine and rythm guitar. Bassist Tom Lloyd and drummer Woody Giessmann round out the band and drive the tunes home, performing as well as a rhythm section twice their size. Despite the economical line-up, the Del Fuegos have a big sound that pounds its way into listeners of all tastes.

Songs from their 1985 release, *Boston, Mass.* constitute the bulk of their live material. The album chronicles a rock band's existence on the road and at home, studded with failed romances, old cars, nightclubs, and loneliness, performed in a traditional style that recalls the rock and roll hooks of the mid-60's and the New Wave intensity of the early eighties.

The subject of a video, "I Still

Want You" drifts along on a sea of watery keyboards and loose guitar work that Doors fans will recognize from "Riders On The Storm." Don Zanes hoarsely rumbles, "The car we bought together just started to rust/The world we made came between the two of us," lending a unigue touch that gives this tale of adolescence an honesty missing from today's formula rock.

The real grabber on the record is the number "Don't Run Wild," where Don admonishes his girlfriend at home to stay true. His entreaty might also serve to keep those Fancy Dress dates in line. Later, Zanes assures her that "It's Alright," purring, "I love you baby, I love your cat/I love the way you look at my fireman's hat." Truly a line to sweep any female of her feet — if you're a Del Fuego.

In "Fade To Blue," Don informs the object of his affec-

tions that "I Believe I should be the one, so I've come to help you take him down." However, the boys are not all braggadocio, as they croon wistfully for "somebody whose days keep troubled nights away." This dream-girl arrives at night to whisk them away in her "Coup de 'ille."

Despite little commercial success, concertgoers may recognize the band from the Miller beer commercials in which they performed "Miller's made the American Way." Warren Zanes makes a cameo appearance at the end, saying, "Rock and roll is just folk music... 'cos it's made by folks."

The Del Fuegos blend together this street-tough honesty, classic rock and roll, and the Eighties oomph to perform irresistibly. An added bonus in case you decide to buy the album is a little free advice: "Play this record loud."

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## "Fancy Dress"



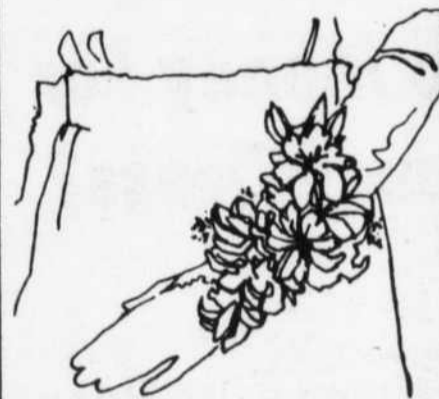
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# Concrete Blonde: Ready to make history

By MARSHALL BOSWELL  
Entertainment Editor

On Johnette Napolitano's ninth birthday, she received a guitar and a "Play Guitar with The Ventures" record as a gift. And the rest, they say, is pop history.

Well, maybe not. Let's try again. Jim Mankey met Johnette while playing with Leon Russell in 1980, decided to form their own band, called it Dream 6, put out a couple of records, made it big in Europe, changed their name to Concrete Blonde, got a new drummer, and the rest, they say, is pop history.

One last try: Concrete Blonde is a power rock trio from Los Angeles fronted by a woman who has been favorably compared to Chrissie Hynde but who is as much her own person as you or I.

Concrete Blonde is one blistering rock and roll band.

Concrete Blonde is opening up for The Del Fuegos. So don't miss them.

Still not satisfied? The band's first album was released on I.R.S. records this year and has already become a staple on college radio stations all over the country, including our own infamous WLUR. One track, "Still in Hollywood," is currently enjoying medium rotation as a video on MTV and would probably find its way onto WLUR's airwaves if the DJ's had a means to beep out a certain four letter expletive used in the song's lyric. Nonetheless, the record contains plenty of other stand out tracks, including "True," "Beware of Darkness," and "Dance Along the Edge."

The band's sound is classic trio rock somewhere between the Gang of Four and the Who. Johnette's powerful lead vocals



Concrete Blonde: Rushakoff, Napolitano and Mankey

File Photo

have predictably illicit comparisons to the Pretenders, Pat Benetar, and Joan Jett. But Concrete Blonde has a sound distinctively their own.

