

# THE DAILY AZTEC

VOLUME 68 NUMBER 1

SAN DIEGO STATE UNIVERSITY

TUESDAY, JANUARY 22, 1985

## Mini-dorms investigated

by Dennis Cushman  
Daily Aztec staff writer

In its first meeting last Thursday, the newly formed Mini-dorm Task Force shared information and drew guidelines for Councilman Dick Murphy's proposal to regulate the number of unrelated adults that may reside in a single-family residence in the college area.

Murphy formally presented his proposal to the eight-member task force in the meeting at the County Administration Building in San Diego. The councilman asked the task force to use the proposal as a starting point from which they could work together and formulate agreeable solutions.

"Feel free to take this proposal and work with it," Murphy said. "Start with the idea that regulation is the right approach."

The mini-dorm proposal states, "A single-family dwelling unit may not be occupied by more than four unrelated adult persons unless the Planning Commission has issued a Conditional Use Permit after a noticed hearing."

To qualify for a Conditional Use Permit, a rental owner must meet the following prerequisites: that there be at least one bedroom for each adult occupant; that there be at least one bath and toilet for every two adults; that there be at least one off-street parking space for each adult; that any existing off-street parking deficiency be corrected; that a garage not be converted to living quarters; that a landscaping and irrigation plan be provided.

Please see MURPHY on page 8.



Daily Aztec photo by Dana Fisher

ADDRESSING THE PROBLEM OF MINI-DORMS—SDSU Associated Student President Mike Sigler, left, listens to Councilman Dick Murphy outline his proposal that would ban mini-dorms.

## CSU aid hikes freeze student fees

by Dave Ross  
Daily Aztec staff writer

A proposed 10-percent increase in state aid to the California State University system and several new construction projects at SDSU will be among the items discussed at the CSU board trustees meeting today and Wednesday.

Gov. George Deukmejian's 1985-86 proposed budget increase for CSU would prevent any general fee in-

### SDSU building plan not on the budget

creases during the next school year.

No student, regardless of unit load, would pay a higher systemwide mandatory fee in 1985-86 than was paid in 1984-85. In addition, a special fee differential that has been imposed on post-baccalaureate students for the past two years would be eliminated.

The budget recommends a 6.5-percent wage and benefit increase for

state employees. CSU faculty would receive a 10.5-percent increase.

CSU Chancellor W. Ann Reynolds praised the governor's budget proposals.

"In the 1985-1986 budget, Governor Deukmejian has again demonstrated the commitment to higher education that was started in the 1984-1985 budget," Reynolds said. "If this budget is adopted, our

ongoing instructional programs will be more strongly undergirded. Many long-deferred building and facility repairs can proceed."

Not included in the governor's budget, however, is a requested \$8 million for a proposed four-story 63,500-square-foot multipurpose building at SDSU.

"We were expecting the building to be included," said William Erick-

son, SDSU vice president of Business and Financial Affairs. "We were very surprised and disappointed."

Erickson said the trustees will probably approve construction plans for the building. SDSU will then attempt to have the state budget amended to obtain financing.

"We have got a very good case of need and believe we can make it in the Legislature," he said.

Please see CSU on page 37.

## Late, loud frat parties draw CACC fire

by Colleen M. Costello  
Daily Aztec staff writer

Residents in the College Area Community Council sent a letter to the San Diego Noise Abatement Control Administration Thursday asking that SDSU fraternities not be given weekend noise variance permits because they feel it is an unfair practice.

"The rest of the community is limited to 10 p.m.," said Sue Gardner, chairwoman for the CACC. "We merely wish to be equal. The noise has been particularly bad this past semester."

The City of San Diego Municipal Code states the legal noise shut-off time is 10 p.m., regardless of the night of the week. However, because of special consideration from the city, the

fraternities can obtain noise variance permits which allow noise to overextend the 10 p.m. curfew to 11:30. But this is only done on weekends, according to Doug Case, fraternity adviser and CACC secretary.

The Interfraternity Council takes responsibility to govern parties with noise complaints after 11:30. Case said the IFC can impose \$50 fines for each complaint a fraternity gets from local residents. The city can fine college area

residents violating the law as much as \$500.

"Fraternities are expected to obey the Municipal Code at all times," he said. "The IFC has been policing parties for four years and there has been a significant change for the better."

Case added that the noise level cannot exceed 50 feet from the property line, whether it is stereo music, shouting, or a live band.

Please see NOISE on page 37.

## Professor aids the prosecution

by Deborah Moors  
Daily Aztec staff writer

Mayor Roger Hedgecock's trial has affected the lives of many San Diego residents. Among them is SDSU faculty member Professor Arthur Brodshatzer, who was called in as an expert witness for the prosecution.

Brodshatzer, who has testified in over 100 cases during the past 10 years, put together four analyses of political consultant Tom Shepard's handling of Hedgecock's campaign finances.

His analyses showed that Shepard's firm spent 98.6 percent of the money it received from the Hedgecock campaign. Usually, Shepard's firm spent only 50.6 percent of the client's money.

Brodshatzer also showed that if a portion of Shepard and Associates' staff expenses, overhead and operat-

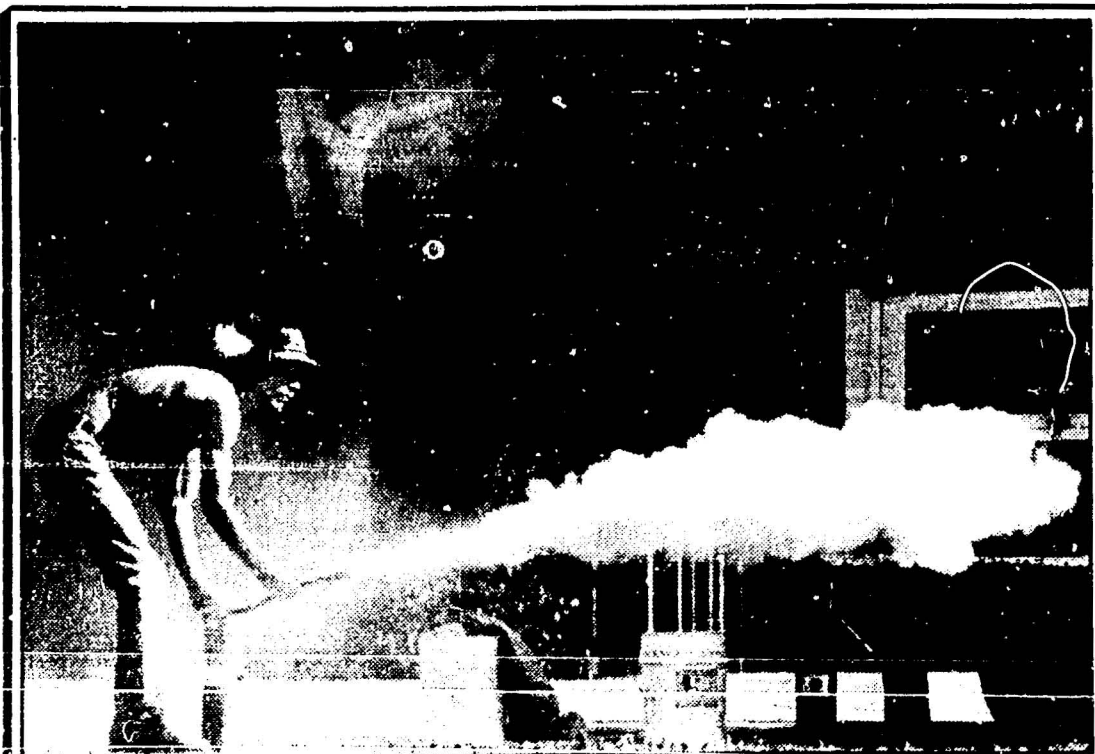
ing costs were added to the Hedgecock bill, the firm lost \$181,936. In all, Shepard's firm lost 52 cents for each dollar they received from Hedgecock's campaign, according to Brodshatzer's figures.

Brodshatzer's argument was rebutted by defense attorney Michael Pancer, who cited a section of the California Political Reform Act stating that a political consulting or advertising agency's overhead costs are not considered to be a contribution to a candidate.

"So, sir, there's nothing you've testified to or about ... that you're telling us are campaign contributions?" Pancer asked.

"No," Brodshatzer answered. "All I'm talking about is that the Shepard firm's compensation under the contract was insufficient to cover all of its direct and indirect expenses."

Please see TRIAL on page 10.



Daily Aztec photo by Dana Fisher

STEAM CLEANING—Lanny Barker of American Fire Extinguisher services one of SDSU's 6,000 fire extinguishers last week.

# SDSU teacher is NOW president

by Tracy Dell'Angela  
Daily Aztec staff writer

The magazine rack in any local convenience store prominently displays a number of pornographic publications. One woman, angered by the exploitative depiction of women in these periodicals, opens a *Playgirl* and drapes the male centerfold over the other magazines. A minute later a man walks into the store, spies the photo, and buries the closed magazine in the rack.

January Riddle is impressed and amused by this woman's method. She said it enables men to empathize

with the exploitation and objectification of women in pornography without "shoving it down their throats."

It is with this perspective that Riddle, a free-lance writer who teaches magazine journalism at SDSU, will tackle the responsibilities facing her as the 1985 president of the San Diego County chapter of the National Organization for Women.

A long-time NOW activist and former chair of the Violence Against Women task force in San Diego, Riddle said as president she will seek a congressional investigation and FBI involvement in the recent rash of abortion clinic bombings. She will also seek to educate the public about

a number of women's issues.

Yet there is a relaxed humor and playfulness in Riddle's demeanor that defies the tired stereotype of a feminist. She laughs often and easily. During breakfast, she jokes with waiters amidst angry diatribes on child pornography, so-called "pro-lifers," pay inequities, and a cultural acceptance of violence against women.

And a dizzying list of accomplishments testifies to Riddle's obvious enjoyment of life — a curious mixture of adventurous indulgences, ambitious writing projects, and social reform.

A self-described "Army brat," Riddle spent most of her childhood moving around the United States and Europe. Her family eventually settled in California, where she earned bachelor's and master's degrees in English from San Jose State University.

This self-supporting, now-single woman has embarked on a number of escapades, including "living off the sea" while living on her boat in Mexico. But writing was interspersed with her adventures.

"I've always wanted to be a writer," said Riddle, whose favorite authors include D. H. Lawrence and Alice Walker. "My first love was fiction, but nothing I wrote ever sold."

Until she started in journalism, that is. She wrote three award-winning articles for the magazine *Cal Today* on child pornography, birth control and comparable pay for comparable worth — issues that motivated her social activism and prompted her dedication to the feminist movement.

"I'm real gratified to see that this 'secret stuff' is not secret anymore," she said. "It's not going on more, it's just out of the closet now. And that's

when people get pissed off, that's when laws change, that's when things happen."

One of her strategies as NOW president includes lobbying local politicians to support legislation protecting women from rape, battering and violent pornography.

Riddle was careful to distinguish between erotica and pornography, describing the latter as humiliation and degradation of one person over another.

Yet how does a journalist resolve the inherent dilemma of censorship in any form?

"I liken it to yelling 'Fire!' in a crowded theater," she explains. "There are laws against it because people will get hurt. The same thing is true with violent pornography. (Studies) have shown a link between violent pornography and the incidence of violence toward women."

"Violent pornography is dangerous to women. So, like libel, like yelling 'Fire!,' it has no business being protected under free speech."

Riddle was as vehement in her criticism of "pro-lifers" and the terrorists responsible for the clinic bombings.

"There are some people who call themselves 'pro-lifers' and they are — they're against capital punishment, against war, and for helping minorities, children and the underprivileged. But they're in the minority in this so-called 'pro-life' movement — where life begins at conception and ends at birth."

"They have no right to use the term 'right-to-life.' That's not what they're about. They're about legislating women's bodies."

Because Riddle believes a woman's right to her own body is "one of paramount importance," her first priority is organizing San

Diego's 3,000 NOW members in forcing an investigation of the bombings.

"Someday (the clinic bombers) are going to kill somebody," Riddle said, adding that according to the Bureau of Alcohol, Tobacco and Firearms San Diego was targeted for more attacks and bombings.

"Despite the administration's refusal to recognize it as such, the attacks are acts of terrorism," she said. "It's a systematic attempt to destroy something the group doesn't believe in. And when you stir people up — help provide a climate for violence — you are responsible."

Riddle said many people misunderstand NOW's goals and the type of people who join the organization.

"We have a cross section of women. Every woman who belongs to NOW does not buy the entire package. And we do have some male members who are really concerned about women issues because they see them as a concern of cultural issues."

"While some men realize that relegating 51 percent of the population to second-class status just doesn't make sense, it's difficult when you're the one with the power and you're asked to give it up."

Despite the amount of time dedicated to her NOW activities — "3 hours on the phone every day" — this mother of a 21-year-old college student is the editor of a community newspaper in Golden Hill and has just fulfilled a lifelong dream of earning her pilot's license.

"I always wanted to fly," said Riddle, who flies about once a week. "But it was always this project, or that husband, or this child. Women have a tendency to sacrifice their dreams for their husbands and children."



Daily Aztec photo by Dana Fisher

**NEW NOW PRESIDENT**—January Riddle, SDSU journalism professor and 1985's president of the National Organization for Women's San Diego chapter, says she will seek a congressional investigation into the recent rash of abortion clinic bombings.

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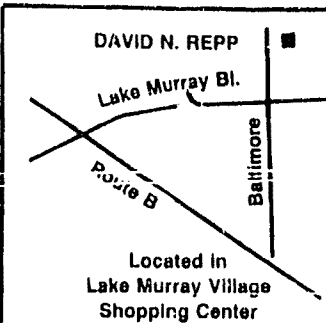
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# Finding financial aid involves looking for it

by Wayne Halberg  
Daily Aztec contributor

Close to 8500 students at SDSU will receive some form of financial aid this year, but hundreds more who are eligible will not, simply because they don't know what's available, how to get it or even that they're

eligible.

This is the reason January has been designated Financial Aid Awareness Month, according to SDSU Financial Aid Director Kate Wilson.

Wilson has made two recent appearances on local radio and television talk shows and has three more scheduled in the next few weeks in an effort to spread the word about finan-

cial aid to people who might otherwise not even realize it is available to them.

As part of the statewide event, the Financial Aid Office has already held one public workshop and scheduled another for Saturday, Feb. 3, eight days before the final deadline for applying for fall semester state-sponsored Cal Grants.

These workshops familiarize people with the forms of aid available, how to apply for them and "in general, try to take the confusion out of it all," Wilson said.

Their main goal, according to Cathy Mills, financial aid adviser, "is to create public awareness of financial aid."

She added that they are trying to spread this awareness beyond the boundaries of the educational community, to the general public, particularly to those people she believes may want to return to school, but feel they're unable to because of money problems.

Wilson said her office uses all kinds of student groups and civic groups to help spread the word about financial aid and works hard to combat a negative image that has arisen in recent years "with bad press about defaults and such."

"We want the general public to become aware of what aid sources may be available to them," Wilson said, "not just high school seniors, who are already getting this information from their counselors."

This is the impetus behind the workshops, which attempt to educate the general public on what's available to them.

# Street surfers to be ticketed

by Kirk Kern  
Daily Aztec staff writer

SDSU's Department of Public Safety plans to ticket students riding skateboards on campus at certain times of the day, according to Lt. Thomas Schultheis.

Schultheis, associate director of Public Safety, said that popular skateboard riding areas such as Hilltop Way from Hepner Hall to the Social Science building and the incline from the Open Air Theatre to Library East will be patrolled during peak times of student traffic for the next three weeks.

"We'll use selective enforcement," he said.

According to Schultheis, the major enforcement will cease after three weeks. After that, the areas will be patrolled "as need arises."

"We're concerned not only for the skateboarders but for the people in general," Schultheis said.

Skateboard riding, according to the California vehicle code 21113a, is prohibited in congested pedestrian walkways and in any street, roadway, parking lot or structure and any other area specifically designated for vehicular traffic.

The citation carries with it an average fine of between \$10 and \$20, although individual judges have no limits as to what they may fine violators.

"Skateboards are one mode of transportation for a lot of different people," Schultheis said.

However, the University Sen-

ate has a different solution to the skateboard problem. On Dec. 11, it sent a request to the department of Public Safety suggesting that skateboard riding on campus be banned completely.

The request to John Carpenter, director of Public Safety, asked that he "strictly enforce existing rules and regulations," and to review the situation at the end of the semester for the possibility to "ban skateboard riding on the SDSU campus effective fall semester 1985."

This decision was made after the senate's Campus Development committee report on the skateboard problem. According to Robert D. Smith, committee chair, it met with AS president Mike Sigler and his representatives and with Carpenter and his associates in determining this solution.

"We had the full support from the AS council and from Carpenter," Smith said. "There's been an awful lot of injury complaints."

However, the proposal only requested that this action be taken and that Carpenter had no authority to follow through with the ban, said Monroe Rowland, chair of the Senate.

"We thought we had passed policy," Rowland said. "It wasn't."

The proposal was written in this manner, according to Smith, because in its text, the code restricts skateboard riding on all sidewalks whatsoever.

Please see SKATE on page 8.

Please see AID on page 29.

## FINANCIAL AID IMPORTANT DATES

**February 11, 1985**

Deadline to apply for:

Cal Grant A  
Cal Grant B  
California Graduate Fellowship  
Bilingual Teacher Grant

**February 25, 1985**

Deadline to apply for scholarships administered by the University Scholarship Committee.

**March 1, 1985**

SDSU Financial Aid Office first priority funding deadline.

**April 15, 1985**

All required supporting documents for the SAAC must be received by the Financial Aid Office.

California Guaranteed Student Loan applications will be available for 1985-86 academic year.

(SAAC and supporting documents received after March 1 and April 15 will be processed and funds will be awarded to high-need applicants if funds are available after awarding first priority applicants.)

—from SDSU Financial Aid Office

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## THE DAILY AZTEC

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## High priority?

Gov. George Deukmejian has finally backed up his claim that education is his "highest priority," allocating more than \$18.8 billion to California's schools and universities in his proposed 1985-86 budget, a 10.8 percent increase over last fiscal year.

The California State University system's share comes to more than \$1.26 billion, up 10 percent from last year. But as welcome as Deukmejian's largesse is, several key points tend to belie the governor's commitment to education.

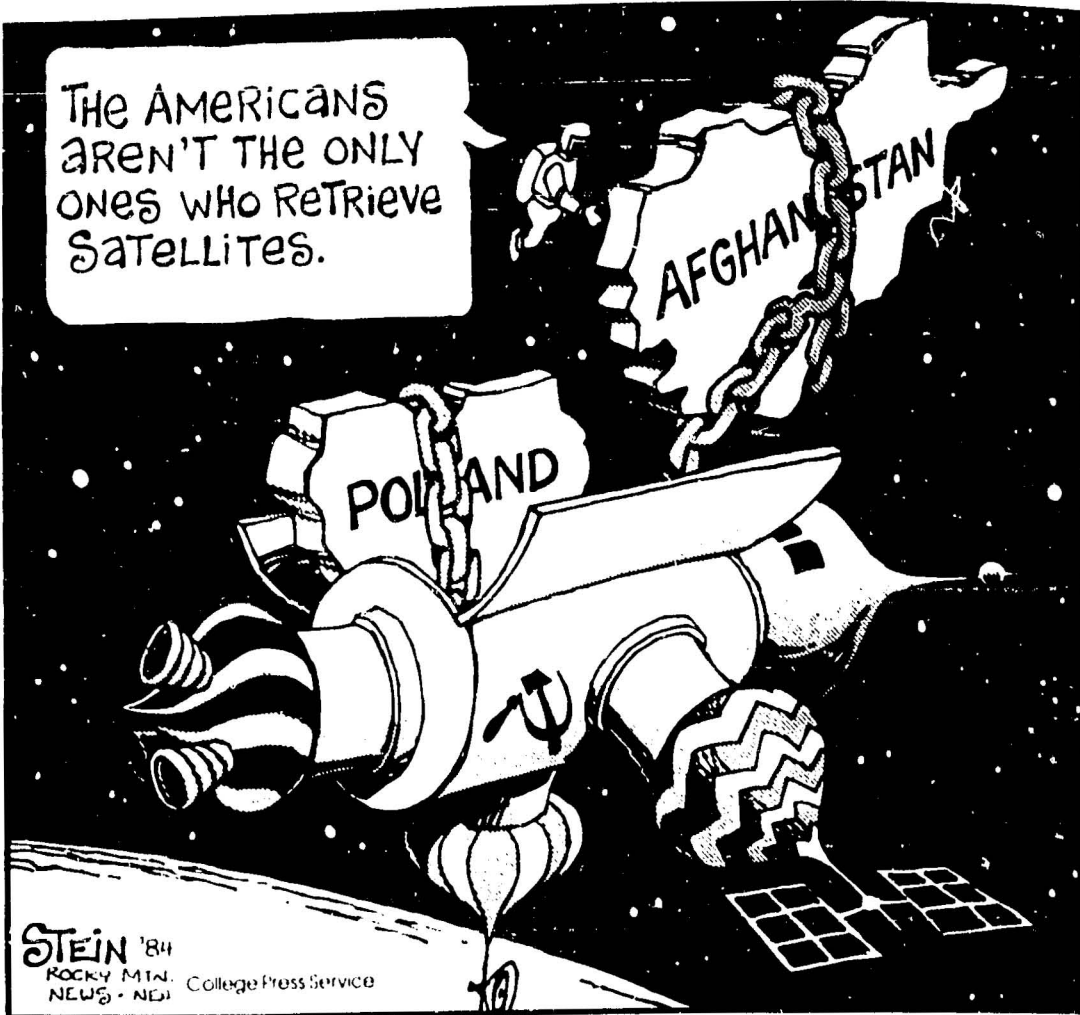
First, the proposed spending increases do little more than offset the drastic cuts of the last two years. We also question whether education would receive such a large percentage of the budget if the state weren't enjoying its present fiscal prosperity and a \$1 billion surplus.

