

THE DAILY AZTEC

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SAN DIEGO STATE UNIVERSITY

WEDNESDAY, September 19, 1984

Fee question to be decided

by Patti Heissenberger
Daily Aztec staff writer

LONG BEACH-The California State University Board of Trustees will make a decision today on the controversial fee policy and changes in the Student Health Services policy.

During meetings yesterday, the Committee on Educational Policy recommended that the changes in health services, which include increases in medication and labeling fees, be approved. The Committee on Finance also recommended that the fee policy be approved.

According to a draft prepared by the Student Fee Advisory Group, the fee policy is aimed at achieving "proper CSU control of student fee matters and providing a frame of reference for future fee actions."

Ed Van Ginkel, president of the California State Student Association, said the need for a fee policy was already apparent three years ago when Gov. George Deukmejian imposed the first of several 2-percent budget cuts in state agencies.

The CSU responded by reducing expenditures and by imposing an emergency surcharge fee.

Van Ginkel said this supposedly one-time fee evolved into the State University Fee which, along with the Student Service Fee, accounts for 87 percent of the total fee of \$661 paid by SDSU students for the 1984/85 school year.

"The Student Service Fee," he said, "has remained fairly stable. It went from \$118 in 1972 to \$144 in 1979/80 to \$213 in 1983/84. But the State University Fee has skyrocketed."

"The first time it was implemented, the fee was \$46. In 1982/83 it jumped to \$214 and in 1983/84 to \$402."

Even though CSU students received a \$42 reduction for 1984/85, making current fees \$360, Van Ginkel said there is no guarantee that fees will continue to decrease.

"The Legislature passed a law which puts a limit of \$700 a year on fees," Van Ginkel said, "but there is no guarantee this law will remain unchanged. In fact, the limit will have to be increased because the implementation of a \$50 fee at the college level caused a reduction in enrollment, so universities have to make up the difference."

This is only one of several concerns Van Ginkel expressed to the trustees. He is also against consolidation.

"The policy calls for the consolidation of the student and university fees," he said. "Before we (CSSA) could accept consolidation, we would have to have legitimate input on all budget matters."

"I don't believe the Student Fee Advisory committee on this campus has met in several years. Students should be able to review the budget and changes, but it doesn't happen."

Van Ginkel explained that SDSU President Thomas Day is allowed to transfer monies in and out of the Student Services budget without heeding recommendations made by the committee.

Please see POLICY on page 2.

Review of Spring Fiesta prompted by \$30,000 loss

by Karen Pearlman
Daily Aztec staff writer

With last year's \$30,000 loss weighing heavily on the minds of Finance Board members, A.S. Vice President Bill Earley met with other board members to discuss the possibility of hosting another Spring Fiesta. This idea will be discussed at the Associated Students meeting today.

The council is faced with the choice of sponsoring the event, and risking a loss in the hopes of making a profit, or canceling the one-year-old tradition.

If A.S. should tentatively decide to go ahead with a Spring Fiesta, the board will review the expenditures of last year, go over a possible budget outline, and make a recommendation as to whether it would benefit SDSU and the A.S. to re-sponsor the event.

The board also discussed whether to fund a new student assistant for the Legal Clinic Information Table for the fall and spring semesters. The board is considering the amount of students who use the clinic before deciding on whether or not to allocate funds for the clinic.

The Recreation Activities Board requested the replacement of a number of necessary items and a new portable gas kiln for the Leisure Connection.

The RAB said the kiln was ab-

out ready either to blow apart or fall to pieces. Although the cost of the new kiln, including shelves, safety kit, tax, delivery,

and installation will be about \$3,500, the Finance Board agreed to fund the new kiln.

Please see FIESTA on page 22.



Daily Aztec photo by Ian Tepp

A PERMANENT SIESTA FOR SPRING FIESTA?—The A.S. will consider the fate of its Spring Fiesta carnival today in an A.S. council meeting.

A class that's a real joke



Daily Aztec photo by Ian Tepp

MR. FUNNYBONE—Professional comedian Tony Stone offers hints and help for aspiring jokesters in two SDSU Extended Studies courses offered this month.

by Ian Mascarenhas
Daily Aztec staff writer

Laughter is the best medicine, and comedian Tony Stone has an operation for your funny bone.

"A sense of humor is healing," said Stone. "Mine should be well in six months."

To help others heal the world with laughter, Stone teaches two SDSU Extended Studies courses called "How to Tell A Joke," and the "Comedy Workshop--A Time to Laugh."

He has designed the courses to cover the basics of joketelling, the structure of humor and its place in public speaking—things he said give people the ability to speak and write "funny."

Because the courses include basic theater techniques to encourage spontaneity and creativity, Stone believes they can also be beneficial for those who must make speeches in front of audiences as well as for aspiring comics.

"People of all ages and backgrounds can gain the confidence and poise to make people laugh," Stone said.

Stone's instruction has received critical acclaim from various local media. The *San Diego Union* wrote "After 90 minutes worth (of Stone's teaching), the small room was rocking with applause and laughter."

Please see JOKESTER on page 6.

Local man held after auto theft

Truck disabled on hitting stop sign

by Eric Warren
Daily Aztec staff writer

Campus police were led on a five-minute, 15-block car chase that went through East San Diego Monday afternoon and ended with the arrest of a 23-year-old suspect in connection with a campus auto theft.

David A. Lee of San Diego was arrested in the 2800 block of Columbine Street, according to Detective Thomas Boyer of SDSU's Department of Public Safety. Lee is in custody in San Diego County jail after being booked on one count of auto theft.

According to department accounts, an SDSU student was going to pick up his truck on the third floor of the Hardy Avenue parking structure when he saw a man inside the truck trying to drive away. He ran to the police station and reported the crime.

Officer Eddie Gilbert responded to the call and, guessing that the suspect went south, caught up with the stolen vehicle on Fairmount Avenue. The suspect attempted to escape at the intersection of Fairmount and El Cajon Boulevard, and a 15-block chase that reached speeds of 65 mph ensued. The chase ended when the suspect ran into a stop sign on Quince Street and abandoned the truck.

Gilbert chased the suspect, who attempted to flee west on Quince Street. After pursuing the suspect for three blocks, Gilbert found him hiding between two apartment buildings. The suspect was then arrested without further resistance.

Boyer said the suspect not-wired the auto, a 1981 Toyota pick-up that was disabled in the accident and had to be towed from the scene.

Police also reported that Anthony Wayne Williams, who was arrested Aug. 29 in connection with the theft of \$1700 of athletic equipment from Peterson Gym, has pleaded guilty to a charge of burglary.

Williams was arrested by campus police outside Maya Residence Hall. Confiscated in the arrest was a large laundry bag containing football jerseys, helmets, shoes, and stopwatches.

Sentencing has been set for October 10th. Boyer said Williams will serve a 12-month sentence for parole violation in addition to a burglary sentence.

CALENDAR

Calendar is a public service provided by *The Daily Aztec*. To announce events, SDSU organizations should follow these directions: Entries must be submitted no earlier than three and no later than two days prior to publication. Deadline is 9 a.m. Forms submitted more than three days in advance will be discarded.

Forms are available in *The Daily Aztec* office, PSFA-361. No entries

will be accepted by phone. Space limitations preclude print guarantees. The editor also reserves the right to refuse any publication. Events should be open and of general interest to the student body. For more information, contact Whitney J. Moore at 265-6975.

- LeCercle Francals will meet in Scripps Cottage at 2 p.m.
- Society of Professional Journalists will meet at 5652 Montezuma Rd at 7 p.m.
- AIESEC will host a wine and cheese reception in Aztec Center's Presidential Suite at 7:30 p.m.
- Delta Sigma Pi will host a recruit in Aztec Center's Council Chambers at 7 p.m.

Policy

Continued from page 1.

"The student fee pays for certain programs and those programs might be chopped in pieces, without student knowledge, if cutbacks are made," Van Ginkel said.

Van Ginkel said the question of tuition has also been raised.

"If you base fees on a formula tied to faculty salaries, they're considered tuition," he said, adding that the question of tuition is controversial because California has always had a "tuition-free" policy.

In addition, he said he also wants to see cutbacks equitably distributed, unlike a year ago when health services weathered the brunt of a two-percent budget cut.

"Also, the new fee-setting mechanism doesn't include averaging which would help to ensure low and predictable fees," Van Ginkel said.

"I think the budget and enrollment figures should be averaged over a period of three years, because if fees had to increase, students wouldn't be hit with the increases all at once.

"We've (CSSA) made eight recommendations to the committee. Four were adopted, three of which will give students more input into budget decisions. And

one which assures averaging.

"The other four will be considered by a system-wide review committee to be formed in the future."

Besides the approval of the fee policy, the Committee on Educational Policy approved changes in existing Health Services policy.

If the changes are approved, reciprocity will be legalized and the price of the medication and packaging fees will increase.

Reciprocity means that when SDSU students get sick and go to any of the 19 CSU health centers, they can be legally treated. Whereas, in the past, the student would be treated, but the doctor treating them would not have the right to do so.

Van Ginkel said the question of rightful reciprocity was originally scheduled for review by the trustees in July. However, it was not acted on because of a concern that students would flock to campuses, such as Long Beach, where augmented services, or elective services not required for the care and treatment of acute illness and injuries, are free.

In addition to the approval of reciprocity, the price for medication will be increased from \$6 to \$10 and packaging, labeling and administrative fees from 50 cents to \$1.

TODAY

- All organizations must re-apply for on-campus status. Forms are available in CLS-114. Failure to apply by September 28 will lead to a late filing fee penalty.

- Professional Society for Broadcasters will meet in HH-031 at 2 p.m.

- Women's Studies Dept. will host a lecture: RAPE AS A NORMATIVE BEHAVIOR in HH-221 at 3 p.m.

- Gay and Lesbian Student Union will meet in Aztec Center room C & D at 6 p.m.

- Water Ski Club will meet in Aztec Center's Presidential Suite at 6 p.m.

- Water Ski Team will meet in Aztec Center room K & N at 8 p.m.

- Asian American Student Alliance will meet in Aztec Center room B & G at 1 p.m.

- Student Health Services will host a weight management lecture in Student Health Services room 201 at 1 p.m.

- Circle K will meet in Aztec Center Room K & N at 5:30 p.m.

THURSDAY

- LASSO will host a lecture in SS-146 at 12:30 p.m.

- University Christians in Action will meet in Scripps Cottage at 7 p.m.

- SDSU New Democrats will meet in Aztec Center's Casa Real at 6 p.m.

- AIAA will meet in E-328 at 11 a.m.

- Ski Club will meet in Aztec Center rooms C,D,E & F at 6 p.m.

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Center space allotment gives rivals same room

by Debbie Moors
Daily Aztec staff writer

The Space Allocations Committee under Aztec Center Board has put SDSU College Republicans and SDSU New Democrats in the same office and has given the New World Builders closet space.

New World Builders asked for an office by themselves, but because of space limitations the committee was unable to accommodate them.

According to Dan Chadwick, director of operations for ACB, the New World Builders asked for a place to store their materials, so they were given closet space.

Nineteen organizations filing applications for space were forced to share seven rooms.

Tau Kappa Epsilon Alumnae Friendship, Sigma Chi and the Taekwon-do Club were refused space — even though there are still some vacancies — because it was determined they could find space elsewhere.

Priorities for determining groups that could receive space included whether space could be found elsewhere and if the group could function without an office.

The first deadline to apply for office space was Sept. 7. But because only 18 applications were received from 250 invitations, the deadline was extended one week. The final turnout totaled 26.

Mike Irwin, chairman of ACB and A.S. executive vice president, received a consensus on allowing other organizations to apply for space on a first-come-first-serve basis and approval of those groups already occupying office space.

"Our goal is to accommodate as many students as possible," Irwin said. "That is why we extended the deadline. We informed all those that we originally gave invitations. We had some problem locating some of the groups because the officers have changed."

Appeals will be heard Friday at 12:30 p.m.

Because of the limited space for offices and meeting rooms, ACB set up a committee this year to investigate a master plan for Aztec Center.

"We have reached our capacity for meeting space," said Irwin. "As we look for new ways to serve students we will be using current reservations and room use for input."

For example, Irwin said a possible change in Aztec Center may be a smaller pool room in the Red Black Bowl in order to put in a widescreen because so many students watch t.v. during the day.

"Sometimes there are 200 to 300 people watching the TV in Peiffer Lounge and it's a small screen," said Irwin.

More meeting space will be available by the end of the school year when the OAT dressing room is completed. The dressing room will be constructed to have other uses when there aren't any performers using it.

Construction will begin in late October and is scheduled to be completed sometime in the month of February.

Irwin said one of ACB's goals is to make students aware of the changes and other services available to them.

"Not as many students know we exist as we would like," he said. "Most students don't know that they can reserve a meeting room for free."

Another relatively unknown service is the listening rooms located behind the Information Booth. Students can check out music at the booth and walk around the back to the sound-proof rooms where they can listen to it.

Last semester A.S. made a by-law

change which makes the executive vice president the chair of ACB. This will help in the beginning of better communication.

"We just weren't getting the information flow from ACB to A.S.

that we should because any two members of A.S. could be on ACB," said Irwin. "ACB has a budget of three to four million dollars and this will make it more answerable to A.S."



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Another fiasco?

Last year, Associated Students decided to begin a "new tradition" at SDSU.

However, this momentous-sounding oxymoron had nothing to do with increasing the university's academic stature, its commitment to student services, or even the quality of its football team.

Rather, A.S. decided that what SDSU really needed to enhance its reputation was a carnival. It would be called "Spring Fiesta" and feature glittering neon, over-priced rides, fixed "contests of skill," and those lovable transients — carnies.

With a business sense quite unknown to most entrepreneurs, last year's council and finance board voted to hold the Spring Fiesta despite the dubious need for such an event and a projected \$9,000 loss.

However, the Spring Fiesta didn't lose \$9,000. It lost \$30,000.

Of course, this type of fiscal responsibility was typical of the administration of A.S. President Chris Wakeman and his free-wheeling crew. After spending \$80,000 on a yacht, they decided there would be no harm in dropping another \$30,000 on a weekend of fun and games.

However, this year a different — and hopefully more sensible — group of students occupies the decision-making positions in A.S. Today, they will decide whether to hold another Spring Fiesta in 1985.

We admonish the A.S. Council to reject any proposals to hold another pointless and extravagant "Spring Fiasco." This "new tradition" should never have been started.



LETTERS

Voters do care about religion

Editor:

This letter is regarding Jeffrey Miller's column of Sep. 4.

Jeffrey, America's a greatly religious country.

I, myself, have a strong belief in God. But I have an equally strong belief in individual freedom and the American Constitution, which, in the First Amendment states that "Congress may not make a law respecting an establishment of religion."

This establishment clause was intended to erect a wall of separation between church and state. Our country was founded on this principle of individual liberty.

You are wrong to label Walter Mondale's condemnation of President Reagan's disregard for our Constitution as a desperate rally of votes, and you must show me some statistics to back up your curious claim that the separation of church and state is not an important issue in the minds of the voters in the '80s.

There are many references to God

in America: in songs and on coins. It is part of our heritage, but there is a significant distinction between generic reverence to God and a proposed amendment, backed by the present administration, calling for the inherently discriminatory policy of prayer in our public schools.

Our First Amendment would mean nothing if the religious follower and the non-follower were no longer treated as equals under the law. President Reagan's proposal would implement religion (and let's face reality — it's really an attempt to put Christianity into the schools, citing that virtually all advocates of this proposal are Christians) into the public schools.