What do the critics have to say about Concrete Blonde? *Cashbox*, in their standard corporate view, said, "Will garner play if anyone takes time to listen." Which says nothing. *Music Connection*, on the other hand, wrote, "About once or twice a year, a record from an

unknown band just blows me away, and this is one of them. Perhaps it should just be called great rock and roll." And *Rock Non Stop*, a rock magazine from France, perhaps put it best: "...inconnu, presque tarte, sous la pochette un peu froide, pas immediatement sexy...un rock americain eighties-californiennes..." Which about says it all.

Don't get the idea that Concrete Blonde is a bunch of

rookies. As Dream 6, they made quite a reputation for themselves as an outfit to be reckoned with. But record company after record company, though showing interest, felt there were just too many rough edges for the band to make it in mainstream Americana. So Dream 6 kept turning down offers.

Then one day Miles Copland, unwittingly saw the band and said, "Sign 'em up, as is!"

Which is what Miles did. The final icing on the cake was their meeting Michael Stipe, who, in his typically obscure manner, dubbed the band Concrete Blonde. Mr. Stipe could not be reached for comment. Johnette liked the name, saying, "Yeah, like a dirty Hollywood sidewalk name, maybe a little hard but a little soft...and we're not even blonde! OK!"

And finally, the rest, they say, is pop history.

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# Hoodoo Gurus: Pre-fab neo-paisley hip?

By JIM BENNETT  
Staff Reporter

The Hoodoo Gurus. Who are they and what kind of name is that?

The answer is fun music that will get you smiling, dancing and trying that much harder to get a date for Friday night. These boys from Down Under were into paisley before it became hip, but don't let that give you any wrong ideas about their music. What they play is not neo-psychedelia but good time/high energy music that launched them onto the college charts some two years ago with their debut album *Stoneage Romeos*.

Their second release *Mars Needs Guitars* further solidified their North American base of admirers with such hits as "Bittersweet" and "Death-Defying," helping to put it in the No. 1 position on the college charts.

Their latest record, *Blow Your Cool*, has just been released and will undoubtedly be treated to our ears Friday night.

"(It's our) earnest desire to animate the music and audience simultaneously" says Dave Faulkner, the lead singer, rhythm guitar, and songwriter who formed the band in Perth seven years ago. The other blokes in the band aren't too shabby either. Brad Shepard

handles lead guitar (and sometimes vocals). Clyde Bramley, on bass, and Mark Kingsmill on drums form the tight rhythm section that contributed to the sellout crowds in Australia and New Zealand.

Between March 21 and May 18, the Hoodoo Gurus will cover the eastern seaboard of the U.S. and Canada, down to Florida, across the south and mid-west, up to Vancouver and down the west coast. Like their good-time/high energy music, they're moving fast and not to be missed. Perhaps it's a combination of isolation and influence that has bred the unique hybrids of style coming from these Australian musicians. Whatever the secret, these guys have a proven ability to cut it on the concert circuit, sell records and garner critical acclaim.

The blokes:

Dave Faulkner, is a child of the baby boom. A knowledgeable exponent of pop culture, he admits to being intrigued by writers of such diverse eras and styles as Rogers and Hart, Irving Berlin, Frank Loesser and Hoagy Carmichael. Unlike many pop songs, the work of these musicians often reveals unusual rhyming and rhythm patterns, verse and chorus structure. He's also equally at home listening to a 50's do-wop disc as he is a synth-pop masterpiece. Dave Faulkner's songs can't be neatly boxed, but straddle



The Hoodoo Gurus: Faulkner, Bramley, Shepherd and Kingsmill

many categories and when played with the group's high energy and good humor, the results invariably induce strong and positive reactions from fans and critics alike.

Brad Shepherd plays with incredible versatility and has been accused of 'cutting loose all over the place with some scorching licks.' Then someone else said he had "the best from the book of Psychedelia's Greatest Hits." But don't ask about his humor or mimicry — it's wicked.

Clyde Bramley and drummer Mark Kingsmill for the super-tight rhythm section. A demon drummer, Mark conserves his energy between gigs collecting and reading old comic books, particularly American.

But wait a minute. Maybe you've still skeptical and you want to know what the critics say. How 'bout the words "never have a band sounded this good" from *Melody Maker* which, unfortunately, you rarely see in Lexington. If you don't believe them or me, check out this month's *Rolling Stone*. As

Dave and the Gurus say "We like 'em dancing." Friday night. Be there.

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# FANCY DRESS

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