

The Daily Aztec

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SAN DIEGO STATE UNIVERSITY

WEDNESDAY MARCH 5, 1986

A.S. Finance Board cuts funding for radio station

by Todd MacDonell
Daily Aztec staff writer

Radio station KCR lost its funding Monday when the Associated Students Finance Board voted down the station's \$4,500 waiver request for this semester.

KCR General Manager Susan Drummet asked the board for the additional money to maintain operations. The board denied the request by a 5-1 vote, with two members abstaining.

KCR, in operation since 1969, has a yearly operating cost of about \$10,000, all of which has come out of the A.S. budget in the past. The Finance Board decided Monday A.S. would cover all station expenses incurred until today, but would not be accountable for any expenses after that.

"I was surprised and stunned at the finality of the decision," Drummet said.

The board's decision will go to the full A.S. Council for final approval at its meeting today at 3 p.m. KCR representatives will ask the council to veto the board's decision at the meeting.

The Finance Board based its decision partly on the fact that KCR owes the A.S. more than \$13,000 in equipment loans.

In addition to the outstanding loan, the radio station failed to meet its anticipated income for the Fall 1985 semester. The income projection was \$4,000, but according to A.S. Associate Director Susan Carruthers, the station has taken in only \$1,583 to date.

"KCR has failed to meet their projections every year," Carruthers said. "The business office is in an awkward position because KCR is already in the hole this year based on income vs. expenditures."

"I wasn't really prepared for the board's decision today," said Kathy Druequer, A.S. Vice President of Finance and chairwoman of the Finance Board. "But I think they made the most responsible decision they possibly could, given the situation."

"The station owes us over \$13,000 and it keeps going up. The board has been sympathetic before, but we haven't seen any turn-around in the five semesters that I've been on the board."

Druequer said she thought the board acted in an effort to put a stop to the continuing losses.

Drummet countered by saying the board did not look at the whole picture and did not take into consideration the positive aspects of the student-run station.

"Our sales staff is undergoing a major change, and I thought we had shown a lot of improvement," Drummet said. "I really expected support."

"It's unfortunate for the new management," Druequer responded. "It's not that they're not sincere in their efforts, the Finance Board just said, 'no more.'"

In Spring 1985, the radio station failed to meet the A.S. rebudget filing deadline after it was denied Instructionally Related Activities (IRA) funding. As of July 1, KCR was to be terminated from any funding, but the A.S. Finance Board extended the date to January 31 of this year.

Please see FUNDING on page 3.



Daily Aztec photo by Ion Moe

ROUND AND ROUND—Glen Richard, a KCR disc jockey, spins another record for his listeners. The radio station was denied its request for \$4,500 this semester by the Associated Students Finance Board, which could result in the station's demise.

Student use of OAT room proposed

by Deborah Moors
Daily Aztec staff writer

A student use policy for the Open Air Theatre dressing room, which would allow students to use the facility at no charge, will be proposed to the Associated Students Council today.

The proposed policy, being presented by the Aztec Center Board, would allow students to use the dressing room for small conferences, workshops and similar functions which require minimal supervision.

"I think we should make it fairly open to students," said Bryan Jacobs, A.S. executive vice president and chairman of the Aztec Center Board.

The Aztec Center Board's view expands the previous, temporary policy which stated that the primary use of the dressing room is for concert use, and in its non-primary times it may be used by "A.S. departments, boards and Executive Officers for use relating to the corporation."

All other student organizations who wished to use the dressing room were treated according to a provision of the temporary policy that stated, "other uses of this facility shall require board approval, and be decided upon the basis of alternative space available and the type of event requested."

The upper level of the dressing room can hold about 45 people, while the two lower-level dressing rooms can hold about five people each, according to A.S. Operations Manager Don Chadwick.

Jacobs said a policy proposed last semester that never got beyond the Aztec Center Board would have charged student groups \$80 because no funding was provided for security or supplies in the budget.

"My initial recommendation was that students pay because (the OAT dressing room) wasn't funded with student fees," Chadwick said. It was funded by profits from OAT concerts.

"The board felt that was restricted," Jacobs said. "It would prohibit a lot of groups from using it."

In its meeting Monday, the board developed a proposal to allow Avalon Attractions, the concert promoter for the OAT, to use a third downstairs dressing room as a permanent office at a rate of \$200 a month.

"(Avalon Attractions) wants to move into an office in San Diego County, and the proposal is to rent the room and charge them higher rates than other commercial space in Aztec Center."

Jacobs said.

Jacobs said the room is downstairs and that it will not interfere with students using the upstairs hospitality room. Also, the policy has a 30-day termination clause. So, if there is any conflict with student use, Aztec Center Board can give Avalon Attractions a 30-day notice.

However, this proposal may not be implemented because of concern over increasing commercial space operated by A.S., according to Jacobs. Also, SDSU President Thomas B. Day has consistently refused to add commercial space on campus.

If the proposal is rejected, a new fee schedule would have to be proposed or Aztec Center may subsidize the costs. Chadwick said an approximate figure for

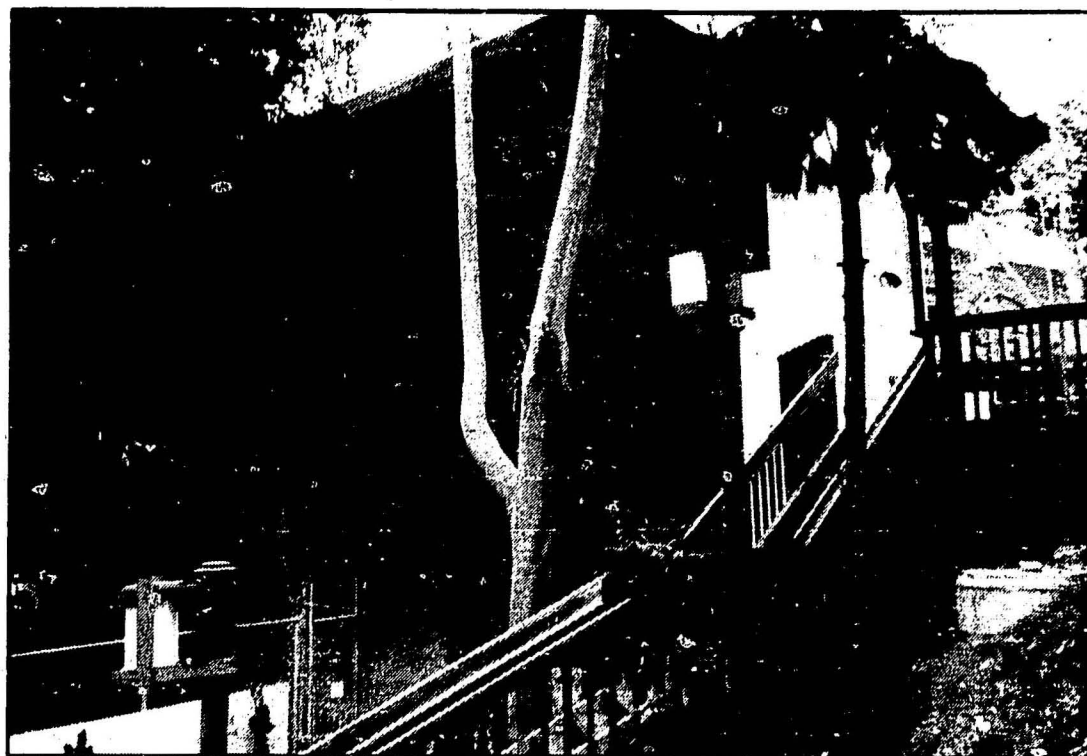
operational costs is \$400 a month.

Other fees proposed in the policy are: \$25 for faculty use of the hospitality room, \$50 for the entire house; for off-campus groups, \$60 for the use the hospitality room and \$120 for the entire house.

Other fees, which would apply to student groups as well as others, are \$10 for access needs, such as getting audiovisual equipment, and a \$25 food deposit.

Jacobs said the access fee was needed because the process of getting equipment into the dressing room is complicated since the equipment is transported through the library.

The food deposit is refundable after a damage assessment has been made and it has been ascertained there are no damages.



Daily Aztec photo by Jim Grant

DRESS YOU UP—A resolution that would allow students to use the Open Air Theatre dressing room at no charge will be considered by the Associated Students Council at its meeting today.

Rally to call for support of test ban

by Bobbie Jo Lee
Daily Aztec staff writer

A noon rally will be held tomorrow at the Free Speech Area to support a Comprehensive Test Ban Treaty resolution that was passed last week by the U.S. House of Representatives.

The treaty calls for a unilateral ban on all nuclear testing and will now be voted on by the U.S. Senate.

According to the SDSU Democratic Socialists for America, who is sponsoring the rally, this is not a "fringe" issue anymore because of the passage of this resolution.

The resolution is in part a result of the Soviet Union's request for a unilateral ban on nuclear testing. The United States and the Soviet Union agreed not to test nuclear weapons on Aug. 6, 1985, in recognition of the 40th anniversary of the U.S. nuclear bombing of Hiroshima.

At that time, Soviet Union officials also said they would not resume testing unless the United States resumed testing first. The United States resumed testing that month, but the Soviet Union extended their moratorium through the end of March.

"I am really sickened and appalled," said Mike Pirkkala, president of the club and a featured speaker at the rally. "I do have strong feelings for the United States, but all I can see is that it is my country that is pushing war."

Pirkkala said the resolution for a comprehensive test ban treaty has been "virtually censored" in the media because it would mean the end of all new weapons.

"(The treaty) could really have an effect on this destabilizing relationship," Pirkkala said. "It's obvious that if you can't test nuclear weapons, you can't deploy new ones."

Please see RALLY on page 2.

Rally: Ban on nuclear testing urged

Continued from page 1.

"There will be no satellites and no Star Wars (the Strategic Defense Initiative project.)"

The SDI project would be a space-based defense system that would have the capacity to destroy intercontinental ballistic missiles in space. The project would also be extremely vulnerable to a Soviet attack and is still only theoretical.

According to biology Professor Roger Sabbadini, another featured speaker, the treaty should be enacted because there are already enough nuclear weapons in the world.

Sabbadini is currently teaching an experimental SDSU course titled "Nuclear War: Causes, Consequences, Prevention."

ences, Prevention."

"More weapons are not better," Sabbadini said. "More weapons are more dangerous. I think we should negotiate with the Soviet Union just as every other president has since Eisenhower, so we can preserve our level of deterrence on a safer level."

Critics of the Soviet proposal have said there is no way to make the Soviet Union adhere to the treaty, and there have been controversial reports that nuclear testing has recently occurred in that country.