This collective policy, by its very existence and design, would polarize and alienate some school children while making the other kids, the ones who choose to abide by the policy and pray, feel more accepted as "true Americans."

The irony in your comment that Mondale's attack is hypocritical and somewhat specious because of his vocal pride of the fact that his father is a preacher and that he was raised on good midwestern values, is that this clearly ethical, religious man has

a much greater understanding of our Constitution's platform of separation of church and state than does President Reagan, who, it's commonly known, does not even attend church on a regular Sunday basis.

The truly religious man, the true American, has the wisdom and the tolerance to realize how wrong it is to try and legislate religious morality. As John F. Kennedy said, "An American's views on religion are his own private affair, and must not be imposed by the government, in any way upon him." And Kennedy was a Roman Catholic.

The separation of church and state is a big issue in the minds of voters in the '80s. Calling it "one of those annoying first amendment rights, like freedom of the press and tolerance of dissent," that people would rather "live without" makes no sense at all. Especially coming from a journalism major!

Without these freedoms, your editorial would probably not have even been printed.

Jamie Reno
journalism junior

Through the looking glass

Editor:

I am writing in response to the excessive amount of publicity I have recently encountered both in and around good ol' SDSU concerning this matter of invasion of privacy in a "not-to-be-mentioned" bathroom.

Now really, I mean anyone who cannot see through this two-way mirror dilemma is obviously blind to the situation. Reflecting on this issue it would seem little is left to be said or brought to light to elucidate this matter more clearly. However, it is my opinion that the main point has been shamefully overlooked.

Even the auspicious nature of the punishment levied against a "not-to-be-mentioned" fraternity, the two "not-to-be-mentioned" members responsible for the mirror's installation (who no longer attend SDSU) being expelled from their Order, the lecture the fraternity will be required to attend (sleep through) as a group, and the \$750 fine they will pay a local

women's resource group in lieu of 200 hours of voluntary work — seems to detract from the issue and present a degree of shortsightedness by all concerned.

I am sure that everyone agrees that these sanctions are a more than just compensation. After all, hard times require hard measures; conversely, light efforts necessitate light action. So too, the punishment fits the crime: an eye for an eye, a tooth for a tooth, and "six of one" gathers no moss — only greenbacks (750 to be exact. Remember, it's not only the spirit of the law that counts).

The real issue here seems to be whether or not we, and more specifically the SDSU female population, have profited from this exposed experience. If the lesson appears to be fuzzy or unclear, let me take the liberty to shed a little light on the subject by admonishing everyone (especially the women) with those two old but familiar adages — "Beware of Greeks bearing gifts" and to always "Look before you leak."

Tim West
English senior

Not all Reagan voters drive Mercedes

"Ronald Reagan is the candidate of the rich."

I heard this deluded and simplistic cliché for the 10 millionth time the other day. The speaker was one of those namby-pamby liberals whose ideas are so ill-conceived, they almost make me want to leave the left.

First, let's explore the demographics of the situation: What percentage of the American electorate earns more than — say — \$100,000 a year? I don't have the statistics on hand, but I really doubt that the answer is 51 percent, the number that put Reagan in office four years ago.

Additionally, not all of America's affluent are staunch Reagan supporters. Many of the Eastern rich are dyed-in-the-wool Democrats. Many more all across the country are members of ethnic groups traditionally opposed to the Republicans' WASP-oriented philosophy.

And believe it or not, there are a few rich people who are morally opposed to the unfairness of the Reagan agenda and would

forego the tax advantages offered by the current administration in favor of a more egalitarian approach to national policy.

Given that there are not sufficient numbers of rich Republicans to re-elect the pres-

ident, why is a Reagan landslide a certainty?

Clearly, Reagan is not just the candidate of the few who benefit from his regressive taxing and spending policies. He is the candidate of the willfully ignorant — the flag-waving middle-class, the sabre-rattling blue collar workers, the racist Southern crackers, and all the rest of the low- and

medium-income voters who mindlessly follow the man in the white hat.

Most of these people are really not one iota better off than they were four years ago. So, why are they — the people at the bottom of Reagan's priority list — the first in line to re-elect him?

Jeffrey Miller

The president appeals to the nationalistic ego in white American voters of all income levels. He tells them that it's OK to be insensitive, it's all right to be intolerant, and military adventurism is just fine.

He emancipates them from many of the social responsibilities incurred during the '60s. Rather than confronting the vital poli-

tical and economic issues of the day, Reagan assures voters that the national budget deficit, the growing disparity between rich and poor and widespread international opposition to U.S. foreign policy are merely fabrications by liberal prophets of doom.

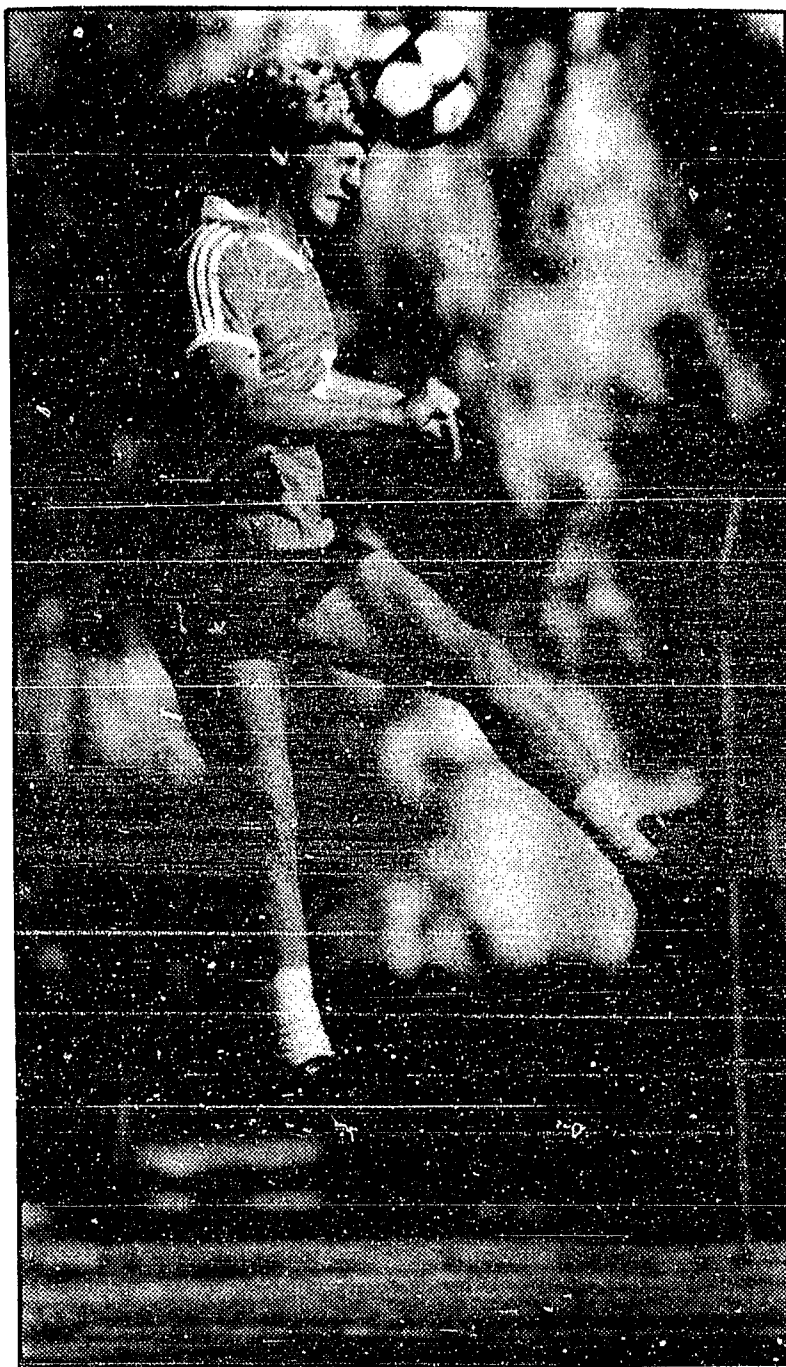
He guarantees them that America — God's country — is morally justified in all of its acts of national arrogance. After all, we're the ones who successfully invaded the smallest nation in the Western Hemisphere; the nation that kicked ass against "world-class" competition at the Olympics.

And they will continue to believe him until the current "recovery" comes to a screaming halt, shattering the middle class' idyll and economically crushing lower-income voters' misplaced faith in the American Dream. Then, there will be no way for these voters to ignore the impact of Reagan's policies.

Unfortunately, by the time that happens, it will be 1985.

SPORTS

Soccer seems like Whittemore's life story



AHEAD OF THE GAME—SDSU freshman Kyle Whittemore heads one during an Aztec practice. The amazing Whittemore has already scored eight goals this season.

by Brian Clark
Daily Aztec sportswriter

The sandy-haired blond looked down at the ball. He was 25 yards away from the goal and at an angle. He then glanced at the net and screamed, "Two goalies in the net! I love it! I love it!"

Within seconds his shot was off, it stayed no more than 10 feet off the ground the whole way. No, he didn't make the shot, but he did leave his mark on the crossbar during that practice session.

That shot, however, was one of the few shots Aztec center striker Kyle Whittemore (pronounced wid-a-more) has missed.

The 6-2, 180 pound freshman from Seattle has gotten off to one of the fastest starts in SDSU soccer history.

Whittemore has scored in every game the Aztecs have played this season.

"The surprise is how consistently he's been scoring. Especially at this level of play," SDSU Coach Chuck Clegg said.

In his first collegiate game he beat two Indiana defenders and punched the ball through a key-hole like target past freshman goalie Bruce Kil-lough. The ball squirted just by the left post and into the side net.

"It was a great shot," Indiana Coach Jerry Yeagley said. "But I was more impressed by how he split our two most experienced defenders."

Not bad. His first collegiate goal against the two-time defending national champions.

"It felt so good," Whittemore said. "But I wish we'd just won the game."

In the four games following Indiana, he scored a goal against San Jose State, a hat trick against Loyola, one

goal against Biola and a pair against Westmont.

"I can't believe I've scored eight goals," he said. "I've been put into good positions where I can put the ball away and have been fortunate to make the shots."

Is he ever going to stop scoring goals?

"I don't expect for it to go on all year," he said. "Teams will start marking me a lot more which will get other players open. You'll then see a lot more parody in the scoring."

Soccer has almost always been a part of Whittemore's life. He started at the tender age of six and has been playing ever since.

"I started playing for a Seattle United all-city select team which develops young players," he said.

From there, he played on city league teams until the ripe age of 18.

At Ballard High in Seattle he played kicker, wide receiver and defensive back for the football team.

"Playing football was just the thing to do in high school," Whittemore said.

He gained his notoriety as a top soccer player, however, by playing for Washington's state-wide soccer team.

He then decided to skip a year of school after high school and play for the state-wide team again.

"I had it in my mind that I wasn't going to go to school," he said.

But at the persuasion of then-SDSU freshman Ted Wacker, Whittemore decided to give college a try.

"He got me excited about the program," he said. "I wanted to get out of Washington and I figured San Diego was a nice city. I also new that State had a good business program."

Wacker, a defender for the Aztecs, also talked to Clegg. After the talking to Wacker, Clegg had no choice but to fly up to Washinton and see Whitt-emore play.



Kyle Whittemore

"I was very impressed with his play and after talking to a couple of his former coaches, he appeared to be the one to fill our needs," Clegg said. "He's one of the top five recruits in the USA."

"He combines goal scoring with strength and speed. He has the ability to take the beating defenders give him while taking the shot. He always keeps a picture in his mind of where the goal is, which is what all great scorers do."

Whittemore said, "I came here with the attitude to win a position. I don't like sitting the bench. But I also wanted to contribute what I could."

His attitude to win a position as well as is unrelenting desire to achieve success has contributed to his play.

He's an extremely hard worker," Clegg said. "He works for the team and takes pride in it, which is one of his greatest assets."

Since the start of the season he has scored and scored and scored. Playing city league was different because he never scored with such consistency. He has, however, noticed the difference between youth soccer and college.

"It's a lot rougher up here than in youth. The players are a lot more physical which is okay because I am to. But up here, if you beat somebody they'll take you down," he said.

Please see SOCCER on page 21.

5 Minutes from SDSU

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Laugh

Continued from page 1.

They were making others and themselves laugh."

And Laughmasters of San Diego, a local club of comics, wrote in one of its bulletins that Stone was "...magic. He lived up to his reputation by casting a spell over the room. I laughed so hard my stomach still hurts. A really great meeting.

Stone is by no means a professor versed in the ideology of his discipline but somewhat removed from its real workings.

He's a former Master of Cere-

monies at the La Jolla Comedy Store and has also entertained at colleges and night clubs from coast to coast. Included in his appearance list are performances at the prestigious Catch a Rising Star in New York and the Los Angeles Comedy Store. He has also done acts at USC, UCSD, Stanford, Old Waldorf in San Francisco, Las Vegas' Sahara & Continental Hotels, and the Aladdin Theatre for the Performing Arts. Recently he was on campus at Monty's Den for Tuesday Night Comedy. Yet for all his talent, Stone is still

on the road to comic superstardom. His classes, however, have spawned success. And one of Stone's more talented students, a woman in one of his classes at Ventura, took a little critical assistance from him and began entertaining at a night club. An agent caught one of her acts and eventually managed to get her an appearance on the Johnny Carson Show.

"And I'm still stuck here in San Diego," said Stone.

It is an exile he enjoys, however. And he continues to strive at perfecting his comedy routines.

"It is a lot of work and takes quite a bit of effort," he said. "It is an art form."

As an illustration to his point Stone described part of a sketch he is ironing out right now.

"It is about people who go on interviews, who really don't want the job," he said. "He walks into the interviewer's office and shouts, 'I WANT A JOB.' The interviewer says okay and explains that it is a government job. Surprised at his acceptance, the applicant decides to shirk his duties in hopes of being

fired. He gets promoted. Frustrated by now, he decides to do extra work. Immediately he is terminated for "disrupted morale."

"It's not finished yet," Stone said, "but when it's done it'll be great."

"How to Tell A Joke" meets Wednesday, September 19 from 6-9 p.m. in the College of Extended Studies classrooms. The fee is \$15.

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Austin 'warps' art with textile wares

by Stacy Finz
Stanza staff writer

Tiny waves of blue and green slap the copper coral reefs. The sun is setting in a blazing fire creating wicked hues in a pastel colored sky. Particles of sand mingle with strands of seaweed to make up the ocean floor as the surface gives off an array of reflected light.

Two people stand upon the shore in admiration, intoxicated by the creator's work.

However, in this case it's not God, or evolution, but another person's profound pictorial sense of the sea.

The scenario above does not take place off the rocky cliffs of Carmel, Big Sur or even the Florida Keys, but on the wall of Art Professor Joan Austin's studio, located in the textile department of SDSU.

"The idea for this tapestry has been at the back of my mind since I was a kid," Austin said. "My dad was a commercial fisherman and I went fishing with him for albacore every single day of my childhood."

"I have photographed the ocean, I have sketched it and for this last year I have been going to the beach and sketching the sunsets. The actual project has been in the works for at least a year."

The weaving, titled "Ocean Light I," was originally designed by Austin for the faculty

exhibition. However, it was entered in a juried competition for an exhibition sponsored by San Diego Home and Garden. The tapestry and two of Austin's paper sculptures were accepted for the show, "Origins and Innovations."

Austin, a very motivated artist as well as professor, enjoys working with paper because she can achieve a three-dimensional, sculptural effect. This isn't always feasible in weaving.