Also, the governor's proposed expenditures further stratify California's three systems of higher education. The University of California's budget was generously boosted by more than 12 percent. However, community colleges — which are suffering drastic enrollment declines caused by the implementation of tuition — received a mere 8.7 percent increase.

This "ghetto-ization" of the CSU and the community colleges manifests itself in many ways. For instance, UCSD received funding for a \$35-million engineering building, while a proposal for a \$7-million student services building at SDSU fell victim to the dreaded "blue pencil."

If the governor is sincere in his pledge to education, he must allocate funds consistently over several years and equitably among all levels of the state's educational system.

The AMERICANS  
AREN'T THE ONLY  
ONES WHO RETRIEVE  
SATELLITES.



## LETTERS

### Photo was red all over

Editor:

In the eight years that I have been teaching here at SDSU, this is the first letter I address to the *Daily Aztec*. As a participant in the Dec. 12 "Teach-In for Peace in Central America," I was concerned to see the image conveyed by the photo on the paper's front page. It portrayed a woman protesting "U.S. intervention in Nicaragua while reading a Communist newspaper."

I do not think that this is an intentional effort to discredit opponents of American policy in Nicaragua by equating them with "communists." Still, we must be extremely careful with such words and images.

Those who spoke were members of the campus community who had been to Nicaragua. We found that our experiences gained firsthand were indeed similar. We saw Nicaragua as a

land full of embattled hope, a place of poetry, music, kindness and a sense of vision and direction often sadly lacking in our own home country. Nicaraguans are trying something new, something vitally exciting and we must be careful not to limit our capacity to understand through the use of labels and ethnocentric stereotypes.

What I love about Nicaragua is its maverick spirit, not uniquely capitalist, Marxist, socialist or libertarian, but implicitly humanist, dedicated to the welfare of its people in all the social classes. To quote a *Los Angeles Weekly* reporter just back from Nicaragua, "The Sandinistas' basic vision is a land where everyone should one day live in a nice house, eat all they want, go to a university, have fun, lots of sex and plenty of kids."

What's the problem with that?

Jeff Salz  
recreation lecturer

### Trageser is reactionary

Editor:

Although the column on language policy by Jim Trageser (*Daily Aztec*, Dec. 13) seems well-reasoned and brimful of common sense, it actually represents a radically reactionary shift in American political views. When one takes a long-range look at language attitudes in this country, it can be seen that in the centrist and majority opinion there has been a lengthy historical and cultural tradition of tolerance for those who have loyalties to languages other than English. Consider the following facts:

1. George Washington discouraged a policy to establish English as our official language because he felt that government should not try to manipulate an area of private choice. There is evidence that Jefferson and Madison believed the same way on the issue.

2. It was possible in the latter half of the 19th century to have one's public schooling entirely in German in cities like Cincinnati, Omaha and some others. American citizens of the time simply believed that to choose English was to choose the inferior language.

3. The Voting Rights Acts of 1965 and 1975 provided for bilingual ballots with the argument that being asked to vote on issues presented in a language other than one's own was a denial of the equal protection clause of the 14th Amendment to the Constitution. The Bilingual Education Act of 1968, the *Lau v. Nichols* Supreme Court decision in 1972, the Office of Civil Rights guidelines of 1974 and numerous precedents in case law ever since have all granted what are termed "promotional" language rights to citizens of this country. This means that people have legal rights to use, and to expect the use in return, of languages other than English. Recent history thus shows that our early impulses for tolerance have

received legal sanctions.

In all, when those who have been granted these rights perceive that reactionary opinion now threatens them, they are certain to sue so that those who "violate this should be punished to the full extent of the law" (as Trageser words it).

Thomas S. Donahue  
professor of linguistics

### Aztec seeks your letters

Will the "mini-dorm" task force ensure that the rights of student-tenants are protected? Or is it just a public relations front to placate students?

If this or any other issue concerns you, let us know. Submit your typed, double-spaced letters and commentaries to the *Daily Aztec*, PSFA-361. Identification is required to prevent misrepresentation.

## The Daily Aztec's editorial policy

**Editor's note:** This is a condensed version of the *Daily Aztec* editorial policy. Anyone wishing to view the unexpurgated policy may do so at the *Daily Aztec* office, PSFA-361.

The purpose of the *Daily Aztec* is to inform SDSU students, faculty and staff of events and issues of interest and importance to the campus community. In pursuit of this goal, the *Daily Aztec* has established the following policies.

**Attribution:** Any information in a news story that is not common knowledge or the reporter's own observation will be attributed. All sources will be identified unless they have a compelling reason for not having their names disclosed.

**Corrections and retractions:** If the *Daily Aztec* publishes incorrect or misleading information, we will print a prompt correction (or, if necessary, retraction) in the same general location in the newspaper where the

incorrect information appeared.

**Editorials:** The *Daily Aztec* will express its opinion on news events and issues of importance to the campus community in the unsigned editorial, which appears daily in the upper left-hand corner of page 4. The position stated in the unsigned editorial reflects the majority opinion of the *Daily Aztec* editorial policy board, which is composed of the editor-in-chief, the managing editor, the two city editors and the editorial editor. The editorial is written by the editorial editor.

**Identification:** Names will be used in articles if they have news value. Anyone involved in an official action may be named. Private individuals who are accused of a crime or act in some newsworthy way may also be named.

However, the *Daily Aztec* will consider its ethical and legal obligation to protect the privacy of victims, witnesses, juveniles and private individuals exposed to public in-

dignation for behavior that was neither thrust before the public by the individual nor harmful to anyone.

**Impartiality:** The *Daily Aztec* will make every reasonable attempt to get all sides of a controversial matter. In cases of breaking news, facts that cannot be verified will be left out of the story if there is reason to doubt the source's accuracy.

Articles appearing on news pages that are not clearly marked "opinion" or "analysis" will be devoid of speculation by the reporter.

**Letters to the editor and commentaries:** The *Daily Aztec* welcomes letters and commentaries from SDSU students, faculty and staff. These pieces may deal with any event or issue which is of interest to the campus community.

The *Daily Aztec* will attempt to publish submissions promptly and in their entirety to avoid distorting the writer's message. However, we reserve the right to edit for space, clarity and to remove obscene or

libelous statements. If a great many letters are received on the same subject, we will publish a representative sample.

**News Value:** The criteria for news value are timeliness, impact on readers, inherent drama and quality of reporting. These factors will generally determine the length and placement of each story.

On-campus news will be emphasized. Attention will also be given to off-campus events that are relevant to the campus or student concerns. The city editors have full discretion on the selection and placement of news stories.

The *Daily Aztec* welcomes suggestions from readers on how we can better fulfill our obligation to the campus community.

**The Daily Aztec editorial policy board:**  
Stephen J. Curran, editor-in-chief  
Andrew Kleske, managing editor  
Jeffrey Miller, editorial editor  
Tracy Daly, city editor  
Eric Warren, city editor



# Students should boycott activist profs

by Jim Trageser

Liberal hypocrisy continues unabated. While the Democrats complain about Reagan's arrogance, here at SDSU our left-wing professors are already preparing for the invasion of Nicaragua that the radicals have been predicting ever since Reagan took office.

Notwithstanding the fact that the Reagan administration has publicly stated that no U.S. troops will be used to invade Nicaragua unless the Sandinistas attack an American ally (Honduras or El Salvador), 67 of our lofty faculty members signed a statement in the Dec. 14 *Daily Aztec* pledging to "take one or more actions...if the United States invades, bombs, sends combat troops or otherwise significantly escalates its intervention in Nicaragua or El

Salvador."

Among these actions are:

Join in a public fast or prayer vigil.

Protest by joining others in a peaceful vigil at local congressional offices or other federal facilities.

Join with others to peacefully occupy local congressional offices or other federal facilities.

Devote one period in each of my classes to discussion of the U.S. invasion of Nicaragua.

This pompous ad should offend anyone with even a modicum of common sense. Just because these left-wingers don't agree with Reagan's political stance does not give them the right to slander him in the press and (implicitly) accuse Reagan of planning an attack on Nicaragua.

Among the list of professors are the more vocal of the faculty radicals; teachers such as biology professor Mary Clark, English profes-

sor Prescott Nichols and political science professors Jack Soule and Richard Gripp.

However, also on the list are professors normally renowned for their intellectual expertise, not political naivete. Among them are biology professors and genetic researchers Judith Zypkind and Sanford Bernstein and recreation professor and University Senate member Gene Lamke.

IF there is an escalation in Central America, and IF these professors take time off from teaching in order to participate in these protests, I call on SDSU President Thomas B. Day to fire them. Student interests are not best served when classes are cancelled while the professor is getting arrested downtown in a useless gesture.

Not that student interests are best met by dying in a foreign war, but, at present, there

isn't one; nor is there much indication (except to the paranoid left) that there will be one.

It is obvious that these professors have good intentions, but they are here to teach specific subjects. Professor Clark has no business discussing politics in a biology class; she ought to stick to what she is paid to do. If she wants to discuss politics, she should do it at Monty's over a pitcher of Michelob.

It is too bad that otherwise competent adults find need to vent their political frustrations on their captive audiences of impressionable students.

I call on those students of moderate or conservative political leanings to boycott the classes of those professors who signed the advertisement.

Trageser is a political science senior and the *Daily Aztec's* editorial assistant.

## Anti-Soviet paranoia distorts foreign policy

by Jeffrey L. Carr

Our country is founded on the rights to life, liberty and the pursuit of happiness. Before the Reagan years, the Carter administration worked hard to see that human rights were protected in its foreign policy.

The Reagan administration has been fighting human rights investigations which were previously a condition for U.S. aid to foreign countries. Reagan has ignored demands that the United States' support be given only to countries which safeguard the rights of their citizens. Is this any way to run a foreign policy?

The American people are led to believe we are supporting "democratic" allies and preventing the spread of the Evil Empire (communism). Unfortunately, the banana republics and similar totalitarian dictatorships we support employ a tyranny that is in many cases worse than communist oppression.

Just this week in "democratic" Chile, General Augusto Pinochet, the president of Chile, ordered police and army troops to arrest all the men and boys in three ghettos of Santiago because they were planning to protest in the streets for more jobs and hu-

man rights assurances.

South Korean university students are once again frustrated with President Chun Doo Hwan's regime. Each time they gather to peacefully express their discontent with human rights violations and the incarceration of the political opposition, police disperse them with tear gas and water cannons.

Ferdinand Marcos, "President" of the Philippines, was elected in a democratic election. When his second term was nearing the end, he invoked martial law and refused to step down as president.

This was nine years ago. When people gather together to call for his resignation and a return to fair elections, they are treated as criminals and labeled Marxists by the governments of the United States and the Philippines.

In El Salvador, right wing death squads are secretly sanctioned by the government. These ruthless killers have been responsible for killing more than 17,000 people in the last five years and are terrorizing the population. Earlier this year, the State Department made a big deal about El Salvador's free election. The facts are that people are required by law to vote and those who didn't vote were put on death lists. In addition, all candidates of the FDLN, the political party of

the peasants, were assassinated during El Salvador's primary elections.

South Africa is of great strategic and corporate interest to the United States. The Reagan administration continues to support a government of a white minority that blatantly practices apartheid against the black populace. Those who work for peace and justice in this country are labeled by U.S. officials as Marxists, when most clear-minded people see them as people who want to establish a real democracy.

President Reagan and his band of sabre-rattling cronies don't care what form of government exists in these countries. They will tell the American people that they are our democratic allies and most people will believe Uncle Ronald.

We are a government of the people, for the people and by the people. Our support of these tyrannical regimes is a gross violation of our sense of national dignity.

Wake up, fellow Americans. Stand up for true democracy. Write your congresspersons and urge them to withhold foreign aid pending human rights verifications.

Carr is a member of the SDSU New Democrats.

## Call for boycott threatens rights

by Jeffrey Miller

I do not make a habit of rebutting the commentaries in this section (particularly on the same day they appear), but Jim Trageser's diatribe on faculty political activism is an exception.

It is exceptional because in criticizing the actions of "radical" professors, the writer shows a dangerous disregard for fundamental rights of free expression.

Trageser's most odious statements are his suggestion that professors who cancel class to attend a demonstration be fired and his call for "those students of moderate or conservative political leanings" to boycott courses taught by the 67 faculty members who signed a pledge to oppose U.S. involvement in Central America in the Dec. 14 *Daily Aztec*.

The notions of summary dismissal as retribution for political participation and having students boycott professors who espouse ideologies with which they disagree reek of McCarthyism. Professors, like all Americans, have the right to involve themselves with political causes without suffering professional recrimination.

I doubt Trageser would favor the firing of a conservative or moderate professor who canceled a class to attend a speech by President Reagan or a boycott of qualified faculty members who happened to sign a public statement in support of the Strategic Defense Initiative.

I agree that it is irresponsible for professors to turn their lecterns into soap boxes. However, the risk of this happening is a small price to pay for the climate of uncensored expression that is so vital to the university environment — and to America itself.

And finally, anyone "with even a modicum of common sense" can see the flaws in Trageser's argument about the Reagan administration's supposedly benign intentions in Central America. His sole source of information is the administration's own publicly stated policy. Talk about political naivete!

Miller is a journalism senior and the *Daily Aztec's* editorial editor.

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By GARY LARSON



The perils of improper circling.

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Daily Aztec photo by Dana Fisher

**LIFE IN THE TRENCHES**—Backhoe operator Frank Corlo fills in the trench outside the Telecommunications Building.

# Fall 1985 applications increase by 19 percent

by Kathie Bozanih  
Daily Aztec staff writer

A 19-percent increase in applications to SDSU for the 1985 fall semester has been received by the Admissions and Records office, but other universities have mixed reports on how they are faring as compared to last year in regards to prospective students.

SDSU began accepting applications for next fall on November 1, with priority given to those students who apply between then and November 30. Over 16,500 undergraduate applications have been received so far, compared to the 13,000 received last year by this time.

It is the first time since 1982 the fee to apply at CSU campuses for the fall semester was not raised. While it had remained at \$25 for a number of years, it was increased to \$30 for the 1983 fall semester, and increased again to the current \$35 fee for the 1984 fall semester.

The fee is used for processing costs, including work hours and verification checks on the applications.

Veston Thomas, associate director of student services at the Admissions and Records office, said most of the applications are from high school seniors, though there is a fair number of transfer students who also wish to attend SDSU.

He said the rise in applicants can be attributed to many factors, including the overcrowded programs in which prospective students wish to gain admittance.

"Business, nursing, telecommunications, and mechanical, electrical, and aerospace engineering are all impacted and many new students have expressed an interest in them," said Thomas.

An "impacted" program allows the college to limit the number of those who wish to enroll.

The university also stopped taking fall semester applications at a certain point last year, and that may have contributed to the increase in applicants.

Please see FALL on page 38.

# New hope for would-be parkers next semester

by Julie Gallant  
Daily Aztec contributor

Although SDSU students won't get any immediate relief from the problems of the notorious parking crunch on campus, two parking lot construction projects are planned to start late this spring.

The Facilities Planning and Management Department on campus plans to start expansion of 475 car spaces to the existing A parking lot, near the offramp from I-8 and College Avenue.

The spaces, however, won't be available for use this semester. According to Larry Piper, Facilities

and Transportation Planner, the A parking lot expansion probably won't be completed until September of 1985.

The facilities department is also finishing work on the plans to build a five-level Parking Structure III on Montezuma Road, which will provide about 2,000 additional car spaces.

Construction of the parking structure should also begin late this semester. But, Piper said, it will not be finished until the spring of 1986.

"Realistically, it should take at least 13 months before the structure can be used," he said.

Parking Structure III will be located on the far east side of campus

next to Zura Hall in parking lot E. Piper said entries into the structure will be available from Montezuma Road and East Campus Drive, with ramps providing access to all five levels. He added that street lights are planned to be built at this intersection to control the traffic, "especially when it gets tight at around eight in the morning."

Anthony Fulton, Facilities and Planning Management director, said, "the structure will have room for about 60 percent compact cars, 40 percent large cars, and a few spaces will be provided for handicapped parking."

Please see PARKING on page 37.

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# Health Services remains healthy

by Jack Carter  
Daily Aztec contributor

The director of SDSU's Student Health Services Center sees no decline in the quality of student health care this semester, with no major changes proposed in the current state budget.

"To my knowledge, there is going to be no change in the foreseeable future," Kevin M. Patrick, M.D. said. "My understanding of the way the state budget works is that it really is a fairly detailed budget that includes physicians in all state agencies of which SDSU is one."

Patrick said campuses in the University of California system generally receive more state funding than

CSU and community college campuses. The UC system is very sophisticated, he said, because it conducts more research and is more graduate-oriented than the CSU system.

"There seems to be a definite hierarchy of allocation of resources in the state, but it's also in terms of needs of the resources as well," Patrick said.

Patrick said he was "reasonably pleased" with the state budget for education during the past 18 months.

"I don't think anybody in either the UC or CSU systems can complain too much about what's happened, given last year's budget and given the suggested appropriation for this year's budget," he said. "There does seem to be a commitment on the part of the governor and the Legisla-

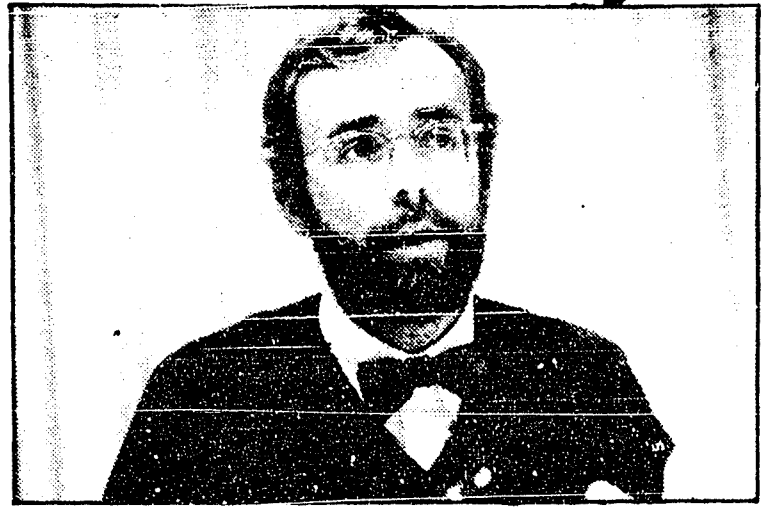
ture to meet the needs of education."

Gov. Deukmejian's new state budget proposals call for a 10.5 percent wage and benefit increase for state college faculty and an 8.8 percent increase for UC faculty. But Patrick said the governor's proposals will have no real impact on the Student Health Services facility.

"We will continue to be open during reasonable working hours and continue to offer a fairly substantial range of high quality primary care services," he said.

Although Patrick said there would be no major changes in student health care this semester, he said one program has been specialized over the past six months.

Please see HEALTH on page 9.



Daily Aztec photo by Dana Fisher

**A HEALTHY OPERATION**—Dr. Kevin Patrick, director of SDSU's Health Services, says the program will not experience any budget cuts this semester.

# Learning to deal with human disability

by Susie Estrella  
Daily Aztec staff writer

You walk into class 20 minutes late and ask the person sitting next to you if you've missed anything important. The student tries to answer you. But you can't understand the garbled words coming from the distorted mouth. The student stutters and struggles with each word, which makes you embarrassed. There were no visible signs of a disability. You don't know what to do.

A situation like this can be uncomfortable for the disabled person as well as the student unfamiliar with

people with disabilities.

However, anyone wanting to know how to act around the disabled can find the answers at SDSU's Disabled Student Services, according to DSS Director Betty Bacon.

Bacon, 38, offers some basic do's and don'ts for people who are unsure of themselves around people with disabilities.

She said using the right language when talking about disabled people is an important step toward understanding and respecting people with handicaps.

"If you talk about 'people with disabilities' or 'students with disabilities,' or 'students who are hearing-

impaired,' you're putting the person before their disability," Bacon said. "And that's always safer."

Bacon said another way of showing consideration when describing a disabled person is to try and remember to use the disability as an adjective, not as a noun.

"We talk sometimes about 'the disabled' and I'm always tempted to say 'the disabled what?'" said Bacon, who has used a wheelchair since she was injured in a parachuting accident in 1968.

"We talk about 'the deaf,'" Bacon explained, "and you'll catch me doing it sometimes too. We talk about 'services for the deaf.' This

tends to be a less positive way to address the situation.

"You wouldn't talk about a campus or community organization for 'the fat.' We talk about 'people with a weight problem.'"

Terms like 'victim,' 'confined,' 'wheelchair victim,' 'wheelchair person' and 'wheelchair-bound' are all considered degrading terms, Bacon added, "because nobody is tied into their wheelchair."

Bacon suggested the proper way to refer to someone in a wheelchair is simply to say, "a student who uses a wheelchair," or "a student who needs a wheelchair."

"The same ways you'd describe a student who uses a car," Bacon said.

"Any term that connects or associates the disability with a sickness tends to be misleading."

Bacon encourages professors and students to call DSS for information about students with disabilities.

"That's how to become educated," she said.

Bacon said she knows people can feel uncomfortable around people with disabilities. But she said for the most part, SDSU's disabled students report they have been treated like other students on campus.

Please see LEARNING on page 39.

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# Play about AIDS to be on campus

by Steve Adamek  
Daily Aztec contributor

The deadly physical and social effects of AIDS, a disease that commonly strikes members of gay communities, will be the subject of an educational-theatrical production that SDSU's Gay and Lesbian Student Union plans to sponsor next month.

The AIDS show, "Artists Involved with Death and Survival," will run Thursday, February 14 through Sunday, February 17 at the Experimental Theater on campus.

The play is performed by the nationally renowned Theater Rhi-

noceros, a San Francisco-based Lesbian and Gay Theater Company. And the production includes a post-performance discussion of AIDS involving the audience, the performers and various health professionals. The GLSU is paying for the play's costs with a \$5,100 allocation from the Associated Students Cultural Arts Board.