Deputy Assistant Secretary of Defense Frank Gaffney has said that "nuclear testing is indispensable in maintenance of weapon reliability."

However, Sabbadini said the

Reagan administration uses this excuse as a "smokescreen" to build new weapons. He also said there are three reputable groups who say no testing is occurring in the Soviet Union.

"The independent group HAGS-FOR, which is part of the Swedish Seismological Institute, says the Soviets are not testing," Sabbadini said. "It has a scientific monitoring facility and they publish the date and size of all tests around the world."

"Our own Department of Energy has national technical means through satellites to determine if testing is occurring and it says the Soviets are not testing. The Center for Defense Information says the Soviets have not detonated one weapon (since Aug. 6, 1985), and to my knowledge the U.S. has detonated four (nuclear weapons) between August and October."

Sabbadini said it is likely the Senate will pass this resolution because a similar resolution originated in the

Senate last year.

"The Senate passed identical legislation," Sabbadini said. "The vote was 77-22, but then the House failed to approve the resolution in time for the end of the 98th session of Congress in December of '84."

And Pirkkala said if the Senate does pass the resolution, President Reagan would have a hard time vetoing it.

"If Reagan vetoed the resolution, there would probably be public outcry," Pirkkala said. "If both the House and the Senate pass this and Reagan vetoes it, who would he be representing? Certainly not the people."

The rally is also scheduled to coincide with Lawrence Livermore National Laboratories' on-campus efforts to recruit engineering students on the same day.

According to both Sabbadini and Pirkkala, this Livermore-based company engages in nuclear-related activities and is the employer of Edward Teller, who is known as "The Father

of the H-bomb."

"We're really not going to say much at all about Lawrence Livermore," Pirkkala said. "We just want to talk about the treaty. Hopefully, we will just enlighten people so they will exercise their options and maybe look for a job elsewhere."

Pirkkala, who was one of the founders of the New Democrats, said the Democratic Socialists of America club was created because the former club was too conservative.

"The New Democrats are too conservative to call themselves Democrats," he said. "I thought we needed a club that appeared much more to the left on campus, so we could just fight for some justifiable issue without somebody worrying we'd seem crazy."

However, Pirkkala did say the club was "struggling for legitimacy" because people think the word "socialism" connotes images of anti-Americanism and pro-Communism.

THE FAR SIDE

By GARY LARSON



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HEART ATTACK—Kjell Amble, an SDSU drama professor, apparently died of a heart attack near the corner of 55th Street and Hardy Avenue Tuesday. Paramedics attempted to revive him at the scene.

Daily Aztec photo by John Mabanglo

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Task force is not seeking new laws

by Deborah Moors
Daily Aztec staff writer

After 14 months, the Mini-Dorm Task Force has decided against seeking zoning legislation that would limit the number of residents who can reside in a single-family dwelling in the college area.

Lauri Gilbert, student-at-large representative on the seven-member committee, said the consensus of the members was that new legislation wasn't necessary.

"We all felt there were enough ordinances on the books and they could take care of their problems through these channels that are already open to them," she said.

"The people who live next to mini-dorms have a legitimate complaint, but I don't think ordinances are going to solve this problem."

Instead of legislation, the task force is making several recommendations to the parties involved.

One recommendation is that SDSU President Thomas B. Day send a representative to the task force meetings.

Gilbert said at this time the task force will not meet again unless it is requested, but in that event, a representative appointed by Day would increase communication. The task force would not have to solicit the administration's opinion, but have it readily available.

However, this may not happen, as Gilbert said Day has shied away from having a representative in the past.

Another of the committee's recommendations, sent to San Diego City Councilwoman Judy McCarty, who represents the college area, is for McCarty's office to send out questionnaires to the communities which would be affected by any legislation to see what they consider to be problems in their neighborhood.

"It will be a list and mini-dorms will be one of them," Gilbert said. "It's not 'do you think mini-dorms are a problem?' because then they'd all say yes."

Gilbert said McCarty has received two complaints of mini-dorms since she took office in November.

McCarty is also being asked to make a list of addresses and telephone numbers of city departments which deal with noise, lawn-parking and other complaints, so if residents have a complaint they will know whom to contact.

The SDSU Housing and Residential Life Office is being asked to supply renter's guides and conduct information to make future tenants more aware of their neighbors.

Gilbert said these are available now, but aren't used to the extent the task force thought would make an impact on tenant relations.

"We're just asking the university to get involved," she said.

One justification the task force would have for reconvening is if the questionnaires show that many people consider mini-dorms to be a problem.

The questionnaires, if mailed by McCarty's office, will reach residents in the SDSU area, Del Cerro, Allied Gardens and San Carlos.

"The point of our task force was to study the problem — and it's not that big a problem — and make recommendations," Gilbert said.

Members of the task force include Chairman Brian Bennett, representative for the College Area Community Council's zoning committee; Bernie Rhinerson, representing the Rental Owner's Association; Barbara Daly, representing the Navajo Community Planners; Pat Hannum, president of CACC; Ron Richason, resident-at-large; Associated Students President Bill Earley and Gilbert.

"We're pleased that at this time it doesn't look like there will be any future legislation," Earley said. "What we were worried about was legislation, because we've seen what it can do to students (the parking ban) and the recommendations don't hurt the students."

Funding

Continued from page 1.

The radio station's representatives Monday presented the board with a new budget proposal. Income projections for Spring 1986 semester were \$5,000, bringing the total projections for the 1985-86 school year to \$9,000. Last year the station earned \$2,665.

Before reaching its decision, the board had a long discussion but ultimately decided to discontinue funding.

"KCR has demonstrated an intent on achieving a profit through the efforts of their new sales staff," said Tom Keck, student-at-large. "I think

they have a fighting chance."

But board member Mike de Laroche disagreed.

"Nine thousand dollars (income projection) is way out of the ballpark," de Laroche said. "I can't see the justification of giving them more money."

A.S. Council representative John Putman questioned KCR's ability to survive if funding was cut off.

"If we don't give them some money, they're probably done," he said. "I think we should fund them now but make them hold to the budget and policy recommendations of the ad hoc committee."

KCR has been under A.S. scrutiny for more than a year, and a Finance Board ad hoc committee has audited the station. Two of the suggestions made by the committee were to formulate a five-year budget plan and a policy guideline book.

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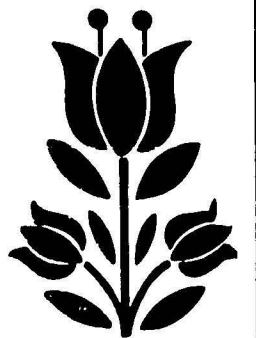
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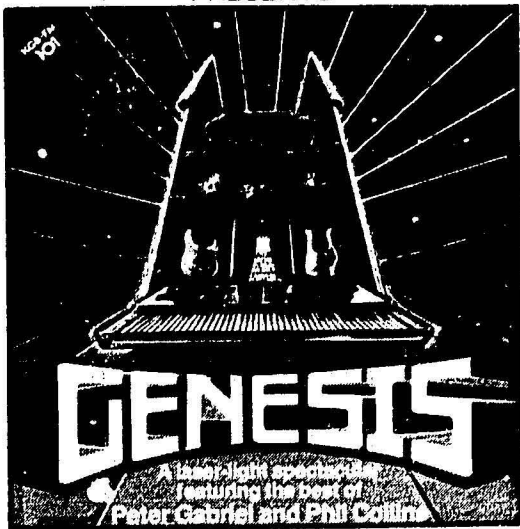
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Keep KCR alive

Student-run radio station KCR, which for the last 17 years has served as the "Live Wire" of SDSU — and provided invaluable radio experience to hundreds of students — may soon go silent.

On Monday, the Associated Students Finance Board voted to cut the station's funding. The board apparently believed that the \$10,000 annual cost of keeping the non-commercial station afloat was too onerous a burden for A.S., a self-proclaimed multi-million dollar corporation, to bear.

We find the Finance Board's decision short-sighted and the rationale behind it spurious.

KCR's demise would make SDSU one of only a few universities its size not to have a radio station. The students of UCSD fund a completely non-commercial broadcasting station there to the tune of \$34,000 annually.

Yet if the Finance Board's decision is upheld by the A.S. Council today, SDSU, supposedly a top-caliber university, would be without such a facility.

But the threat of this deprivation did not sway the board members. Instead, they were obsessed by the bottom line, charging that KCR no longer deserved funding because it had failed in recent semesters to meet revenue projections.

Granted, the KCR staff has not always shown sufficient business sense to minimize its losses. However, the station's current management has made great strides toward making KCR more professional and cost-effective. For their progress in this area, staff members are getting their station shut down.

We call upon the A.S. Council today to reject the Finance Board's decision and reinstate KCR's funding. In the two days since the Finance Board's decision, more than 2,000 signatures have been collected on petitions urging such a move.

Further, we urge A.S. officials to work with the station toward getting KCR on the air.

Only by upgrading to full broadcast status can the station truly serve the SDSU community, offer real-life training to its staff and bring in sufficient advertising revenue to get itself into the black.

It would be a long and expensive project, requiring years of work and tens of thousands of dollars. But surely, a council that routinely backs losing propositions such as a \$6,000 rec center "information campaign" can afford such a worthwhile — and perhaps ultimately profitable — expenditure.

Personal best

Today is Academic Excellence Day, the midpoint of Academic Excellence Week, a week set aside by SDSU to recognize the 39 honor societies on campus.

Beyond the form letter reproduced hundreds of times and sent to students on the dean's list, this week is devoted to recognizing academic achievement by students in areas as diverse as nursing, language and engineering.

One goal of this week is to attract high school students not only to higher education but to the higher echelons of education. A ceremony in Montezuma Hall today will recognize outstanding academic achievements among city and county high school students.

SDSU has received several accolades as an institution of excellence. This week, however, will honor the type of individual who makes those accolades worthwhile.

D'Keane © 1986
Daily Aztec



REMEDIAL EDUCATION AT ITS BEST...

LETTERS

Commons are disagreeable

Editor:

This letter has a two-fold purpose. First, it is to point out a "misprint" in the Aztec Shops Food Service brochure. Second, it is to bring attention to the sporadic quality of the food served in the Dining Commons.

In this Food Service brochure, it states that the Dining Commons is the "Healthy Haven." This also correlates with second point of the letter. The quality of the food served in the Dining Commons has absolutely no consistency. At times the food can be very good; but often it can be fairly bad. They often have problems making simple items such as hamburgers, steaks, and other "meat and potatoes" types of foods. They are at their worst when they serve entrees and side dishes that they have concocted from their uncreative imaginations. I find the food in the Dining Commons inedible a great deal of the time.

