

'Mikeman' wants to please crowd

By ANTHONY HODGE
Staff Writer

Regardless of the score of USC football games, Anthony Rakis — alias "The Microphone Man" — will continually persuade the crowd to get involved.

Microphone Man has become an integral figure with Gamecock football by leading the cheers.

"As I stand on the platform with the microphone and two large speakers on both sides of me, my main concern is trying to motivate the crowd," Rakis said. "I consider myself a middle-man whose job is to keep the crowd alert and into the football game."

"Friends on the cheering squad encouraged me to try out," Rakis said. "When I tried out, the other guys had actual routines. I really didn't know what was expected of me, so I basically ad-libbed the entire tryout and, to my surprise, I was chosen."

"Anthony showed a lot of enthusiasm and emotion, while also being quite loud," cheerleading coach Bill Boggs said.

"Yes, I can be loud," Rakis said. "But I am also very friendly."

"Initially, I had apprehensions and became somewhat nervous after I'd been

selected because I wanted to perform well," Rakis said. "Later on, I gradually started to relax after receiving favorable comments concerning my performance at the games."

"I see myself as being more of a heckler than a cheerleader," Rakis said.

"Anthony is incredible. He's a good motivator and works well with the crowd," Gamecock cheerleader Casey Ward said. "He's brought a lot of excitement into the crowd."

Rakis said he enjoys not having to wear a specific uniform. "This allows me the freedom to use several disguises," Rakis said. "I also feel that the crowd can identify with me better without a uniform."

As far as personal motivation is concerned, Rakis said Microphone Man has given him the opportunity to become the center of attention. "I get off on the crowd," Rakis said.

"At times, it's hard to get into my job, especially when the fans are nonchalant," Rakis said. "When I'm out there, I don't want to sound stupid to the crowd. This is why I try to get the fans involved."

"You Ain't Going Nowhere, Nowhere," "Shake What You Got" and "Get Buck Wild" are three of Rakis' more favorite chants.



TEDDY LEPP/The Gamecock

Senior Hotel, Restaurant and Tourism major Anthony Rakis, better known as Mr. Microphone, cheers on the football team at Saturday's game.

Stompfest '89 dazzles, raises scholarship funds

By JEFF WILSON
Assistant News Editor

Music, dancing, cheers and synchronized choreography that would make M.C. Hammer and Paula Abdul stand up and take notice helped to make the second annual Stompfest a crowd pleaser.

Thirteen step teams from across the Southeast participated in the event sponsored by USC's chapter of Delta Sigma Theta Sorority Inc. and the Minority Alumni Association.

The proceeds from Stompfest '89 will go to the Richard T. Greener Minority Scholarship Fund.

"At this time last year, the Richard T. Greener Scholarship was the only minority scholarship at USC," Pamela Martin, president of USC Delta Sigma Theta sorority, said. "We thought that it would be a good cause to raise money for. The money probably would only pay for two or three students, but that would be two or three students that wouldn't have had a scholarship at all."

One after the other, the step teams dazzled the crowd.

Phi Beta Sigma fraternity from North Carolina A&T had the crowd to their feet when they did one of their steps blind folded. The Claflin College chapter of Kappa

Alpha Psi's fancy foot work and tossing and twirling of canes, a Kappa tradition, was another crowd pleaser.

But Alpha Phi Alpha fraternity from N.C. A&T stole the show and the title of best fraternity. Their mixture of a skit, precision timing and elaborate Egyptian costuming was unmatched.

The University of Georgia's chapter of Delta Sigma Theta won the sorority competition with a show that synchronized to near perfection and a vocal performance from a sorority member.

"We were very nervous. We thought we were going to be runner-ups," Georgia's Bernadette Clark of Delta Sigma Theta said. "All we did was take a lot of steps from different shows and put them together."

"One thing that greatly impressed me with Stompfest was the fact that it really drove home the point that black college students, who are members of greek letter organizations can come together, do something meaningful, purposeful and entertaining without having a lot of the negatives such as the riots and upheavals that are typically associated with black college greek events, Barry Ray, president of Alpha Phi Alpha at N.C. A&T, said."