The play is not just a health lecture, according to Thomas Vegh, the San Diego project director for the AIDS Show and a member of the GLSU.

"This is more than an educational opportunity," Vegh said. "This is excellent theater. The play has received favorable reviews, even from such a noted

critic as Bernard Weiner of the *San Francisco Chronicle*. First and foremost this play is a work of art.

"The play illuminates human experience around a public health concern. It deals with the impact of AIDS on the person with the disease, his parents, friends, lovers and health-care professionals who must deal with the disease."

Vegh added that he has found community support for putting on the production encouraging.

"We've received a lot of support from various people," Vegh said. "The A.S. funding was an important step. Government has not done enough in research and education on AIDS. The A.S. has taken a courageous step by com-

ing out and supporting us. All the cooperation we have received will help us network out and spread."

Vegh said the play supplements the role the university should play in providing an education that examines many diverse points of view.

"This place is too conservative," Vegh said. "People are more concerned with what they will wear to class than what they can learn in a class. We need some universality at this university. We need to look at various points of view, if we really intend to get a well-rounded education."

"This play provides a look at a different lifestyle. It is theater by

gays and lesbians, but it is for everyone."

The play is scheduled to return to San Francisco after its San Diego debut. According to Vegh, producers in Los Angeles and New York have expressed an interest in the play.

The SDSU Gay and Lesbian Student Union hopes profits from the show will allow it to return at least \$4,500 of their allocation to the CAB.

According to Vegh, the project could use another \$2,000.

"We are still looking for ways to trim the budget," he said. "We've made good use of volunteers, but we could still use some additional funding."

## Murphy

Continued from page 1.

Such plan must also include screening off, by means of walls or fences, of off-street parking spaces that are visible from the public right-of-way and adjacent property.

The mini-dorm proposal would regulate residents in the SDSU community, Del Cerro, Allied Gardens and San Carlos.

Opponents have criticized the measure, claiming that it contradicts a

1980 California Supreme Court ruling in the *City of Santa Barbara v. Adamson*. In it, the Court held that the term "family" may not be limited to blood and marriage relatives and prohibits an arbitrary limit on the

number of unrelated persons that may reside in a single-family residence.

Brian Bennett, a school administrator and college area resident, is chairman of the task force. Other

members of the task force are: Mike Sigler, Associated Students president; Pat Hannum, chairman of the College Area Community Council; Ron Richason, resident at large; Lauri Gilbert, student at large; Bernie Rhinerson, spokesman for the San Diego Apartment Owners Association; Joe Flynn, city zoning administrator; and Barbara Daly, designee from the Navajo Community Planners Association.

The task force was also to include a representative from the SDSU administration. Doug Case, the office of Housing and Residential Life's adviser to fraternities, initially filled SDSU's seat on the task force but resigned, according to Murphy, because "SDSU preferred he not participate on the task force."

Murphy said he drafted the proposal because he received "a lot of complaints from residents in the area about noise, parking and littering."


"The goal of this (proposal) is to minimize adverse effects of mini-dorms and a secondary goal of it is to protect students from unscrupulous landlords," Murphy said.

Bennett, taking the floor from Murphy, said, "We don't want this to be an issue of perpetual divisiveness in the community." He said he wants to see the task force "respect the rights of students who reside in the area as well as preserve the community."

Sigler, speaking to the task force for the first time, said, "My initial concern is that city government is getting involved in this issue." Sigler maintains that most of the residents' complaints focus on aesthetic problems associated with mini-dorms.

"(The aesthetic problems) are very legitimate concerns," Sigler said. "Those are problems that need to be worked out between (the complainants) and the landlords. The best thing is for neighbors to work it out."

The task force will meet once a month until its objectives are met.



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## Skate

Continued from page 3.

"The letter of the law is not well defined," he said. "What constitutes congestion. It's a value judgement of the officer."

The fate of the skateboard on campus depends on the effectiveness of the citation. If not effective, the next step is a complete ban, Smith said.

"If you're seen with one you're guilty," he said. "I'd hate to see a prohibition like that." According to Schultheis, a campus-wide ban of skateboards "would be extremely difficult to enforce," with the department's limited manpower.

Moving vehicle citations such as those covering skateboards can only be written by officers rather than student patrolmen, Smith said.

The senate will discuss the issue again at its next meeting Feb. 11.



# Housing space is hard to find

by Andrew Rathbone  
Daily Aztec staff writer

SDSU students seeking on-campus or near-campus housing this semester may be left out in the cold, according to officials at the Office of Housing and Residential Life.

On-campus dormitories have been besieged with a waiting list of more than 300 people, according to Larry McGlynn, a two-year veteran of the University's housing center on Montezuma Road.

"We had so many freshmen come in during the fall, we've had hardly any cancellations because nobody moved out," he said.

El Conquistador, a privately run dormitory, also reports no vacancies and a waiting list.

While finding housing close to school has always been a problem, last year was the worst in recent memory. It marked the first time the housing office had to turn away some students.

And many landlords appear to be aggravating a similar situation this year by raising rents.

"It's hard to find anything under \$200 like you could last year," McGlynn said. "Prices have really gone up. The landlords are taking advantage of the situation."

Students can expect to pay an average monthly rent of \$175 to share a bedroom and at least \$220 for their own room. Those lucky enough to find a one-bedroom apartment can

expect to shell out an average of \$300 a month in rent.

Many landlords are still reluctant to rent to students, fearing noisy parties, problems with vandalism and difficulties in enforcing a yearly lease. While discriminating against student tenants is illegal, according to attorney Martha Vickers of the housing office, some of the more unscrupulous local landlords skirt the question of legality by establishing rental requirements that few budget-minded students can hope to meet.

Some landlords, for example, demand proof of monthly income equal to three times the rent, something few students can afford.

"Amount of income, credit history and references are some of the ways landlords can legally avoid renting to students," Vickers said, adding that students usually have trouble in these areas.

Vickers provides students with free legal advice dealing specifically with housing affairs, helping sort out problems with security deposit refunds, roommate conflicts and broken leases.

For students still trying to find housing, the center operates a housing referral service and has bulletin boards posted daily with new listings. They also recommend reading classified ads.

McGlynn offered some hope for last-minute housing seekers.

"The later it gets, the less picky the landlords will be about who they'll rent to."

# Rape programs are available on campus

by Ann Swift  
Daily Aztec contributor

Victims of rape very often live with the trauma of the event long after it's over. Feelings of guilt, shame, anxiety and depression can last for years after the initial attack.

But several programs are available in San Diego to help rape victims cope with their emotions, including one through the Counseling Services and Placement Center of SDSU. These programs provide the individual and group counseling that many agree is needed to help rape victims take control of their lives again.

"I think that being raped is a life-changing experience, and the world is never quite the same afterwards," said Jayne Brown, co-coordinator of the SDSU Women's Resource Center. "It's important to deal with the new emotions and to learn new survival skills, and that's what a good crisis counselor can do."

Doug Van Sickle, a counselor at the Counseling and Placement Center, agreed that a rape victim should seek help.

"I think that counseling is terribly important," he said. "The timing is important to be sensitive to, because each case is different...but the sooner they are ready to talk about it, to sort out the strong feelings that they have, the better."

The Counseling Services and Placement Center provides individual, group and family counseling to students on all personal problems, including sexual assault. Counseling is confidential and free of charge to registered SDSU students.

"We are primarily set up for short-term developmental counseling," Van Sickle said, "although if we find a case where it is clear that long-term counseling is needed, we will refer them to someone in the community who can help."

A variety of counseling services is also offered by the Rape Crisis Center of the Center for Women's Studies and Services (CWSS) in San Diego. A hotline is available for immediate help and information, and group and individual counseling is offered to help the rape survivor cope with her feelings after the assault.

"Sometimes the woman's reactions are so strong that she feels like there is something wrong with her," said Laurie Ford of the CWSS Rape Crisis Center. "That's part of what we call the Rape Trauma Syndrome, and it includes self-blame. Part of counseling is finding out that you are not to blame for what happened to you."

Brown said counseling may be needed even years after the rape survivor feels she has learned to deal with her problem.

"Any event can evoke the trauma again," said Brown, who has worked on the CWSS Rape Crisis Center hotline. "One woman called up this summer after she had gotten an obscene phone call. It had been years since she had been raped, but the call brought back all those feelings of being vulnerable and helpless."

Ford agreed, saying "It's important for women to know that at any stage, they can call up and ask for help."

The CWSS offers two group sessions for female rape victims over the age of 18. All counseling at CWSS is free of charge, although those who can afford it may be asked to make a donation.

"Although we never turn anyone away," Ford said, "we think it's extremely important that we offer our services to anyone."

Another source for informal counseling is the SDSU Women's Resource Center.

"Any woman who wants to drop by and talk in an informal, supportive atmosphere is welcome," Brown said.

# Health

Continued from page 7.

"We have a special relationship with some specialists in what's called reproductive endocrinology, which basically deals with a lot of problems our women patients get into with skipping periods and problems with their menstrual cycles," Patrick said. "The nature of this campus is that these problems are reasonably prevalent."

Patrick emphasized that medical help offered at Student Health Services is "pre-paid" and not "free," like any other kind of service paid for through student registration fees. Patrick said that through this payment SDSU students are allowed both "direct" and "indirect" service. An example of those services came last semester when Student Health Services immunized over 1,500 people, reducing the chance of a measles epidemic on campus.

"That took money to mount," he said. "Even if you didn't come in here, it reduced the chance that you're going to be sitting next to somebody in speech class who has a case of measles. That's an indirect benefit to you."

"What we do costs money," Patrick said. "I don't like to say we're 'free.' And it doesn't just have cost, it has value. I don't think there's any question that we have measurably reduced the chance of a measles epidemic on the campus, because of the efforts of the measles immunization group."

College students are living in a time when there is separation from the traditional financial support the family offers, according to Patrick, which makes it difficult for students to receive adequate medical care. Young adults leave home and suddenly they are not covered by the financial or emotional umbrella of home, he said.

"(Students) are disenfranchised from medical support services," he said. "For those people going to school, they're making the effort to advance, to do better. We help support that academic goal. Like your car insurance, we're there if you need us."

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# The computer in the 1980s

by Mike Apal  
Daily Aztec contributor

Making the computer a viable educational tool is one of the biggest challenges facing educators in the 1980s.

To help meet this challenge, the California State University system started the Personal Adventures in Learning (PAL) project in 1982-83 to enable computers to become part of the teaching and learning process, according to David Sharpe, coordinator of the SDSU chapter of PAL.

The intent of PAL is not to change the traditional relationship between instructor and student. Rather, it is hoped that the relationship can be enriched by the addition of computers.

Faculty and students of the 19 CSU campuses are being encouraged by the project to design original software which can later be used throughout the system.

Computer literacy is not required to participate in the project. Either a faculty member or a student backed by a faculty member may design a 45- to 60-minute lesson in a given field. This lesson is then sent to the PAL staff, based at Fresno State University, which takes the best of these lessons and develops computer programs to fit them.

"Supposedly what we have happening then is the experts in a field do the thing they're experts in, planning the instruction, and the experts in computers do the thing they're best at," Sharpe said.

Since PAL's inception, 15 microcomputer-based programs have been completed for the Apple II computer. None of these were designed by SDSU faculty or students. But Sharpe said it won't be long before SDSU programs are made available throughout the system.

"We weren't in the first year of the PAL project," Sharpe said. "We submitted three proposals last year, and two of the three were winners. We're doing pretty well. I would say probably at least five of the 19 campuses didn't receive any awards."

This year the PAL staff is soliciting programs in general education, developmental math, developmental English and business. The deadline for design proposal submittals is March 15.

SDSU has not submitted anything yet, according to Sharpe. But he said proposals probably would be submitted at a later date.

In order for a proposal to be completed, it must first be approved by a group of "peer reviewers" from throughout the system. The PAL staff then examines the designs with the highest ratings and selects the winners.

The winning designers then complete their designs, which are copyrighted. Finally, the completed designs are made available to all the CSU campuses free of charge. They are also made commercially available to anyone outside the system through the McGraw-Hill Book Company. Designers earn a 15- to 25-percent royalty commission on the wholesale price of each program sold. Each program sells for about \$22.

Despite the acceptance of the program, funding from the CSU system runs out after the next academic year. After that, PAL's existence will depend on whether the project becomes self-supporting through program sales, according to Sharpe.

In his view, the project has a 50-percent chance of surviving. He believes the project has picked a "very well-respected company, McGraw-Hill, to do the distribution. But (the PAL staff) has to come up with a fairly large amount of money, I would assume, to be able to keep the project going."

# Classes that really pay off

by Deanna Martin  
Daily Aztec contributor

SDSU's first formalized cooperative education program is being introduced this semester under the direction of professor Carol Leland.

The cooperative education concept differs from internship or job placement programs by placing the student in a paid, academic-related work experience position that is supervised and evaluated by a faculty advisor.

In order to keep the program selective there are basic eligibility requirements. These include a GPA of at least 2.0, 30 completed units, 15 of which must have been completed at SDSU, and a faculty recommendation from the sponsoring department.

According to Leland, cooperative education offers four basic concepts that go beyond job placement or internship programs.

First, the work experience must be related to the student's academic program or major. Second, the job must pay at least state and federal minimum wage.

The student must also be willing to make a time commitment of at least 20 hours a week to the work experience and have a sponsor, who must be a faculty member within the department that the job relates to. Sponsors evaluate the job and the student's performance.

Students interested in the program can obtain more information and an application in Administration 223, or they can call cooperative education at 265-4650 or the

Division of Undergraduate Studies at 265-5841.

Colleges currently involved in the program include the College of Engineering and the College of Professional Studies and Fine Arts.

Leland is currently involved with local businesses trying to generate additional employer interest in the program.

"Cooperative education is not a new idea and has been very successful at many California State University campuses," she said. "It has even been in use here at SDSU as with internships and career related employment, however it is new at SDSU as a formalized program."

The co-op education program also includes three options that the student can choose from. A parallel program allows the student to work 20 hours a week and attend school for a comparable amount of time.

There is also an alternating program in which the student works full time for a semester and attends school the second semester.

A combined semester-summer program in which the student works full time for a semester and a summer and attends school the following semester is also available.

"The student must be serious about his time commitment to this program," Leland said. "It is a selective program because the student, adviser and employer will be working together to choose a job that relates to the student's academic interests. With certain companies it is a program that can lead to entry-level positions and possibly jobs after graduation."

# Trial

Continued from page 1.

A Jan. 11 article in the *Los Angeles Times* said Brodshatzer's admission about the overhead expenses not being a campaign contribution is a crucial one. A major underpinning of the prosecution's case is that tens of thousands of dollars in indirect overhead costs lost by Shepard's firm during the 1983 race represented, in essence, an illegal donation to Hedgecock's campaign.

Speaking from his office in the Steres Alpert and Carne accounting firm, Brodshatzer said it's "challenging and interesting" to testify. The 58-year-old Certified Public Accountant, currently on leave from the accounting department, said when he returns to SDSU he will be approaching the department with the idea of reopening a course titled "Forensic Accounting and Economics." The course will center on teaching "the need for people to testify in a courtroom setting for both civil and criminal suits," Brodshatzer said.

Brodshatzer wants the course to teach students they can use their auditing and accounting skills in different ways.

"In our office, many don't like auditing but they like litigation," he said.

He said auditing is very structured but litigation "is a mess, because things didn't happen as they were supposed to. The system has gone amok."

Brodshatzer has dealt with personal injury, wrongful death, bankruptcy, business breakups, contract disputes and business interruptions and other cases which involve the principles of accounting, auditing standards and damages.

In order to be a good expert witness, Brodshatzer said a person "needs to know his material, be analytical, well-read and rounded, and not accept givens."

Brodshatzer said he reads several business journals and newspapers to stay informed.

"It keeps your mind jumping," he said. "Thinking can be an adventure."

"You have to inquire, inquire, inquire," he said. "This is especially true when working with attorneys because they tend to believe their clients."

The Forensic Accounting course was offered by Brodshatzer several years ago, "but when I started to run the course before, students dropped out because they didn't want to do the work."

In fact, Brodshatzer said he took leave in the fall because he "was bored by the quality of the students and their work effort."

"I think most students are pre-programmed to not be intellectually challenged, they just want a grade. It's more with male students than females because the gals mature faster and they try harder."

Brodshatzer added that he would retire "before I make the students numb and dumb," and before he "got bored or senile."

While on leave, Brodshatzer is working on several cases, but he said he doesn't take all cases that come his way.

"You don't take every case, you only take a case where you feel there are merits in the case."

He added that he has to believe in a case before he will testify. If he doesn't believe the case is worthy, he will give advice but won't testify.

The fact that Brodshatzer is continuously asked to testify may give the impression that he has been successful as a witness, but he said he is careful in the cases he takes.

"I've had success, but you don't take stupid cases."

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# Project starts with donation

by Ian Mascarenhas  
Daily Aztec staff writer

SDSU has received approximately \$1.5 million in real property interests to establish a program to counsel and assist parents with handicapped or problem children.

The money will be made from the sale of property donated to the University by the estate of June Estelle Burnett, a former social work student at SDSU. The SDSU Foundation, a non-profit auxiliary organization serving SDSU, is acting as the trustee of the program.

"This is one of the largest (donations) we've received," said Harry Albers, general manager of the SDSU Foundation. "We'd like to get lots more."

"We're excited about doing this," said Frea Sladek, SDSU Foundation associate general manager for development. "We're thankful for receiving the gift and are excited about working with this project."

To meet the goals of the program the University has established the June Burnett Institute. The Institute wants SDSU faculty to submit proposals to generate national and local funding. It also wants faculty to identify possible parent and youth assistance programs the Institute can use to generate long-term funding.

In addition, the Institute will bring community professionals together with SDSU faculty who are interested in parent-youth assistance efforts.

"The kind of assistance is very broad-based," Sladek said. "It depends on the interest of the faculty and community."

Although the Institute will not become fully operational until March, it has already begun working with the federal government to develop a program for runaway youths. The program's \$75,000 initial cost will be paid by the Institute, but according to Albers, the Institute is expecting to receive a grant of \$300,000 a year for this program.

To guide the Institute in achieving Burnett's goals, the University has appointed an advisory committee. Members include Sladek as well as SDSU Vice President for Academic Affairs Albert Johnson. Melvin Murphy, a former SDSU faculty member and adviser to Burnett, will serve as adviser to the Committee. In addition, two other members, one from the community and one from the SDSU faculty, will be appointed next month.

"Only those persons with strong expertise and interest in parent-youth relations will be considered for these appointments," Johnson said.

Recruitment for an Institute director is expected to begin in January 1985. Sladek is acting director of the Institute, which is run from a Foundation-owned office in the Alvarado Medical Center.

Albers said it was important for the university to follow Burnett's requests in establishing the Institute.

"It is important that people know if they have a request which is important to them the University will try and accommodate their request," Albers said.

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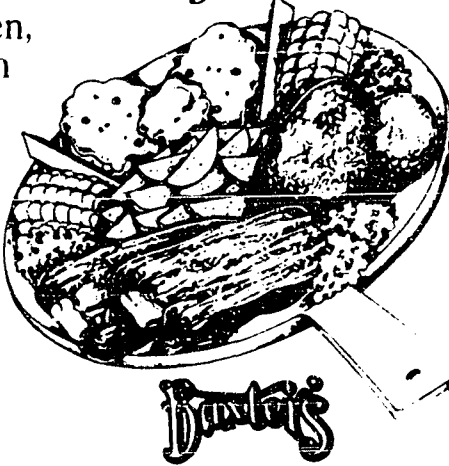
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# ***Welcome Back, SDSU!***



## ***Bring out your best.***





**HE SPEAKS FOR THE ANIMALS**—Poet, publisher and SDSU Professor Steve Kowit, director of the Living Writers Series, opposes the use of animals in cruel and unnecessary laboratory experiments.

## Poetry, animal rights are two main Kowit concerns

by Jim Trageser  
Stanza staff writer

**A** publisher, poet, teacher and animal rights activist, SDSU English and Comparative Literature Professor Steve Kowit is involved in many facets of verse, from its local presentation and publication to educating SDSU students about the availability of contemporary literature readings here on campus.

Kowit, a short man with a disheveled look, joked easily with the photographer during this interview. "Do you want me to pose nude?" he asked at one point. Kowit's most striking aspect is his enthusiasm for whatever he is involved in, whether it be the Living Writers Series or his projects on behalf of animals.

Kowit founded the Animal Rights Coalition of California in

1980 due to his concern over the use of animals in laboratory experiments.

While he is "personally against" all animal experimentation, he said that his group only opposes "totally irrelevant and cruel" incidents.

According to Kowit, over 100 million animals a year are killed in laboratory experiments in the United States, and he added that this figure represents more than three a second. The animals range from elephants to mice, with dogs and cats making up a large proportion of the total.

He pointed out that the Food and Drug Administration for 50 years required a poison test known as the LD-50, which found a substance's toxicity, before approving a new item for sale to the public, and these tests are always performed on animals.

"No animal ever leaves an American laboratory alive," Kowit said. "The Humane Shelters are really concentration camps. They're extermination camps; not on purpose, against their will."

Kowit believes that this is a problem that many Americans are not familiar with or aware of. He is working on a poem on animal rights which he hopes to finish soon, before he becomes immersed in the hectic schedule of the Living Writers Series. Kowit is the series director.

A Zen priest, a Pulitzer Prize winner and a Vietnam veteran will highlight this season's series, according to Kowit.

This semester will be divided into two seasons, a winter one to run through spring break, and a spring series from the break until summer. At present, only the winter season is finalized.

Please see KOWIT on page 15.

# STANZA

## Film critics find the best, worst of 1984

**A**s usual there were lots of films to feast upon over the holidays as Hollywood unleashed its annual onslaught of Christmas-release movies.