However, Austin did create a three-dimensional tapestry for her replacement, "Ocean Light II," in the faculty show, which took eight months to finish. In this piece, it is obvious that Austin incorporated all the experience she gained in designing "Ocean I," thus arriving at a truly complicated piece of art that makes one marvel at its craftsmanship.

Probably the most interesting aspects of both tapestries are the materials used in creating the vision these pieces illuminate. The artist has taken a setting as natural as the ocean and has depicted it with industrial-world ingredients such as mylar, glass shot and the materials used in window coverings, as well as linen warp yarn, spray paint and glitter.

Although these substances seem sterile, Austin has made them vital and thriving.

"I started working in plastics about four years ago," she



PRETTY NEAT, HUH?—Art professor Jane Austin is caught displaying two of her works. Austin specializes in tapestries and paper sculptures.

Daily Aztec photo by Andrew Heinz

said. "I was just experimenting with it in my textile design course. I didn't know what I would eventually do with it. I've been collecting a lot of the particles used in the tapestry for about ten years. It just all came together."

While standing in the weaving room surrounded by floor looms and boxes of multi-colored yarn, one would certainly visualize the ancient woven fabrics of the Guatemalan culture. The early Christian tapestries were almost exclu-

sively comprised of wool, sometimes incorporating the use of linen, silk and gold threads. However, even in Europe today, wool and linen seem to be the favored material for tapestry design.

"To warp (weave) linen is semi-traditional," Austin said. "Women throughout history have had a desire to warp for tapestry. It (the weaving) is permanent and implies strength. Mine is contemporary in that it uses mylar and plastics, which are more and

more space-age materials."

Austin teaches her students to experiment with the traditional forms of weaving and to update the methods and materials used. The entire textile program, which includes courses in weaving, silk screening, working with paper and felting, is more than an emphasis; it is a specialization in fiber.

"We have left it wide open," Austin said. "We try to be real broad-minded and accept ev-

Please see AUSTIN on page 11.

STANZA

Beat Farmers deliver good, unclean fun



Daily Aztec photo by Jan Tapp

SWAYING TO THE RHYTHMS OF BEER-BELLY BLUES—Members of the local band the Beat Farmers as they appeared in March at SDSU's Backdoor.

by Jeffrey Miller
Stanza staff writer

Scene: Saturday night at a bucolic drinking establishment that could charitably be termed a "dive." Over the clack of pool balls and the occasional belched profanity, the house band makes itself heard.

But wait.

This isn't your basic bunch of top-40 androids or burned-out cowboy truckers. These guys are pounding out an unbeatable combination of rock-a-billy rhythm and rock 'n' roll power, flavored with just the right amount of country twang and down-home dirtiness.

These guys are the Beat Farmers. And in little more than a year, this foursome has worked its way through a hundred beer-stained gigs to become San Diego's biggest local act.

It is easy to see the reason for the Beat Farmers' appeal. The band mixes the traditional country-rock stylings of Carl Perkins and Hank Williams with the rock roots revivalism of Creedence Clearwater Revival, throwing in bits and pieces of everything from the Beatles to the Velvet Underground.

Delivered with the band's reckless, raucous and slightly inebriated zeal, the combination is instantly likeable. But how are rock critics — those lovers of pigeon-holing labels — supposed to describe the Beat Farmers' sound?

"Ego-sex rock," replies bassist Rolle Dexter.

"Heavy metal Johnny Cash," adds guitarist Jerry Raney.

However, it is "Country Dick" Montana, the band's lumbering drummer-founder, who comes up with the definitive catch-phrase: "Sperm-a-billy," he booms.

Temporarily ditching his ribald, good-ol'-boy humor, Montana says, "It's just the music that we've always dug."

Regardless of how it's categorized, one description that definitely fits the Beat Farmers' image is fun — though not necessarily good or clean.

This aspect is most prominent when Country Dick drags himself from behind his drum kit and — bottle of Budweiser in hand — proceeds to bellow out bawdy barroom ditties while lurching around the stage like a drunken bear, spilling beer on everyone within range.

With a boozy, brazen bass style, Montana broadcasts the Beat Farmers' signature songs, "Beat Generation," a cover of the hobo classic "Big Rock Candy Mountain," and "Mondo," a ballad about a "shoot-out" that would never have been sung by Roy Rogers.

During the rest of the band's set, Montana goes back to hulk over his drums, bashing the hardware senseless, while the two guitarists handle the vocals. Raney, formerly leader of Jerry Raney and the Shames, projects a Dylan-esque image and sings rockers in the John Fogerty tradition.

Please see FARMERS on page 8.

Farmers

Continued from page 7.

tion. Buddy Blue, with a background in country and blues, reaffirms the band's roots, delivering rock-a-billy chestnuts with just enough drawl for authenticity. Meanwhile, bassist Rolle Dexter keeps the sound well-grounded, alternating between an old upright bass and a Fender electric model, depending on the song.

Together, the four personalities and styles combine to form a sound that made the Beat Farmers regulars at such local hot spots as Bodie's, the Spirit, the Spring Valley Inn and the Belly Up Tavern, drawing a disparate array of rowdy followers.

"We get bikers, students, punks, cowboys, hobos," Montana said. "They like our music 'cause it's basic, it's simple, it's direct. It doesn't have any pretensions of being anything but what it is."

But while the band's disarming coarseness may have helped it strike paydirt on the limited San Diego circuit, there was the question of whether the band could cut it in Los Angeles, where the intensely competitive music scene, sniping critics and pressure of impending record deals had swallowed up many an aspiring group.

That question was answered almost immediately. The Beat Farmers hit it even bigger in L.A. than they did down home, garnering the respect of their peers in the local music scene and the attention of several major record labels.

After being approached by half a dozen or so major companies, the band signed with Rhino Records for its debut album, due out in October. Although the label is best known for breaking novelty artists such as Barnes and Barnes and "Weird Al" Yankovic, the band is hoping Rhino's small size and underground reputation will enable them to escape the fate of several San Diego bands that

were signed by major labels, wrapped in a commercial package — and then dumped.

"It's nice to start out small and then go from there," Montana said. "You keep control instead of having someone else dealing with your image and what kind of songs you're gonna play. It's heavy manipulation. You're dealing with people with small minds. They're all real scared, but they all think they know what the big sound is and they all want to make you that way."

"It's good because (Rhino Records) doesn't have another band like us, so they're really gonna push," Rolle Dexter said. "They're gonna be behind us the whole way."

The Beat Farmers' debut, intended to be a calling card for a major label deal, includes twelve songs, nine of which are originals. The LP also features members of Rank and File, the Plimsouls, the Bangles and Los Lobos.

"It doesn't quite capture what we do live, but it's got a lot of presence," Raney said. "We're just waiting to hear what the general public is going to think."

As for the critics, the band was introduced to the national press when *Billboard* magazine proclaimed the Beat Farmers "maybe the best country-rock blues band to come down the pike since Creedence Clearwater Revival."

Quotes such as this have been known to become abattoirs for some bands, but Montana laughs off such media hype.

"Actually if people were realistic about it, it wouldn't put any pressure on us at all," he said. "You know, all of the Creedence albums were mostly filler with about three great songs. So, if that's all we have to do, it takes the pressure off, 'cause we don't have to try to make every goddam song a classic."

However, Buddy Blue said the Beat Farmers' emergence in the

wake of MTV and the syntho-pop boom lends some credence to the comparison.

"Instead of sounding like Creedence, I think we serve the same kind of purpose," Blue said. "They came along at a time when everything was getting really psychedelic and cheesy and weird. They just kind of got down to the roots and people dug it. I think that's what our thing is, too. I

mean, fuck all this syntho-new wave shit. We're a reaction against all that.

"We've been playing and listening to (vintage rock 'n' roll) all our lives, but that's why I think people are going to like it — because it's refreshing and it's different. A lot of 15-year-olds never even heard this kind of music."

But will the same teen-age record buyers who currently gobble

up Duran Duran and the Thompson Twins be able to handle the band's definitely non-polished style of rock.

"The wimps may not be able to handle our sound, but the wimps don't buy that many albums anyway — they're too mentally incompetent," Country Dick opines. "The kids will start with Duran Duran, but eventually they'll get into the Beat Farmers."

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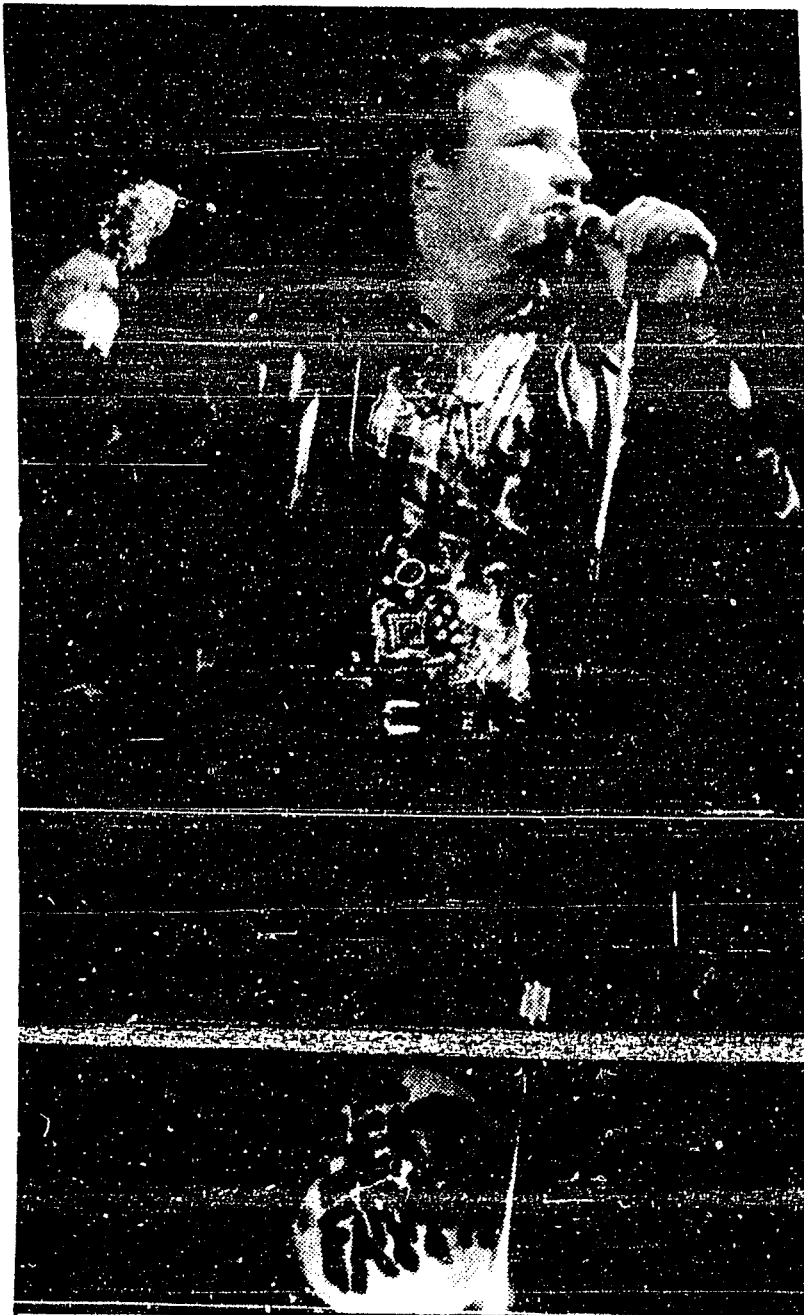
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Daily Aztec photo by Ian Tapp

THIS BUD'S FOR YOU—"Country Dick" Montana sings and spills at the Backdoor. The Beat Farmers perform regularly at Bodies on University Avenue.

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S C E N A R I O

Once upon a time, in an office far, far away there lived an editor. A solitary gal who had to chain herself to the the video display terminal every week to tell others what was happening outside of her humble abode.

Each week, just like this one, she began her column by saying, 'Welcome to Scenario.'

Then came the colorful part of her work.

Tonight the Rockin' Rodeo in La Jolla presents one of Los Angeles' finest bands, the **Blasters**. The group that pounds out some of the most invigorating rhythm and blues this side of the Mississippi, headlines the show that begins at 9 p.m. San Diego's

own **Beat Farmers**, who recently signed with Rhino records in Los Angeles, will open the concert.

Also at this happenin' nightclub, this Saturday night reggae-man **Yellowman** will do it live. Put on your best rasta garb and jam on down to the Rodeo that goes Jamaican for the 9 p.m. show. But remember, you must be of legal drinking age to enter the premises to see one or both of these excellent, totally bitchin' shows.

On the home front, the skanking **Untouchables** play at the **Backdoor** this Friday night. The show featuring the local boys, who may be too big someday to play in our infamous club, will commence at 8 p.m.

Bring your lunch tomorrow to SS-146 for a lecture on "The Managua You Do Not See On CBS." **Jayne Spencer** will talk about the troubled country beginning at 12:30 p.m.

Making their San Diego premiere this Friday is **Nixtayolero**, the foremost theatre group in Nicaragua. The Latin American company presents bilingual plays that deal with both mythical and topical issues, extensively utilizing song, dance and music indicative of their culture. They will perform at 8 p.m. at the **First Unitarian Church** on 4190 Front Street in San Diego. There is a \$6 donation at the door. For more information dial 459-4650.

Dancers **Mary Ann Willoughby** and **Edward Winslow** will give a special performance of dance works designed by California choreographers at **San Diego City College Theater**.

The show, sponsored by Three's Company and Dancers, will include many choreographed pieces that have never been seen before. Admission is \$8 for the general public and \$6 for students, seniors and military personnel.

This Sunday at the **San Diego Museum of Art** 350 artifacts of Judaic culture will be on display in the **Precious Legacy** exhibition. The Czechoslovak State Collection of Nazi-confiscated treasures will make its only West Coast appearance in San Diego through Nov. 18.