'Quilters' portrays life and art of seven Midwestern women

By ELISABETH TANGUY
Staff Writer

Quilters, a play portraying the lives of seven pioneer women on the great prairies between 1850 and 1900, is being staged at Workshop Theatre until Nov. 4.

The play, written by Molly Newman and Barbara Damashek, derives its inspiration from several books about quilting, as well as from true stories.

It is an evocation of the frontier life. The characters tell about their joy, despair and struggle to survive on the great prairies.

"I just fell in love with the show," said Director Donna Wilson-Kerenick, who saw the play in Indiana and decided to stage it in Columbia.

Quilts are omnipresent in the play. They are used to keep warm in winter, as gifts to relatives and friends,

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or even to put out a fire. Also, the play itself is structured like a quilt. Each scene is symbolized by a different block — or patch — in the quilt and each deals with a particular event.

As the plot unfolds in a linear manner, the audience goes through the different stages of the women's lives (birth, childhood, marriage, motherhood and old age) and through some key events of their existence — the journey in the wagon and the building of a log cabin.

At that time, quilting was both an art and a tradition, carefully transmitted from generation to generation, and in which women took great pride. A good quilter, for example, could make eleven stitches to the inch. And in every family there was the scrap bag, full of scraps of all colors, sizes and fabrics, saved throughout the years.

But a quilt, more than anything else, is a woman's diary. At the beginning of the play, the mother tells her six daughters, "This is my last quilt. It is my legacy. Read what's written in it. Each block has a thread of someone's life running into it."

At the beginning of Act One, the curtain rises on a very simple set made up of a wooden bench and stools, a bucket, a windmill and a board symbolizing the house.

The costumes are very plain, and, in fact, both the set and the costumes are in keeping with the simple lives of the pioneer women.

A special mention must be made about the seven performers, who succeed the "tour de force" of keeping the audience interested during two hours, with nothing more than a few songs and stories of the past.

This is possible because of the performers' genuine enthusiasm and their ability to portray small children as well as old women. The live music that is performed on the stage also brings a lively note.

Quilters is not an avant-garde play with a deep hidden intellectual message. It does not have striking costumes and special effects. But it is a very charming evocation of the frontier life at a time when "you had to do the best you could with what you had."

Boys' Choir of Harlem to 'shock' Koger Center

By SUSAN NESBITT
Staff Writer

Columbia can experience Culture Shock on Tuesday night with a performance of the Boys' Choir of Harlem.

Carolina Program Union's Cultural Arts Committee is sponsoring the concert as part of this year's cultural entertainment series.

The show at the Koger Center for the Arts will offer a combination of classical, jazz, gospel and pop music. It begins at 8 p.m., and tickets are \$10 for the public and \$5 for students.

The Boys' Choir is performing in Columbia as part of American Music Week, a nationwide celebration of American music. The choir is known throughout the world, having performed all over the United States, Europe and Asia.

The group, founded by Walter Turnbull, began as a small church choir in 1968 at Ephesus Church in Central Harlem and has since become a major performing arts institution with an international reputation.

Political science junior Lynette Wigfall said she wouldn't miss the opportunity to see the choir perform. "Because I know how the choir started and the background, it is amazing to see how they came from a small choir in Harlem and became internationally known," she said.

The youths in the choir range in age from nine to 18 years old. Only 100 members are accepted each year from a pool of 1,500 applicants.

Being selected is only the beginning of a de-

manding schedule, though. Amidst numerous rehearsals and performances, including worldwide travel, the singers are expected to maintain a 'B' average in school. This shows in the 98 percent of the Boys' Choir graduates who go on to college.

The Boys' Choir's performance at USC is the second event of CPU's Culture Shock series. Still to come in the series are *Dream Girls* Feb. 7, folk/blues singer Taj Mahal, April 26 and Bao Dao, March 19.

Tickets can be purchased at the Carolina Coliseum box office and are also available at all SCAT outlets, including Taylor Street Pharmacy and Sounds Familiar record stores.

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