Also, I question their "all you can eat" format. Sure it is all you can eat, but for some reason I can never eat as much there as I normally eat; either because I become full quickly or because the food is not agreeing with my stomach. I'm not accusing the Dining Commons of starching up the food so people become full faster, but I would not be surprised if this is the case. When food is served that I enjoy eating I cannot always eat enough to satisfy me. I always seem full soon after I've started eating. I do

not feel that I'm receiving my money's worth from my meal ticket.

I've only presented what I think is a growing problem. I feel that someone should review the quality of the food served in the Dining Commons.

In response to my letter, people might suggest that I use my meal card elsewhere. I do at times, but the credit allotted for the meals is not enough to get a decent and complete meal. I find it hard to live on an inadequate diet.

I hope that the quality of the food improves in the Dining Commons or at least the frequency at which they serve the food that they are able to prepare edibly. I believe that many others would agree with me because I see graffiti that complains about the food in the Dining Commons, in one form or another, in restrooms and other areas all over campus. I have faith in the cooks at the Dining Commons because I have eaten some delicious food there.

Chris Eaton
aerospace engineering
freshman

Reader queries abortionist terms

Editor:

Some questions for the abortionists:

No. 1. Why do you use terms such as "terminating a pregnancy" and "removing the products of conception" instead of, more accurately,

"feticide" or "killing the human baby?"

No. 2. Why do you express such concern for the woman, yet most aborted babies are female, and most doctors that profit from abortions (\$700 million a year) are men? Why are women not given the alternatives available — adoption or keeping it — when they get counseled by "Planned Parenthood" (isn't that a misnomer) agencies. And why don't you tell women about the potential complications of an abortion — physical (i.e. that 20-30 percent of all D&C and suction abortions performed in hospitals will result in long-term, negative side effects relating primarily to fertility and reproduction) and psychological (guilt, flashbacks, etc.)?

No. 3. Why do you bring up rape and incest to prove the need to legalize abortion, when 98 percent of all abortions are done for social reasons — not for medical reasons? These abortions are for mere convenience. Pregnancies occur in 2.2 percent of all rapes. Likewise for incest. When do two wrongs (rape/incest and abortion) make a right?

No. 4. Why do you say "The unborn is not really human until it is born?" What, then, is it? Animal, vegetable or mineral?

No. 5. Why do you say: "It is better to have an aborted child than to have an abused one?" Since 1973, child abuse has increased by 500 percent! And isn't abortion the greatest abuse of them all?

Debbie Kammerer
liberal studies junior

Discrimination can affect the majority, too

The notice began with the usual rhetoric about how students could qualify for a possible employment position. Besides boasting of certain fringe benefits, it followed the same format as hundreds of other ads posted all over campus.

And like other notices left by hopeful employers, it too would flap in the cool wind and fade with time. But this notice, and probably many others, had four distinguishing words: "especially interested in minorities."

The advertisement didn't blatantly scream at the passing students in bold-face type "Minorities Wanted." Rather it paralleled other notices that subtly yet obviously seek minorities, including women, for some position somewhere in the company.

And the student who is not a minority might as well pack up the hopeful expression and the ever-ready pen and paper — this student is a victim of reverse discrimination.

This type of discrimination is an attempt to alleviate the age-old problem of the lack of minorities in the job market. But all interested applicants should have the opportunity to apply for the position.

It has become necessary to create special programs to compensate for minorities who have felt the brunt of discrimination and

sarily in the job market itself.

And if prospective non-minority employees are granted interviews under these circumstances, they should never be told, "I'm sorry. You are well-qualified, but we are really looking for minorities."

Racism does still exist in companies in the United States and usually only those

racist employers.

However, discrimination does not alleviate discrimination. Rather, prospective employees should be judged on their accomplishments and job preparedness, not the color of their skin or the plight of their ancestors.

Supporters also mistakenly look for support of reverse discrimination in constitutional amendments and Title VII of the Civil Rights Act.

Title VII condemns all types of discrimination, including discrimination of a majority. And Congress has never intended to guarantee a person a job who does not have the necessary qualifications.

If employers literally create new jobs to bring minorities into the firm, then minorities should fill these jobs. But if these jobs were already established and there is truly a need for new employees, application should be open to everyone.

Bobbie Jo Lee

therefore lack necessary skills or income.

But the most qualified applicant should receive the position, not just the most qualified minority applicant. If the minority applicant is not as well-qualified either physically or mentally, standards should not be lowered. Unfortunately, this is a problem of society, which can only be solved through education and cultural change, not neces-

sarily in the job market itself. But bad side effects of affirmative action, such as reverse discrimination, only create a new problem in attempting to deal with an old problem.

Supporters of affirmative action say this side effect should be viewed as a remedy for past discrimination against the millions of minorities who have suffered at the hands of



Daily Aztec photo by John Mabanglo

LET'S RAP—Lavon, one of the members of Grandmaster Flash, cuts a striking figure at last Sunday's Montezuma Hall performance. In addition to his rappin' duties, Lavon is a writer, arranger and background vocalist for the group.

Dancers find a 'Ticket' to ride

by Catherine Chase
Stanza contributor

The two women are exactly what dancers are expected to look like. Both are healthy, exhibit lithe figures and possess a certain sparkle in their eyes. This sparkle turns into an enchanted flame when the subject of dancing is mentioned.

Kate Lounsbery and Christa Wellhausen were students together at SDSU before Wellhausen graduated last May with a degree in dance.

Now it's Lounsbery's turn to graduate, and she has enlisted the help of Wellhausen to choreograph her senior recital called "This Is Your Ticket." The program will be performed Friday and Saturday at the Women's Gym Studio Theatre.

The two worked together professionally before in a production called "Open Windows, Closed Doors" at SDSU and at Sushi Gallery. They are taking the production to New York City this summer.

"Dance to me is like what food is to most people," Lounsbery said. "I can't live without it. It's my passion, my existence...the passion of being alive."

According to Wellhausen, "Dance is my best vehicle for communication...it's my love."

Lounsbery began dancing in 1973 but has seriously devoted herself to the craft for nine years, four of which she has spent studying at SDSU.

She decided to major in dance "in order to really develop my technique and my working knowledge of dance — what has gone on historically, and what's going on in the present."

The road to dance was quite a bit different for Wellhausen, who started dancing in high school but chose the conservative route upon entering college. After taking a few dance classes at SDSU she could no longer squelch her true passion for dance.

"I just decided to let go of what everyone else was telling me was the practical way to exist," she said, "and go for what my heart was really into. And that was dancing."

Please see DANCE on page 7.

Choir's director attains rapid strides in program

by John Cataldo
Stanza staff writer

Two years ago, in the spring of 1984, Marvin Curtis moved to San Diego. He brought with him his many years of experience as a musician and an impressive background in music education. Curtis also brought with him his lifelong desire to be the director of a college gospel choir.

Thus, the SDSU Black Gospel Choir was born in its official sense.

After 20-plus years as a "student organization," the choir, under Curtis' direction, finally achieved its present status as a part of SDSU's Afro-American Studies curriculum.

But the choir is much more than a course offered in that department. The SDSU Black Gospel Choir has attained much more than anyone, including Curtis himself, could have ever hoped for.

Last year, when the rock group Foreigner came to town, the choir sang backup on the song "I Want to Know What Love Is." They've performed on the KPBS television program "The Spiritual Legacy of Gospel," and this spring the choir has had to actually turn down requests to sing at various functions.

All of this might never have been if it wasn't for a reluctant trip Curtis made to San Diego a couple of years back.

"In 1984 I was invited to San Diego by Rev. Glenn Jones (who directs the UCSD gospel choir)," Curtis said. "At that time I was very heavily involved in my music, and I didn't want to leave New York. But I came out here to do some guest lectures at UCSD,

and well, he (Rev. Jones) talked me into leaving that to come here, to get involved with the choir. And we've sort of taken off since then."

Curtis accepted the position because he saw the SDSU choir as a mechanism to expose students to a form of music that is not as prevalent here as in the South.

"I grew up where there was a strong, strong identity with the spiritual," he said. "We sang gospel songs in high school, college, and church — we lived them."

"And I simply find that my students out here don't have those roots. What I'm trying to do is teach the students that there's a rich heritage of black music that's untapped, that they don't know about, that they need to know something about."



Curtis, however, doesn't let the tag "gospel choir" limit the range he and his singers can cover. He says gospel music is "good news" music, and that it significantly broadens the types of music one could consider "gospel."

"The course is called gospel choir because that's a 'black' term. It's called gospel because it is music with a meaning, the fact the music conveys something: good news."

That "good news" feeling is exhibited in more than just the choir's music, too. If there is one word that could describe the SDSU Black Gospel Choir, that word would be enthusiasm.

Please see CHOIR on page 10.

John Hughes advocates youth and values in film

by Lisa Reynolds
Stanza editor

LOS ANGELES — John Hughes is kind of an enigma in the filmmaking industry.

Relying on gut instinct instead of years of formal training and a true-to-life storyline instead of the tried-and-true teen skin-flick adventure, Hughes has successfully broken Hollywood rules.

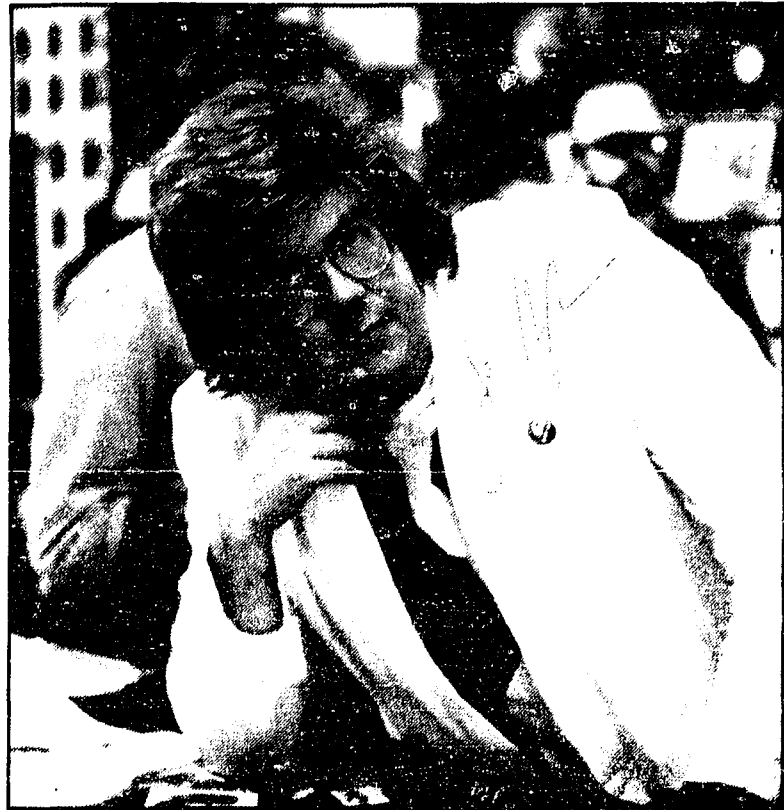
Meeting Hughes in person reaffirms his unique presence. Rather than sitting pompously in a three-piece suit behind a white-clothed table discussing the "wondrous potential of his latest film," he leans forward with enthusiasm and discusses the confusing morals presented to youngsters today. He contrasts them with the values he embodies.