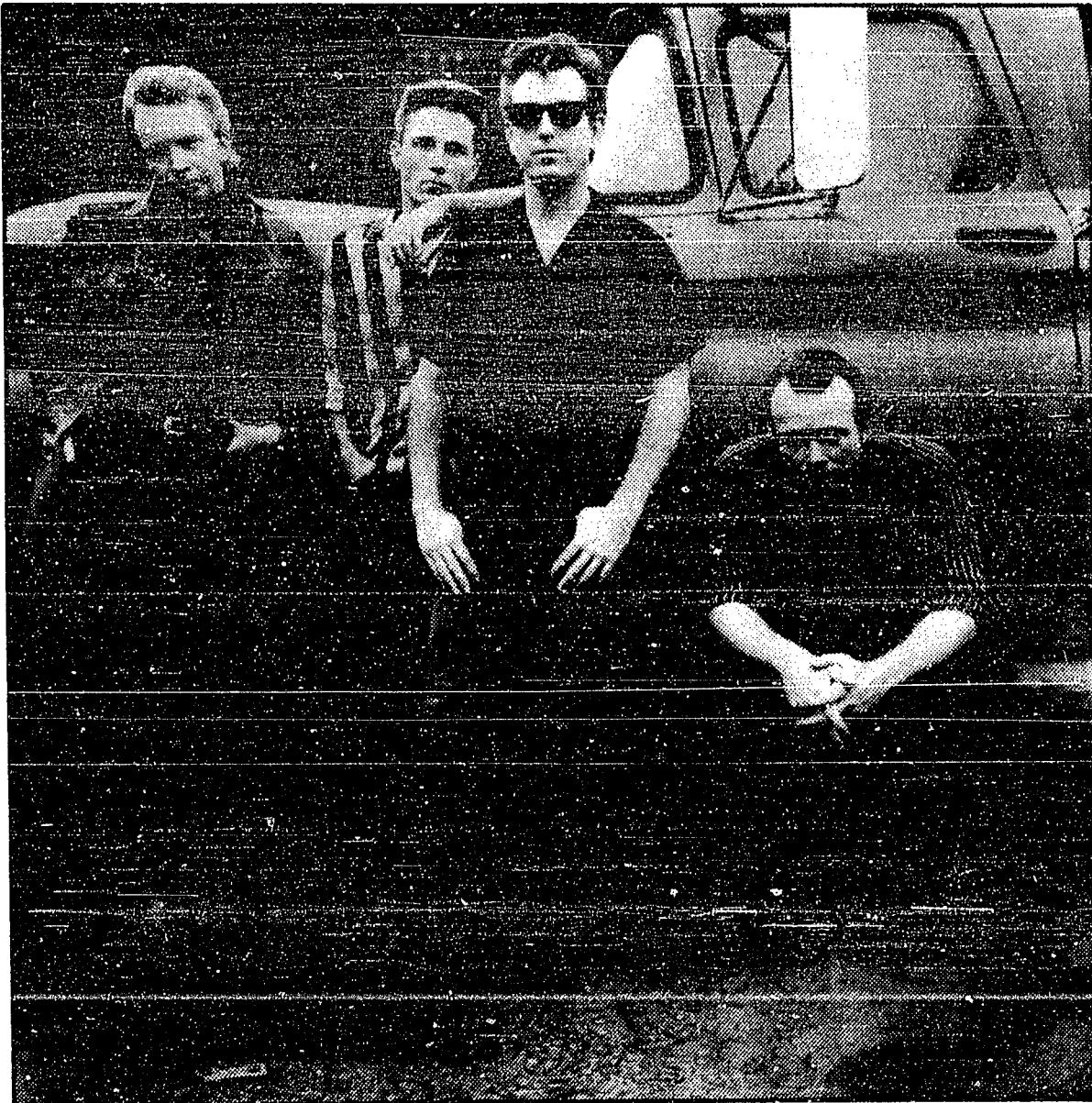
For an excellent exhibition on Jewelry design **25 Jewelers Plus Isadora** will run this Friday through Oct. 27 at **Gallery Eight** in La Jolla. For those of you in-

terested in sculptural and artistic hand crafted jewelry, here is a collector's shopping paradise.


However, if you want to stick close to home, SDSU's University Gallery will run its **1984 Annual Faculty Art Exhibition**. For a fine sample of the work of your faculty, this exhibit is a must. To entice your palate further, however, see page 10 for vivid details.

If you've managed to see the main portion of the **Ken Cinema's Fellini Festival** then there's no need for me to tell you that films *La Dolce Vita* starring Italian sex symbol Marcello Mastroianni and *Casanova* with American, famed actor Donald Sutherland will conclude the series.

Then suddenly there appeared at the door a tall, handsome stranger, who had come to take the lonely editor away to his castle in the sky. So, without batting an eyelash she left with him to hopefully return next week.



THESE GUYS ARE REALLY JUST PUSSYCATS—The Blasters bring their R&B-inspired rock rhythms to the Rodeo tonite. San Diego's own Beat Farmers open the show, which starts at 9.

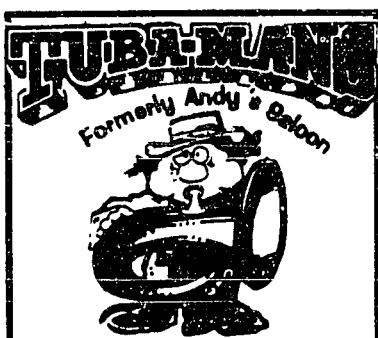


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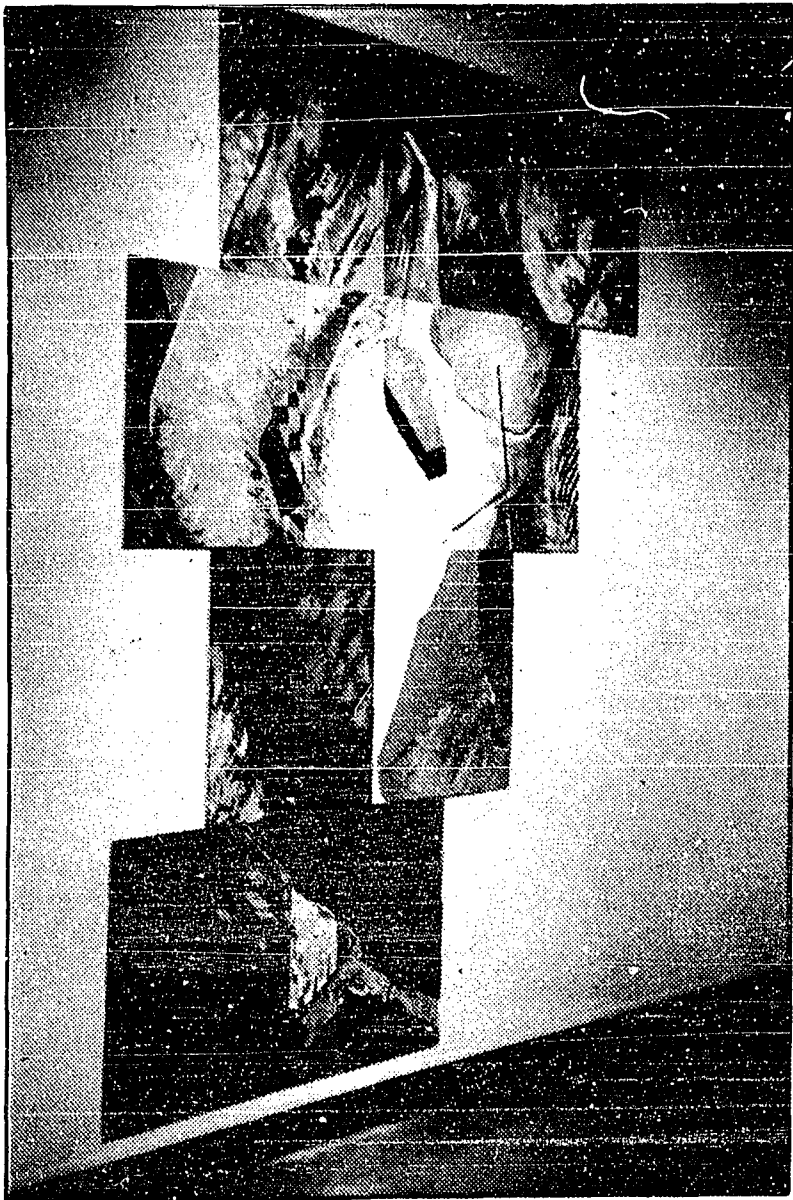
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Exhibition shows diversity of art faculty



Daily Aztec photo by Daren Wintrade

WORKIN' FOR A LIVIN'—Robert Smith's powerful "Fragment of a Worker" along with other works by SDSU art faculty will be on display at the University Art Gallery.

by Lisa Reynolds
Assistant Stanza editor

A splash of bright yellow and orange paint with three dimensional objects screams for attention from its vantage point against a blank western wall.

In another corner of the room, a vivid green display board adorned with a collage of photo-copied images, thumb-tacked into place, makes an intriguing statement on low-cost, mobile housing and biotronic energy. It draws one closer out of sheer curiosity.

Around the corner, a cardboard altar, along with two spiral pillars made out of the same flimsy material, is flanked by oil paintings of wild animals. This startling combination literally forces the viewer to take a second glance at the competing art forms.

Although this sounds like a sloppy conglomeration of various art media rather than a carefully arranged exhibition, there is a reason for such a startling grouping of these diverse crafts. These pieces are all recent works of faculty members in the SDSU Art Department.

Twenty-three full-time faculty members, who are full-time artists as well, have placed some of their most recent work on display at the University Art Gallery in the 1984 Art Faculty Annual Exhibition.

According to Fred Orth, supervisor of the Art Department, participation in the exhibit not only gives faculty a chance to display pieces they have been working on during the summer months, it also creates a vital link between the instructors and the student body



Daily Aztec photo by Daren Wintrade

PAINT BY NUMBER—This untitled work by painter Janet Cooling displays a natural side to the 1984 Art Faculty Annual Exhibition. The exhibit will run through Sept. 29.

for the ensuing semester.

"It's a proven fact that students are easier to teach if they have respect for the instructor," Orth said.

While having one's art displayed in the gallery may be a fine recruiting tool, to Eugene Ray, an architecture instructor and creator of the curious and informative photo-copy display, it is an integral part of his existence.

"Why do you live?," queried Ray when asked why he had chosen to display his works in the gallery. "It is a way to see what

one is doing at the moment and what one's latest ideas and developments are."

Ray has made two major developments in his work. The first is an attempt to find and display architectural designs of affordable and transportable housing for a country where people move, on the average, once every 10 years or less.

"Someone once said we need a good five-cent cigar," Ray said. "I say we need a good \$35,000 to \$40,000 house."

The second major development Ray has made is in the realm of biotronic synergy and cybernetic energy and how, according to an excerpt from his Environmental Energy structure, "the ordering of old architectural energy on a high spiritual plane is absolutely essential for all healthy human existence on planet earth."

"Art is a very essential part, a very meaningful part, of making people better; mentally, physically and spiritually," Ray said.

Ray will be taking a sabbatical leave next semester to participate in an architectural exhibit in la Grande Halle de La Villette in Paris.

Painter Janet Cooling, new to the SDSU art faculty, displays two works that she hastily completed for the show.

"I had done two paintings for the show but I couldn't get them out here from New York," Cooling said. "We just couldn't fit them in the car so we decided to leave them there."

Her two untitled works are simple and natural in their feeling and content.

"It's something I've always been interested in," she explained. "The laws of nature and ecology."

In one painting, a deer, a fawn and a rabbit are encompassed by tranquil blue strokes of color. Here, Cooling's interest in nature is exemplified by the gentle presence of Mother Earth embracing her children as the blue encircles the three animals.

In addition to opening two shows in New York and Arizona State University, other works by Cooling will be on display at SDSU when "Disarming Images: Art for Nuclear Disarmament" comes in late November.

JoAnn Tanzer, who has been teaching at SDSU for 25 years, uses her enamel works as a personal medium of expression. The careful working of glass on metal and the potential to create an innumerable number of colors are two of the things Tanzer finds

Please see ART on page 11.

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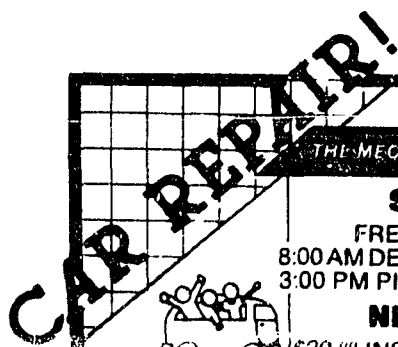
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Art

Continued from page 10.

"endlessly attractive" about her craft.

One of her pieces, "Out of the Corner of One's Eye," visually explains why Tanzer finds her work so intriguing.

Three steel triangles are cleverly arranged and colored to give the viewer the illusion of focusing on something out of the corner of the eye.

While there are many ways that a display in the university gallery can be looked upon, Tanzer sees her involvement in the exhibition in a refreshing light.

"I feel it's very important for art faculty to be involved in showing art," she said. "A studio artist needs to be constantly producing, constantly struggling with the same factors as the students are."

John Rogers, another active and experienced member of SDSU's art faculty, is a man who likes to "take ordinary things and make them magical." That is exactly what he has done in his display, "Cone Altar Group (1984)."

Here, Rogers uses layers of corrugated cardboard held together by copper tubing to create a cone shaped altar that sits atop a cardboard slab. Two cardboard pillars, layered into a spiral shape, offset the altar on either side and reflect that magical quality.

"I like taking something that's manufactured and change its state," Rogers said.

Currently, Rogers has his work on display at the Los Angeles Institute of Contemporary Art, the TLK Gallery in Costa Mesa and at the ARCO Gallery in Long Beach.

Other treasures worth singling out to view at the gallery are six photographs by Walt Cotton, the powerful "Fragment of a Worker" by Robert Smith (be sure to stand at least 20 feet away to get the full effect of this excellent masonite and oil creation) and two arresting pieces by Jess Dominguez, "Night Light" and the beautifully majestic "Night Totem," a large eight-faced totem pole made of black granite with the dull gray side painted in turquoise, purple and pink.

The exhibition will be on display through Sept. 29. Hours are Tuesday through Saturday, noon to 4 p.m. Admission is free.

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Continued from page 7.

everything going on in the textile world and include it in the class."

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Austin's work will be on exhibit in the "Origins and Innovations" exhibition Sept. 29 through Oct. 7 with other SDSU faculty and graduate students at the Imperial Bank Tower downtown. Her work "Ocean light II." may be seen at the faculty exhibition through September 29 at SDSU's University Art Gallery



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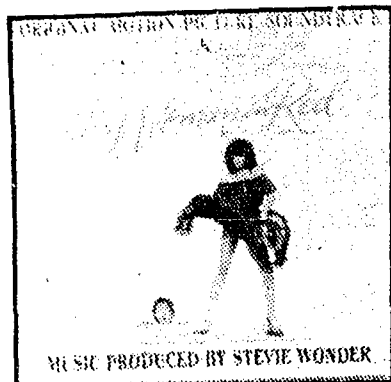
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**The Woman in Red soundtrack
Stevie Wonder
Motown Records**

To avoid viewing this LP with extreme distaste, one must consider it a *soundtrack* album, not a Stevie Wonder album.

As soundtrack fare, it's about typical for the mundane muzak usually associated with such projects. However, it's hard to believe that the moribund melodies contained on these two sides were produced by the same artist who recorded the epic albums "Innervisions," "Talking Book" and "Songs in the Key of Life," over the past decade.

Granted: soundtrack albums are usually not known for their painstaking attention to quality. They tend to be written and recorded quite quickly, since they — and the movies for which they are produced — are generally forgotten just as quickly.

But while these factors may explain some of the failings of "The Woman in Red," it does not explain why an artist of Wonder's stature would even do a project like this. Hopefully, he doesn't need the money.

The LP begins in typically uninspired form with the movie's title song. It sounds suspiciously like a basic funk instrumental track to which Wonder added lyrics and a vocal line five minutes after Orion Pictures called to tell him what the name of the flick was.

More enjoyable, though no more original, are "It's You" and "I Just Called to Say I Love You." Although both are pleasant MOR pap, they definitely lack the depth and appeal of most Wonder compositions.

Like most of the album's five ballads, these two songs feature easily accessible pop melodies which are ingratiating on first listen, but grating after nine choruses and three interminable minutes of fade-out.

After sedating the listener with audio Thorazine for most of the disk, the album closes on an relenting funk message number. While the message behind "Don't Drive Drunk" is laudible, it's delivered with all the subtlety and sensitivity of a Chevy wrapping itself around a tree.

"Teen-ager at a live party/ says 'give me one more for the road/ But he's already so inebriated/ If you lit a smoke he'd explode.'"

Before permanently consigning Stevie Wonder's career to that no-man's-land in the dreaded middle-of-the-road, it would probably be fair to give him another chance on a real album.

— Jeffrey Miller



**Decoy
Miles Davis
Columbia Records**

Critics and waybacks in general won't be able to handle "Decoy" — it's too far in or too far out.