The one unexpected, independently-produced delight was Jim Jarmusch's "Stranger Than Paradise," playing locally at the Guild Theatre in Hillcrest.

Several more films in the running for 1984 Academy Award nominations have only recently been released. These include David Lean's "A Passage to India," "The Killing Fields," "Paris, Texas" (coming soon to the Guild) and "Mrs. Soffel," starring Diane Keaton and Mel Gibson. Look for reviews of these films in the next few weeks.

### The Cotton Club

What do you say about a film that garners so much press attention before it's released that most critics dread seeing it in its final, complete, that's-a-wrap form? Perhaps you say nothing. But cri-

tics, being after all critics, will sharpen their verbal, bitingly sardonic swords and await the *grande premiere*.

Remember how savagely critics pounced upon Michael Cimino's \$40 million extravaganza "Heaven's Gate" or how some couldn't wait to attack Warren Beatty for the adventurous and audacious way he sprang "Reds" upon the nation's screens. (Imagine the story of an ex-Harvard radical turned spunky, dedicated journalist turned rough and rugged revolutionary turned weary and disillusioned wanderer being treated in epic film proportions?)

Though I admire Beatty for his gumption and courage and though both he, Cimino and Francis Ford Coppola have turned out some of my favorite American films ("Shampoo," "The Deer Hunter," "The Conversation" being among them), I approach their recent endeavors with caution as well as a certain amount of subdued anticipation.

"The Cotton Club" is a good case in point. I walked into the

theater stridently, though I could feel the anticipation gradually settling into an almost flat-out numbness. I sat down as if I was about to watch a marathon series of "Twilight Zone" episodes; that is to say I was interested, not at all apathetic, but not overly concerned either.

In this mood or state of mind, I was thoroughly unprepared for the colorful, energetic images that scurried across the screen. In fact, it is primarily the visual images that make this film worth taking a look at. Oh sure there are some standout stellar performances — most prominently Gregory Hines as the instantly likable, tap-dancing virtuoso Sandman Williams and Bob Hoskins as Cotton Club owner Owney Madden — the hood with the heart.

But in a period piece such as this (the movie spans the late '20s and early '30s when the Harlem nightclub was at its peak, providing white audiences with the best of black entertainment; Cab Calloway and Duke Ellington to name a few) the focal point should be the



**COOL HINES**—Gregory Hines stars as the slick, sophisticated, immensely likeable tap dancer Sandman Williams in Francis Ford Coppola's current epic saga "The Cotton Club," playing at local theaters.

image, whether that image be a solitary performing figure (the Sandman) silhouetted by bright stage lights or the angry, blood-red image of a man murdered with an enormous cutting knife at a private dinner party.

With a sheepish, rather unattractive Richard Gere and a stunningly beautiful Diane Lane as the white stars who are befriended by a vicious gangster (played with lots of grimacing gusto by James Remar) and with Hines, his brother Maurice and Lonette McKee (skillfully, elegantly playing a character based on Lena Horne) as the black stars, Coppola continually weaves his story in and out of the limelight, telling both the on and offstage stories.

"The Cotton Club" is a striking film that is technically and visually satisfying. I only wish Coppola would have strayed away from the brutal "Godfather" antics of the underworld (we've seen all that before, twice in fact) to concentrate more on the story of the black musicians, singers and dancers whose lives and careers revolved around the prestigious night palace. Their story is merely

glimpsed in the film, but it is the more interesting one.

— Julie Macias

### The River

In this Hollywood year of cotton, corn and farms, "The River" flows through clichéd tragedy and predictable heroics to nonetheless remain afloat as a good film.

Director Mark Rydell has created a tight, stable film, more colorful and less preachy than the recent Jessica Lange vehicle "Country." Robert Dillon's story depicts both sides of the agribusiness struggle: the stubborn farmer who needs and knows nothing else but the land, and the scheming but logical corporate man who knows a dam can only help the river valley.

Distinguished Hungarian cinematographer Vilmos Zsigmond ("The Deer Hunter," "McCabe and Mrs. Miller") adds supreme skill and rural beauty with shots of red evening skies, tranquil rain falling on green pastures, violent downpours and murderous, muddy floodwaters.

Please see FILMS on page 14



**RIVER RESCUERS**—Mel Gibson, Sissy Spacek and Shane Bailey star in "The River," Mark Rydell's visually appetizing tribute to farmlife in the Tennessee Valley.

# Films

Continued from page 13.

"The River" revolves around the Garvey family: Tom (Mel Gibson), Mae (Sissy Spacek) and their children Lewis (Shane Bailey) and Beth (Becky Jo Lynch). Their 320 acres of cornfields lie in a prime Tennessee riverbed that is seasonally inundated.

As with many independent farmers, the Garveys' outlook is bleak: prices are low, machinery is destroyed by the inclement weather and household goods must be auctioned. Tom eventually gets a job working in a factory. Although it pains him to break a picket line, "times is hard" and he needs the \$4.50 an hour wage.

Meanwhile, the cool, enterprising agribusinessman Joe Wade (played effectively by Scott Glenn) plans to foreclose the Garveys and nine other farmers in order to build a dam. He pleads with Mae, his former high school sweetheart, to give up the harsh farm life and live with him. She rejects his offer, but comes to realize the futility of fighting the raging river.

*The emotions arising from "The River" come not from within but from the external fight for economic survival, as it is with farm life. Farmers cannot afford to waste time, and the Robert Dillon/Julian Barry script is realistically simple and straightforward.*

One scene in particular is indicative of Tom's situation: he has a family and the love of Mae, he has strength and endurance but lacks the resource and power of knowing when to quit. At the local softball game, Joe teases and aims his pitches at Tom's head. Tom clobbers the ball on the first good pitch but is thrown out trying to turn a triple into a homerun.

A pattern of tragedy, heroics and anticlimax is followed throughout the film. A bulldozer tips over on Tom's leg, the family struggles in hip-deep water to free him and then the next morning the sun shines brightly. Mae has

tragedies of her own. While fixing a corn picker, she gets pinned underneath it (Her climatic solution is too creative to give away).

Though often predictable, these scenes, and the entire film, are still emotion-packed. Rydell avoids the tear-jerking, indulgent psychological confrontations that characterized his 1981 film "On Golden Pond."

The emotions arising from "The River" come not from within but from the external fight for economic survival, as it is with farm life. Farmers cannot afford to waste time, and the Robert Dillon/Julian Barry script is realistically simple and straightforward.

Rydell is an actor's director, as evidenced by "On Golden Pond" and "The Rose." Mel Gibson is convincing as the handsomely quiet, stubborn Tom Garvey. He's got the slow, Tennessee accent down pat. Sissy Spacek is typically good, portraying as much warmth and soul as the part allows. She is a natural for southern roles.

Scott Glenn stands out as the likable, eye-squinting, quasi-bad guy, Joe Wade. He schemes and threatens with a smirk on his face. Yet, Joe's feelings for Mae are sincere, and Glenn pounds out kindness through his heavily muscled chest. Joe's dam project is functional and this pragmatism shows in the lines on Glenn's face.

The film's finale brings out the best in the characters. The river ravages the land once again. The Garveys and their neighbors bulldoze and sandbag throughout the rainy night.

Then along comes Joe Wade, bringing a truckload of unemployed tent-dwellers to destroy the flood barricade. Tom makes a convincing "don't tear me down" speech. Staring at Mae, Joe tosses the last sandbag on the barricade. He is, after all, practical and patient, sure to get his way in the end. Tom has won this battle but it



OH WHAT A STINGER!—Even Sting's nearly naked physique can't save David Lynch's screen adaptation of Frank Herbert's episodic adventure "Dune."

appears to be his last stand. The next morning, the sun shines again and the Garveys smile as they harvest their crop.

Cliche, well maybe; corny, most probably; effectively heart-warming and enjoyable, no doubt. "The River" (or "The River, the Rain, the Mud and the Corn" as a friend suggested it should be called) is playing to packed moviehouses, perhaps because of this earthy appeal.

—Theresa Macias

## Stranger Than Paradise

By the time an independent release has finally made its way to San Diego, the critical jury has usually long since returned with a verdict. Those who read film reviews can spend weeks or months building expectations for a critically acclaimed film. Often one's hopes are so high by the time one sees a movie that nothing short of "Citizen Kane" could satisfy them.

Such is the case of "Stranger Than Paradise," a film that won a top award at the Cannes Film Festival

and was also on a number of year-end top ten lists. It is an odd, funny, depressing and creative movie that achieves its modest goals. However, it is unlikely to change the world except perhaps to make it easier for some independent filmmakers to find an audience.

"Stranger Than Paradise" is the work of Jim Jarmusch, a New Yorker in his early 30's who has broken out of underground film circles to reach a nationwide art film crowd with this release, which he describes as an oddball movie about oddballs.

Much has been written about the grainy, black and white film stock Jarmusch received from director Wim Wenders ("Paris, Texas") and indeed this stock sets the gritty tone of the movie from the first shot, as we see the Hungarian Ava (Ezra Ballint) arrive in New York, an alien in what is to her a strange new world.

We see our country (the eastern part of it anyway) through Ava's eyes as she stays with her cousin Willie (John Lurie, who

Please see FILMS on page 20.

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# Kowit

Continued from page 11

Kowit said that this will be the first season in which a writer will appear every week. The series opens Feb. 7 with Philip Whalen, who Kowit described as a "Zen-boai poet and leading experimental poet in America." He added that Whalen works with new forms in poetry, and lives in the Zen center in San Francisco.

The following week John Balaban will read his own works as well as those he has translated from the original Vietnamese. Kowit said that Balaban served in Vietnam and later wrote poems about the American soldier's experience in the Southeast Asia conflict. He also began taking classes in Vietnamese verse and printing it in English. At the recital, Balaban will read both contemporary Vietnamese poetry and more traditional works.

Kowit said that Balaban is a politicized, anti-war veteran who is concerned with the capitalist aggression the U.S. displays around the world.

Also appearing in the series is Pulitzer Prize winning poet Louis Simpson. He will read with fellow poet Jack Marshall, who received the Bay Area Poetry Award in 1984, which Kowit described as a "major West Coast prize."

Simpson, who hails from Jamaica, has also written essays about T.S. Eliot, Ezra Pound and Dylan Thomas. Kowit described Marshall's work as "complex, lyrical" poetry.

The newly formed Lipinsky Institute for Judaic Studies at SDSU will sponsor Israeli poet Yehuda Amichai in conjunction with the Living Writers Series. Kowit emphasized that Amichai is a "humanistic poet, (who) certainly represents an internationalist, highly compassionate point of view. I don't want anyone to get the idea that he is a partisan poet in that Israeli-aren struggle. He transcends that."

Another week, students will get the chance to discuss poetry with four renowned literary critics. Marjorie Perloff, a professor at USC and an advocate of language-oriented poetry will be here with Alan Williamson of U.C. Davis, who prefers more traditional, personal poetry. In addition, two local critics, Michael Davidson and Fred Moramarco will appear at the forum.

Kowit was very enthusiastic about this program, and seemed to come alive when discussing it.

Each critic will choose one poet to discuss, and those attending will receive a copy of the poems chosen and hear a recital of each poem. After the reading and discussion by the critics, the audience will participate in a group discussion.

Comedic poets Ronald Koertge and Gerald Locklin will appear in the series together. Kowit said both are colloquial and "very accessible."

The season will end with two SDSU faculty members Jerry Bumpus and Harold Jaffe reading from their own works.

The Living Writers Series continues to suffer from a lack of funds. According to Kowit, the budget of \$4,500 comes entirely from the Instructionally Related Activities Fund. From this, he has to pay about 35 speakers a year, at fees that range from \$100 to \$300 dollars.

Kowit said that the low fees he is forced to pay limits the program to writers already in Southern California. But he was quick to point out the writers' willingness to speak here for the low funds when they are allotted up to \$1,000 elsewhere.

"I am almost embarrassed by how little I pay them," Kowit said in reference to writers of Simpson's stature.

In addition to his work as an animal rights activist, his job as director of the Living Writers Series and his teaching duties at SDSU, Kowit also runs the Gorilla Press here in San Diego.

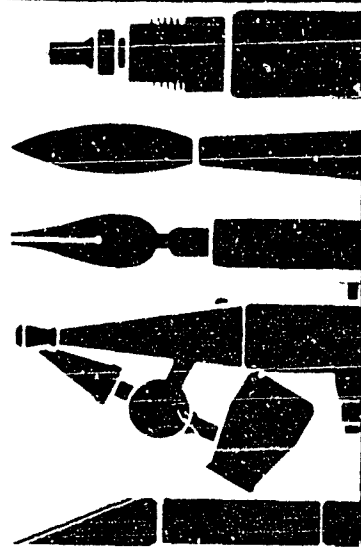
He recently published the first compilation by a local 72-year old poet, LoVerne Brown titled "The View From the End of the Pier." He also periodically publishes four-page broadsides of one poet's work called "Gorilla Extracts."

Kowit recently had a work of his own published that he said was based on erotic poetry of India. It's titled "Passionate Journey: Poems and Drawings in the Erotic Mood."

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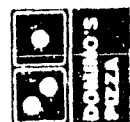


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# Exhibit displays works of California photographers



MUSCLE BEACH—Max Yavno is one of the fifty photographers represented in "Photography In California: 1945-1980" currently on display at the Museum of Photographic Arts.

by Lisa Reynolds  
Assistant Stanza editor

**M**uch has changed in the medium of photography since the second World War.

The seemingly simple and staple technique of capturing images and imprisoning them on Gelatin silver prints, used predominantly for newspapers and magazines, has evolved into an art form all its own — producing visions that only vaguely resemble their earlier counterparts.

"Photography In California: 1945-1980," currently running at the Museum of Photographic Arts, explores both the traditional and experimental California artists who have affected the medium over the past 35 years.

Two-hundred and fifty photos from 50 photographers who have risen to prominent standing since World War II were selected by Louise Katzman, assistant curator at the San Francisco Museum of Modern Art.

Although the exhibition lacks a sense of direction or cohesiveness, which can be disturbing at times, the quality of the work and the sheer number of brilliant finds overshadows the show's only flaw.

Some of the finest examples of Katzman's selections have been displayed outside the exhibition. Five in particular by Edmund Teske should not be missed, even though they cannot be ignored being situated at the opening of the gallery.

A shadowy outline of a male figure and a composite image of Jane Lawrence and reeds, both on a Gelatin silver combo print, evoke a feeling of eroticism with the subtle old-fashioned shading.

In another untitled print, Teske places Shirley Derman's saddened face over a photograph of the demolition of the Madison Grammar school in Chicago.

Please see PHOTOS on page 17.

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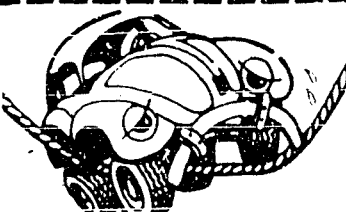
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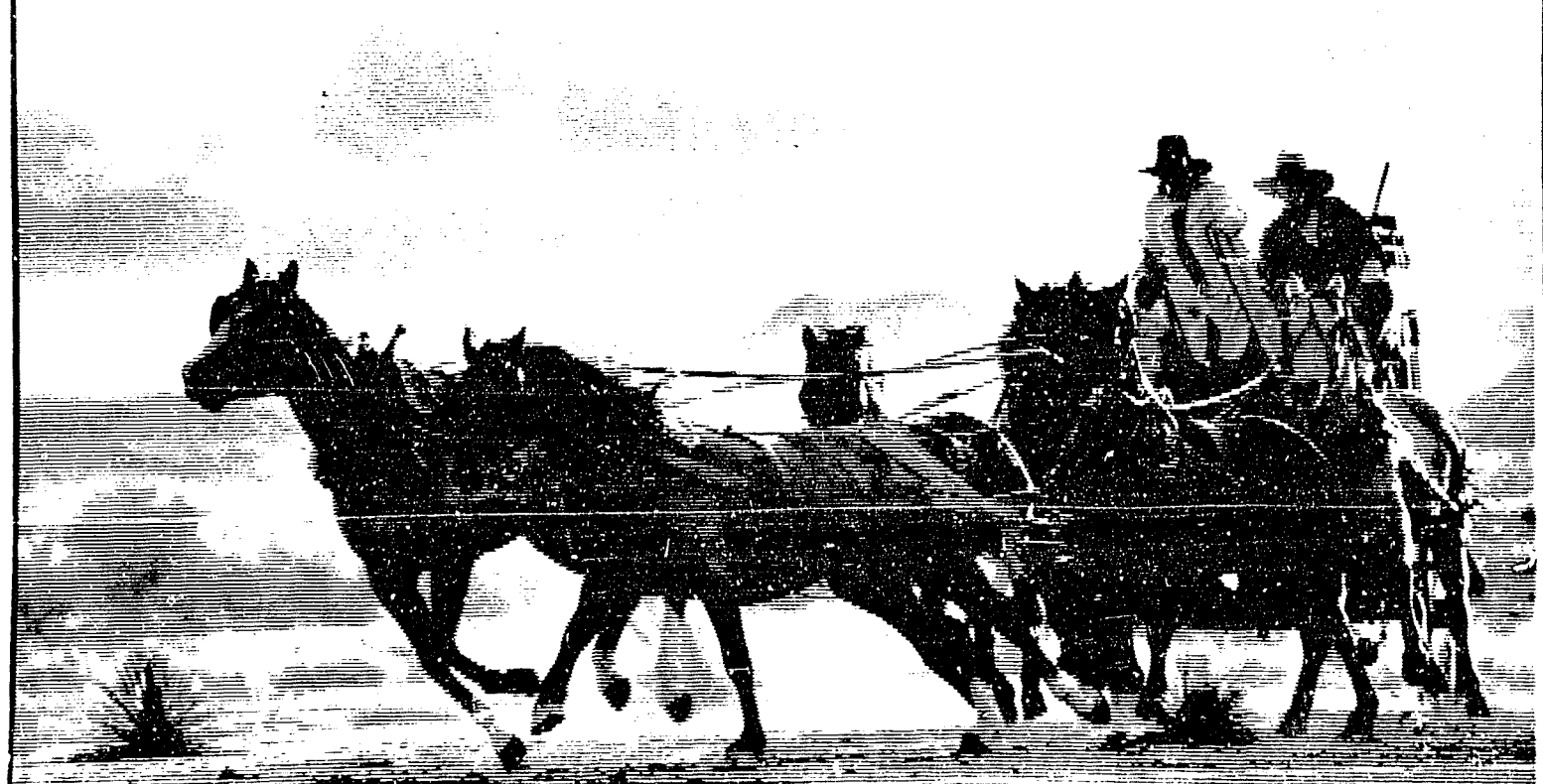


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# Photos



**CHEEKY POSE**—Anthony Friedkin's "Beverly Hills Hotel" is one of 250 photos on display at the Museum of Photographic Arts.

Continued from page 16.

The multiple image summons memories of dreams and visions held in childhood that are torn down, just as the school is to be replaced by more contemporary thoughts.

Upon entering the gallery, one is overwhelmed by the sheer volume of the exhibition. Not one inch of viewing space is spared, nor one bit of the viewer's emotions.

Gelatin silver prints, three of which are from "San Francisco Hotel" and the remainder from "The Privileged of San Francisco," depict the plight of both the affluent and the impoverished.

The two lifestyles are compared and contrasted through the searing pictures as well as through the revealing commentary written on the photograph itself. In one, Anne Williams, a resident of the San Francisco Hotel, smirks hal-

On the prosperous side, Michael Mindel is pictured sitting on his bed surrounded by a desk, stereo speakers and a clock radio as well as a maze of other articles. Though he is not 'living in the pits' Mindel describes his own personal plight as well as the plights of other youths:

*This picture is about everything I want. I don't have to struggle — but I want to struggle. I wish I could say I was interested in changing the condition, but everything I see tells me nothing will work especially if it gets in the way of my happiness.*

*This picture is about everything I want. I don't have to struggle — but I want to struggle. I wish I could say I was interested in changing the condition, but everything I see tells me nothing will work especially if it gets in the way of my happiness.*

Lew Thomas' playful "Jumping with Nikomat" shows us what a camera sees when thrown into the air, while Wynn Bullock's "Unmarked Graves" preys upon the soul's darkest fear — that of not being remembered by the living.

The most stirring collection in the display is taken from two series by San Francisco photographer Jim Goldberg. The six

heartedly towards the camera. Standing in her large white dress and black stocking feet, she writes:

*I am a 29 year old female who loves plants and animals who came to San Francisco from a quiet town in Oregon 3 1/2 years ago. I DON'T LIKE IT HERE. ... NO MONEY MEANS LIVING IN THE PITS.*

Walking from one side of the gallery to another one senses the presence of change, not only through the effect of time, but in form.

On one side of the gallery hangs a startling black and white photo of three black panthers standing in front of a county court house protesting the imprisonment of Huey Newton. On another

hangs a shot of a Beverly Hills bathing beauty in 1975.

The three-dimensional feel of Minor White's "Pooled Paint," a black-and-white photo, is taken one step further by Jerry McMillan who sets a three-color off-set lithograph inside an ordinary paper bag.

The exhibition runs at the MOPA through Feb. 24.

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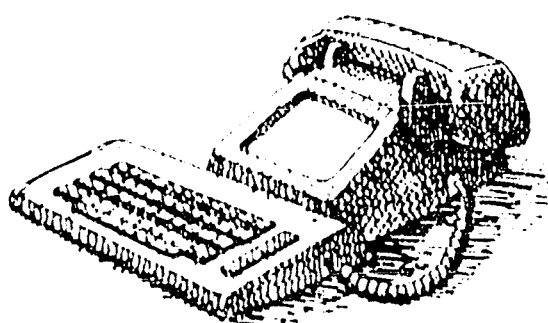
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**BUBBLY CONVERSATION**—William Saroyan's "The Time of Your Life" will be the San Diego Repertory Theater's first production of the 1985 season.