"I haven't given up on the '60s," says Hughes, whose free-thinking attitude and round Lennon-esque glasses encourage more than just the stock question/answer format from his roomful of interviewers. "That work isn't done. People have gotten kind of comfortable (in the '80s) but there's still these terrible things going on in sort of a decaying moral situation."

"And Jerry Falwell isn't the answer. There's got to be a balance struck between nothing and televised godliness... And I don't mind using film to deal with issues."

With his intelligent teen films, Hughes raises topical issues to instruct young Americans of values that tumultuously began two decades ago — civil peace, civil rights and individuality. Simultaneously, he also wishes to remind their parents of these values — ones they abandoned in the '70s.

"I feel a certain bitterness to-



HE'S OF AGE—John Hughes, noted for such coming-of-age films as "Sixteen Candles," and "The Breakfast Club," has a new effort, "Pretty in Pink." Written by Hughes, it stars protege Molly Ringwald.

ward how people could start something and not finish it, which is why I find this whole Yuppie phenomenon hard to swallow. These people who were very idealistic youth have turned exactly into what they were attacking — a sort of mindless materialism. Their greatest concern is how many different varieties of mushrooms they've tried this week. I find the whole thing despicable."

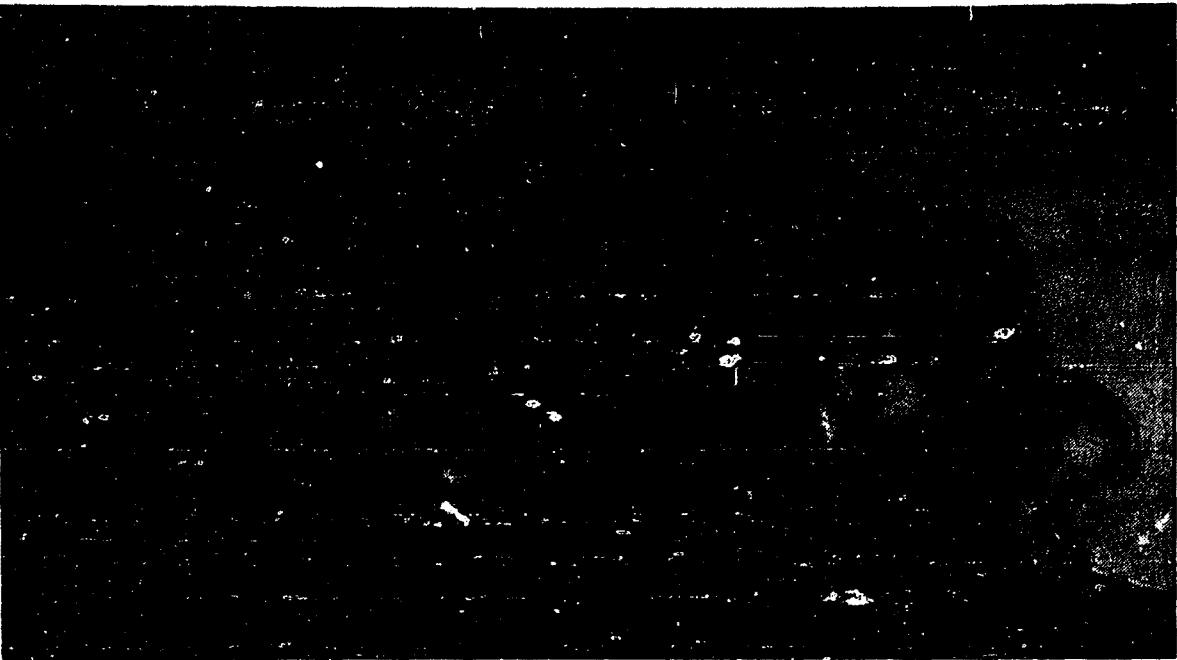
What appalls him as a filmmaker is a blindly violent nationalism pervasive in recent filmmaking.

"I'm a little bit nervous of this

Rambo mentality," Hughes said. "This incredibly mindless patriotism. I took my children to see the film and I couldn't believe the violence. (As a filmmaker) I'm taking a much more positive tact that's more relevant to the '80s. I think the '80s are going to be very, very good."

Thus far, this decade has treated Hughes very well. After leaving a secure advertising job to become a freelance writer for publications such as *Playboy* and *National Lampoon*, Hughes tried his hand at scriptwriting.

Please see HUGHES on page 8.



TATTOO YOU—The art of tattooing is captured by Japanese photographer Masato Sudo. His "Ransho" exhibition is currently at the San Diego Museum of Photographic Arts.

Photos show artistic appeal of Japanese tattoo tradition

by Jack Carter
Stanza staff writer

In sixteenth-century China, warriors decorated their bodies with tattoos of heroic figures and floral symbols. If they were killed in battle, their decapitated bodies could later be identified. In eighteenth-century Japan, released criminals would be given tattooed bracelets around their wrists as a reminder of their incarceration.

At the Museum of Photographic Arts in Balboa Park, the photographic work of Japanese artist Masato Sudo is now on display in a show called "Ransho." It is composed of photos of tattooed men and women as works of art.

"The photographs combine ancient and traditional

Japanese forms with modern abstractions," said Arthur Olman, the museum's executive director. "The results are more than pictures of tattoos. They are pictures in which tattoos are part of the artistic whole."

The Balboa Park exhibit is Sudo's first show in America. As an art student at the Tokyo College of Photography 12 years ago, Sudo became interested in photographing brightly painted Japanese trucks. One of the drivers was more beautifully painted than his truck, with tattoos, and Sudo instead became interested in photographing him.

Sudo has documented these living works of art for the past several years. He focuses attention on the designs and not the personalities of the tattooed men in order to create the image of tattoo as art.

Please see TATTOO on page 10.



Jazz is coming to Monty's! Fattburger, San Diego's top local band, will be appearing at the campus watering hole for the first time a week from tonight.

While in the past this sometimes narrow-minded writer has criticized the local sextet for playing pop-fusion rather than a purer form of jazz-fusion, it is impossible to ignore the fact that Fattburger is THE driving force behind the recent popularization of club jazz in San Diego.

Saxophonist Hollis Gentry III heads up the band, which came into existence in November of 1984 when trumpeter Bruce Cameron left the Bruce Cameron-Hollis Gentry III Jazz Ensemble. The rest of the band stayed with Gentry, and they changed their sound to a more accessible form of fusion.

I recently had an opportunity to talk to Gentry about Fattburger and the San Diego jazz scene.

"Before the year is out I see a lot more clubs trying jazz on a regular basis," Gentry said. "The four or five groups working regularly around town make jazz seem a safer prospect."

"It's a desirable crowd: college-age-and-up young adults," he said. "And they buy drinks."

"I feel people are getting tired of the trends of rock 'n' roll. There's no substitute for solid rock 'n' roll, but there's a lapse in that area."

"I think fusion is the freshest music out there," Gentry said. "It's a thinking music, and it's attractive to younger people."

Gentry said he feels fusion is leading a resurgence in popularity for jazz.

"I don't know if it will get to the height of excitement of the 1940s, but I do see a heightened awareness of jazz," he said.

Fattburger's debut album is selling well, and has helped spread their reputation to Los Angeles, where they also play clubs periodically.

Gentry said Fattburger has a deal with Golden Boy records to re-release their album nationally in early April. If it sells enough copies to generate a national following, Golden Boy will cover the cost of producing a second album.

The group is already writing material in anticipation of the next album.

Fattburger is also looking to put together a national tour this summer.

"We'd love to get on a major record-label tour, maybe open for the Yellowjackets," Gentry said.

Please see JAZZ on page 9.

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Latin film series to offer variety

by Paul Gordon
Sianza contributor

Hollywood tends to depict the Latin American, for the most part, in a not very flattering way," said Kristen Mulvey, administrative coordinator of Latin American Studies.

To dispel these stereotypes and accentuate the cultural diversity of Latin American countries are the subjects of "Ventana Latina," a biweekly film festival presented every other Tuesday at 7:30 p.m. in Hepner Hall Room 130.

"What we try to do with the film series is show that Latin America is not at all like Mexico," Mulvey said. "Mexico has its own cultural background and some of the backgrounds are similar to Latin America, but there is a great cultural diversity."

The committee that chooses the films has tried to present a broad spectrum of subject matter concerning Third World nations, picking some movies representative of literary works and others with strong political statements. According to Mulvey, most of the films in the series tend to be from Cuba, Brazil and Mexico, but in recent semesters the program has presented pictures from Guatemala, Peru, Chile and Argentina.

On March 18, the film series will present Louis Bunuel's "Viridiana," one of the director's most misunderstood features. It tells the story of a kindhearted religious woman who invites peasants to stay in her house, and the brutal, ironic way in which she is rewarded.

"How Tasty Was My Little Frenchman" will be shown April 1. According to a press release, the film is a "sly, entertaining mixture of anthropology, black humor, history and political allegory." The subjects of this French sex comedy are imperialism and cannibalism, not necessarily in that order.

The final presentation of "Ventana Latina" is Costa-Gavras' "State Of Siege," a suspenseful drama of political intrigue about the kidnapping of a U.S. ambassador in Latin America. It is a taut thriller, and though it's on the violent side, it's very well-directed and acted. Filmgoers will remember Costa-Gavras as the director of "Missing," a 1981 Academy Award nominee for best picture. "Siege" is one of the filmmaker's earliest and best efforts.

Admission to the Latin American film series is free.

Dance

Continued from page 5.

This shared joy of dance is what the two wanted to express in "This Is Your Ticket," and they sought to extend this feeling to the audience. Success is important to them, but the feeling of satisfaction with their own work comes first.

Dance is a hard field to make a living in, but Lounsbary is confident that she can do what she wants to do and manage to survive just fine.