In addition to the trumpet of Miles, the guitar of John Scofield, and the soprano saxes of Branford Marsalis and Bill Evans, there are synthesizers, a synthesizer bass, electric drums, and electric drum programming to bug sceptics.

Furthermore, the funk backbeat kept by drummer Al Foster with the assistance of electric bassist Darryl "The Munch" Jones and percussionist Mino Cinelu is the rhythmic meat.

Funk by its indigenous nature is thoroughly reprehensible to critics as well as many upstanding, tax-paying citizens.

Funk will not be found in the White House.

Yet, to the those unhip to the scalar proclivities of 20th century composers, this music resounds with oblique dissonances. Miles rides the wave of complex chromaticity, and Scofield, Marsalis, and Evans follow in his expansive wake.

Like the axiomatic refrain of Jimmy Lunceford's band, "It ain't whatcha do, it's howcha do it," Miles is a modern alchemist of the hippest order.

He extracts elements from the acoustic current and rearranges those materials according to his highly developed and individualistic sensibility.

Miles' eclecticism is evident on the album's title track. A montage of solo runs by Miles, Marsalis and Scofield is spliced with interludes of the melody played in trio unison. Through this ethereal layer of atmosphere bolt spectral synthesized cosmic rays.

Yet, standing in the shadows of these harmonic divergencies and spatial extrapolations stands this little, beautifully nasty cat from whom one piercing look says to his band, "Get down, mother figures." They don't have to be told twice.

On the "Decoy" tune, the rapid pace of fours is kept by alternating percussion strokes and urgently accented by percussionist Cinelu and drummer Foster, while Jones plies implacably with an R&B bass pattern. The solos, melody, and rhythm melt into a synergetic impulsion through the imagined soundscape of the fourth dimension.

The synthesizer current continues on the funk bolero of "Code M.D."

After the other soloists, the intervention of Miles' trumpet is a startling, stark contrast illuminating the incisive emotional insinuation of his improvisations.

While side one is colored by the synthesizer collaboration of Robert Irving III and Miles, side two features the complicity of Scofield and Miles.

That each of the three tunes on side two is co-composed by Scofield along with Miles indicates the guitarist's increasing responsibility for the musical forms taken by the Davis band. Scofield's emergence may forebear a partnership approaching the Davis/Shorter teamwork of the '60s.

Scofield's soloing is progressive and bluesy in an understated fashion.

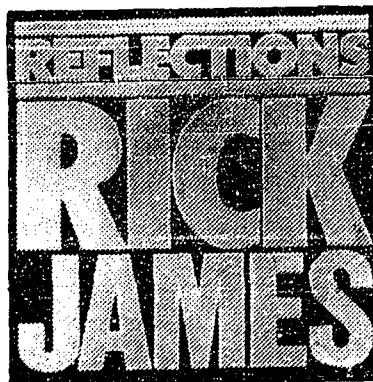
While Scofield has been a productive recording artist and sideman for at least a decade, he has never been more blowing than on

side two — from the uninhibited urban funk of "What It Is" to the country slick picking of "That's What Happened" with the suave blues cooking of "That's Right" in between.

The music of Miles is like the edge of the tide leaving its indentation in the sand. Whether the observer realizes it or not, that movement of water has an inexorable effect on the universe.

Over the past 30 years the recordings of Davis have made a multiplicity of indentations in the musical ecology. At the age of 58, Miles has made one more mark with "Decoy," if you've got the aesthetic gumption to dig it.

— Dr. Julius Fuzzburr



**Reflections
Rick James
Motown Records**

Rick James, the self-professed King of punk-funk, has put forth a slick release with "Reflections." This LP contains six of his biggest hits plus three new cuts.

Side one opens with the current single, "17." Despite the funky beat, the lyrics are a complete turn-off. A 17-year-old girl with a man twice her age is just too freaky no matter who the dude is, including Slick Rick.

The second new song, "Oh What a Night (4 Luv)," is an average love story with clichéd themes and rhymes. However, it is saved by the sexy saxophone solos of Daniel LeMelle.

The pounding percussion and horn lines on the third new release, "You Turn Me On," are infectiously danceable. This song has more sweet and soulful sounds from sax man LeMelle. Blow, Danny.

The major problem with "Reflections" is that a so-called greatest hits package should not include three new songs. One

maybe, but not three. Last year's single "Cold Blooded" or the 1979 smash "Lovegun" could have been added instead.

The final song on side one is 1981's "Fire and Desire," a steamy, screaming duet between Slick and Teena Marie.

Unfortunately, while the songs on side one average a long five minutes, the great hits on side two are three minute, top-40 versions.

Side two bristles open with James' early dance hits "Bustin' Out," "You and I" and "Mary Jane." These slightly disco, heavy funk tracks still work — still make you pop your fingers and move your feet. The chorus in "You and I" reflects Slick's central, on-going philosophy: *They never hear or see the things we do, so far as I'm concerned they all can go to hell.*

The closing numbers, "Give It to Me Baby" and "Super Freak" fittingly come from the fantastic "Street Songs" LP.

All of side two is proof that, at his best, Slick reflects fun and funk all over.

— Hipster Sister



**Cathedral of Tears
Cathedral of Tears
Enigma Records**

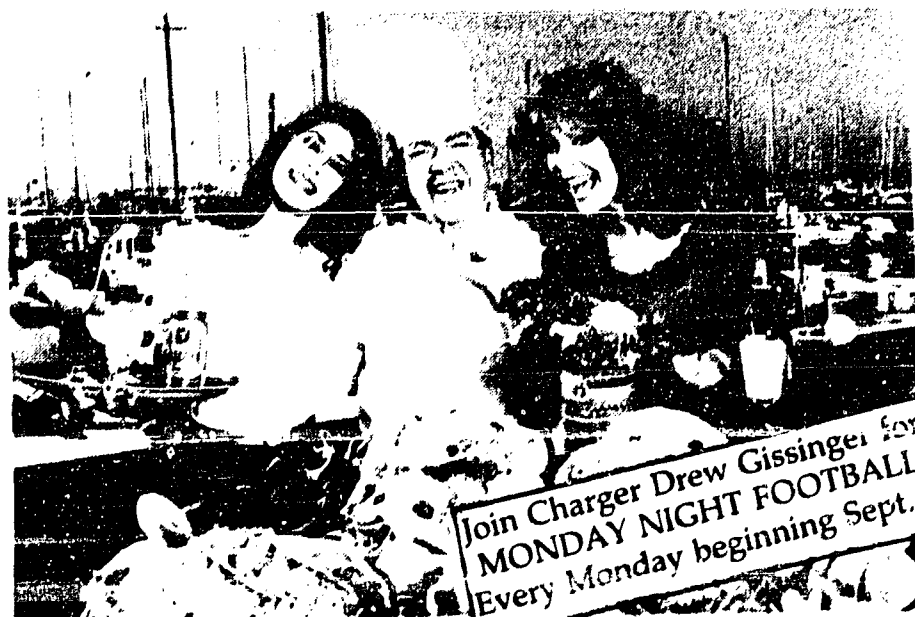
According to a certain gospel called "word of mouth," Cathedral of Tears was purported to be one of the more noteworthy groups to emerge out of the vast L.A. music scenario.

As a live outfit, the band was renowned for its gritty performances and punk-meets-rhythm-and-blues sound. In addition, its employment of Jack Loyd, the former lead vocalist of T.S.O.L., suggested promising possibilities.

Unfortunately, these rumors turned rancid upon listening to this band's debut EP.

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cialism, Cathedral of Tears have abandoned their eclectic punk roots, opting instead for the influence of electronic fluff groups like A Flock of Seagulls.

Prime evidence of this inane move is the introduction of keyboards to Cathedrals' line-up. Like countless other bands in the current vogue, Cathedral of Tears' so-called compositions are supported by a slick, ultra-pretentious barrage of synthesizers which obscures any other instruments that might attempt to salvage the mess. Yet, that is not necessarily the most offending component featured on the EP.

Sounding like a cross between Billy Squier and Weird Al Yankovic, Loyd's squeaky vocals are intolerable, at best. When this yelping is accompanied by the group's synthe-slop background, the resulting clash rouses a grimace so fast that it could be considered a natural reflex.

Frankly, I'm surprised at Enigma records, who with this piece of vinyl tarnish a previously quality-conscious reputation. One can only assume that the illustrious gossip surrounding Cathedral of Tears got the best of their judgement as well.

For this critic, it took merely three painful listenings of this release to fully comprehend how cheap talk can be.

— Jennifer West



Instincts
Romeo Void
Columbia Records

It's 10 p.m. I'm at Debora's Stereo Bar 'n' Grill, sweating silly. It's like a steam oven in here, but I know after I order it's just going to get hotter.

"Hey bartender," I say, "Give me another beer and put another Romeo Void on the turntable. I mean, I think I ate the last one too fast. I'm still hungry."

And so, the smoldering rock and jazz fires of Romeo Void's third LP begin to twist their way down my mouth — moving down to burn my heart, then up to ignite my head.

Guitarist Peter Woods offers some attractive opening riffs, but I'm not too impressed with the first cut, "Out on my Own." Lead vocalist Debora Iyall sounds distant, apathetic, like her heart's not in the song. Bassist Frank Zincavage and drummer Aaron Smith (who replaces Larry Carter) aren't pounding out passion. The sound here is brittle, not rock-hard.

I continue to drink my beer. Then, the next tune, "Just Too Easy," starts. When Benjamin Bossi plays that cool, jazzy saxophone and Iyall sings in that soft, sensual, understated voice, I know I'm listening to the bold, high-energy band that opened my eyes, ears and mind with the rough and rollicking LP's "It's A Condition" and "Benefactor."

After the haunting, mundane urgency of "Billy's Birthday," the moody and mesmerizing instrumentality of "Going to Neon" and the percussion-powered melancholy of "Six Days and

One," I order another Michelob, raise my glass and make a toast to "loneliness, self-discovery, passion, sorrow and above all — endurance."

Side two blazes open with still more of the double-packed brilliance of Bossi and Iyall. The first track, "A Girl in Trouble (Is a Temporary Thing)," features Iyall's hypnotic, breezy vocals and provocative, positive lyrics.

While Iyall sings *There's a way to walk that says 'Stay away!' and a time to go 'round the long way*, Bossi sensuously wraps his charismatic, sassy sax around the Zincavage/Smith rhythm.

The heat gets hotter, steamier on the riveting rocker "Say No." Woods' quick-tempo guitar and the rambunctious beats of Zincavage and Smith adeptly complement Iyall's desperate wailings.

The next song, "Your Life Is a

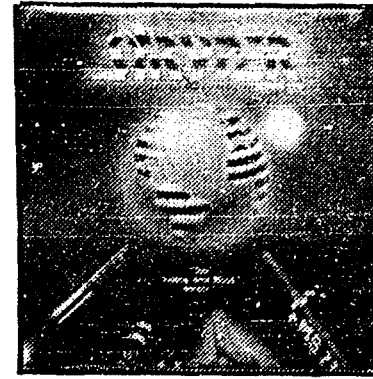
Lie," has less of a whirlwind pace, but retains a strong rhythmic attack. There are plenty of scrumptious jazzy interludes by Bossi and Woods plays a driving guitar with a tint of rockabilly.

The last song, "Instincts" is the best track on the album. It contains the best combination of lyrics, vocals and sax. Iyall's voice is appropriately soft and tender as she sings, *I don't trust my eyes/ They're so easily swayed*. Even under this romantic trance, songwriter Iyall is still able to make stark, unyielding observations such as *Beauty is anxious to be/ Seen a certain way*.

The album ends. Feeling melancholic and moody, I down my last beer.

I don't want to leave Debora's Bar, but it's late and I have "instincts" of my own.

— Julie Macias



The Yellow and Black Attack
Stryper
Enigma

At first glance Stryper appears to be much like any of one of a multitude of heavy metal clone bands that have materialized in the past year. However, a second look is more than warranted.

While most hard rockers limit

their already mundane lyrics to topics such as sex (preferably by force), drugs and allusions to satanic worship, Stryper has a different message: faith in Jesus.

This is the first mainstream band since Kansas, and the first heavy metal band to my knowledge, to produce music with a Christian message.

Even to an atheist, it is refreshing to see a metal band doing something offbeat. After a while, the depressing, morose devil-worshipping bit gets to be too much.

But be warned: no one is going to mistake Stryper for the Osmonds or Boones. In their distinctive yellow and black leathers, with chains and studs abounding, they are as ugly a band as any in heavy metal.

Like Kansas, Stryper is a legiti-

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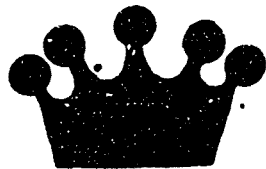
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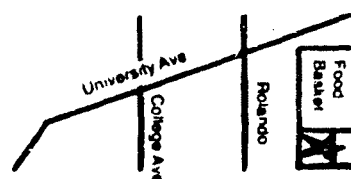
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mate rock band. Their debut album, "The Yellow and Black Attack," contains some first-rate head-banging tunes.

Side one opens strongly with "Loud N Clear," a hard-driving song paced by drummer Robert Sweet, who sets a crisp, powerful beat. Vocalist Michael Sweet gives an adequate, if unimpressive, performance. However, he is more than ably assisted on the melody by guitarist Oz Fox, who was definitely the big surprise on this album. I really did not expect to hear solo passages of the quality and skill that Fox exhibited on an album by a group proclaiming Christianity. So much for preconceived stereotypes.

The next cut, "From Wrong to Right," really delves into the group's philosophy.

*You'll see the light someday,
I'll say, Jesus is the way.
Why lose when you can win?*

The devil's not your friend.

On the last track of side one, "You Know What to Do," guitarist Fox really outdoes himself. His solo features incredibly fast arpeggios and chord progressions over the whole range of the instrument that rival anything by aces Michael Schenker or K.K. Downing.

The second side opens on a secular note. "Co'mon Rock" is a typical anthem, saved only by Fox's outstanding musicianship, and Robert Sweet's energetic percussion. Michael Sweet's voice seems flat throughout the song, and almost breaks on several instances.

However, Sweet's weak voice seems to come into it's own on the next tune, "You Won't Be Lonely." This is a love song without the sado-masochistic overtones all too common in today's music.

"Loving You," the final cut, ends the album on a Christian note, if rather unimpressively.

Overall, I was very impressed with the energy and musicianship of Stryper. Unfortunately, I fear that their Christian message will be too "establishment" for most metal heads to accept.

— Jim Trageser



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This Is What You Want/ This Is What You Get Public Image Limited Electra/Asylum Records

What happens when you let Johnny Rotten, of Sex Pistols fame, Martin Atkins, drummer and founder of Brian Brain, and other assorted musicians and their instruments into a recording studio?

Quite possibly something you would expect, a new album from Public Image Limited. But also something you may not expect, a new funkier sound that Rotten describes as "white dance music created without having to imitate black disco or rock 'n' roll."

Sound impossible? On their latest LP entitled "This Is What You Want/ This Is What You Get," Lydon (Johnny's given last name) and company succeed, to a limited extent, in creating innovative, socially relevant, danceable

music.

"Bad Life," the first track off the new album, best exemplifies the group's latest sound.

Discordant chords at the beginning of the song crescendo into a harsh repetitive drum beat. Lydon's piercing vocals accompanied by a throbbing bass line and an occasional horn blast make for a danceable tune, if you can ignore the darker overtones that are implicit both musically and lyrically in the piece.