## SCENARIO

Welcome home, *Scenario* lovers. Although school has almost begun there is still time to make your vacation complete with the many cultural events taking place around San Diego this week.

Downtown on beautiful Kettner Boulevard at the **Maple Gallery** through Feb. 2 is **Nine Chicano Artists**.

In this exhibition **David Avalos, Tomas Castaneda, Jose Cervantes, Ramses Noriega, Victor Orozco Ochoa, Arturo Singh, Marrio Torero, Salvador Torres and Domingo Ulloa** present their drawings, watercolors, wall constructions and paintings.

If you're in the La Jolla vicinity, **Figure Space Image** at the **Tasende Gallery** is on exhibition until Feb. 23. World renowned artists **Jose Luis Cuevas, Eduardo Chillida and Henry Moore** bring together sculpture, drawings and collage.

For photo buffs or people interested in the development of California photographers, the **Museum of Photographic Arts** presents **Photography in California 1945-1980**. For a more in-depth look at this exhibition, see page 16.

For those of you who need visual stimulation, **New American Video Art: A Historical Survey, 1968-1980** should satisfy all your visual art yens. This comprehensive tour will remain at the **Mandeville Art Gallery, at UCSD** until Feb. 23.

Right here on campus at your very own **Master's Gallery** starting Jan. 28 through Feb. 1 is **Walls and Barriers**. This exhibition will contain the works of **Ellen Phillips**, the first artist of the Master of Fine Arts program to present an exhibition on campus.

The exhibit will deal with both physical and psychological space using her own walls and galleries as starting points. The viewer will also be able to participate by confronting their own walls.

Phillips, award-winner of the 1984 Artists Guild All-Media Exhibition at the San Diego Museum of Art, has exhibited extensively in California.

The theater scene looks good, giving many aficionados the chance to catch up on the plays they missed during prolonged ski trips and holiday indulgences.

The critically acclaimed **Hedda Gabler**, which has been extended through Feb. 3, will run at the **San Diego Public Theatre** Wednesdays through Saturdays at 8 p.m. and Sundays at 2 p.m. Tickets are \$7 with student and senior discounts available.

Also held over is **The Gaslamp Quarter Theatre's** production of **Candida**. George Bernard Shaw's controversial play of a feminist living in Victorian England will run through February 9.

For you country music fans, tomorrow night at **Golden Hall** the infamous **Willie Nelson** will do a rundown of his megahits live in concert.

Another concert date to keep in mind for this weekend is those silly lads from **Oingo Boingo** who will be playing this Saturday at the **UCSD Gymnasium**. The show starts at 8 p.m. Tickets are \$12.50 in advance.

And last (and on our list certainly *not* least), we are proud to announce (promote, etc.) the return visit of those Milwaukee boys, the incomparable **Violent Femmes**. Thanks to the good graces of the Cultural Arts Board, the Femmes will perform next Thursday, Jan. 31, in **Montezuma Hall**.

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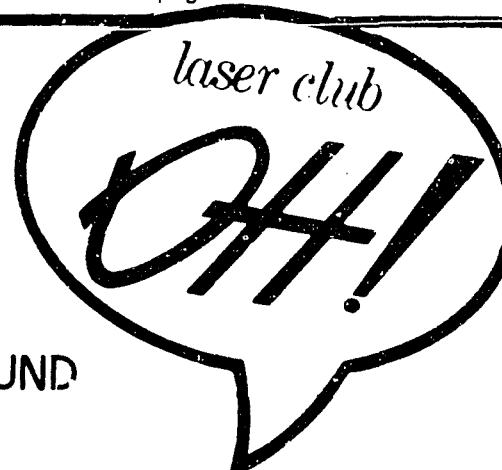
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# Schlesinger drawn to society's outcasts

Director tries to educate audiences with films

by Barbara Burris  
Stanza contributor

Sitting in the living room of his New York hotel suite, film director John Schlesinger, well known for the Oscar winning "Midnight Cowboy," looks very much as if he should be comfortably encased in a favorite leather chair in a London Gentleman's Club. Yet, this son of a London Pediatrician, graduate of Balliol College in Oxford, and Commander of the British Empire, has an affinity for those living on the fringes of society.

"I'm drawn to all stories that are about relationships which are in some way in conflict," he says in his clear English diction. "About people who are living on the edge, who are alienated or exiled from society in some way, or feel they are, or excluded, or lonely."

"Most of the stuff I've chosen has been off-beam to a certain extent to what is considered normal or accepted entertainment."

Curious about what it is that attracts him to the off-beat part of life, I found no clue in his appearance. Dressed in a light colored suit, his white beard neatly trimmed, he reveals no apparent eccentricities.

Yet in his latest film, "The Falcon and the Snowman," he focuses on those who are alienated from society. The film is based upon Robert Lindsey's best-seller of the same name, a true story of how and why two young men from a wealthy California suburb end up together in a stranger-than-fiction spy scheme.

Timothy Hutton, plays the sensitive, idealistic Christopher Boyce, a young man who attempts to strike back at what he believes to be unfair CIA practices against the Australians, by selling U.S. secrets to the Russians.

To do this, he contacts his childhood friend, Daulton Lee, played by Sean Penn, who sees the prospect of marketing these secrets via Mexico, as a way to escape a prison sentence.

"Chris Boyce wasn't just an ordinary type of spy doing it for the money or anything else," said

Schlesinger. "He was trying to make his own form of protest — however mistaken — that turned out to be. But all of us making the

movie had to believe, without condoning the action, that what Chris Boyce did was right for him at that moment — however ill thought out the act was and however impetuous it was."

As the story unfolds, there is much evidence to indicate that the CIA learned of the scheme and used the two young men for their own purposes and the film implies this very strongly.

John Schlesinger was immediately attracted to this bizarre tale, and he clung tenaciously to it through the four years it took to get it onto film.

"We mustn't forget that it is a very extraordinary adventure story of a unique and original kind," he said. "It's also a tragedy as well as a black comedy, and underneath it all there is something that I think is about now — that affects us all in a way."

He's made two films about real-life spies recently — "An Englishman Abroad" (about Guy Burgess) and "The Falcon and the Snowman" — but he objects to their being called spy stories.

"An Englishman Abroad" really wasn't about Guy Burgess's activities, it's about a sense of alienation and loss," he says emphatically. "The pressure on Guy Burgess to want to come home and to make contact with anything of his roots that were British is something I absolutely understand, partly because for several years, I've had to work here, but my roots are firmly in England. I can identify with that feeling of wanting to go back, and I feel more sympathy for that than actually condemning the action."

His voice reveals intense feeling as he speaks, and his eyes radiate emotion — they are clear, warm eyes and they draw me to him. I began to see, in his sympathy for the outcast spy's longing to come home, something of what attracts him to stories about those who don't fit in, who are in some form of exile. I began to get a sense of the immense empathy of

the man, which is a key to understanding his interest in the off-kilter. Because it's not for the sake of off-beatness, in itself, that John Schlesinger involves himself in these stories.

I mentioned that Lindsey, the author, said, "Everybody I know who has been touched by Chris has been moved by him as a human being...he has many fine qualities." I asked if those making

the film were affected by him in a similar way.

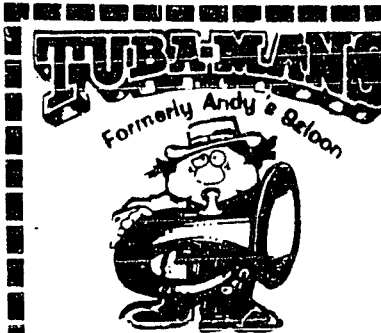
"Yes, he (Boyce), rather than perhaps Daulton Lee was there all of the time in our minds — the real person," he said. "He was a presence all the time, to us, of a very real nature."

He added that Timothy Hutton has the qualities of sensitivity and idealism and a "certain toughness that's underneath" his real-life

character, Chris Boyce.

In preparation for his role, Hutton came to know Boyce very well, visiting him in prison, phoning him and corresponding with him. Shortly after filming ended, Hutton told *Moviegoer* magazine, "I hope he has a chance for parole. It's a terrible waste to have him sitting in jail. I feel that he could make a real contribution to our society."

Please see SCHLESINGER on page 22.



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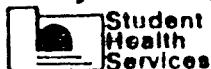
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# Films

Continued from page 14.

also wrote the film's music) and his friend Eddie (Richard Edson).

Lurie and Ballint play their roles effectively. However, it is Richard Edson as the epitome of the bottom of the New York barrel who is the most convincing. With his Robert De Niro looks and voice, Edson becomes a man we would probably move away from on a subway.

Willie and Eddie are the kind of lowlife hustlers who do not have jobs and spend a lot of time playing cards and hanging around racetracks. Ava learns about America by spending her days in Willie's dingy, cramped apartment watching cartoons and old science fiction movies.

She gains a view from the lower echelons of American society that most of us are probably unfamiliar with. As the trio moves to Cleveland and Florida, the changes in the outside environment have little effect on their lives, which still revolve around cigarettes, cards, and a chance to win some money. It is clear that even a great increase in the characters' economic fortunes would not change their lives.

Jarmusch uses single takes for all scenes, usually with a stationary camera. The scenes are separated by a few seconds of black screen, a technique which at first is irritating but lends to a feeling of helplessness, as if we are catching arbitrary glimpses of people's lives. Some of the glimpses seem significant and some insignificant, much like scenes in one's own life.

Lurie, of the New York band the Lounge Lizards (once associated with the "No Wave" scene) has composed an excellent soundtrack, combining jazz and classical strains to provoke a melanco-



**AH, THE GOOD LIFE**—Richard Crenna, Matt Dillon and Hector Elizondo talk during a scene from "The Flamingo Kid," a film that has become the sleeper of the year.

lia which perfectly melds with that of the movie.

This is a purposely listless and lustless movie that at times is boring, just as its characters' lives are boring. Much of the dialogue is of the "Whaddya wanna do?" "I dunno, whaddya wanna do?" variety. The only truly lusty energy comes from a 30-year-old recording of Screamin' Jay Hawkins singing "I Put a Spell on You" that Ava frequently plays.

This is not a movie designed to provide a fun night out, although its black comedy should cause some laughter. It is instead a film which will cause some of us to ponder the lifestyles of its characters and be relieved that we do not share them.

—Doug Balding

## Protocol

In one critical scene (if there is such a thing) in "Protocol," a State Department official explains why he quit his job: "I met a girl a few months back and she reminded me of something that I had forgotten — that is to say what I feel."

Well, buddy, after sitting through this so-called comedy, I'm tempted to say exactly what I feel about "Protocol." But if I did, my review would end up several inches too short. So, for the sake of journalistic dedication, I'll attempt some constructive criticism, although this movie hardly warrants it.

"Protocol" is everything that is wrong with Hollywood filmmaking, straining to achieve success with tried, yet weary, methods of manipulation. Ethnic stereotypes, sexual innuendos, rehearsed story

lines, and some timely (not again) patriotism, give the impression of a made-for-TV movie — and it plays like one.

Goldie Hawn portrays Sunny Davis, a cocktail waitress working in a not-so-glamorous bar in Washington, D.C. She stumbles into the national spotlight when she inadvertently thwarts an assassination attempt on an Arab Emir. A new American heroine, Sunny graces the cover of every major magazine and becomes the darling of the American press.

What ensues is an American success story. Sunny gets invited to work for the State Department as "protocol," and not being overly bright, she gets caught up in some embarrassing situations. But Sunny is such a darling that all is forgiven.

What follows is a plot by the State Department to secure a

military base in the Emir's country by offering Sunny as bait to be his wife. The Emir bites, and a godawful mess follows.

Sunny makes it back to the U.S., and in front of a Senate subcommittee, she takes the blame for the whole snafu — all the while quoting the Declaration of Independence. Hooray, Sunny? More like AAAAAAGGGGGHHHHH!

Goldie Hawn reprises the role she perfected in "Private Benjamin," and frankly, it's growing pretty thin. Comedy is always subject to change and only stays fresh when it realizes it's time to move on. It's easy to fall into the trap of a comfortable role, just look at Dudley Moore and Chevy Chase. Eddie Murphy still has time to save himself, but Goldie, well I'm afraid you fell into that cozy trap, too.

"Protocol" follows the television method of "milk until it's dry." Change a few lines here and there, some new costumes, different supporting actors, no problem, right? Wrong. Unfortunately, the box office scores indicate the public is falling for this scam.

—Inigo Figuracion

## The Flamingo Kid

For so many years teenagers have been shortchanged when it comes to feature films. Ever since "Animal House," the portrayal of the average teenager has been one of lust, partying and lust. Perhaps, to some extent, there is some truth to that depiction (adolescence is when the hormones start kicking in), but for some reason intelligence and sensitivity become expendable.

After having to suffer through the likes of "Porky's" and the countless other teen movies that one forgets the titles of after one week, one either begins to believe the Hollywood image of American

Please see FILMS on page 21.

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# Films

Continued from page 20.

youth or doesn't believe it at all. "The Flamingo Kid" has given me renewed faith in the future of adolescence in movies. Directed by Garry Marshall, of "Happy Days" fame, no less, "The Flamingo Kid" offers a sincere portrait of an American youth at the crossroads of his life.

It's the summer of 1963, and Jeffrey Willis is in the midst of his last innocent summer before he pursues his father's dream of going to college and becoming an engineer. Through the help of two old pals, Jeffrey becomes a guest at the El Flamingo Beach Club in Far Rockaway, a gauche, yet chic, club for the nouveau riche.

Being a plumber's son from Brooklyn, Jeffrey becomes enamored with this upscale lifestyle, and his subsequent success as a parking attendant and a cabana boy at the club only reinforces his desire for the "good life."

Jeffrey falls under the tutelage of the card champ of the club, Phil Brody. The top salesman of performance cars on the whole East Coast, Brody takes Jeffrey under his wing and impresses upon him what it takes to be successful in life. "Forget literature, religion, music, philosophy," he says. "It's the salesmen of the world that make the money. I've been watching you, and what I've seen spells...salesman."

So, the not so predictable happens — Jeffrey decides sales is what he was cut out for, and his dad is none too happy with that decision, since it means forsaking college. Confrontation, decision, disappointment, resolution — we know what's going to happen. In fact, most of us have lived out this problem at one time or another.

What lifts "The Flamingo Kid" above most movies is the sincerity that is given to the story. Sure, it's not the most original of story lines, but it's something that everyone



**MAKING THEIR LAST STAND**—Mel Gibson and Sissy Spacek portray husband and wife in "The River," which explores the rugged hard times faced by a Tennessee farm family, struggling to keep their land and heritage.

feels they've had to cope with at some point in their life. Making a critical decision and the possibility of throwing one's life away, we've all made it and lived it.

But what gives the film its sincerity are the earnest performances of the actors involved — each one of the main actors gives one of their most satisfying performances to date. Richard Crenna as Brody and Hector Elizondo

as Arthur Willis provide convincing portrayals of adults that believe in how they live.

As Jeffrey, Matt Dillon provides the best evidence that he is capable of more than those brooding teenager roles he has been playing since 1980's "My Bodyguard." Dillon provides a disarming sense of humor, much more appealing than any of his previous movie characters ever exhibited.

Jessica Walter as Brody's snobbish wife Phyllis, milks her small role with everything she's got. And Janet Jones as Jeffrey's love interest, Carla, is, well, I think I'm in love...

Director Marshall had the best explanation of the story when he said, "Jeffrey Willis is a teenager whose problems have nothing to do with beating someone to a pulp or losing his virginity." Yeah, for a not-teenager, my sentiments, indeed.

—Inigo Figuracion

## Dune

Throughout the movie version of the epic science-fiction novel, "Dune," a husky, god-like voice promises young Paul Atreides in a dream that "The Sleeper Shall Awaken."

While the young duke's consciousness is finally roused by the end of the movie, that prophesy unfortunately does not hold true for audience members whose slumber remained uninterrupted through most of the 140-minute saga.

Frank Herbert's visionary novel is misguided (or rather misdirected) by screenwriter David Lynch.

Although Lynch's screen version remains essentially true to Herbert's visionary tale of the desert planet Arrakis and its youthful savior who brings the Holy War to free the planet's inhabitants, the movie is technically lacking and borders on boredom, a far cry from the compelling book.

The most obvious flaw is the special effects by Barry Nolan and Albert J. Whitlock. For a theater audience who has become accustomed to visual effects the calibre of those found in Star Wars, scenes with space freighters moving through a pitch-black screen or the completely ridicu-

lous flash of a guildsman folding space (that looks like it was patterned after an extended acid trip) are downright insulting.

Although they passed out champagne and a sheet with a glossary of terms for viewers who had never read the book prior to the screening, it did little to enhance the understanding of the movie, whose main characters were off on so many tangents that even the smooth voice of Princess Irulan (Virginia Madsen) couldn't link the jumpy scenes as smoothly as Herbert's effortless transitions.

Even the presence of Sting, as the evil Feyd (who titillates a few of the female viewers when he steps from behind a veil of fog to reveal his scantily clad body) cannot save this movie from it spiral into deeper, darker slumber.

How Frank Herbert, who supposedly worked closely with "Dune" movie creators, could allow anyone to make his novel seem so inescapably dull is beyond this critic's comprehension. Maybe he should order a giant sand worm to come up and swallow the whole thing, and start digging for that precious movie contract all over again like the spice on Arrakis.

— Lisa Reynolds

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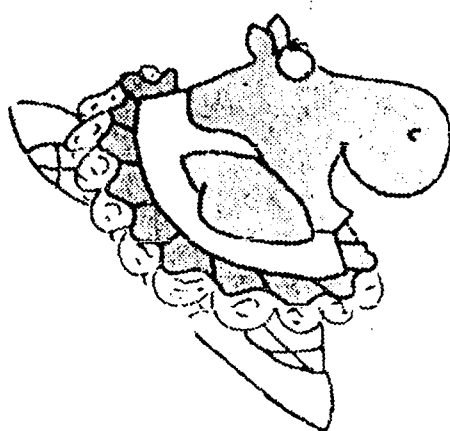
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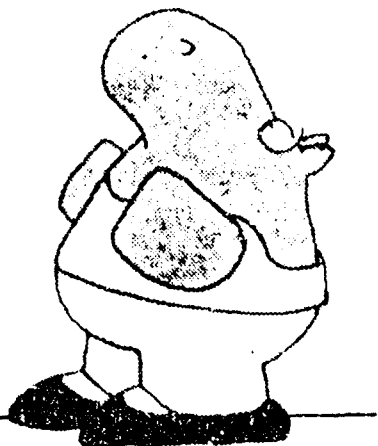
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# Schlesinger

Continued from page 19.

But Boyce's situation looks bleak. He is now in Marion Federal Penitentiary, the "New Alcatraz," with a 68-year sentence in solitary confinement. Never allowed out of his cell without being chained hand and foot, he's taken outside one hour a day to exercise alone in a tiny walled courtyard.

John Schlesinger is not the only one to see this story as a tragedy - many people call and write to Boyce's lawyer, William Dougherty (17871 Santiago Blvd., Villa Park, CA), asking what they can do to help Chris Boyce. Dougherty asks that letters supporting

Chris's parole be sent to his office; John Schlesinger said he's never met Chris Boyce, and didn't get as involved as Hutton and Penn did with the real-life characters they were portraying.

"I had to like the characters to want to struggle to make this film for four years," he said, "which is why I didn't want to ever get involved with them. Because I liked the characters we were creating; and I felt sorry for their situation - headlong like Gadarene swine though they were - running over the edge."

Despite his desire not to get involved, Schlesinger did make one

contact with Boyce that was very revealing about both men.

"We share the same birthday (February 16), and I wrote to him (during filming) on the 9th, saying 'I'm thinking of you.' He sent me back a kind of picture of the caves in Australia with stalactites, saying, 'This is what it feels like where I am at the moment.' It was a self-mocking, very touching, funny card, which I found revealing about the man."

"I shall keep it for the rest of my life."

I asked him if "The Falcon and the Snowman" was more emotionally involving than other films

he's done, and at first he said, "No," he's chosen all the films he's done and "there's always something of me in the films. I have to be involved. I have to understand those characters and I have to be them. I understand the families' tragedies in 'The Falcon' and their feelings. And I did want to make something that was about families too."

But due to the impossibility of filming more than a small portion of the original story in the book, the entire background of the families "had to be assimilated in the scenes where you see them in the present," Schlesinger explained. "Chris Boyce and his father at one time got on very well and agreed about everything. The moment we come into the film there's already a rift."

A moving scene in the film involves the conflict of values between Chris and his father. His father asks that Chris recite "The Charge of the Light Brigade" which one of his brothers is memorizing for school and which Chris had recited as a child. After having said he can't remember it to his father's mounting irritation and anger, Chris gets up to leave, then turns, and, almost breaking down, recites the first two verses, which include the famous lines:

*Theirs not to reason why/  
Theirs but to do and die/  
Into the Valley of Death/  
Rode the Six Hundred*

The scene is beautifully played by Tim Hutton and captures the unbridgeable chasm that has opened between the father and his value system and the son who has rebelled against it.

"My father died while this film

was being made," Schlesinger said. "And we were oddly enough shooting the scenes between Tim and his father. It was ironic to be doing family scenes in which there was conflict, dealing with my own emotional state, because I was unable to get back to England - which drove me mad."

"So I shall always have a memory of this film with the problems that were in my own family at the time."

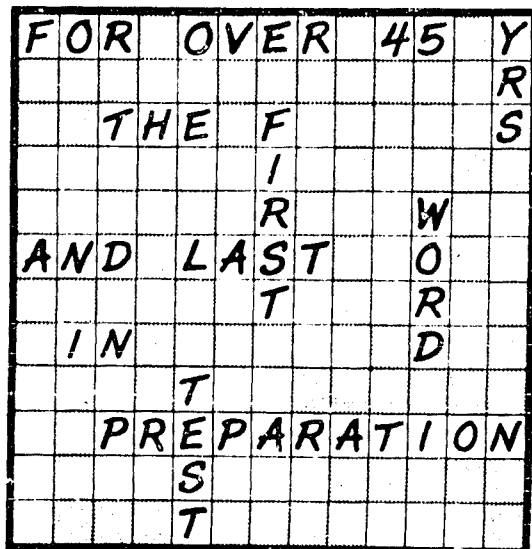
Because of an unpredictable filming schedule, Schlesinger found himself rehearsing an opera while in the process of cutting "The Falcon and the Snowman."