"There is a paradox between doing what you love to do and doing what makes you money," she said. And both have chosen to try doing what they love and worry about money later.

This paradox makes it necessary for a dancer to make herself as marketable as possible, and the SDSU program is designed to do just that.

The senior recital is a culmination of four years of study. Lounsbary is responsible for the choreography, costuming, lighting, and teaching of the piece as well as dancing in the recital herself.

Both dancers agree that the program at SDSU is special, with a caring faculty that emphasizes individuality. This type of approach enables the student to develop one's own sense of direction and experimentation.

Individuality was very important to Lounsbary, and she decided early on that her senior recital was going to be different. This led her to invite Wellhausen to collaborate with her.

"I really wanted to work in a collaborative way with the other



Daily Aztec photo by Ion Moe

DANCE TICKET—SDSU dance students perform a segment of "This Is Your Ticket." The work is a collaboration of students Kate Lounsbary and Christa Wellhausen.

arts," Lounsbary said.

In addition, Cathy Mullins was invited to do video work as was Bruce Kamolnick to create music for the show. Mullins is on staff in the TCF department and Kamolnick is a music major.

Their creation is designed to take the audience out of the traditional stage space through video and innovative dance segments accompanied by electronic and

live music. The result is a total production which explores many different perspectives.

"This Is Your Ticket" is an evening-long piece that begins outside and moves into the Women's Gym Studio Theatre. The show begins at 8 p.m. Tickets are \$3 for students and seniors and \$5 for general admission. All proceeds go to the Dance Department. For further information call 265-5541.

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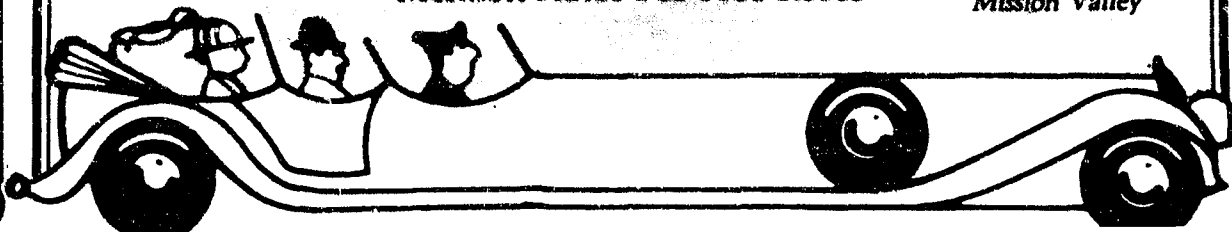
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Hughes_____

Continued from page 5.

Since writing the smash "Vacation" in 1981, Hughes has yielded an impressive list of credits which includes "Sixteen Candles," "The Breakfast Club" and the lighthearted "Mr. Mom."

His latest film, "Pretty In Pink," which Hughes wrote with actress Molly Ringwald in mind, once again deals with what many equate Hughes' name — high school life. In "Pink," the "zoid" Andie (played by Ringwald), falls in love with a boy from the wealthier side of the tracks, Blane (Andrew McCarthy).

Though his formula for success has been to eloquently expose the volatile pack of emotions and pressures teens experience, Hughes disclaims the notion that he is an expert on this painful growth period.

"I have this terrible fear of being 'the voice of youth.' I don't want to get too respectable. You get too respectable then everytime *Nightline* has a story on teenage problems, they call you."

With his pictures, Hughes also wishes to draw attention to his soundtracks, consisting of music not found on top-40 radio — including artists such as the Psychedelic Furs, New Order and the Smiths. Last year's title track to "Breakfast Club," "Don't You (Forget About Me)," put Simple Minds on the nation's pop charts. The band had never before made the American charts despite releasing seven of their own albums.

The single "Pretty In Pink" (from whence Hughes' latest movie acquired its name), was released by the Psychedelic Furs in 1981. Today, with the addition of a saxophone and slick production, the song is getting more airplay than it did when it was originally released five years ago.

"I don't put music in the movies I don't listen to. If I don't listen to this music, then you shouldn't have to. A lot of people put music in a movie because then they can chart the single. Phil Collins' 'Separate Lives' from 'White Knights' is a great example."

Although Hughes doubts he will be remembered as more than a footnote in Hollywood film history, he nevertheless has high hopes for his batch of enriching films — including future projects about minority youths, first-year college experiences and early married life.

"My goal is to create a body of work that means something to an audience. I would rather have a picture that means a lot to one person than have it make \$200 million. If you look at the top 10 films, I don't think you'll find anything you'll be interested in in 50 years. It's the small personal stuff that sticks with people. The big giant events are like going to the Ice Capades."

It's a giveaway

The first 50 people to enter the *Daily Aztec* offices in PSFA 361 and say, "Stanza is the only section in the newspaper worth reading," will receive a pass for you and a guest to view Ron Howard's new movie, "Gung Ho," starring Michael Keaton.

"Gung Ho" (a slang term that means "work together") shows the collision of politics and cultures between the East and West when an ailing Pennsylvania company hires foreign executives to pull them out of a slump.



IN THE PINK—Director Howard Deutch gives some advice to "Pretty in Pink" star Molly Ringwald. She portrays the stylishly poor Andie Walsh, who dreams of a perfect prom date.

'Pretty in Pink' fails to overcome its slickness

by Lisa Reynolds
Stanza Editor

For the new movie, "Pretty In Pink," the Psychedelic Furs re-recorded the underground hit off their 1981 release, "Talk Talk Talk."

With the addition of a saxophone that slickly stole the lead guitar riff and the decision to turn up Richard Butler's vocals while mistakenly toning down the raunchy guitar, the new tune was pleasantly palatable, yet lacked the kick of their earlier version.

Likewise, the third movie in John Hughes' teen trilogy, featuring the captivating Molly Ringwald, lacks the panache of "Sixteen Candles" and "The Breakfast Club."

While the movie as a whole is an enjoyable, accurate depiction of standing up to and defeating high school peer pressures, it fails to stir the emotions in

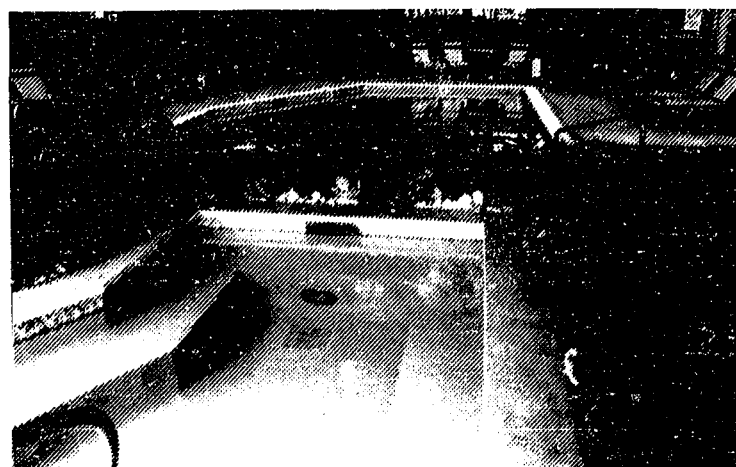
quite the same way its predecessors did.

We sympathize with Andie Walsh (Molly Ringwald), the girl from the wrong side of the tracks who falls for the rich Blane McDonough (Andrew McCarthy), yet we don't *empathize* with her. We see Andie's father (Harry Dean Stanton) mourn for his lost wife, who deserted the family years earlier, yet we don't *feel* the pain and suffering he endures while raising a daughter alone.

Set in a present-day Chicago high school, the film revolves around Andie and her desire for individuality and, more important, a date to the prom: When she is asked out by Blane, the rich BMW driving preppy, it is simultaneously a dream and a nightmare.

Similar to the Furs' "Pink," Hughes' "Pink" suffers from the slick direction of Hughes and newcomer Howard Deutch, who has deftly conducted Ringwald and company through a tough, sentimental piece.

Please see PINK on page 10.



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Jazz

Continued from page 6.

Besides Gentry, Fattburger is rounded out by Carl Evans Jr. on keyboards, Mark Hunter on bass, drummer Kevin Cook, guitarist Steve Laury and Tommy Aros on Latin percussion.

Scott Pedersen, manager of the Backdoor and Montezuma Hall, booked Fattburger as an experiment.

"If Fattburger sells well, we'll bring more jazz acts onto campus," Pedersen said.

The students at SDSU have a chance to support jazz on campus and see one of the most exciting fusion bands around. Even those who don't normally listen to jazz will enjoy Fattburger — their music is energetic, lively and accessible.

As Gentry put it, "It should be a real kick."

Mark down this date...March 21.

Grammy-winner Wynton Marsalis is coming to San Diego. Fahn and Silva are sponsoring his appearance at La Paloma Theater in what promises to be the first concert of importance in 1986.

Marsalis is the heir-apparent to the trumpet legacy of Louis Armstrong, Dizzy Gillespie and Miles Davis. At 25, he is already a legend.

His command of the instrument is incredible; he uses the horn the way a Billy Eckstine or Bobby McFerrin uses his voice.

In fact, while the recalcitrant Davis was present at the Grammys, Marsalis displayed an even greater arrogance and didn't appear in order to collect his Grammy.

The man has the act of a legend down pat.



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Pink

Continued from page 8.

Before working on "Pink," Deutch arranged "trailers" (90-second vignettes used to promote upcoming features) for Hughes. Many of the movie's best scenes reflect Deutch's gift to pack a 30-to-60-second scene with a roomful of emotions. In one, Duckie (John Cryer), Andie's best friend, sits heartbrokenly on a newspaper stand, while raindrops and the strains of an OMD tune pelt him from above. In another, Andie and Blane hide from the outside world in a stable and pledge themselves to each other despite their friends' admonishment.

Blame for the pleasant banality of the film should also rest on scriptwriter/workaholic John Hughes, who was producing "Pink" while working on yet another film, "Ferris Bueller's Day Off."

Although Hughes chose a director as familiar with his script as he and had the help of a talented young cast who could twist the dialogue to best fit their characters, "Pink" clearly suffered from his lack of attention. Perhaps if he had pushed his cast just a tad more and given more depth to his original intent (or written a movie focusing on one-parent households), "Pink" would have been enriching, rather than simply entertaining.

Nevertheless, "Pink," in terms of quality, rates high above other cheesy teen fare.

Ringwald, the 17-year-old who served as Hughes' inspiration while writing the picture, lives up to her director's and her audience's high regard. She portrays Andie well, embodying the proud, spirited high school student who teaches her weaker boyfriend not to buckle under social stigmas.