From the chanting anthems ("This is what you want...this is what you get") at the end of "Bad Life," you plunge straight into the incantations of "This Is Not A Love Song." This track repeats the song's title until you become mesmerized by Lydon's hypnotic voice and are brainwashed by the fact that this is far from black funk or rock 'n' roll.

Please see page 15.

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Continued from page 14.

"Tie Me to the Length of That," the final cut on the first side, is reminiscent of "Careering" off PIL's second album. Monotone vocals help to depict a disturbing portrait of birth. "Mommy why'd you let him hit me?," inquires Lydon after the doctor slaps him. The line, "Consider this, that life is not worth saving" is a chilling reminder of Lydon's tumultuous past.

The second side continues with PIL's bleak look at the world in a beastly jungle cut, "The Pardon." But the continuity of the guttural song is broken by the twisting, turning unrest of the horn section, which becomes even more agitated when Lydon sings.

The next two tracks plunge you deeper into the gloomy world of the band and couldn't get you on your feet if they had to. Instead, they make you feel worse about yourself and your conception of the world than if you were excessively drunk and alone in a bar.

The band attempts to neatly wrap up this package with a reprise of the title cut's refrain in the song, "The Order of Death" — the most melodic and moving piece on the album.

As the title implies, what the listener (or critic for that matter) is led to expect and what one actually gets are two different things.

— Lisa Reynolds



Stranger to Stranger Industry Capitol Records

Sometimes you have to wonder what the record companies have in mind when a band named Industry is signed to a record contract on a major label. I suppose they figure the buying public is gullible enough to go for anyone who has a high-tech name, uses synthesizers, and wears the latest fashions from Judy's. I'd like to think otherwise — but then, how does one explain the success of Duran Duran?

But what we have in the case of Industry and its new album, "Stranger to Stranger," is a blatant, calculated attempt at jumping on the so-called "new music" bandwagon.

From its name (does the concept behind it mean that the group is representative of the music industry?), to the sequenced use of synthesizers and electric drums, and on down to the attempted topicality of the lyrics, you get the notion that these guys sat down with their manager and systematically decided what they needed to do to become rock stars. Unfortunately, believability wasn't on their checklist.

Even the titles of the songs show a lack of originality: "State of the Nation," "Shangri-la," "Communication" and "All I Need is You." It's as if the band took an encyclopedia of song titles and chose the most popular ones.

The actual songs aren't really bad. The single, "State of the Nation," is the best of the lot. It concerns the fear of a young soldier being sent off to fight in a war, and his lack of understanding why he's doing it (Do you hear that, Mr. Reagan?).

When nightmare memories fade to dust/ We'll get back on our feet again/ This war has nothing to do with us/ But somehow we're so

involved with it.

The rest of the album is filled with typical cliches, both lyrically and musically. The pulsating rhythms, along with Jon Carin's adnoidal vocals, get tiring awfully fast. And with lines like "Sip wine and look into the fire," well...

Unimaginative, derivative, blatantly commercial, and susceptible to trends — that's the state of "Industry." And the scary reality is that the music industry can be described in exactly the same way.

— Inigo Figuracion



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EVERY PICTURE TELLS A STORY, DON'T IT?—These two Ro-man Vishnaic photographs are part of the exhibitions "Vanished World" and "Hard Times" at the Museum of Photo-graphic Arts.

Past hardships seen in photos

by Stacy Finz

Stanza staff writer

H

e stood at the opening of the exhibit, a small number tattooed on his wrist. He was an innocent bystander talking to anyone who would listen.

"It's a very terrible thing, what happened," he said.

He was amazed by what he saw. Why should he be? He was easily in his late '70s, and by the sound of his accent, pre-sumably a Jew himself. Hadn't he read the history books or seen "The Holocaust" on tele-vision.

However, like the faces in the pictures, he too may have suffered from the same asto-nishing tragedy.

The Museum of Photo-graphic Arts has resurrected histoy in an exhibition of aproximatley 300 photographs. Dorothea Lange's "Hard Times America," depicts the horrors of the great depression during the 1930's in the United States. Roman Vishniac's "Vanished World," also tells a

story built around this time period, but of European Jews who lived under Nazi brutality.

Vishniac, a Jew himself, felt the great surge of anti-semitism in Eastern Europe before the tragic deaths of six million Jews took place. In order to preserve the race's traditions, joys, miseries and the mere fact that they once existed, he hid a Rolliflex in his coat, taking photos from one of the button holes.

"I went from country to coun-try, from town to village," Vish-niac once wrote. "It was a very difficult task. I was imprisoned many times, but I returned again and again because I wanted to save the faces. They were all killed."

Of the 16,000 photographs taken only 2,000 were saved from Nazi confiscation. 200 documentaries comprise the "Vanished World" exhibit.

Among the saved faces is "Sara," of Warsaw. Looking into her limpid, dark eyes is the old man with the tatoo. He ex-

Please see PHOTOS on page 17.

Photos

(Continued from page 16.)

Examined the photo of the beautiful child sitting amongst wall painted flowers. No CBS production could tell the story the way this black and white print does. As the old man read the caption below the photo, his own repressed memories began to show in his tears.

"Since the basement had no heat, Sara had to stay in bed all winter. Her father painted the flowers for her, the only flowers of her childhood," it read.

Besides capturing the distraught feelings of his people in film, Vishniac skillfully defines the rituals of their lives and the richness of their education.

In one photo, Vishniac shows shelves of tattered books. Each text is vivid in the viewer's mind, for each one is indicative of a life. Probably one that may no longer exist.

Perhaps one of his most beautiful photographs is of Hasidic boys studying the Talmud (religious books). Their innocence is apparent as they sit hard at work, knowing little about the living monster that would destroy their world.

In one shot, "The Meager Meal of Nat Gutman," Vishniac captures, through his intriguing still-life images, the poverty of one family by photographing a hunk of bread and morsel of cheese. While most of his photographs are a testimony to an historical period, this print shows a more artistic angle.

However, due to Vishniac's fugitive lifestyle and the conditions in which he worked in, his photos often lack the expertise of a commercial photographer.

"Sometimes it was very dark," he once said. "But I wanted to have the pictures. They were not too good technically, but they remind the people after me of that life 40 years ago."

Except for 86-year-old Vishniac, most of the places and people of his documentary do not exist.

While the people of this artist's past are gone, most of the lives of Dorothea Lange's pictures have survived their own "hard-times."

During the Great Depression of the '30s, Lange left her commercial portrait studio in San Francisco to do her own documentation of the poor and starving migratory workers, and transients in America who were jobless and displaced from the economic times and the Oklahoma dust storms.

In one black and white print, Lange depicts a breadline in which a down-trodden woman awaits her only meal for the day.

Unlike Vishniac, Lange had time to capture the moment in a skillful and artistic manner. Her photos are always moody and a bit posed. Lange is a consummate creator.

She richly portrays her knowledge of the lens in "Tractor Out," a moving and innovative shot of hundreds of man-made furrows of barren land surrounding a small desolate shack.

In "Hoe Culture," a man in shabby clothes is pictured from his shoulders to his knees holding a hoe. He is a faceless man, without pride, whose world has been shattered due to poverty.

Perhaps her best piece is of a man with his face in his hands sitting next to a turned over wheelbarrow.

"Five years earlier, I would have thought it enough to take a picture of a man as he stood

in his world," Lange once wrote. "In this case, a man with his head down with his back against the wall, with his livelihood like the wheelbarrow, overturned."

Leaving the exhibit, standing in front of a poster-size blown print, was the old man. As he stood staring at the photo of a haggard woman surrounded by her starving children he read the caption next to it aloud.

"She seemed to know that my picture might help her, and so she helped me."

He took a last glance at the Lange prints on the wall and then made his way to the exit of the exhibit. Upon leaving he said, "When everyone is dead from this period, no one will believe this happened."

He pointed at the photos and continued talking. "They'll say the books have grossly exaggerated these historical episodes."

But then they'll see these photos, the eyes, the pain, the poverty and the great injustice and they'll say we must never let it happen again."

New drama prof casts a light on design program

by Susan Bond
Stanza staff writer

By raising current program standards and making students outside the San Diego area more aware of what is available at SDSU, Don Childs, the new lighting design professor for the Drama Department, hopes to make the light design program the best in the country.

"SDSU's (drama) program has the potential to be the best in the country," Childs said.

According to Childs, the students who are currently enrolled in the program show "energy and raw talent." In addition, Childs believes SDSU has some of the best facilities to work with.

The light design program has basically "been on hold" for the past three or four years, Childs said. Previously Merrill Lessley, who is now dean of College of Professional Studies and Fine Arts, directed the program. Childs hopes to bring the study of lighting design back in full steam, thereby attracting good graduate students.

Childs first became interested in light design when he took a course in the subject at a junior college. The course sparked his interest, prompting him to pursue a job in the field. He was fortunate to be hired by the San Francisco Actor's Workshop and stayed with the company until they relocated to New York in 1965.

Childs then decided to go back to school, receiving his undergraduate degree at the University of Iowa. He continued his education at San Jose State University, obtaining a master's degree. From there it was on to Indiana State University and his Master of Fine Arts degree.

Before coming to SDSU, Childs taught lighting design at the University of California at Santa Barbara and at Ohio State University. His last position was at Concordia University located in Montreal, Canada.

Sitting in his office with the fan blowing, Childs discussed the various aspects dealing with lighting design.

"Light design is an exciting field," Childs said. "It is a true art form. Light is a powerful art medium. It can change the focus of the actor or the mood of a scene."

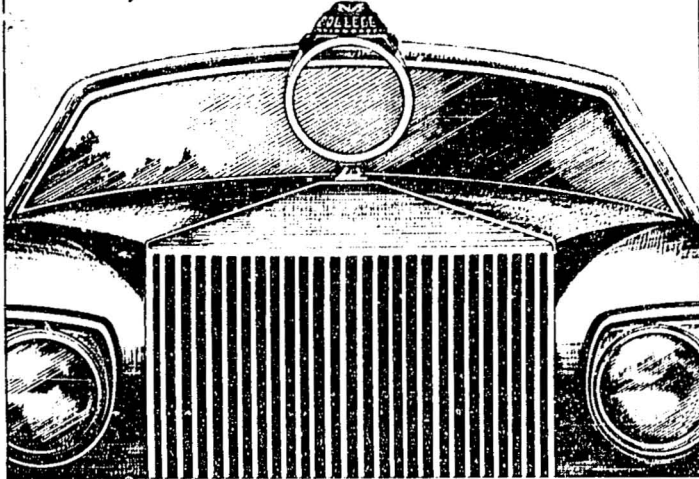
Only 40 years old, light design is relatively new. It is exclusively recognized as a field in only the United States, England, and Japan.

Lighting design was first introduced as a field in the late '50s at schools like Northwestern University. However, some colleges didn't offer a lighting design program until the late '70s.

Pointing to a shadow on the wall made by a book on his desk, Childs explained that students have to be "trained to 'see' again." He said that a

Please see CHILDS on page 18.

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ASSOCIATED STUDENTS



Book Review



The Vietnam War occurred during one of the most traumatic decades for America this century. Television brought us nightly doses of American soldiers dying in a foreign land, college students fighting the police, and racial violence.

After we left the war, America tried to forget. This consisted primarily of not discussing Vietnam. Only recently have we begun to deal with the experience that changed the way America looks at itself.

The first book to deal extensively with the unique experiences of the black soldiers in Vietnam and at home has been written by renowned journalist Wallace Terry, who first became acquainted with

the war while covering it for *Time*. "Bloods" is the most emotionally moving and draining account of the war since Jeremiah Denton's "When Hell Was in Session."

"Bloods" is a compilation of the personal histories of 20 men who served in Vietnam. They range from an Air Force fighter pilot to a private in the Marines, who witnessed combat firsthand, and from a hospital corpsmen to a Navy officer who saw the war from a distance. The only common thread binding these stories together is the experience of being a black American.

Terry subtitled the book "An Oral History of the Vietnam War by Black Veterans." For the most part, this holds true. Terry editorializes very little, letting the men tell their stories in the first person. The grammatical errors remain, as well as the local speech patterns. It appears that the only changes Terry made to the stories were organizational.

The men who tell their stories pull no punches; the violence described is graphic and real.

"So then I start draggin' this body by the feet. And his arm fell off," narrated Reginald "Malik" Edwards, a soldier in the heart of the fighting. "So I had to go back and get his arm. I had to stick it down his pants."

Harold "Light Bulb" Bryant watched a fellow American soldier kill a Vietnamese woman, and

then rape her. It is not possible to witness necrophilia and not be changed as a person. This is the message these men want to bring home to America.

These scenes are not included to disgust or thrill the reader, but to illustrate what the soldiers in Vietnam had to deal with on a daily, personal basis. Only by reading what these men went through can we come to understand what they are suffering now.

But "Bloods" tells of more than being an American soldier in Vietnam. It tells of blacks accounting for 23 percent of all casualties in combat, while only comprising ten percent of America's population.

"You know, they decorated me in Vietnam. Two Bronze Stars. The whiteys did. The officers, the generals, and whoever came out to the hospital to see you. They said, 'You brave. And you courageous. You America's finest,'" Bryant further recounted. "Back in the States the same officers that pat me on the back wouldn't even speak to me."

Fred Cherry, an Air Force major and the highest-ranking black POW after he was shot down over Hanoi in his F-105, was singled out for torture after Martin Luther King was assassinated. The purpose of the punishment? To "encourage" Cherry to call on black soldiers to quit the fight against Vietnam, and to fight white Americans instead. He refused, and

carries the scars of his defiance even today.

Many of the men in "Bloods" still carry physical and emotional scars from Vietnam. Bob Mountain lost his foot when he was hit by shrapnel from an artillery shell. Robert Daniels lost half his face when he was hit, and still has not found a job nearly 15 years later.

What "Bloods" does best, however, is bring the war to the reader on a personal level. It is not full of vague references to unknown locations. Rather, it contains the personal stories of 20 Americans who were profoundly affected by a tragedy of national proportions.

"Bloods" is by far one of the best books yet on the Vietnam experience. Terry has managed to help 20 different men tell their stories, and still have a very readable book.

By readable, I do not imply pleasant. As stated, the descriptions of violence and sex are graphic. It is well written, but the subject matter makes for some tough reading.

As a book about war, "Bloods" should be read by everyone. Just because it is about and by blacks does not mean it should be discounted by others. America has yet to erase the racial inequities that are responsible for so much hatred, and maybe this book can help open some minds.

— Jim Trageser

Childs

Continued from page 17.

lighting technician must be aware of shadows and their effect on the actor's face.

But there are many more aspects involved in lighting design besides dealing with lights.

"Being a lighting technician makes being a jack-of-all-trades important," Childs said. "It involves everything from library research to climbing a 20-foot pole."

Another hidden aspect to lighting design is the demanding hours, Childs said. Technicians can never punch the clock and leave their work behind, he added. They are basically always on-call.

"Lighting design is a field you have to love to be in," Childs said.

It is also not a lucrative field, Childs said. Only a few people earn a good living exclusively in lighting design. Many must work in other behind-the-scenes jobs to supplement their income.

But Childs encourages anyone interested to pursue a career in the field. The constant change and challenge are what he finds most interesting about his job.

"Projects change, which make the job different every day," Childs said.