"I found myself wishing all the time I wasn't doing the opera because this film was an emotional experience...and it took me over. I wasn't ready to do anything else, and the collision was terrible."

As I take leave of Schlesinger, no eccentricities, no oddities or strange experiences have come to the surface to explain his attraction to the off-kilter, his affinity for those living, as he says, "on the edge." The man seems to have no grudge to bear, no ponderous ego - he is just there.

The answer seems to lie somewhere in his immense capacity for empathy with those who waver or are pushed off the beaten course. Yet in his films and in his conversation I sense that his emotion is held within bounds by an equally strong artistic control.

John Schlesinger said that he liked "dealing with stories that aren't about the norm, that make an audience try and understand something." He hopes this film will do that.



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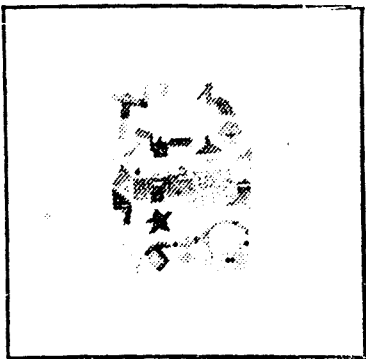
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The Dreams of Children  
Shadowfax  
Windham Hill Records

Defying description or pigeonholing, Shadowfax combines elements of Asian, African, Indian, jazz, classical and rock music forms to create a sound experience unlike anything else around.

Few groups seem to enjoy their work as much as Shadowfax. When performing live, they punctuate their playing with smiles, laughter and dancing. Having seen them twice last year, I was wondering if they transferred their feelings of joy and spontaneity on to their recorded efforts. Happily, the answer is yes. Their are so lively on the album, you can almost picture their antics.

"The Dreams of Children," like their two earlier Windham Hill albums "Shadowfax" and "Shadowdance," contains an assortment of numbers penned by producer-saxophonist Chuck Greenberg and guitarist G.E. Stinson.

Stinson's "Word From the Village" is one of the best songs the group has ever done. Guest vocalist Morris Dollison lends the song an added dimension with his syncopated chanting, while Stuart Nevitt keeps beat on a variety of percussion instruments and objects.

Stinson's style of playing guitar is similar to that of Adrian Belew

— his face contorts in intensity as he bends over the instrument, seemingly trying to extract notes by concentration alone. This feeling of oneness with his guitar is likewise transferred to the listener.

Many of Shadowfax's songs evoke images in the listener. "Word From the Village" brings about pictures of an old man singing native songs for the children of a third world hovel. It's almost like a Peace Corps commercial, yet still contemporary and accessible.

Bassist Phil Maggini's "Shaman Song" is the most unusual on the album. Jamii Szmazinski plays the melody line on his electric violin, and equals anything Jean Luc Ponty has ever done. Besides playing the beautifully meandering tune, complete with incredibly fast arpeggios, Szmazinski also sets the beat by plucking out a slow pattern of broken chords while Stinson takes lead for a few measures on guitar.

One disappointment was "Big Song," a favorite of the crowd when they played at the Fox Theater last fall. Live, the song was lively, intricate and complex. On "The Dreams of Children," though, "Big Song" seems flat and unexciting.

Stinson and Greenberg seem to be going through the motions on this song, rather than living each individual note, as they do throughout the rest of the album.

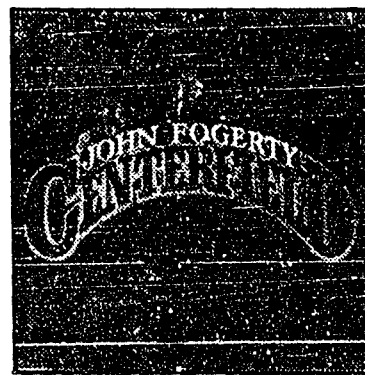
Shadowfax has again proven that they are one of the most entertaining and individual groups playing today, and "The Dreams of Children" is recommended for anyone tired of the same old sound.

— Jim Trageser

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Centerfield  
John Fogerty  
Warner Bros. Records

Creedence Clearwater Revival was the greatest American rock band ever. Well, until that guy from New Jersey came along. But even he owes some of his influences to that band from Berkeley — "Travelin' Band" and "Who'll Stop the Rain" are regular parts of his repertoire. But great as they were, CCR's lifespan ended a lot sooner than that of many lesser bands.

From 1969-72, Creedence generated a string of top ten singles that would make any other band envious — "Proud Mary," "Born On the Bayou," "Green River," "Bad Moon Rising," "Fortunate Son," "Down On the Corner," "Travelin' Band," "Who'll Stop the Rain," "Up Around the Bend," "Run Through the Jungle," "Lookin' Out My Back Door," "Sweet Hitchhiker." Most of these singles were double-sided hits unheard of today, yet for some peculiar reason none made it to number one.

John Fogerty was Creedence Clearwater — he wrote, arranged, produced, and sang the songs. When the band broke up bitterly over artistic differences, the hope was that Fogerty would continue on his own and continue his string of classics.

Please see VINYL on page 24

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# Schlesinger

Continued from page 19.

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Despite his desire not to get involved, Schlesinger did make one

# vinyl

Continued from page 23.

Nothing could have been further from the truth. He released two rather obscure solo endeavors, and then mysteriously disappeared from the public eye. As it turns out, legal and financial problems kept Fogerty in limbo — not a lack of desire to perform.

"Centerfield" is Fogerty's first album in nearly 10 years, and he still hasn't lost his knack for songwriting — a perfect example of economical songcraft. He may not be exactly innovative, but what he does with three chords and some well-chosen lyrics epitomizes the term "American rock."

Possessing one of the most distinctive voices in music — a cross between a howling dog and a buzz saw — Fogerty's singing is in fine form, often mangling words as is his trademark. His guitar playing, often underrated, is the best example of the rhythm-lead style this side of Pete Townshend and Keith Richards.

In fact, Fogerty plays all the instruments, asserting himself especially well on drums and horns. His sax solo on "Rock and Roll Girls" would make Clarence Clemons proud. The one drawback though, is that some of the urgency that a band can provide is lost. The desire for quality control by tackling all the instrumentation himself often makes the music sound a bit tentative, when it should be busting loose. Steve Winwood has the same problem on his records.

The songs on "Centerfield" reflect some of Fogerty's hassles during the past ten years and musically, they sound like follow-ups to his earlier work. "The Old Man Down the Road" rings of "Jungle," and "Searchlight" vaguely resembles "Bayou." But they all have that Fogerty exuberance, and this time it appears he's closing a chapter in his life and ready to move on.

On the title track, he sings *Put me in coach, I'm ready to play today/Look at me, I can be Centerfield*. It's a declaration to everyone that he still has it, and he wants to show the world. "I Can't Help Myself" punctuates that feeling as Fogerty sings "I feel like bustin' loose."

From the country twang of "Big Train (From Memphis)" to the reggae(!) flavored "Zanz Kant Danz," Fogerty shows he can still hold true to his influences and also expand.

"Centerfield" is right up there

with Fogerty's best, now let's see if he can keep the pace as he did with Creedence. Hopefully, it won't take another ten years — but hell, I'm just glad he's back.

—Inigo Figuracion



Sheila E. in *The Glamorous Life*  
Sheila E  
Warner Bros. Records

By now, most folks must realize that Sheila E. is more than just a pretty, primed and primmed Prince protege a la the vacuous Vanity or the appallingly untalented Appolonia. With two blazing hot, percussive-powered hits to her credit ("The Glamorous Life" and "The Belle of St. Mark") as well as a guest-starring role in the current Prince extravaganza (uh, tour), this young woman, this fast-rising stellar creature has, as they say in the business, definitely got it made.

But then one could argue that Sheila had it made long before her current pop chart success. Playing in her father's (Pete Escovedo) Latin-jazz-salsa band up in the Bay area, she quickly became a sensation — an enormously talented percussionist who was as good to listen to as she was to look at.

On her current LP, Sheila hasn't left behind her fiery, passion-packed roots. Prince's heavy-handed, keyboard-dominated production influence is strongly apparent (and of course he lends his production services under the name The Starr Company), but percussion-playing Sheila never misses a beat or loses one ounce of her impressive energy and drive. When you walk away from this album, your head is on fire with the vibrant pulsations of a thousand exotic drums, timbales and assorted other percussory instruments.

The instrumental "Shortberry Strawcake" is particularly indica-

tive of this heady, euphoric feeling. It is sensuous, delicious electro-funk that wabbles in a jelly of beats and bounces, telling a fresh and intricate musical story.

There's not a bad cut, or beat, on this album. Even the slow songs, "Noon Rendezvous" and "Next Time Wipe the Lipstick Off Your Collar," are steaming with a sweaty seductiveness — a warm, inviting plea that says put away cares and enjoy. And that is precisely what one does with this album — sit back and enjoy it.

— Julie Macias



Real Live  
Bob Dylan  
Columbia Records

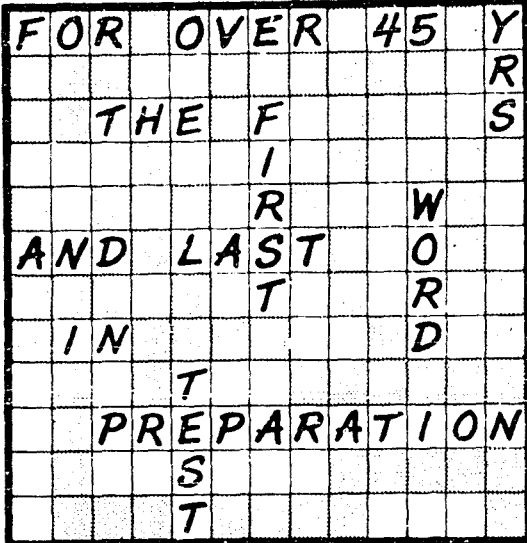
Save for a fleeting appearance on "Late Night with David Letterman" early in 1984, Bob Dylan has not played live in the United States since the days when he was in the throes of evangelical bliss.

Perhaps to compensate for his recalcitrance (and sell a few records on the side), the enigmatic singer/songwriter/minor deity has released "Real Live," a collection of songs culled (presumably) from his tour of continental Europe last summer.

Coming on the heels of last year's triumphant comeback album, "Infidels," the LP promises great things with its excellent selection of songs. Seven of the album's 10 songs are from Dylan's peak period (from "Free-wheelin'" to "Blonde on Blonde"), with three songs from the landmark "Highway 61 Revisited."

And it is with the title cut that the album "Real Live" kicks off. Dylan's band, featuring Mick Taylor (ex-Stones) on guitar and Ian McLagan (ex-Faces) on keyboards, gives the song a rugged, roots-rock delivery. Unfortunately, the rest of the album is not at this level.

Please see VINYL on page 25



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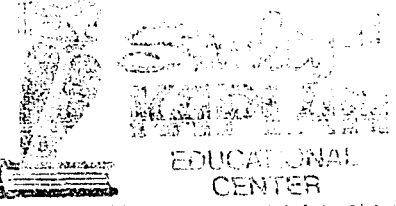
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## vinyl

Continued from page 24.

The majority of the LP's songs receive an off-handed, desultory treatment from their creator. Most of the time, it seems Dylan is slightly annoyed at having to be on stage.

And, of course, there's his voice. Only true Dylan devotees can handle his gruff, nasal whine for more than ten minutes. His vocal idiosyncracies, which can be appealing on record, are exaggerated to absurd proportions by the demands of singing in a large hall.

The album muddles along haphazardly until it peaks again at the beginning of side 2 with an imaginative reworking of "Tangled Up in Blue." Dylan's lyrical gamesmanship is ingenious and — more importantly — he sounds like he's having fun.

However, the lyrical acidity of chestnuts such as "Ballad of a Thin Man" and "Tombstone Blues" is neutralized by uninspired rock 'n' roll arrangements and unenthusiastic musicianship.

From its lackluster performances to its substandard production, "Real Live" smacks of "contractual obligation." Recommended only for the Dylan fiend who *must* have everything.

— Jeffrey Miller



**Whetting the Scythe**  
Kraut  
Enigma Records

New York has produced few good punk bands compared to Los Angeles, where the current hardcore movement pretty much started. Kraut is a significant exception and compares favorably to the creme of the L.A. crop.

The band has already reached a pinnacle of sorts with the incorporation of their "All Twisted" video (from their first album "An Adjustment to Society") into the restrictive MTV playlist, a feat few punk bands have accomplished.

"Whetting the Scythe" is the group's second album and is less raw than their first effort. The change is a conscious one and reflects the band's stated desire of reaching a broader audience now that they have conquered most punk fans, who are fervent but few in numbers. The music, although slowed down somewhat, is still powerful.

Please see VINYL on page 26.

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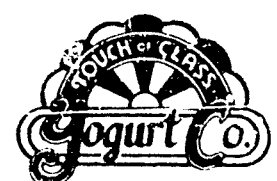
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vinyl

Continued from page 25.

Like most punk bands Kraut incorporates heavy metal elements into its music. Its tunes are faster and shorter than most heavy metal songs and there are fewer guitar leads. The biggest difference is the lyrical content. While heavy metal usually celebrates the status-quo, punk generally attacks it.

The songs on "Whetting the Scythe" (written mostly by guitarist Doug Holland and bassist Don Cowan) explore the traditional punk themes of alienation and resentment of authority.

The album opens with a punchy version of Larry Williams's "Slow Down," probably known to most people from the Jam's first album. Kraut performs the song here perhaps to demonstrate its ability to play classic rock 'n' roll and perhaps as a notice of the coming musical pace.

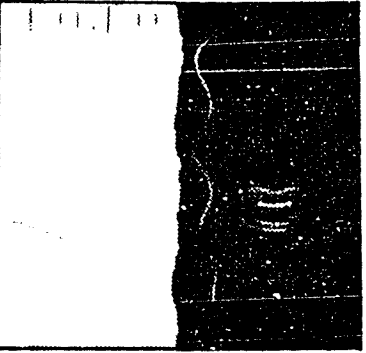
"Juvenile Justice" contrasts the views of juvenile authorities with those of a juvenile delinquent. It is "Rebel Without a Cause" set to music and Davy Gunner's vocals successfully capture the adolescent anger expressed in the lyrics.

"N.G.R.I." continues the theme of society versus punk, but this time the punk is in prison, evidently either for a crime he believes he did not commit, or for something he does not think should be a crime.

The longest and most ambitious song is "Backstabber," whose key line is "dreams aren't always meant to be." The song's character has become successful in business but feels guilty about

what he has done to get there. If the other songs attack growing older and becoming the establishment, this one recognizes that sometimes such is the process of growing up. Perhaps through this realization Kraut can avoid losing its ideals as it reaches for a larger audience.

—Doug Balding



Isolation  
Toto  
Columbia Records

When Toto's last album, "Africa," went gold and won Grammys, everyone began treating them as a serious rock group and was actually looking forward to their next release. This was a mistake, as Toto plays glorified "Muzak" on their latest LP.

"Isolation" contains no songs worth remembering, and is surpassed in boredom only by Salt Lake City on a Friday night.

The first single from the album represents the quintessential Toto song. "Carmen" is full of all the little things that make Toto so obnoxiously "pop": pretty group

choruses, a lead singer with a high, grating voice, simplistic harmonies and technically perfect musicianship that exhibits no humanity or emotion.

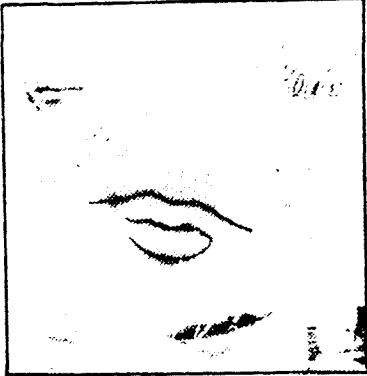
Seven years after their debut album, Toto still has not grown musically. They keep spewing out albums in the same syntho-pop mold that everyone hoped would die with the Bee Gees. The only changes in the group are the substitution of Fergie Frederiksen for vocalist Bobby Kimball (a bad move, as Frederiksen's voice is much weaker than Kimball's) and Mike Porcaro has replaced David Hungate on bass.

The best (least bad?) song from "Isolation" is "Stranger in Town." Pianist David Paich sings lead on this cut, which starts out slow, and later explodes in the chorus. Paich's vocals are strong and confident, two steps up on Frederiksen.

On "Isolation" the format is opposite that of "Stranger in Town." On the latter, the verses are driving, and Frederiksen slows the group down for the choruses. Additionally, the melody is so simple as to not push Frederiksen's voice, which therefore doesn't crack or end up flat.

The members of Toto should stick to what they know: playing technically correct back-up for more musically inclined members of the entertainment industry.

— Jim Trageser



Word of Mouth  
The Kinks  
Arista Records

With the continuing decomposition of the talents of Ray Davies as evidenced on "One For the Road," "Give the People What They Want" and "State of Confusion," many thought that the Kinks were destined to fade into the sunset with fellow British rock pioneers the Rolling Stones.

However, Davies and company have risen from the dead with their latest release "Word of Mouth." This new venture from the one-time rock gods contains enough fresh, rocking material to satisfy even the most discriminating Kinks fan.

There are no anemic "Come Dancin'" on this album; nor are there any copies of old classics like "Destroyer" (an obvious rip-off of their own "All Day and All of the Night").

Instead, there are driving songs like their single "Do It Again" and "Sold Me Out."

"Do It Again" is much like two greats from their past: "Catch Me

Now I'm Falling" and "Superman". Like the two earlier songs, "Do It Again" starts off slow, and then builds up to the chorus. Dave Davies delivers a good performance on guitar here, showing innovation not seen in some years from this veteran rocker.

On "Sold Me Out" drummer Mick Avory gives one of only three performances on the album; on the other tracks he is replaced by Bob Henrit. This song is a hard rocker, interspersed with harmonica passages by Ray Davies.

The group slows down on "Going Solo." Is it possible? The Kinks are actually singing about the heartbreaks of parenting:

*We worked like dogs all of our lives/Like millions of other husbands and wives./Sent her to college didn't care what we spent./Think of how we feel, she didn't say, didn't ask, she just went.*

Dave Davies wrote a couple of songs for the album, and "Living On a Thin Line" is the best. He also handles the vocal chores on the cuts well, his rich, mellow voice provides a nice variation from brother Ray's nasal sound. The lyrics deal with the uselessness of war:

*All the wars that were won or lost*

*Somehow don't seem to matter very much anymore.*

"Word of Mouth" is a great album — the Kinks are rocking with a hard beat and are once again willing to take on social issues in their songs.

— Jim Trageser

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## vinyl



**Big Bam Boom**  
Daryl Hall and John Oates  
RCA Records

Daryl Hall and John Oates seem to be too successful for their own good — they're either taken for granted as consistent hit makers, or they're criticized for exactly the same reason. But it's a burden that's been unfairly placed upon them and their talents should be better appreciated.

The typical raps against Hall and Oates seem to be "they're trying to sound black," or "they're too commercial," or "they're too slick." These kinds of criticisms miss the point about the duo's music, and the pop music in general. To say they try to sound black only perpetuates that underlying racist attitude that has one thinking music should only be made according to color lines. Whether their music is too slick or commercial shouldn't be grounds for criticism, not if the song itself is well-constructed. Are obscurity and musical incompetence reason for critical praise? I think not.

"Big Bam Boom" has all the aforementioned points and one more — it's a damn good album. Hall and Oates have refined their songcraft to the point where each track on the album is strong enough to carry its own weight, as opposed to the inconsistency of past albums.

Hall and Oates seem to have hit their stride with "Big Bam Boom," and it shows in the overall quality of the record. The songs are adventurous, yet accessible, and the sound is what the title suggests.

Produced by the duo along with ace mixmaster Bob Clearmountain, with additional assistance from the infamous Arthur Baker, "Big Bam Boom" has that monster sound. Big drums, biting guitars, rhythmic bass, and economical keyboards give the record a spacious and deep sound.

The frenetic instrumental "Dance On Your Knees" opens the album and segues into the first single, "Out of Touch." Hall and Oates express their continued reverence to the Four Tops, with Hall evoking his best Levi Stubbs vocal.

*Broken ice still melts in the sun/  
And ties that are broken can often  
be one again/We're soul alone,  
and soul really matters to me*

When Hall sings "Soul really matters to me," the feeling isn't of some sort of calculated rip-off. These guys are merely falling back on their roots and making it sound fresh again.

"Method of Modern Love," "Going Through the Motions," and "Bank on Your Love" have that tough, urban street sound. Oates gives his strongest vocals to date on "Cold, Dark and Yesterday" and "Possession Obsession." Hall's tenor is in fine form, tougher sounding than in the past.

"Big Bam Boom" will surely provide Hall and Oates with another string of hits, but their growth shouldn't be overlooked — and this time all of the songs are sure, deserved hits.