Andrew McCarthy also turns in a predictably talented performance. He sensitively portrays the confused, sheltered Blane, whose blanket of wealth threatens to cut him off from his true feelings for Andie.

Actor Jon Cryer proves to be the one to watch in "Pink." Son of the talented Gretchen and David Cryer, he engagingly skips from the happy-go-lucky, puppy-dog admirer of Andie's to a staunch friend, letting her go at the appropriate moment.

Tattoo

Continued from page 6.

Today, tattooing in Japan is legal and its tradition continues. Sudo overcame an initial prejudice against these tattooed men, because for many years tattooed people were associated with laborers, artists, and crime figures from a violent Japanese underworld. Tattooing had been outlawed in Japan since World War II.

Experts believe when the few masters in Tokyo die, the craft of Japanese tattoo, called *irezumi*, will die, since the new young tattoo artists, particularly in Osaka, use electric needles, chemical inks and designs more similar to Western comic strips than the traditional designs.

"All tattoos mean something, and all the designs of various flora and fauna and Japanese heroes and folk figures are highly symbolic," Ollman said.

For example, the cherry blossom has become representative for things that vanish quickly in life. The samurai warriors adopted the cherry blossom as an insignia because they could perish in battle any day.

The chrysanthemum, a long-lasting flower, symbolizes determination. The carp and the dragon are also popular tattoo designs. The carp is important because it bravely ascends rushing waterfalls. When caught, the carp lies on the cutting board and awaits the steel-edged knife blade without a quiver.

The dragon, symbolically more complicated than

the carp, combines the elements of fire and water. He snorts and breathes flames, but lives in lakes, rivers and oceans. To wear a dragon means to be whole, objective and brave.

Fudo is a fanged god, sometimes surrounded by flames and known as the Guardian of Hell. He is also the God of Wrath and holds a sword and a rope in either hand to punish and bind society's evil-doers. Despite his appearance, Fudo is good, not bad. He protects the Japanese faith and strives for truth and virtue.

Kintano, another folklore hero, is a very strong boy who wears a diamond-shaped apron. He is a friend of the carp, and they are frequently tattooed side-by-side. Both are symbols of force, and together they indicate an even greater strength. Some tattooed people like to think of themselves as Kintano; strong and wiry, yet strong.

"The individuals choose carefully what statement they wish to make, as the decision is generally irreversible," Ollman said. "But nowhere do these art pieces refer to traditional Western tattoo themes of hate, anger, or the persona of an outcast. These are not the tattoos of 18-year-old sailors with 'Mom,' or the Hell's Angels' 'Born to Lose.'"

"Ransho" will be on exhibit until April 6. The museum is open Tuesday through Sunday, 10 a.m. to 5 p.m., and Thursdays until 9 p.m.

Choir

Continued from page 5.

A prime example of this enthusiasm is the choir's diligent work to acquire their robes. When many people think of a choir, they think of robe-clad singers upon elevated platforms. Yet SDSU's choir was incomplete without them.

Last November, choir members drove to a fund-raiser in Los Angeles at their own expense. Three days and five concerts later the 60 members of the choir had collected \$1,000 for the robe fund.

Over the next few months they raised, through concert performances, another \$1,000. With a little help from the Instructionally Related Activities fund, the \$3,000 robe bill was paid. This is a real accomplishment considering the choir technically performs for free — concertgoers aren't obliged to pay a cent. Yet, appreciative audiences often make donations.

The choir, in Curtis' eyes, is more than a bunch of people getting together to sing some songs.

It is as much a way to teach about the heritage of black music and composers, and an outreach of the SDSU campus. As it stands, Curtis is pleased with the way things have gone.

"From nothing in 1984, to doing concerts all over the place in 1985," he said, "to now, where we've done as many shows already as we did last year alone."

"Yes, the choir's progress has been phenomenal."

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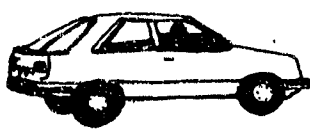
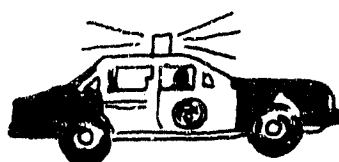
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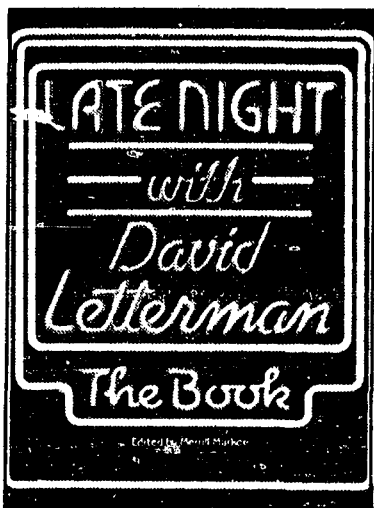
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Book Review



Late Night With David Letterman — The Book
Villard Books

Few things on this Earth have the ability to make us laugh out loud in a restaurant, spraying unsuspecting diners with saliva and egg salad. "Late Night With David Letterman — The Book" is one of these things. Besides the \$8.95 cover price, this oversized paperback cost me a substantial cleaning bill, but it was worth every penny.

Over the past four years, "Late Night" (the TV show) viewing has grown from cult status to national pastime, and many a college student has turned down that last bong hit in order to stay awake for the 12:30 a.m. air time.

"LNWDL — The Book" gives those unfortunate slobos who work for a living or don't have VCRs a chance to see what kind of humor makes David Letterman worth staying up for. The book was penned by 18 "Late Night" writers,

including Letterman, and contains TV-show favorites like "The Museum of the Hard to Believe," along with quizzes, essays, cartoons and more. It provides a showcase for Dave's writers to display the talent and offbeat sense of humor that make "Late Night" so darn funny (you didn't think Dave thought up all that stuff by himself, did ya wing-nut?).

My favorite part of the book was the cartoon feature "Frank and Fred," modeled after the old Highlights magazine cartoon "Dirk and Dave" (or whatever the hell those little bastards' names were.) Fred is a clean-cut, handsome man, while Frank is a dirtbag. At the beach: *Fred is more than happy to rub baby oil on his date's back...Frank smears his date's back with chopped fish.* At a friend's house: *When asked to say grace before dinner, Fred offers a touching verse from Robert Frost...Frank plays air guitar and mumbles the lyrics to 'Radar Love'.* You get the idea.

"Dave's New Gift Ideas" contains, among other things, a 'Liz Taylor's Ex-Husbands versus Warren Beatty's Ex-Girlfriends Chess Set.'

Feel like a quiz? "LNWDL — The Book" is chock full of them. Try this for size: *TV insiders credit NBC's climb to 1 to*
a. Actor Bill Cosby
b. Executive Brandon Tartikoff
c. A pact with Satan

Okay, okay, I've given away too much as it is, so take my word for it; "LNWDL — The Book" is the funniest thing I've experienced since my grandmother's teeth flew out while she was singing in church. As Dave would put it, it's more fun than humans should be allowed to have.

— Woodstock

vinyl



King of America
The Costello Show (Featuring
Elvis Costello)
Columbia Records

It's never been easy to pin down Elvis Costello. From his emergence as new wave's angry young man, to country crooner to latter-day pop maestro, Costello's musical stance has changed as many times as he's released albums.

Whether it be the classic break-neck Farfisa sound of "This Year's Model," or the Stax/Volt inspired "Get Happy," or the pseudo-Gershwin-esque sophistication of "Imperial Bedroom" (some say his "classic" work), Costello has been able to switch musical gears at his whim.

Perhaps this is because of his desire to emulate the music he loves (especially American music), and his prolific output enables him to pay homage through his many musical facades. Yet it all strikes me as one big put-on. That's not to say Elvis Costello is insincere — just manipulative.

"King of America" is Elvis Costello's exorcism, both musically

and personally. Although the LP is vaguely credited to "The Costello Show," he reverts back to Declan Patrick Aloysius MacManus (his name given at birth with Aloysius thrown in for good measure) on the songwriting and production credits. He claims it's his effort to regain his true self.

For the most part, it shows. "King of America" may not be the best work of Costello, er MacManus — I still think "This Year's Model" and the underrated "Trust" are superior — but it certainly is his most inspired and relaxed in a long time. Co-produced by MacManus and T-Bone Burnett, along with Larry Hirsch, the LP is the first since "My Aim is True" which doesn't employ longtime cohorts the Attractions.

Instead, Burnett and MacManus opt for distinctly American session musicians, including the Hall and Oates rhythm section of Mickey Curry and T-Bone Wolk, hotshot Southern keyboard player Mitchell Froom, and jazzmen Ray Brown and Earl Palmer. The Attractions are found on only one track.

But the majority of the album finds MacManus fronting bassist Jerry Scheff, guitarist James Burton and drummer Ron Tutt, the

legendary sidemen to (who else?) Elvis Presley. The sound is spare and simple, with most of the instrumentation done acoustically — no synthesizers here. MacManus even shows a bit of impish humor by labeling himself "Little Hands of Concrete" on all of his guitar credits, an attribution to his less-than-stellar talents.

Musically, "King of America" finds MacManus closer in style to "My Aim is True" than his last few efforts. But unlike "Aim," the new LP avoids the violent diatribes and opts for a more reflective introspection. In fact, much of it is confessional.

"Brilliant Mistake," one of the strongest tracks, offers the following: *He thought he was King of America...I was a fine idea at the time/Now I'm a brilliant mistake.* "Indoor Fireworks" painfully refers to MacManus' recent divorce. "American Without Tears" could be about a jilted lover back home. And the cover of the Animals' "Don't Let Me Be Misunderstood" speaks for itself.

Declan Patrick Aloysius MacManus may never find his true musical style, but "King of America" offers a real glimpse behind his posturing as whatshisname.

—Inigo Figuracion

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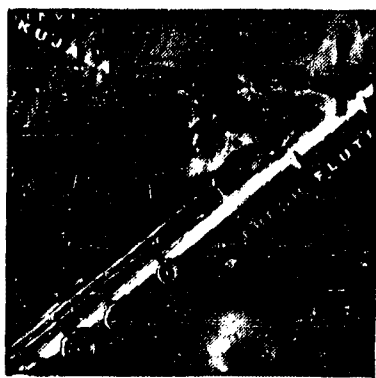
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Fresh Flute
Steve Kujala
CBS Records

Take the exotic sound of the flute and recorder and combine it with the accessibility of the sound

of pop-fusion jazz and you have a idea of how good Steve Kujala's debut solo effort, "Fresh Flute," is.