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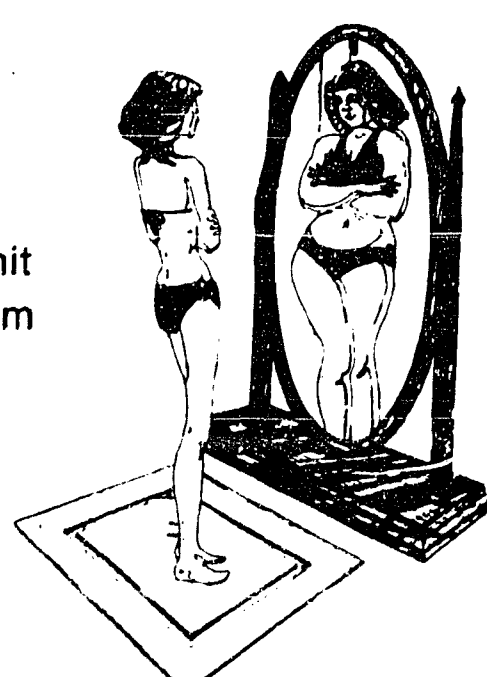
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Rock helps winning tradition continue

by Louis Weiner
Daily Aztec sportswriter

For three consecutive years, senior outside hitter Angela Rock had the honor of playing on perhaps SDSU's three best women's volleyball teams ever.

During that time span the Aztecs were consistently ranked in the top 10, won the WCAA championship twice, and ended the season nationally with two third-place finishes and one fifth-place finish. What more could a player want out of her team?

According to Rock, nothing. Except, of course, a national championship.

"I want this team to win the national championship," she said. "It's very important to me. I want this school to have a championship banner in the gym. A national title would bring recognition to the school. It would be a way of saying 'thank you' to the athletic department and the student body for all of their support."

With the loss of Sue Hegerle, Vickie Cantrell and Toni Himmer to graduation, Rock now finds herself on a much younger, inexperienced Aztec team. However, she has made the adjustment pretty well.

"I miss them very much," she said. "We all knew each other really well, we knew what to expect. Now there are many new people, and it's difficult to know what to expect. I like learning to play with new people. It's going to be a slow learning process."

One of the big adjustments Rock has dealt successfully with this season is her new role as one of the team's leaders. Sharing the duties with Kim Takacs and Linda Eilers makes the job a little easier, but there is still a little pressure involved.

"(Aztec Coach) Rudy (Suwara) helps to alleviate some of the pressure," Rock said. "It's a little bit of pressure, but it's a nice responsibility."

According to Suwara, Rock's leadership ability makes her an integral part of this season's team.

"Angela has lots of leadership responsibilities," Suwara said. "The players look up to her and they respect her. She's a very powerful player. Sometimes I'll tell the players to do it like Angela. I try to have her set an example with her technique. In certain situations she'll play real smart and we'll say, 'do it like that.'"

"It always helps to have a great player on the team. It's important to have the players like her. She helps the younger players to learn."

Suwara doesn't stop there with his accolades for Rock.

"She's become a better strategist," he said. "That's important for her. She can't be an outstanding player with just power. It's not possible to just overpower other teams."

"Her vertical jump is the best on the team (33 inches), and she's probably the strongest player we've ever had here. She can bench press 190 pounds. She's also one of the hardest hitters we've ever had. She's also the first player we've had who can successfully spike from the back row. There aren't too many players in college who can do that."

Needless to say, Suwara's has high hopes for Rock this season.

"My hopes are that she'll be all-league," he said. "She's really one of the candidates for All-American. She's been all-tourney in two tournaments already. If she can have some outstanding games, and keep her hitting percentage high, say 25 kills and only four errors, then she'll have a chance of making All-American."

Rock also has high expectations for herself.

"My number one goal is to keep a good attitude," she said. "I would also like to make first team all-league, and first team All-American."

Although individual goals are important to Rock, she doesn't push aside the fact that she is a member of a team. Her respect toward her teammates and coach is very much apparent. It doesn't stop there, however. Rock has great praise for the athletic department and fans, as well.

"The athletic department has been great," she said. "Mary Alice Hill (SDSU Athletic Director) was the best thing that ever happened for women's sports here. Gene Bourdet (former Athletic Director) was really biased toward men's basketball and football, and men's athletics overall."

"The fans are increasing for every match. They're definitely a motivational factor. They help a lot. We can hear every chant they make up. It's like a little boost, it's great. We play for the school. Obviously the crowd is a big portion."

For Rock, it's hard to compare this year's team with past year's. They're just plain different.

"Then, we really thought we were

number one, we had a lot of enthusiasm," she said. "Now, we don't know our place yet. Where do we belong? Everyone is motivated to do the best they can do as an individual. That will increase the quality of our team."

Rock believes the team is heading in the right direction, though.

"We're on our way up," she said. "We haven't come close to peaking yet. Everyone is eager to learn, to do her part in respect to the team. We have a tough serve. When we're on,

we're scary. We also have great setting. Nothing can replace that. A setter can make an average hitter look great."

Suwara is proud to have a player like Rock on his team.

"She's a great individual player, but also a great team player," he said. "She's become one of the outstanding volleyball players at SDSU. We've been ranked in the top 10 for the seventh year in a row. We've established a winning tradition in women's volleyball here, and Angela is a part of it."



Daily Aztec photo by Joe Ford

LIFE IS A ROCK—SDSU Angela Rock lines up a pass during a recent match. Rock, the only four-year starter on this year's team, will lead the Aztecs against Cleveland State tonight at 7:30 in Peterson Gym.

Tonight's match: SDSU vs. Cleveland State
Where: Peterson Gym, 7:30 p.m.

Women athletes worthier than men jocks

When I first arrived at the hallowed halls on the Montezuma Mesa two years ago, I heard from many devoted Aztec fans that it wasn't the men who were successful on this campus, it was the women.

I immediately felt at home.

Thoughts of "This is my kind of place — I'm going to like it here — Wow, what a liberated place" ran through my mind.

After all, it was the women who were going beyond seasonal expectations while the men, who weren't exactly underachieving, weren't overachieving, either.

For two consecutive years, 1981 and 1982, the SDSU women's volleyball team finished third in the NCAA tournament. Last year, they were eliminated from post-season play at the Western Regional Finals. And since 1980, the Aztec women have been ranked among the top 10 teams in the country.

In 1981 the SDSU women's cross country team finished seventh at the NCAA's with Fred LaPlante earning Coach-of-the-Year honors. On the track, the Aztec women placed 10th nationally in 1982 and 11th last season.

And, to top it off, we even have the first woman athletic director, Mary Alice Hill, of any Division I school.

Karen daSilva

Then last year's fiascos with the football and men's basketball teams and the emergence of women's basketball only served to emphasize even more that it was a woman's world on the SDSU campus, not a man's.

The only thing that was ruining my little love affair with the SDSU Athletic Department was that the men were the ones still capturing the majority of the attention.

For example, during basketball season it was the women who were winning game after game to advance to the NCAA tournament. Meanwhile, the men wallowed in self-pity over their probation and lost game after game.

It was the men's games, however, that were the featured highlight in a night of basketball at the Sports Arena.

It just didn't, and still doesn't seem fair. Especially when faced with the fact that in some instances, the women's basketball game was drawing larger crowds than the men's.

Are women's athletics forever going to have to play "the salad to the main course" as CBS commentator Brent Musberger recently called the women's U.S. Open finals

match between Martina Navratilova and Chris Evert-Lloyd to the men's semi-final match between Jimmy Connors and John McEnroe?

This year the SDSU Athletic Department should revise its scheduling and not only appear liberated, but be liberated.

For instance, during basketball season the women should be the featured highlight instead of the men.

After all, if a young and fairly inexperienced women's team was able to make it to the NCAA tournament in its first year together, just think what they figure to do this season in their second year.

On the other hand, the men will have to readjust following the NCAA probation and the loss of Michael Cage.

And personally, I'm not waiting to see the first woman in the White House. I'm interested in seeing the first woman coach of a men's team. Then, I'll really feel at home.

Little sisters fail to see through mirror issue

by Tracy Dell'Angela

As much as I hate to continue "the mass media blitz" of the "mirror, mirror on the wall" story, a letter to the editor — which was written by the victims of this incident in support of the wrongdoers — was too misguided and too pitiful to ignore.

The letter, which was originally signed "The Little Sisters of Delta Sigma Phi," included the names of 20 people who were purported to support the pathetic opinion expressed by the author(s). It was modified when three women called *The Daily Aztec* to have their names removed from this list. The letter finally appeared with two names, the only two who made the effort to officially sign their support to the letter's content.

So, I'd like to address this diatribe to Starr, Hess, and all the other little sisters who passively and silently approved of the ignorance espoused in the missive.

I suppose the letter was intended as

a criticism of *The Daily Aztec*, which apparently had the poor news judgment to print two stories on such an "irrelevant" issue as criminal invasion of privacy.

Their reference to the "alleged two-way mirror," after the fraternity publicly admitted its existence, was an ostrich-like way of denying their own victimization by the same men they "pledge to support."

The installation of the mirror (which suddenly became "real" in the second paragraph) was called "a childish, rude act." Rude is burping at the dinner table, rude is cutting in on a long line, rude is forgetting to write thank-you notes to old aunts for their birthday present; rude is *not* cruelly objectifying and ridiculing women by watching them "perform" on the toilet.

I am not going to make the cruel assumption that these women enjoy being debased and humiliated, or that they got some sort of "thrill" out of being secretly viewed with their panties around their ankles. I'm afraid

they either figured they were immune from this voyeurism, or they dismissed the significance of the act as playful, boys-will-be-boys antics.

Just in case the little sis's neglected to read the released statements, the mirror was not "just discovered." It was "discovered" more than three years ago, and if they really believe that "the use of this mirror...was confined to a few select individuals," than they're more hopelessly deluded and naive than I thought.

I can understand why the IFC, the Alumni Control Board, and the brothers of Delta Sigma Phi would want to cover their collective asses by the absurd assertion that it was an "individual action." What sickens me is that college-age women would buy this crock.

I don't know how many fraternity members used this mirror. I don't really care. That it took three years for one member to speak out against does not jibe with the little sisters' fantasy image of the Delta Sigs as "a

very special fraternity" of "excellent quality." Nor do I believe that this exploitation is exclusive to the Delta Sig house — they were just the first to be caught with their pants down (if you'll pardon the pun).

Their insistence that "anyone with a semblance of intelligence" would ignore their own abasement is horribly twisted and completely self-demeaning. It's frightening to consider that today's society breeds such masochistic souls.

I wish I knew why they wrote the letter. I suppose that their need for acceptance was so all-consuming that they were driven to desperate measures. Maybe they don't care that their tolerance of such deplorable be-

havior only perpetuates the myth that women enjoy being treated shabbily. Maybe they don't realize that by not taking civil action against their oppressors, they're reinforcing a behavior that will go on and on.

"We are behind the men of Delta Sigma Phi 100 percent," is perhaps the truest and most illuminating statement in the letter. They are, indeed, "behind" these men. And they will remain behind them until they demand the respect they deserve...until they realize they're worthy of walking alongside of them.

Dell'Angela is a senior majoring in journalism and a Daily Aztec city editor.

Vietnam veterans not credited for their role in unpopular war

by Jim Trageser

On the wall of Hardy Tower are two plaques containing lists of names; one with 14 and the other with 134.

The larger of the plaques reads, "In Memory of the Students of San Diego State College Who Gave Their Lives to the Cause of Freedom." From John E. Abbott to Charles M. Witt, all were killed defending their country.

The smaller is dedicated to those who died on the battlefields of Korea. Young men such as Richard Philips and Byron H. Chase were killed fighting for vague ideals and unclear goals. What were their dreams? What did they want to do when they came home?

As I stood reading the names of those who had died in WWII, I tried to imagine who the young men were. What did Russell Newbury look like? Where was he from? Where did he die?

At this time, there is no plaque

honoring those from our school who died in Vietnam, fighting for even cloudier ideals and goals than in Korea.

It seems that our country views the men who fight our wars by the way the war itself was fought. The two world wars were popular, so the returning veterans and dead were accorded the appropriate honor and praise.

After the Korean War, those who had fought were treated not so much with disdain as with disinterest. We hadn't really won, so America was ready to put the war behind it.

Vietnam was a debacle, a war we never should have entered in the first place, and one which the government was not content to let the military run.

However, no matter how bad a situation Vietnam was, those who served deserve our thanks and recognition. In a democracy we cannot escape responsibility for our government's actions. Too many Americans take the attitude

of "Well, I was against the war, so I don't owe the veterans anything." This is simply not legitimate.

Putting political pressure on the government to bring our troops home once it became clear that we were not going to exert the efforts to win was the right thing to do. Condemning those who went as being "dirty" was not.

I have read accounts of veterans returning home from the hell of Vietnam, wanting only to forget the atrocities they had witnessed, being spat upon by the anti-war liberals who encountered them.

They deserve better, and it's not too late. I call on the university community to organize and install a plaque near the other two to honor those SDSU students who died serving their country in an unpopular cause.

Trageser is a journalism senior and the Daily Aztec's editorial assistant.

THE FAR SIDE

By GARY LARSON

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SPORTS

Soccer

Continued from page 20.

Since playing college soccer, Whittemore has made a fair share of good impressions on opposing coaches.

Yeagley said, "Some players just have that extra sense that makes them feel comfortable at the goal. He's deceptively fast and has a nose for the net."

Westmont Coach Bob Fortosis added, "He's an excellent player. He's as good a player we've seen all year. Chuck (Clegg) got himself a great one in Whittemore."

Despite having made a name for himself with a couple of the top soccer coaches in the country, Whittemore contends that soccer is only a way of getting him through school.

"Right now, soccer is helping me pay for school. I've had aspirations to play pro but right now I'm looking to school to get me through life. Soccer might not."



Daily Aztec photo by Dana Fisher

TAKIN' A BREAK—About the only time Aztec freshman sensation Kyle Whittemore isn't threatening to score a goal is when he takes a break. SDSU is home Friday to face Pacific at 7:30 p.m.

Nebraska still No. 1, according to AP poll

For the second week in a row, Nebraska is the No. 1-ranked team in college football, according to the Associated Press poll, released yesterday. The Cornhuskers gathered 37 of the 60 first-place votes and amassed 1,151 points to beat out Clemson for the top spot. The Tigers are No. 2-ranked. So far, in '84, Nebraska has routed Wyoming, 42-7, and Minnesota, 38-7. The Cornhuskers were ranked No. 1 throughout the entire 1983 regular season. Behind Clemson, Texas nailed down the No. 3 ranking while Miami, at No. 4, is the only team in the top ten with a loss. The defending national champion Hurricanes have beaten highly-touted Purdue, Auburn and Florida this season. Miami, however, was beaten by Michigan. Ohio State is at No. 5 this week ahead of WAC power BYU, which is ranked No. 6. The Cougars open their defense of the WAC title this Saturday at Hawaii. Penn State, which upset Iowa on Saturday is ranked No. 7 ahead of UCLA, Washington and Boston College. No. 8-ranked Bruins come face to face Saturday with top-ranked Nebraska. No. 9-ranked Washington is coming off of an upset win over previously No. 2-ranked Michigan, 20-11. Oklahoma State, SDSU's opponent this Saturday, is No. 12-ranked, right behind in-state rival Oklahoma. The Cowboys have already humiliated Arizona State, 45-3, and Bowling Green this season. The Aztecs will be facing a ranked team for the second time this season. SDSU will undoubtedly face another top-20 foe when it meets BYU later on this season. SMU is ranked No. 13 this week ahead of Iowa, Florida State, Michigan, USC, West Virginia, Auburn and Georgia. Auburn, which is 0-2 after losing to Texas and Miami, is the only team in the top 20 with two losses. The Pac 10 has three teams in the top 20 this week, as does the Big Eight, the Southeastern Conference and the Big Ten. Clemson's Mike Eppley is currently the nation's top passer. Eppley has completed 21 of 31 for 307 yards. Johnnie Jones of Tennessee is the nation's leading rusher, gaining 400 yards in his first two games.