— *Luigo Figuracion*

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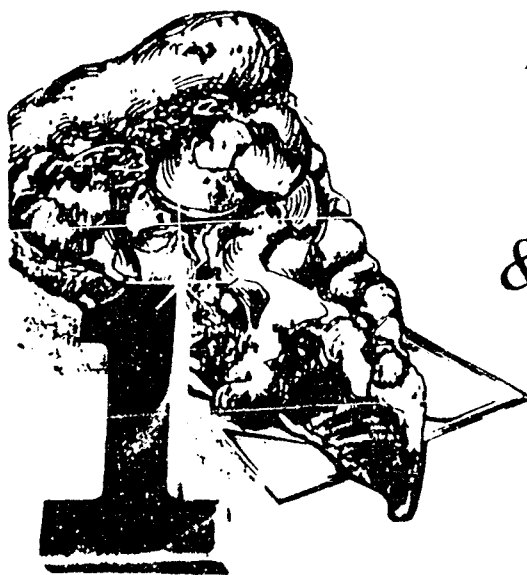
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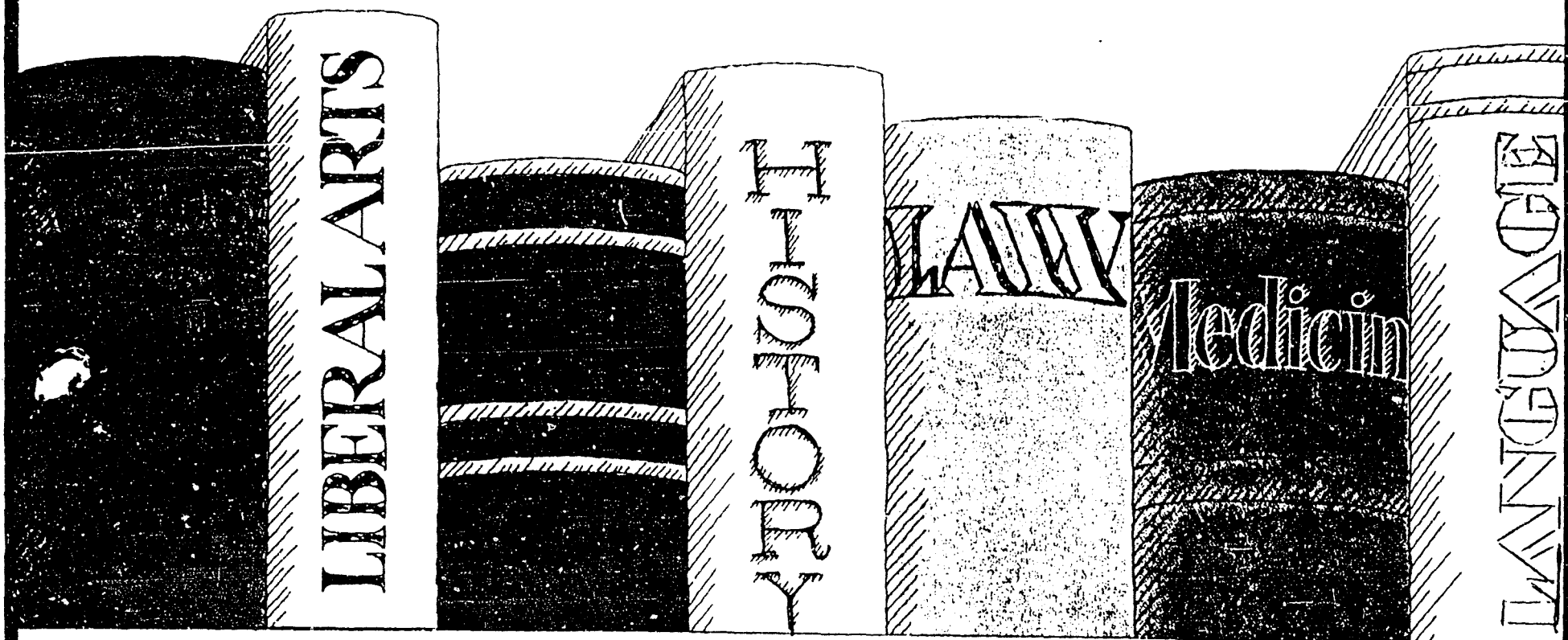
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# SDSU sponsors European tours

Guided tours can offer a student valuable insights into the intricacies of other cultures. Toward this end, SDSU's College of Extended Studies will offer European tours this summer.

"The tour teaches differences and similarities between European and American cultures," said Professor Miguel Martinez, the director of the Summer 1985 Western Europe program. "Participants become more understanding of different lifestyles."

In its fourth year, the tour emphasizes Roman culture, the Renaissance, the Spanish Empire and the late Middle Ages. Although open to anyone, 40 percent of the participants are students in the 18- to 25-year-old age group.

Students may earn up to seven units of credit on the tour. To gain academic credit, the student must do comparable work to that done in the classroom, Martinez said.

"Just by faithful participation the student is ensured a passing grade.

But for an A or B, a paper must be submitted on an appropriate topic. "The program is sponsored by the University and is considerably cheaper than other commercial tours," he said. "But it's a luxury tour including first-class hotels, two meals per day, admission fees and tour guides."

Four separate sessions are offered. Session A tours Spain and Portugal from June 27 to July 18. Session B, which tours Spain, France, Monaco, Italy and Switzerland, leaves July 13 and returns July 31. Session C tours West Germany, Belgium, Holland, France and Spain from July 27 to August 15. Session D includes all of the above tours and lasts 49 days, June 27 to August 15.

The deadline to apply is March 15, but the tour is already half full. Final payment is due between May 1 and May 15. Airfare may be paid as late as the departure date. The tours range from \$1,099 to \$2,799 and airfare is about \$850.

—Bobby Jo Lee

# Students gain commissions

It was a graduating class that could not have been too much smaller. Last Monday, Rebecca Hileman, Debra Ballard and Stephen Smith became the first students ever to receive commissions from the new SDSU Naval Reserve Officer Training Corps.

Hileman, a 22-year-old physics graduate, was commissioned as a U.S. Navy Ensign and accepted for training as a Surface Warfare Officer at the Coronado Naval Amphibious base.

"The ROTC program opened up immediate management opportunities that are much greater than I would have had as a civilian," said Hileman. "I will be driving Navy ships worth millions."

Ballard, 22, of Alpine, majored in Education and was also commissioned Ensign. She will receive training in Rhode Island and then go on to the Naval Communications Station in Puerto Rico.

"Because of the program, I will have the opportunity to travel and be earning a lot more than in a civilian teaching position," she said.

Steven Smith, a 23-year political science graduate, rounded out the class by being commissioned into the Marine Corps as a Second Lieutenant in Virginia.

The NROTC Program at SDSU was formed in 1982 and currently has 180 students enrolled. The program offers tuition aid as well as paid summer military training to qualified participants.

Although this group consisted of only three people, it is nonetheless a milestone in the NROTC program at SDSU, and female Ensigns Hileman and Ballard might just look back with pride at the fact that women outnumbered men two to one in the first graduating class in the program's history.

—Maralee Spalla

# Aid

Continued from page 3.

The major form of aid available is low-interest student loans. Of \$21 million in aid currently used by SDSU students, as much as \$16 million is in the form of loans, with the remainder being work-study programs and grants.

The Feb. 3 workshops will be in Smith Recital Hall of the SDSU Music Building at 9 a.m. and 1 p.m. Each workshop lasts one to two hours and is open to the general public.

The first workshop drew more than a hundred people, almost all of whom were "potential students," according to Mills, exactly the group they were hoping to reach.

Advisers at each workshop answer questions and explain the various forms of aid available. The Associated Students will also open a booth on the Campus Lab lawn during the first week of school, and they hope to reach many of the students who are unfamiliar with the subject, according to Scott Mahler, administrative assistant for academic affairs.

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Aztecs' WAC record spotted on road

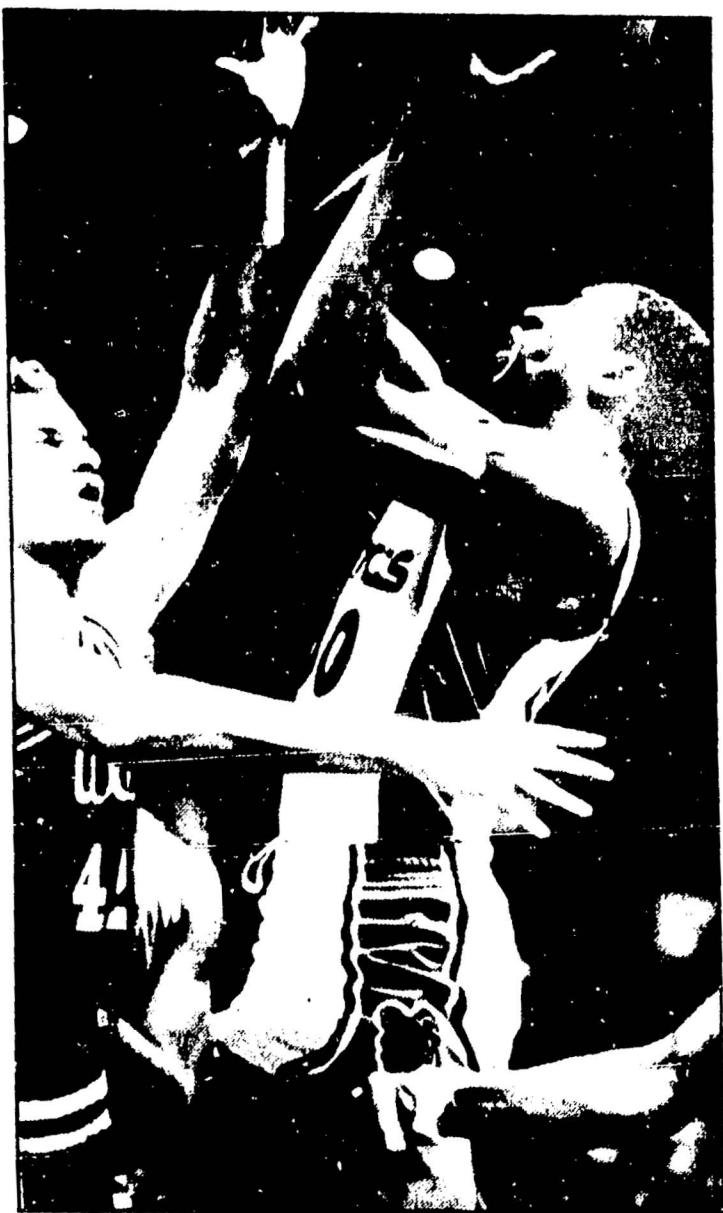
by Mark Kragen  
Daily Aztec asst. sports editor

For the first time this season, the SDSU men's basketball team found the road to be an unfriendly place. Friday, the Aztecs lost to New Mexico, 94-85, in Albuquerque, and Saturday, SDSU was upended by Texas El Paso, 87-81, on the Miners' home floor. The losses were the first the Aztecs have suffered on the road this season. Tonight, SDSU will face USIU at 7:30 p.m. at the Sports Arena. Thursday, the Aztecs resume their WAC schedule with a contest in Honolulu against the Hawaii Rainbows.

The two losses over the weekend put SDSU's WAC record at 4-2 (12-4 overall) and dropped the Aztecs into a fourth-place tie with Brigham Young. New Mexico and Texas El Paso now stand atop the WAC with 5-1 records while Colorado State is one game back at 3-1. "We still might have the edge because we have six conference games left at home," SDSU Coach Smokey Gaines said. Gaines also said he considers the WAC a three-team race between SDSU and the Aztecs' two weekend slayers. In both games over the weekend, SDSU fell behind early in the first half and could never catch up.

At El Paso, SDSU trailed 33-27 at the half, and despite 25 second-half points from Anthony Watson, could never get closer than the six-point margin at the end of the game. Watson scored just one point in the first half. The Aztecs tried to get back into the game late by putting the Miners at the line, but the plan backfired. UTEP hit 29 of 34 freethrows in the game. "We played hard," Gaines said. "But at the end, UTEP was just too good from the line." Gaines said the Aztecs also missed a lot of shots close to the basket in the contest. He attributed that to a very physical Miner defense. The UTEP defense, along with guard Luster Goodwin, was enough to derail the Aztecs. Goodwin hit for 26 points, giving him leading-scorer honors along with Watson. Forward Juden Smith chipped in with 16 points for the Miners and also pulled down 13 rebounds. Smith shared those exact totals with Aztec forward Michael Kennedy. While the Aztecs continued a streak of losses in El Paso to the Miners on Saturday, Friday night their three-game win streak at "The Pit" ended against New Mexico. The Lobos bolted out to a 20-point lead during the first half, and despite numerous runs by the Aztecs, held on for the victory before a 18,000-plus standing-room-only crowd in Albuquerque. Watson was, again, the high-scorer for SDSU, hitting for 27 points.

AZTEC NOTES— The two coaches the Aztecs faced over the weekend are both among the 20 winningest active coaches in the NCAA. UTEP's Don Haskins started the season at 13th with 419 wins and New Mexico's Gary Colson was 19th with 404. Against New Mexico, Aztec guard Creon Dorsey hit for 18 points, all in the second half.



Daily Aztec photo by Paul Longworth

TIGHT QUARTERS—SDSU's Leonard Allen tries to put this shot up over Utah's Tim McLaughlin during the Aztecs' recent 76-67 victory at the Sports Arena. SDSU, which faces USIU tonight, lost twice over the weekend and saw its record drop to 12-4 overall and 4-2 in the WAC. 31B

1984 SDSU SCHEDULE

86	.....at UC Irvine .....	77
128	.....MORGAN STATE .....	68
57	.....USD .....	53
84	.....UC SANTA BARBARA .....	69
62	.....at Long Beach State .....	60
91	.....McNeese State .....	85
86	.....Southwestern Louisiana .....	73
71	.....TEXAS .....	65
70	.....TEXAS CHRISTIAN .....	72
61	.....MICHIGAN STATE .....	77
60	.....at Wyoming .....	57
88	.....at Air Force .....	73
76	.....UTAH .....	67
89	.....BRIGHAM YOUNG .....	70
85	.....at New Mexico .....	94
91	.....at Texas-El Paso .....	87
Jan. 22	.....U.S. INTERNATIONAL .....	7:30 p.m.
Jan. 24	.....at Hawaii .....	9:30 p.m.
Jan. 28	.....AIR FORCE .....	7:30 p.m.
Jan. 31	.....at Brigham Young .....	3:00 p.m.
Feb. 2	.....at Utah .....	7:30 p.m.
Feb. 7	.....COLORADO STATE .....	7:30 p.m.
Feb. 9	.....WYOMING .....	7:30 p.m.
Feb. 12	.....LONG BEACH STATE .....	7:30 p.m.
Feb. 14	.....TEXAS-EL PASO .....	7:30 p.m.
Feb. 16	.....NEW MEXICO .....	7:30 p.m.
Feb. 21	.....HAWAII .....	7:30 p.m.
Feb. 23	.....at Colorado State .....	6:30 p.m.

Tina's back — Aztecs defeat Bruins



Daily Aztec photo by Dana Fisher

NIFTY PENNY—SDSU's Penny Toler slips this pass around UCLA's double-team effort during the 13th-ranked Aztecs' 77-68 victory over the Bruins Saturday night in Peterson Gym. SDSU, 14-4 overall and 3-1 in the WCAA, meets Cal State Fullerton tomorrow night in Fullerton.

by Brian Clark  
Daily Aztec sportswriter

The 17th-ranked SDSU women's basketball team, coming off its most lopsided loss of the season to third-ranked Long Beach State Wednesday, returned to form Saturday night defeating UCLA in Peterson Gym, 77-68. The Aztecs, now 14-4 overall and 3-1 in the WCAA, will play their first conference road game of the season tomorrow night against Cal State Fullerton. More important than Saturday's win was the performance of sophomore All-American forward Tina Hutchinson who started for the first time in two weeks since undergoing arthroscopic surgery on her left knee Dec. 19. "She's had excellent practices following the Long Beach game," Aztec Coach Earnest Riggins said. "She kept asking when she would be able to play. That's when I told her to go out and do what she could." Against the Bruins, she did what she could, plus a little more. Hutchinson, playing with a full-length brace on her left leg, responded by tying her season high, pouring in 28 points in 35 minutes of play. More importantly she gained the much needed confidence she lacked in the Aztecs' 105-78 loss to Long Beach. "The leg is feeling a lot better now," she said. "Against Long Beach I was only allowed to play 14 minutes. I was a little more confident before this game and just tried to block the injury out of my mind." The Aztecs found themselves

down 30-29 at the half. But behind the play of freshman Penny Toler and Hutchinson the Aztecs built a 12 point lead midway through the second half. With a little over nine minutes left, the Bruins (9-6, 0-2 WCAA) committed their seventh team foul to put the Aztecs in the bonus. The Aztecs pulled away by sinking 12 of 14 free throws down the stretch. "The key to the game was the fact that we were able to break their press," Riggins said. "We also went right towards the basket instead of waiting for our offense to set up."

WOMEN'S BASKETBALL SCHEDULE		
87	.....CAL POLY POMONA .....	71
92	.....Texas-El Paso .....	62
63	.....West Texas State .....	62
78	.....at Missouri .....	70
84	.....Central Michigan .....	45
83	.....Loyola (Ch.) .....	62
97	.....USD .....	57
87	.....MONTANA STATE .....	62
73	.....SOUTHERN ILLINOIS .....	77
97	.....SAN JOSE STATE .....	67
82	.....MINNESOTA .....	66
66	.....OREGON STATE .....	66
112	.....HARDIN-SAMMONS .....	37
87	.....NORTHEAST LOUISIANA .....	(OT) 69
78	.....ARIZONA STATE .....	85
74	.....ARIZONA .....	50
78	.....LONG BEACH STATE .....	105
77	.....UCLA .....	68
Jan. 23	.....at Cal State Fullerton .....	7:30 p.m.
Jan. 25	.....at USC .....	8:45 p.m.
Feb. 5	.....at Long Beach State .....	7:30 p.m.
Feb. 8	.....at Stanford .....	7:30 p.m.
Feb. 14	.....at Arizona .....	6:30 p.m.
Feb. 16	.....at Arizona State .....	6:30 p.m.
Feb. 20	.....CAL STATE FULLERTON .....	7:30 p.m.
Feb. 23	.....USC .....	7:30 p.m.
Feb. 27	.....at UCLA .....	7:30 p.m.
Mar. 8	.....STANFORD .....	7:30 p.m.



SPORTS

'UnCaged' Aztecs play in an amazing season

by Chris Ello  
Daily Aztec sports editor

Don't look now, but the SDSU men's basketball team is off to its best start since the 1966-67 season, when the Aztecs won 15 of their first 17 games as a Division II program.

The 1984-85 Aztecs were 12-2 prior to this past weekend's games at New Mexico and Texas-El Paso. It is the best ever start for SDSU at the Division I level.

The question of how Smokey Gaines' team would perform without Michael Cage is being answered. The question of how

the team would perform away from home — where in recent years it has failed — is being answered. SDSU won its first six games away from home this season.

Here's a recap of SDSU's games over the break:

**SDSU 91, McNeese State 85**— The Aztecs hit on 61-percent of their shots from the field to overcome a 33-point outburst by McNeese State guard Joe Dumars in the Rebel Roundup at Las Vegas.

Anthony Watson scored 16 points and five other SDSU players scored in double figures as the

Aztecs improved their record to 6-0.

**SDSU 86, Southwestern Louisiana 73**— Watson scored 22 points and Andre Ross added 20 to lead the Aztecs to an easy win over the Ragin' Cajuns in the Rebel Roundup.

The Aztecs led 42-35 at the half before putting the contest out of reach with a 34-20 run over the first 15 minutes of the second half.

**SDSU 71, Texas 65**— Watson scored 20 points and Ross added 18 as the Aztecs made it eight in a row with a nonconference win at

Please see HOOPS on page 35.

Women's team struggles on

by Chris Ello  
Daily Aztec sports editor

Beset by a knee injury to its star forward, Tina Hutchinson, the 13th-ranked SDSU women's basketball team struggled to five wins in seven games over the Christmas break.

The Aztecs were 13-4 overall and 2-1 in the WCAA prior to Saturday night's contest against UCLA.

Hutchinson injured her left knee in a 77-73 loss to Southern Illinois Dec. 15 and played in only three games over the break.

The sophomore All-American for-

ward underwent arthroscopic surgery on the knee Dec. 19 and did not return to the court until Jan. 4 when she scored 26 points in a victory over Hardin-Simmons.

The next night, in the final of the Kangaroos Shoot-Out against fourth-ranked Northeast Louisiana, Hutchinson reinjured her knee and sat out the next two contests.

Here's a recap of SDSU's contests over the Christmas break:

**SDSU 97, San Jose State 67**— Without Hutchinson, the Aztecs still rolled to an easy victory over the Spartans in Peterson Gym.

**SDSU 82, Minnesota 66**— The Aztecs were outplayed over the game's first 25 minutes but turned aggressive late in the second half to beat the Golden Gophers in a non-conference game at Peterson Gym.

**Oregon State 68, SDSU 66**— The Beavers, behind 26 points from guard Monica Raspberry, defeated SDSU in a non-conference game played on New Year's Eve in Peterson Gym.

**SDSU 112, Hardin-Simmons 37**— Fourteen different Aztecs played and scored in the first-round contest of the Kangaroos Shoot-Out, which SDSU led 56-20 at halftime.

**Northeast Louisiana 89, SDSU 87 (Overtime)**— Tournament MVP Lisa Ingram scored 28 points and Eun Jung Lee added 22 to lead the Lady Indians to the Kangaroos Shoot-Out championship in exciting fashion at Peterson Gym.

Thanks to a terrific second-half performance by Arceneaux, who scored 16 points after the break, the Aztecs led 83-81 with nine seconds remaining in regulation play. But Toler missed the front end of a one-and-one and Lee drove the length of the court to tie the contest for Northeast as time ran out.