Kujala, who broke in with fusion groundbreaker and founder of Return to Forever, Chick Corea, has put out an album with a beautiful simplicity that will stand the test of time. The melody lines are uncomplicated, yet surprisingly original and fresh.

Not since Liz Story's "Unaccountable Effect" has an album impressed me so much. Like the pianist's effort, Kujala's album is full of impressions.

Whereas Story's music invokes images of lazy autumn afternoons, Kujala's brings on the feeling of a warm spring morning, full

of the promise of new life. It sounds corny saying it, but when you're listening to the album it all makes sense.

Kujala's music is the closest thing to an American spring dance I can think of.

"Tutti Fiutti" is a simply fantastic tune. Kujala's layered melody line played on flute, piccolo and recorder is absolutely beautiful. The vocal and flute percussion is highly original and beyond written description.

How Kujala can take a style of music as limited as jazz fusion and inject so much life, enthusiasm and imagination is beyond me, but it is so real that you can't help but like it.

On "Nicole" (dedicated to his daughter), Kujala changes tack, and comes up with a flowing thematic piece, a melody that is pure joy.

Kujala has created a sound that combines the style of Medieval minstrels, African rhythm and American jazz that is welcome on a jazz scene getting stagnant of late.

I've never been a fan of pop-fusion, but I'm a big fan of Steve Kujala.

If you're depressed, play this album. If you're in a good mood, play this album. Next paycheck, buy this album.

— Jim Trageser



Meanings of Mark O'Connor
Warner Bros. Records

The so-called New Age music combines many different musical styles and traditions into a new alloy. Since there are no set rules or set traditions within this exciting new arena, many different avenues of growth and exploration are possible.

While some groups opt for the Tangerine Dream-Kitaro avenue and concentrate on electronic instruments and exotic sounds, others such as Shadowfax and Andy Narell opt for a more traditional approach and simpler forms.

Mark O'Connor is definitely from the latter school of thought. Playing a variety of acoustic stringed instruments, including violin, viola, 6- and 12-string guitars, mandolins and dulcimer, O'Connor combines folk, jazz and African music into a melodic yet highly rhythmic sound.

An alumni of the Dave Grisman Quintet, the Nitty Gritty Dirt Band and the Dixie Dregs, O'Connor's music seems to draw from all these sources.

"A Bowl of Bula" is a syncopated song of intense energy and vision. O'Connor plays dulcimer and violin on this tune, with a beautifully layered chorus.

"The Emperor's Komponist" sounds like something J.S. Bach would have done were he alive today; it's simple yet not entirely accessible.

— Jim Trageser

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WAC Tournament

One more stand, it's tourney time

by Mark Kragen
Daily Aztec sports editor

If you think that Dick Vitale, ESPN's outspoken basketball color man, gets excited about regular-season college basketball, you should have heard him last night talking about "tourney time, baby."

The excitement about a conference tournament is that for the majority of teams, a loss will mean the end of the season — "bye, bye baby," as Vitale might say.

Well, one of Vitale's ex-assistant coaches from his days at the University of Detroit will be trying to keep his team's season going tomorrow when it takes on Utah at 11:30 p.m. at Laramie, Wyo.

The coach is none other than Smokey Gaines and his team is the SDSU Aztecs.

The Aztecs finished their season with a 9-18 overall record and a seventh-place finish in the WAC, compiling a 7-9 conference record. In other words, the only place a loss will send them is home to San Diego.

Three wins in the WAC Tournament and the Aztecs are NCAA-bound. But don't get too far ahead.

Three wins over teams the Aztecs

have shown they can play with, if not beat, doesn't seem impossible.

SDSU has beaten every team in the WAC with the exception of BYU and its opening-round opponent, Utah.

The Aztecs lost an overtime game to the Utes at Utah and dropped a one-point decision in San Diego. In the game at Utah, the Aztecs didn't have their center, Steffond Johnson.

Still, even with Johnson back in the lineup, the Aztecs have not yet been able to do what it would take to win the WAC Tournament — win three straight. In fact, that has not occurred this season.

"We've beaten six of the eight teams in the league, and we could make up for a lot of disappointments by winning two or three games this week," SDSU guard Anthony Watson said.

Last year, the Aztec team, of which only three are still on the roster now (Watson, forward John Martens and point guard Creon Dorsey), won its two games in the WAC Tournament and went on to the NAAs, where they lost by five points to Nevada-Las Vegas. SDSU finished with a 23-8 record last season.

"We're a different team in almost every way you can think of," said Gaines, comparing his team to last year's. "Our players are different, our personality is different, our style is different.

"Unfortunately, our record's a little bit different, too."

And with that in mind, SDSU definitely goes in as one of the tournament's underdogs.

"We aren't the team to beat, but this wouldn't be Mission Impossible," Watson said.

And Vitale would add, "Anything's possible, baby. It's tourney time."

WAC Standings

	WAC	Overall
Wyoming	12-4	18-10
UTEP	12-4	24-5
Utah	12-4	20-8
BYU	11-5	16-12
New Mexico	8-8	16-12
SDSU	7-9	9-18
Colo. St.	6-10	11-17
Air Force	3-13	9-18
Hawaii	1-15	4-25

MacGregor consistent as Aztecs down Gulls



by Don Patterson
Daily Aztec asst. sports editor

Seniors who participate in college athletics get a chance to witness a number of ups and downs during their four years of eligibility. Senior Cinny MacGregor, a member of the SDSU women's tennis team is no different — she has seen it all.

A few of the up moments have included victories over UCLA, Miami and finally, for the first time this season, over USC. Some of the down moments can be attributed to these teams also — during MacGregor's four years as an Aztec, SDSU has lost to them as many times as they've beaten them.

But just as teams go in streaks of hot and cold, players do the same. Currently, MacGregor is on a hot streak — she has won her last six singles matches, including a victory over USU's Kefi Binyamini Tuesday at Miramar City College.

MacGregor's victory, a 6-1, 3-6, 6-2 decision, along with four other SDSU singles victories, helped pace the Aztecs to a 6-3 victory over the Gulls.

Other victories for MacGregor in recent matches have come over opponents from USC and Stanford, which share the nation's top ranking, fourth-ranked Miami and sixth-ranked California. And whether she's playing at the East Varsity Courts or a little bit north in Miramar, she could do with less trips up to the Bay Area.

"I like playing in San Diego a lot better than Berkeley," she said with a smile, referring to Friday's 5-3 loss to the Bears.

Please see NETTERS on page 15.

EYE ON THE SHOT—SDSU's Cinny MacGregor sets her sights on this backhand during a recent match. MacGregor has won six consecutive singles matches for SDSU, including a win at No. 1 singles against USU.

Aztec batsmen get second shot at USD

by Tom Schlegel
Daily Aztec sportswriter

Torero coach working on win No. 501

After taking two of three games from 13th-ranked Loyola Marymount, SDSU's baseball team has won six of its last seven games as it travels to play cross-town rival USD today at 2:30 p.m.

You may remember that when these two teams met just a week ago, Torero Coach John Cunningham was bringing in a team that had won seven of nine games. The Toreros wanted very badly to beat the Aztecs and

give USD's coach his 500th career victory.

But the Aztecs, 7-3, squashed that idea when they cruised to a 12-1 win and made Cunningham wait until the weekend for his 500th.

Cunningham lost three straight, including two games against UC Riverside, before his team beat Riverside in the second game of a doubleheader Saturday. His record is now 500-493-10.

Some Aztecs may be salivating at USD's expense once again. SDSU scored six runs in less than two innings against starting pitcher Dan Newman last week, and he may start today's game. He is 2-2 with a 4.11 ERA.

Aztec coach Jim Dietz, like all good coaches (well, not Mike Ditka), is saying only positive things about Newman.

"When he's on, he can be really

tough," Dietz said. "We saw him on a bad day."

SDSU started the season 1-2, splitting a doubleheader with UCLA and getting crushed by Cal State Fullerton. Since then they have beaten Riverside, UC San Diego, USD, Pt. Loma and Loyola Marymount (twice). The only loss was a 4-1 setback against Loyola.

"We had a really good series against (Loyola)," Dietz said.

"They have a good ball club, and we just got outstanding pitching against them."

And according to Dietz, outstanding pitching and outstanding hitting are definitely related.

"There is a correlation between when your team hits well and when the pitchers are pitching well," Dietz said. "It just seems to work out that way."

A large part of that pitching came from junior righthander Tony Faryniarz Saturday.

Please see USD on page 14.

Class is important in achieving product

A trip to the Bay Area last weekend helped teach me the difference between class and no class. Often in college athletics, teams lose sight of what really is the true value of collegiate competition.

To some coaches, wins and losses have become the be-all and end-all of their employment.

SDSU women's tennis coach Carol Plunkett remarked about this style of coaching. "Wins and losses are products, and I really try to emphasize processes. The process of getting ready for a big match has to be as important as the match itself. That is where you spend 90 percent of your time.

"The thing I want (to see) is, when (my players) leave, they've had a positive experience. They look back on it, and it was fun for them, and they feel good about themselves for having done it."

This is an example of high-class college coaching. Plunkett is aware of the odds of

any of her players making a living on the professional tennis circuit. So her teaching takes them beyond serves and volleys in an attempt to prepare them for dealing with situations in life that may be more difficult than a tie breaker in a close match. This is the process.

Friday, the Aztecs suffered a 5-3 loss to sixth-ranked California at Berkeley. Cal is a

wonder she got to finish the match at all.

California coach Jan Brogan and her assistant coach Mat landolo stood on the sidelines and watched as Bleicher took 90 seconds to have a Band-Aid put on a blister on her finger. They were upset. After all, she had taken a minute of time earlier in the match to have the Cal trainer rewrap the tape which had been put on before the match to

Don Patterson

good tennis team, make no mistake about it. The players are talented, and the Bears will most likely finish among the nation's best when the season draws to a close. But, because their coaches appear to ignore the process in favor of achieving a product, they cannot be categorized as a team with class.

SDSU's Dana Bleicher dropped a 6-3, 6-3 decision to Cal's Sharon Fletcher. It's a

help protect another blister. Brogan and landolo both said she should default the match.

Sure she should. How dare you get a blister on your finger in the middle of an important tennis match, Dana, and then expect to continue after taking a full 180 seconds trying to prevent further pain. Ridiculous.

For the two Cal coaches, the process, which is to let two players test their skills in one-on-one competition and learn from the experience, has taken a backseat to the product, which is the big W in the record books. No class.

Their outlooks were further reinforced at the conclusion of the match. No. 3 doubles was still on the court despite a lack of sun which made it impossible for the players to play. The Bears had won the first set and held a 3-1 lead in the second set tie-breaker. The problem was that nobody could see.