Sports Slate

FOOTBALL: Oklahoma State, at Stillwater, Okla., Saturday, 11:30 a.m. (KSDO-AM1130). **WOMEN'S VOLLEYBALL:** Cleveland State, at Peterson Gym, today, 7:30 p.m. **SOCCER:** Pacific, at Aztec Bowl, Friday, 7:30 p.m. **CROSS COUNTRY:** Women's: UC Riverside Invitational, at Riverside, Saturday, 9 a.m. Men's: UC Riverside Invitational, at Riverside, Saturday, 9 a.m.


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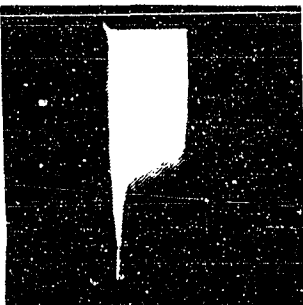
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Local politicians tackle ethics forum

by Colleen M. Costello
Daily Aztec staff writer

Political campaign ethics and standards were discussed by Sen. William Craven and other local politicians in a forum hosted by Pi Alpha Alpha and SDSU School of Public Administration and Urban Studies last Thursday at the San Diego Hilton.

Craig Lee, forum chairman for Pi Alpha Alpha, a non-campus entity of Public Administration and Urban Studies, said the evenings agenda included campaign finance requirements, how present laws work, and

how the general public reacts to present law and politics.

The speakers also included Dan Stanford, Fair Political Practices Commission chairman; Mark Zerbe, San Diego coordinator of Common Cause; Terry Knoepp, a local attorney; and Bud Porter, lobbyist.

School of Public Administration Director Dr. Lou Rea opened the program with a review of the historical and theoretical foundation of standards and ethics applicable to the public sector.

Craven, of the 38th district, had interesting and timely political comments in which he characterized constituent input, Lee said.

"Reporting requirements are

meant to assuage the conscience within the body politic," Craven said. "I would say to you that in 12 years in the legislature, I have not had anybody ever come up and knock on my door or really call me on the phone and say 'there is something very serious I must talk to you about and that is campaign reform'. It has not been a popular issue."

Craven said constituents talk to him about welfare, foreign policy, dogs, cats, race horses, the lottery, and abortion.

"I have absolutely no involvement in foreign policy," Craven said. "But none of them have ever come and said 'your're spending too much, or too little, or anything of that nature

; not one single person. Now think of that for a moment. Think of that in light of what we were doing on an initiative today on the ballot—proposition 40."

Lee interpreted Craven's quote saying the average voter has a flip-pant attitude towards political issues.

"What he's saying is that no one cares," Lee said. "That perceived care is really for infractions only."

Stanford said despite all the harsh rhetoric in the area of campaign reform, there are three major problems with campaign financing in California today.

"First, there is an appearance of influence of special interest groups that contribute large sums of money



Sen William Craven

to political campaigns," Stanford said. "Second, I think there is a common perception that there is an excessive amount of money involved in the political process in California. And third, and most important, the problem I'm most concerned about is the lack of competition in California, especially in the legislative races."

Zerbe spoke of public apathy, misinformation, gerrymandering, and political influence of special interests groups that have combined to cause a severe political disfunction.

"In short, government no longer represents the public," Zerbe said. "There are a number of problems I basically agree with that (Stanford said). I will divide among them; money in politics, gerrymandering, public apathy, and lack of integrity."

Lee said the four problems Zerbe state are characteristic thoughts of Common Cause.

"I think those are pretty telling tales," Lee said. "That's a hell of an indictment, quite frankly, but it's his perspective from Common Cause. I think that's characteristic on how they feel."

Knoepp's law practice has defended public officials and candidates against potential infractions, Lee said.

"I tell my clients that, for heaven sakes, obey the law," Knoepp said. "If for no other reason, it can accomplish everything you want by obeying the law. It takes a little longer, but you can be perfectly legal and accomplish pretty much the same goal than if you had tried to violate the law."

Fiesta

Continued from page 1.

RAB members requested additional allocations for the replacement of demonstration skis, backpack tents, climbing ropes, camp stoves, gas lanterns, tarps, family tents, ice chests, water bottles, climbing harnesses, cross-country skis, cross-country bindings, and lantern cases.

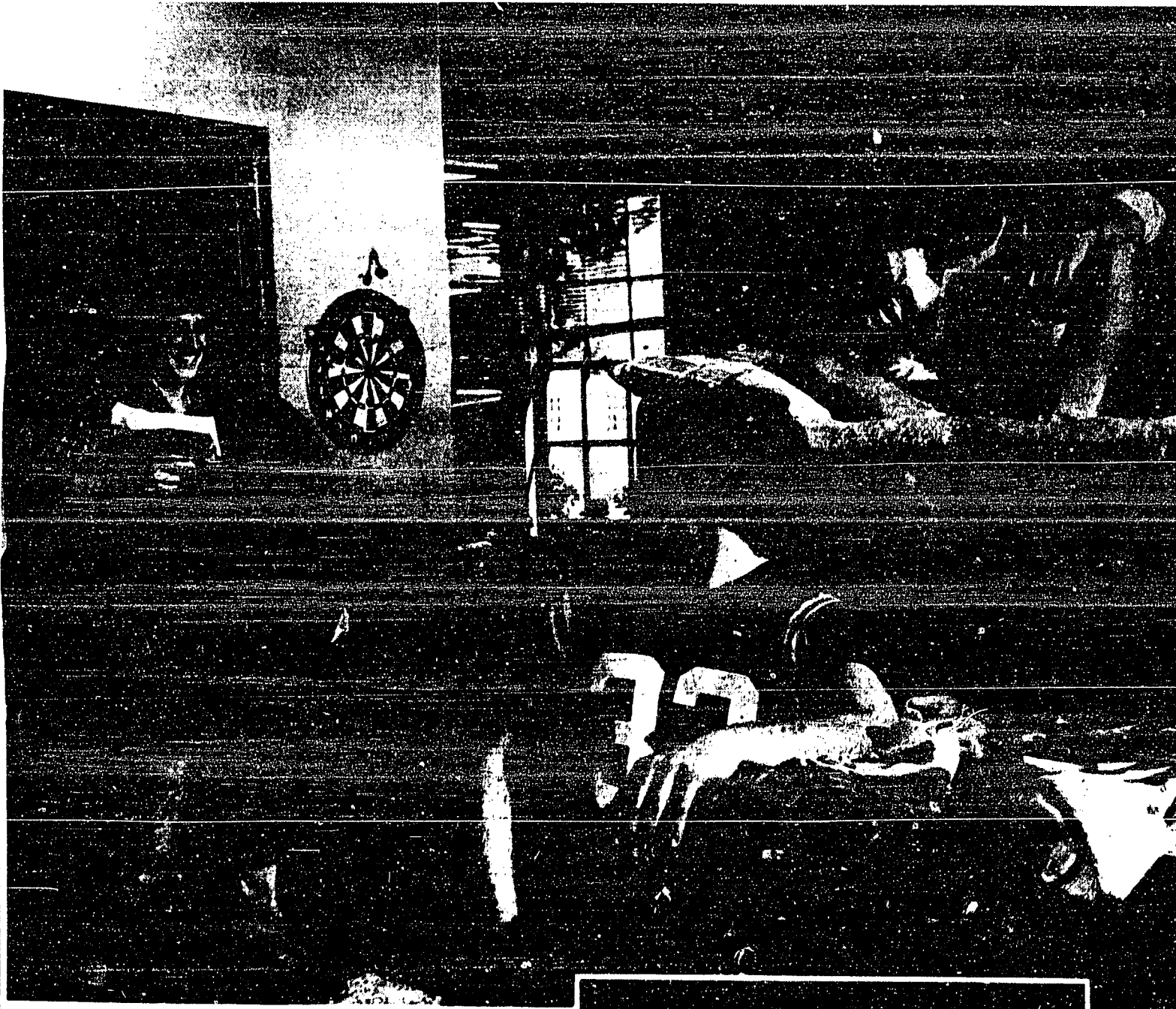
At the Sept. 10 meeting, the Finance Board passed a motion to grant a non-student waiver to one part-time teacher who requires a credential in the Campus Children's Center, because no qualified SDSU student is available for the job.

Debate also centered on approving

compensate for the lack of qualified SDSU students for on-campus jobs.

The board also moved to extend the payment schedule on a \$200,000 loan to Aztec Shops for another year. Aztec Shops needed the loan to renovate the Bookstore last year. They will repay the loan in \$100,000 increments over the next two years.

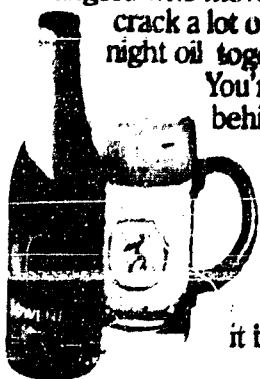
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THE DAILY AZTEC
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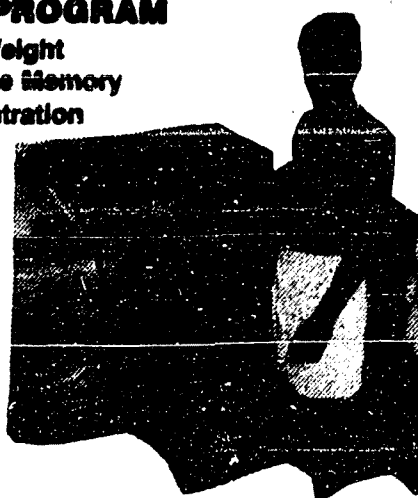
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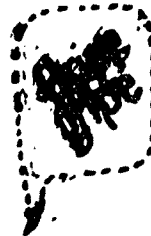
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written by SDSU Recreational Sports staff

INTRAMURAL CO-REC VOLLEYBALL SIGN-UPS DUE TODAY

If you've seen the excitement of volleyball action while watching the Olympics this summer and would like to get involved in a recreational league, now's your chance. There are still a few openings left in this Fall's Co-Recreational Volleyball Leagues. Leagues will play regular season games for three weeks with playoffs to follow. All matches are played in the main Peterson Gym.

Entries are being accepted in the Recreational Sports office, located on the West side of Peterson Gym 196.

Get involved in Intramural action this Fall, come by today!! The captain's/manager's meeting will be held tonight at 6:00 pm at the Recreational Sports Office. All captains or managers of teams that have signed-up should attend this meeting.

CLASS CREDIT OPPORTUNITIES

The Recreational Sports staff and office is always looking for interested students to earn class credit while working in our program. If you are a Recreation or P.E. major, you can earn 3-12 units of credit through involvement with us each semester.

Our events begin this week, anyone interested should stop by the office (Peterson Gym 196) and pick up a volunteer/class credit packet. In it you will find out what types of opportunities we offer and what steps to take to receive credit. In addition, any student that desires extra credit by volunteering in a specific special event should come by the office and discuss possibilities. Recreational Sports is a people oriented office, if an on-campus job where you earn class credit sounds appealing, come by and see us, or give us a call at 265-6424.

TGIF with Padres vs Braves — this Friday

Looking for something DIFFERENT to do this Friday? Tired of the same old TGIF parties? Join the Recreational Sports staff on Friday, September 21st for a bar-b-que, brew, and baseball TGIF with the San Diego Padres. We'll travel on english-style double decker buses for an all-you-can-eat and drink bar-b-que/social at San Diego's Jack Murphy stadium to watch our Padres battle the second place knockdown Atlanta Braves. This is the first game since "the game" everyone has been talking about.

You've heard the stories, seen the replays, now you can witness the rematch for baseball's National League Western division title. Be there as the Padres clinch their first ever National League West Pennant. Sign-ups are limited to the first seventy-five (75) people and tickets are going fast. Twelve (\$12.00) dollars gets you a ticket to the game, transportation on an English-style double decker bus, and a great time at a super TGIF with the Padres. Sign up today at the recreational sports office, located on the west side of Peterson Gym, room 196.

INTRAMURAL BADMINTON TOURNAMENT OFFERED

The Recreational Sports office will be holding the 1984 Intramural Badminton Singles tournament on Sunday, September 30. The tournament is open to all SDSU students, faculty, staff and active alumni. We are offering

men's and women's competition in novice and advanced divisions. Tournament play will take place in the main Peterson Gymnasium.

Sign-up deadline is Wednesday, September 26. Entries will be accepted at the Recreational Sports office or pick up a sign-up form and mail it in. Entry fee is

only \$3.00 and winners in each division receive SDSU's Intramural championship T-shirts.



Sigma Nu quarterback MARK NOVARESI in action this week in big win over Delta Epsilon 18-14.

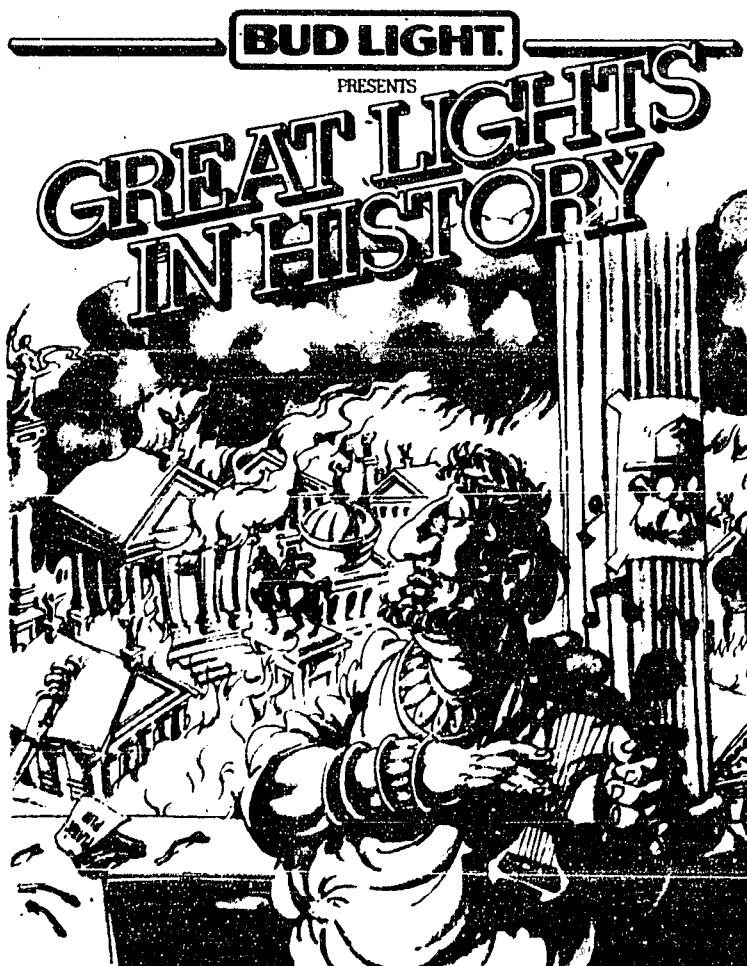


SCOTT BIRCH, Delta Upsilon quarterback will need to get his team back on track as they face Lambda Chi this Sunday.

Intramural Football Top Ten

1. Sigma Nu
2. Strappers
3. Frog Busters
4. Veteran Rams
5. Delta Upsilon

6. LA Machine
7. 49ers
8. Toltec Terrorists
9. Big, Fast and Beautiful
10. 69ers



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