In overtime, Lee and Ingram both scored quick baskets and the fourth-ranked Lady Indians held on to win when

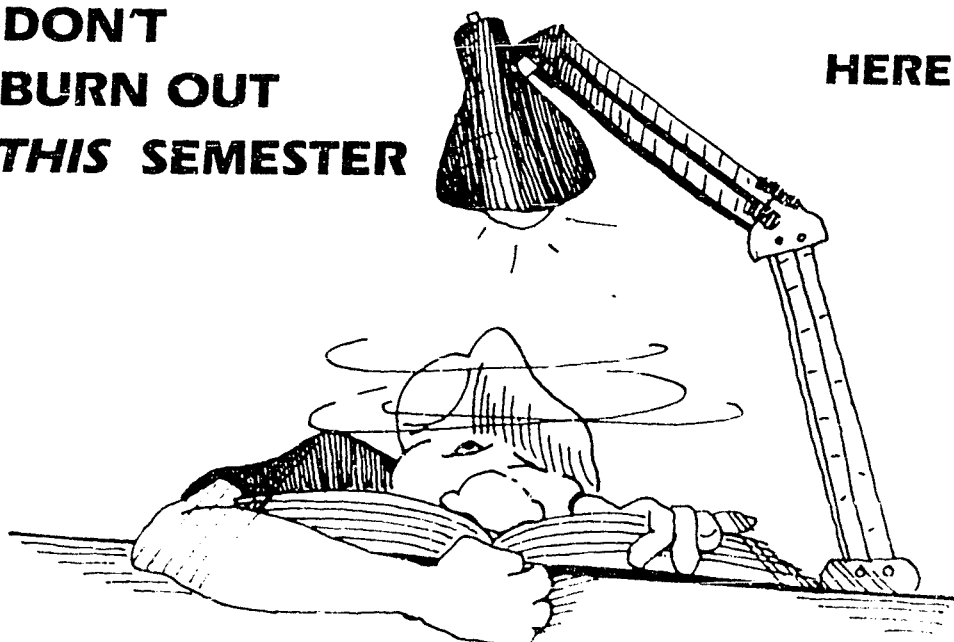
Please see WOMEN on page 35.



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## SPORTS

While you were away...

## 4-1 netters to face No. 1 UCLA today

Not everything was dead at SDSU over the winter break. Some Aztec athletic teams continued with their seasons and others got underway. Here's a look at what went on over the break:

## MEN'S TENNIS

SDSU Coach Skip Redondo and his netters got off to a winning start



Daily Aztec photo by Dana Fisher

**ALL-AMERICAN ROCK**—SDSU's Angela Rock tips this ball over the block for the women's volleyball team. Rock, who led the Aztecs into the NCAA playoffs this past season, was named to the first team All-American squad while you were away. Aztec setter Kim Takacs was named to the second team.

by defeating crosstown rival USIU, 6-3, avenging a loss to the Gulls last season. Unfortunately for the Aztecs, they had to face No. 3-ranked Pepperdine in their next match. The result: a 9-0 blanking at the hands of the Waves.

Redondo's squad won its next three matches, though, and now sports a 4-1 record going into today's 1:30 p.m. match against top-ranked UCLA in Westwood.

This season's lineup will have at least three new faces in the six singles slots. Four transfers and Julio Noriega, a freshman from Lima, Peru, are being counted on heavily by Redondo to put the Aztecs in contention for the WAC title. But for now, Redondo said SDSU needs to work on its doubles.

"That's where we're not strong enough yet," he said. "We just haven't played enough."

Despite that, Redondo said his team could give UCLA a tough match today.

"If they're slacking off against us at all, we'll beat 'em," he said.

SDSU has home matches Thursday against Cal State Northridge and Saturday against UC Santa Barbara. Both matches are scheduled to start at 2:00 p.m.

## WOMEN'S TENNIS

The three week break from competition should serve the SDSU women's tennis team well as they prepare for the upcoming BYU Invitational that gets underway Thursday in Provo, Utah.

The Aztecs, who were ranked third in the Intercollegiate Tennis Coaches Association preseason poll, began their season in Palm Springs three weeks ago in the Marriott Classic.

The Aztecs came hobbling away from that tournament with a fifth-place finish and two of their top three players injured. Cindy MacGregor sprained an ankle but should see action at BYU, while Cathy Berry, who tore a tendon in her knee, is still questionable. Both players, however, finished the tournament.

"Hopefully Cathy will be ready for BYU," SDSU women's tennis Coach Carol Plunkett said. "But if she's not playable, she won't go."

Please see AWAY on page 34.



Daily Aztec photo by Dana Fisher

**SNAP, CRACKLE, POP**—SDSU's Jim Kellogg rips this backhand during the Aztecs' 9-0 victory over UC San Diego last Friday. SDSU, now 4-1, takes on top-ranked UCLA today at 1:30 p.m. in Westwood.

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# SPORTS

## Away

Continued from page 33.

Besides the injuries to MacGregor and Berry, the Aztecs are still not playing at 100 percent capacity. Dana Bleicher is recovering from shoulder surgery, and Anne Moeller is suffering from a stress fracture in her ankle. Because of the rash of injuries, the team was forced to miss the Milwaukee Classic two weeks ago in Wisconsin.

There were two bright notes for the Aztecs in Palm Springs. Linda Howell made it to the finals before losing to Stanford freshman Anna Ivan 6-4, 0-6, 4-6. On her way to the finals, Howell turned in a stunning upset when she upended the No. 1 seed, Gretchen Rush of Trinity, 6-4, 7-5. The doubles team of Howell and MacGregor also made it to the finals before losing to the Miami tandem of Heatherington and Martin 6-3, 6-4.

Despite the fine play of one of her doubles teams, Plunkett is still worried about her other doubles because the injuries haven't allowed them enough time to practice.

"As soon as one person gets healthy another one seems to get injured," she said.

### WOMEN'S GOLF

While the women's tennis team was fighting off injuries, the Aztec women's golf team was fighting 14 other teams in the Lady Aztec Invitational held Jan. 8-10 at Singing Hills Golf Course.

SDSU, who was led by Patty Lisicio's three-round total of 234, tied for 11th place with Weber State at 979. Arizona State won the tourna-

ment for the second-consecutive year with a three-day total of 912. The Sun Devils were headed by Heather Farr and Danielle Ammaccapane who both shot 221.

### MEN'S VOLLEYBALL

The Aztec men officially open their season Wednesday night Peterson Gym against UC San Diego at 7:30.

SDSU will be under the guidance of first-year Coach Mark Warner.

### WOMEN'S VOLLEYBALL

The Aztec women ended their season with a loss to USC in the semifinals of the NCAA Western Regional Playoffs, but once it was over, the

honors started rolling in.

Senior Angela Rock was named All-American — a distinction given to 12 players throughout the country. Rock's counterpart, setter Kim Taek-aes, was given second-team All-

America honors.

"I wasn't surprised at all," said SDSU Coach Rudy Suwara about the honors. "It seems like every year we have an All-American. It's become a tradition."

## Sports Slate

**BASKETBALL:** Men's: USIU, at Sports Arena, today, 7:30 p.m. Hawaii, at Honolulu, Thursday, 9:30 p.m. Women's: Cal State Fullerton, at Fullerton, tomorrow, 7:30 p.m.

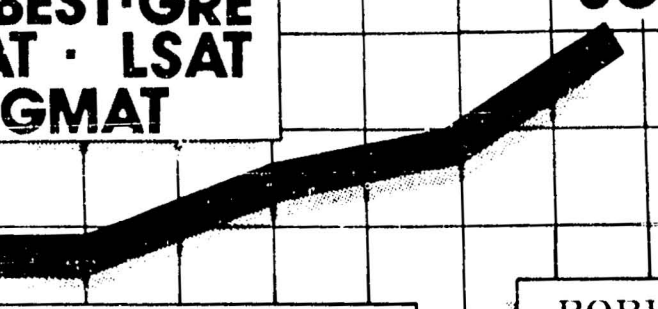
**GYMNASTICS:** USC, at Peterson Gym, Friday, 7:30 p.m.

**TENNIS:** Men's: UCLA, at Westwood, today, 1:30 p.m. Cal State Northridge, here, Friday, 2 p.m. UC Santa Barbara, here, Saturday, 11 a.m. Women's: BYU Invitational, at Provo, Utah, Thursday through Saturday, all day.

**MEN'S VOLLEYBALL:** UC San Diego, at Peterson Gym, tomorrow, 7:30 p.m.

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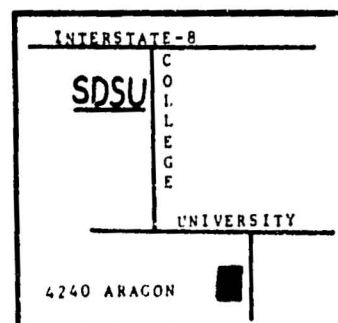
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## SPORTS

## Hoops



Daily Aztec photo by Ian Tapp

**IT'S LENNY!**—Aztec Leonard Allen goes up strong with this shot during a recent game. Allen was named the WAC player of the week Jan. 5-Jan. 12 in helping the Aztecs to a 4-0 start in conference play.

Continued from page 32.

home over the Longhorns.

Baskets by Ross, Allen and Watson gave the Aztecs a 69-58 lead with 58 seconds remaining, before Texas rallied to no avail in the final minute.

**Texas Christian 72, SDSU 70**—Tracy Mitchell connected on a fall-away-17-footer as time ran out to give the Horned Frogs a victory in the opening round of the Cabrillo Classic in the Sports Arena, ending the Aztec winning streak at eight.

Allen had scored from inside for SDSU to tie the game, 70-70, with six seconds to play before Mitchell's frantic dash to the other end of the court, where his jumper just beat the buzzer.

**Michigan State 77, SDSU 61**—The Spartans claimed the third-place game of the Cabrillo Classic behind guard Sam Vincent, who scored 27 points on a 11-for-15 shooting performance.

**SDSU 60, Wyoming 57**—The Aztecs opened WAC play with a stirring victory over the Cowboys in Laramie, Wyo. Allen and Watson led the way with 16 points apiece.

Wyoming led 57-56 with 17 seconds remaining when Watson

canned a 10-foot off-balance jumper to give SDSU the lead. Twalure Boyd had a chance to win it for the Cowboys but missed the front end of a one-and-one free throw opportunity with five seconds left.

**SDSU 88, Air Force 73**—The Aztecs doubled their 1983-84 win total on the road in conference play with an easy win over the Falcons at Colorado Springs, Colo. Allen and Watson each scored 20 points as SDSU opened a 47-23 halftime lead before cruising to the win.

**SDSU 76, Utah 67**—The Aztecs improved to 11-2 overall and 3-0 in the WAC, breaking away from a 37-37 halftime tie behind 21 points from Ross and 20 from Allen to win at the Sports Arena.

**SDSU 89, BYU 70**—BYU was no match for SDSU in front of 6,024 fans in the Sports Arena. The Aztecs led 38-23 at halftime and maintained control despite being out-rebounded 50-36 in the contest.

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## Women

Continued from page 32.

Toler misfired on a 15-footer in the final minute of overtime.

**SDSU 78, Arizona State 65**—The Aztecs opened WCAA play with a victory over the Sun Devils in Peterson Gym. Duncan was the key performer, scoring 19 points.

**SDSU 74, Arizona 56**—Wallace hit on 11 of 12 shots from the floor and scored a career-high 24 points.

**Long Beach State 105, SDSU 78**—The third-ranked 49ers literally ran away from the Aztecs, handing SDSU its first conference loss at Peterson Gym.

Jackie White triggered a superpowered transition game that time-and-again burned the Aztecs. White scored 29 points and Kirsten Cummings netted 19. Guard Roslind Boger hit on eight-of-11 shots to score 17 points.

The loss was SDSU's seventh in seven games against teams ranked in the top 10 over the last two seasons.

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AUTHORIZATION:	EXPIRATION:
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## RECREATIONAL SPORTS

265-6424  
REC SPORTS OFFICE: PG 196

### INTRAMURALS

	entries
	due:
BASKETBALL	2-5
SOFTBALL	3-12
SOCCER	3-5
VOLLEYBALL	3-19

### SPORT CLUBS

BOWLING	RUGBY
CYCLING	SAILING
CREW	SNOW SKI
FENCING	SURFING
FRISBEE	SWIMMING
LACROSSE	WATER POLO
RACQUETBALL	WOMEN'S SOCCER
	WATER SKI

### OPEN RECREATION:

RACQUETBALL	M-F 9am-11pm
GYMNASIUM	St-Sn 10am-11pm
POOL	call for current hrs.
WEIGHT ROOM	call for current hrs.
TENNIS	M-F 9am-11pm
	Sat. 10am-9pm
	Sun. 10am-11pm

REC. CHECK: 265-6551

### SPECIAL EVENTS:

NIGHT MOVES 5K FUN RUN  
OVER-THE-LINE TOURN.  
SURF MEET  
TENNIS & RACQUETBALL  
DOUBLES  
AND MUCH MORE

DISCOUNT COUPON	
Coupon 2	
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AT: RECREATIONAL SPORTS	
Feb. 28, 1985	
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## RED/BLACK BOWL

265-6561  
LOWER LEVEL AZTEC CENTER

### VIDEO GAMES 'N BILLIARDS

#### 8-BALL BILLIARDS TOURNAMENT:

February 1

#### DARTS OPEN SINGLES TOURNAMENT:

February 8

#### BACKGAMMON TOURNAMENT

February 15

#### TABLE TENNIS SINGLES TOURNAMENT:

February 22

#### 14.1 CONTINUOUS BILLIARDS:

March 1

#### MONTH LONG VIDEO/PINBALL:

March 4-29

#### P.E. BOWLERS TOURNAMENT:

March 8

#### HACKY SACK TOURNAMENT:

March 15

#### FOOSEBALL DOUBLES TOURN.

March 22

#### NO-TAP DOUBLES BOWLING:

April 12

#### 8-BALL BILLIARDS TOURN.

April 19

#### BACKGAMMON TOURNAMENT:

April 26

#### TABLE TENNIS SINGLES TOURN:

May 3

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AT: Red/Black Bowl	
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# Noise

Continued from page 1.

IFC President Jeff Rice said the resources the IFC has to enforce the noise complaint are adequate according to Greek guidelines.

"The problem lies within the enforcement between 10 and 11:30," he said. "We don't fine the fraternities until after 11:30, the first fine is about \$50."

Rice said the sanctions are determined by different factors such as time of incident, type of event which

could include live music or an individual member, previous complaints per semester and how many police contacts were made per evening.

"The president of the fraternity assumes full responsibility for his house's actions," Rice said. "The (fine) money comes from the house treasury."

Rice said the CACC doesn't control the IFC and the City of San Diego has the final say.

"Our fate lies with the City of San Diego noise abatement association," he said. "We must adhere to the law or lose our noise variance permits."

In a letter from members of the CACC addressed to Frank Hafner, of the Noise Abatement Control Administration, the CACC stated that Campus Police Department Lt. Steve Williams said "noise complaints had the lowest priority on the SDSU police agenda."

However, Lt. Williams said the statement is not true.

"We put loud music complaints after homicide, traffic accidents, and arrests," Williams said. "I don't think the comment is accurate."

"We will respond as soon as we can. We try to keep the peace if someone is disturbing someone else's quiet. You won't find loud music at the top of the priority list at any police department; check with San Diego P.D."

# CSU

Continued from page 1.

If approved, the structure will be built at the current location of the Campus Child Center and will house business administration offices, classrooms, the Department of Public Safety and student services now in Campus Lab.

The trustees are expected to give their approval for a new 2,000-space parking structure to be built in the southeast corner of E lot at a cost of approximately \$7.5 million.

The cost is \$3.5 million less than was originally estimated. Erickson said the lower price is partially the result of an accelerated approval process.

Construction is expected to begin in two months and is scheduled to be completed during spring semester of 1986.

The Ray Wilson Company of Los Angeles has been selected as the contractor and designer. The company was one of four that submitted proposals to the University in December. The proposals were evaluated and ranked by a committee of University and Chancellor's Office staff.

The structure will be funded by the sale of CSU revenue bonds which are to be repaid with money from parking fees.

The trustees are also expected to approve the sale of bonds to finance the addition of 475 spaces to parking lot A. With a scheduled completion date of September 1985 and a cost of \$1.6 million, the expansion will bring the total number of spaces in the lot to 700.

Construction of an apartment complex approved by the trustees last year is set to begin early next month. The \$5.5 million complex is scheduled to be completed in one year.

It will consist of 100 two- and three-story units capable of housing 360 students and will be located in the southwest corner of the C Lot extension.

# Parking

Continued from page 6.

Fulton also said the parking spaces will be for students with parking stickers only. No separate sections will be allotted for faculty/staff parking or parking meters for visitors.

"Construction cost should be about \$7.5 million, and a total cost of around \$8 million," Fulton said.

The Board of Trustees and the state Legislature meet today to discuss the funding and design plans.

The plans for extension project in Lot A also need to be approved by the city before construction can begin. Piper said the plans include filling in a track of land between the end of the parking lot and the offramp from I-8, putting in a culvert drainage ditch and covering over the area and paving it.

"Right now there are 225 car spaces in the parking lot, but we should end up with about 700," Piper said.

As the campus parking situation stands now there are 7,195 spaces available to students. After the proposed projects are completed, there should be about 9,670 parking spaces provided for students. Last semester 28,638 parking stickers were sold.

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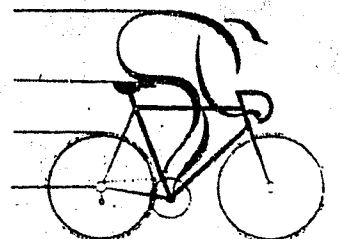
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# CLASSIFIEDS

THE DAILY AZTEC  
January 22, 1985 — 39

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## ANNOUNCEMENTS

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# Learning

Continued from page 7.

"I've had students who've come here from other states and wander around the campus," Bacon said. "and they tell me one of the things they really appreciate here was that they were treated like everybody else by the other students. They didn't feel stared at, and they didn't feel like other students were oversolicitous to them, or overhelpful, which is also a negative kind of experience."

But she said students always want to know how much they should help. Students need a chance to talk about how they feel around students with disabilities and how they can establish a rapport with those students, "so they can meet the person behind the disability."

She added that students and faculty have a harder time understanding a disability that isn't obvious like speech and hearing impairments.

"On a campus this large," she said, "with so many professors, it would be impossible to expect everybody to be fully aware of every type of disability."

"But," she added, "I would say we have had a wonderful, positive, supportive response from professors."

According to Bacon there are 435 students at SDSU with disabilities, which makes these students a selective group.

"When you look at the disabled students here you're looking at a highly selective group of people. Because if you think about it for a minute, these students have to be real motivated just to get here. And they have to be real motivated to stay here. They have to be bright too."

The success rate of these students is favorable, she said.

"In general the GPA's of disabled students are a little higher than the average for the campus. Our retention rate is quite high and it's my impression that our graduates have had increasingly better success in getting jobs."

She said the employment picture seems to be getting better for students with disabilities. Bacon attributes this to a new awareness among employers.

DSS operates on an annual budget of about \$300,000, she said. This money includes state funding, based in part on the number of students they serve, as well as federal money.

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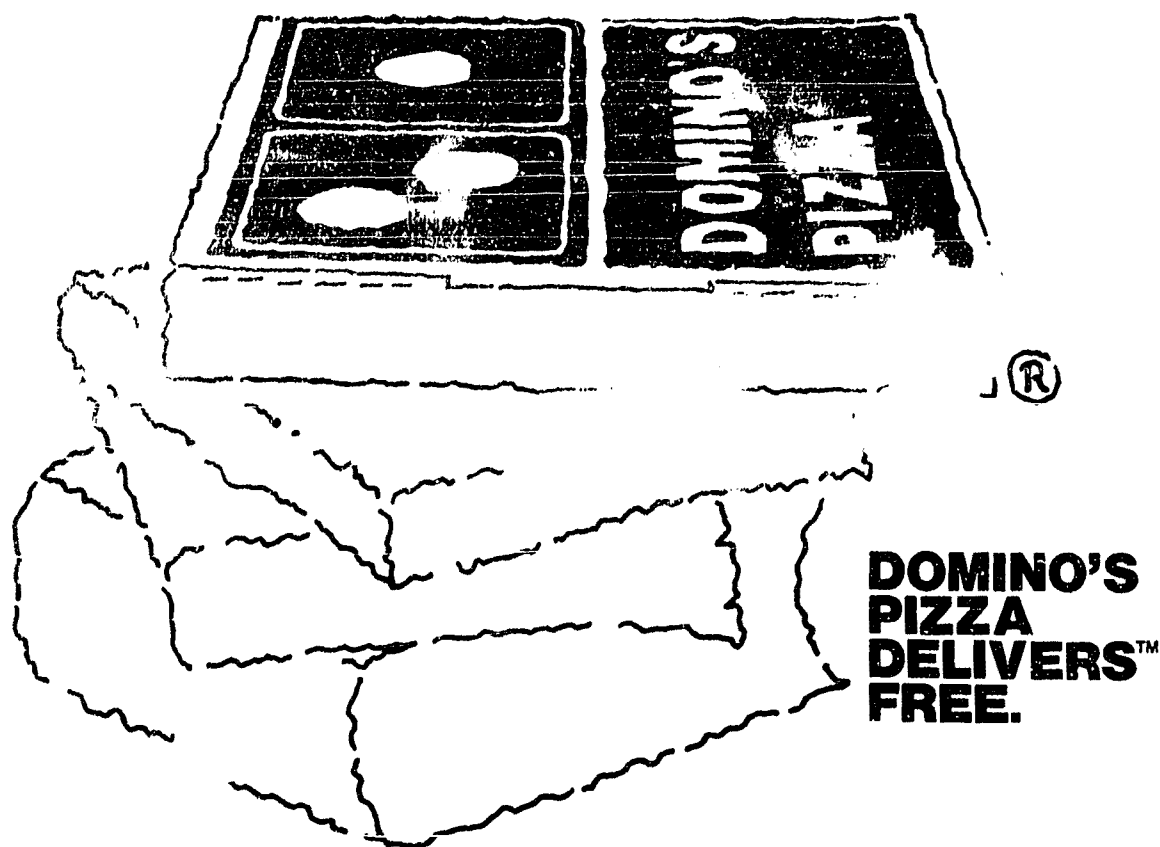
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