When it was decided to halt the match, Cal's Linda Oechle put out her hand to shake with Aztec Monique Javer. landolo quickly pushed her hand down. Apparently he felt the Aztecs should have continued the match in the dark so Cal could win 6-3 instead of 5-3. For him, the product could have been richer. But next time, Mat, pick up a little class in the process.

SPORTS

USC made even harder for SDSU

by Tom Hudgins
Daily Aztec sportswriter

An untimely combination of illness and injuries has left the SDSU men's volleyball team at a distinct disadvantage for tonight's 7:30 match against USC at Peterson Gym.

The Aztecs (6-6) would be at a disadvantage against the Trojans (14-1) even when healthy, but with two starters doubtful for tonight's match, SDSU will be hard pressed to defeat the nation's second-ranked team.

Brak Vandeweghe, one of three starters who missed Monday night's loss to Penn State, is expected back in the lineup despite a stress fracture in his ankle. Aztec Coach Mark Warner opted to hold Vandeweghe, who could have played against the Nittany Lions, out of the contest to save him for the Trojans.

It may not be enough getting the 6-foot-6 Vandeweghe back in the lineup. The Aztecs, 10th-ranked in the nation, may still be without the services of Scott Sato and Rufus Keller, both of whom missed the Penn State match. Sato is possible for tonight's match, but Keller is doubtful, according to SDSU coach Mark Warner. Sato is on the mend from his second shoulder dislocation injury while Keller has been sidelined with strep throat for the past week.

While the team's physical condition concerns Warner, the team's mental condition concerns him as well.

Please see SPIKE on page 15.

Sports Slate

BASKETBALL: Men's: vs. Utah in WAC Tournament, at Laramie, Wyo., tomorrow, 11:30 a.m. (KSDO-AM1130) Women's: vs. UC Irvine in PCAA Tournament, at Long Beach, tomorrow, 9 p.m.

BASEBALL: USD, at USD, today, 5 p.m.

TENNIS: Men's: Utah, at Salt Lake City, Friday, TBA. Women's: Texas, East Varsity Courts, Friday, 2 p.m.

SOFTBALL: Cal State Dominguez Hills (DH), Women's Field, tomorrow, 1:30 p.m.

MEN'S VOLLEYBALL: USC, Peterson Gym, today, 7:30 p.m.

GOLF: Women's: Washington Tournament, at Seattle, Wash., March 24, all day.

CREW: Stanford, at Redwood City, Saturday, TBA.

Commentary

If you don't like it, you don't have to watch it

by Jeff Miller

Last week, Peter Ueberroth made the most Olympian move of his brief tenure as baseball commissioner. He laid down an ultimatum to seven players, including perennial all-stars Joaquin Andujar and Keith Hernandez: take a 10-percent pay cut or take the summer off.

It seems that these players had degraded the sacrosanct name of the national pastime. They had committed the most despicable atrocity to sully the game of baseball since the Chicago "Black Sox" accepted money from gamblers to lose the 1919 World Series.

But in this latest scandal, the players' sox weren't black; their nostrils were white. And these days, that's a lot worse.

In Ueberroth's enlightened view, these athletes had undermined the very foundation of sports in America by inhaling a certain overpriced powder.

To be accurate, the seven players weren't threatened with suspension simply for using cocaine (many major-leaguers have used it without penalty and continue to do so). Their crime was being implicated by a former Pittsburgh locker room caterer who, faced with felony drug-trafficking charges, opted to turn

state's evidence and reveal a list of his clientele. It read like an all-star ballot.

Once named in court, these players found themselves in a run-down between an ex-drug supplier trying to save his own ass, a baseball establishment looking to make examples out of someone and the national media milking the story for everything they could.

During the trial, millions of kids' heroes were shattered. Dave Parker, a member of "The Family," a drug abuser? Dale Berra — Yogi's own little Boo Boo — a coke fiend? Willie Mays on speed? Say it ain't so!

But even now, after the American public, the media and the baseball establishment have at last resigned themselves to the fact that their heroes have clay feet (and silver spoons), nobody seems able to deal with the issue realistically.

We have the bellicose Ueberroth, swearing on a stack of baseball dope books that he will rid baseball of the drug menace by opening day. We have neophyte team owners like the Padres' Joan Kroc threatening to trade away any substance abuser, even if it costs the club the pennant (in San Diego's case it might have).

And finally, we have the worst group: the self-righteous fans, screaming that when they plunk

down five bucks to sit in the bleachers, pound beers and watch millionaires play, they don't want to be looking at any "hop-heads."

Let's get serious, people. Consider the scenario: a young kid from a less-than-affluent background develops his natural talent into a marketable skill that garners him millions of dollars and fans. The kid is now moving in a pretty fast crowd and quickly develops a taste for the passions of this group: carousing, cars and coke.

Now, if this kid makes his fortune bashing a Les Paul for tone-deaf adolescents, no one raises an eyebrow at his personal excesses. If he gets paid six figures for acting in movies or TV, he is allowed to indulge himself to his nose's content.

But let this kid earn his living fielding grounders or grabbing rebounds, and he suddenly has no right to blow his time and money in the manner to which his wealth and fame entitle him. His conduct must comply with a strict moral code. He must set a proper example for the millions of impressionable youngsters who worship his every scratch.

This is the habit that must be broken — the addiction of Americans to their pin-striped heroes. If baseball players have become overpaid, coke-snorting prima donnas, it is only because the fans have so venerated them. Surely, our society's values are perverted when a good relief pitcher makes 10 times what a good surgeon does.

It's time to face facts. Athletes are no different from any other entertainers. They should not be deified as the embodiment of everything to which our youth should aspire. They also should not be held to a standard of purity demanded only of our society's most cherished icons.

If the current state of sports in America appalls you or if the idea of your hard-earned money going up a left fielder's nose offends your moral sensibilities, you have the power to rapidly deflate the egos (and paychecks) of our over-priced Adonises.

Just stay home this summer.

Miller is a journalism senior and the Daily Aztec assistant editor.

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USD

Continued from page 13.

Faryniarz shut out the Lions 6-0 and pitched a complete game. He had been used in a limited role in the early season, because Dietz wanted to make sure he was fully recovered from some soreness in his pitching arm.

"Judging by the way he pitched Saturday, I'd say he's ready to be a starter," Dietz said.

Faryniarz pitched a one-hitter in the seven-inning second game of the doubleheader Saturday. On the season he has pitched nine innings, given up two hits, no runs and struck out 12 while allowing just three walks.

The Aztecs will send sophomore southpaw Rich Holsman to the mound today. Holsman has pitched 11 innings this season without allowing an earned run.

SDSU will be trying to extend its undefeated record at Smith Field to 4-0 when they meet Cal State Los Angeles at 6 p.m. Friday.



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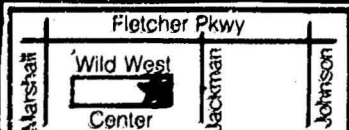
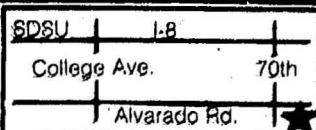
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SPORTS

Netters



SLICE IT OVER—Aztec Anne Moeller gets set to slice this backhand over the net in a recent match. Tuesday, SDSU defeated USIU at Miramar City College, 6-3.

Daily Aztec photo by John Mabanglo

Continued from page 13.

Against USIU, things also came together in doubles play for MacGregor as she teamed with Kelly Rapp to down USIU's Julie Labonte and Binyamini. "I think we tried to have no expectations," MacGregor said. "We just went out and played and enjoyed it."

Rapp added, "When we play relaxed, we play better."

Meanwhile, SDSU coach Carol Plunkett would like the rest of her doubles teams do some relaxing also. Doubles has been the Aztecs weak point this season, forcing them to produce in singles or lose the match.

"We played awfully good singles, thank God," said Plunkett of the USIU match. "I think we knew we had to play well in singles. They have very good doubles."

The Gulls posted wins at No. 1 and No. 3 doubles.

"I think I would like to have more doubles practice," said Plunkett of her plans for this week's practices. "I would like to see us go into doubles with more confidence."

Plunkett's only other concern is getting Cathy Berry, who is usually one of her most reliable players, back in the groove. Berry has lost four consecutive matches and had the Aztecs' sole singles loss against the Gulls.

"Right now her expectations of herself are high," said Plunkett, who added that Berry has yet to regain full strength because of tendonitis she suffered from earlier this season.

But Berry, like MacGregor, is a senior and knows all about ups and downs.

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Spike

Continued from page 14.

Warner told his squad that they didn't seem to be mentally ready against Penn State, that they had blown a chance to show their mettle against a top-notch school under adverse conditions. But to play great one night and mediocre the next has been a part of the Aztecs' Jekyll and Hyde-like season thus far.

Warner was frank about his team's inability to play with the utmost of confidence.

"Our players don't have enough confidence in each other," said Warner, adding that they all have confidence in their individual ability.

It's coming into each game with a different level of intensity that is especially disturbing to Warner.

"Athletes tend to believe they can turn (their ability) on and off whenever they want," he said. "As a coach, I tell them they can't do that."

The Aztecs will be looking for more than just confidence against USC, which is currently in second place in the CIVA with a 7-0 record. The Trojans easily defeated the Aztecs in three straight games last month, and that was when the Aztecs were supposedly at full strength.

SDSU, currently 5-5 in the CIVA, moved from eighth to sixth in the CIVA on the strength of its three-game winning streak last week and put itself within legitimate striking distance of finishing in the top five.

SPIKER SHORTS—The Aztecs will play BYU in the first round of the Long Beach Tournament Friday...The winner faces the Cal State Long Beach-Penn State winner Saturday...SDSU, after playing 10 of its first 13 games at home, will travel to UC San Diego, Stanford, St. Mary's and Long Beach in succession after the Long Beach Tournament...The Aztecs won't play at home again until March 21 when they host Hawaii in a pair of CIVA matches.

Nails by Rita

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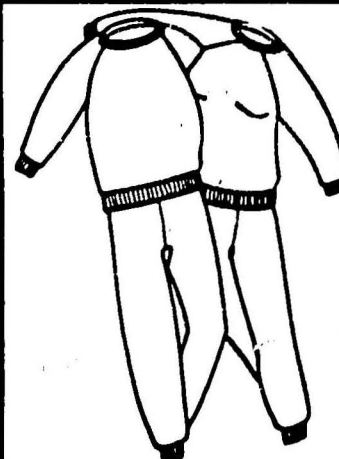
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