

# The Daily Aztec

VOLUME 71, NUMBER 38

SAN DIEGO STATE UNIVERSITY

WEDNESDAY, OCTOBER 21, 1987



**SAY CHEESE**—A photographer for the Japanese magazine *Hot Dog* is taking pictures of the new Mitsubishi scheduled to arrive in the United States in 1989. SDSU's Theta Chi Fraternity house and students serve as models for the photographer's mock party.

## A.S. might never recover \$10,000

by Scot Hart  
Daily Aztec staff writer

Questions surrounding the allocation of \$10,000 to Aztec Shops Ltd. continued to haunt some members of the Associated Students Council who were surprised to learn that the donation may never be returned to the A.S., and that the A.S. faced possible legal action from the defendants in Aztec Shops' lawsuit.

Reiner Hof, representative of the College of Arts and Letters, was under the impression that, if Aztec Shops won their case, the donation would probably be returned to the A.S.

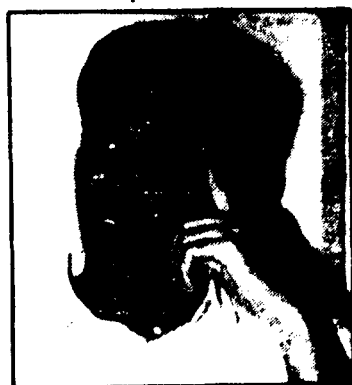
Sheryl Walker, representative of the College of Engineering, and Matt Weisensee, representative of undeclared majors, also said they were under the same impression.

Susan Carruthers, associate director of the A.S., said there was no written or oral agreement that the money would be returned at a later date.

and Fine Arts, said the confusion could have originated in the Finance Board.

"It was mentioned at the Finance Board meeting that the money be returned depending on the verdict of the case," she said. "However, that was not part of the proposal to the council."

Sources close to the case told *The Daily Aztec* that the defendants in the suit could easily interpret the \$10,000 allocation as direct support of Aztec Shops and their actions.



**TIM RITCHIE**

Deliberate Systems is considering naming the A.S. in any future "malicious intent" suit that might be filed against Aztec Shops. The company filed a countersuit against Aztec Shops last week but did not implicate the A.S.

A malicious intent suit would have to establish that Aztec Shops' suit intended to discredit Deliberate Systems, according to legal sources.

Since the A.S. receives accounting services from Aztec Shops, they will always run the risk of being implicated in any legal matters that Aztec Shops incurs, said A.S. President Larry Emond.

"Because we do use their services, we could be named in any type of action that they may be involved in," he said. "The fact that we donated money doesn't really increase our liability."

Joseph Asuncion, representative of ABC Samahan, said while he does not expect Aztec Shops to return the donation at any time, he is concerned with the lawsuit.

"I plan to look at the public documents very soon," he said. "I assumed we (the council) could be held for action if another suit is filed."

Please see **SUIT** on page 21.

## Journalists discuss effects of budget cuts in industry

by Catherine Kolonko  
Daily Aztec staff writer

There is more to running a news organization than collecting and reporting facts. There is the bottom line, financial stability.

Media executives discussed Monday on how to survive the scars of budget cutting, defining and differentiating excess from essentials, in the Don Powell Theater at the opening program of SDSU's Journalism Week.

Moderator Sig Mickelson, a former CBS news chief, opened the forum with a disclaimer — the validity of panel comments might be weakened by the big story of the day — a record-breaking decline on Wall Street.

The excitement over recent budget tightening at network news organizations may be "just a drop in the bucket" of what will be seen, Mickelson said.

"It all pales with respect to today's news," he said.

"When I went to work today, I had a fairly good idea about what was wanted of me," said Denise Carabet, a San Diego Union executive assistant. "Tomorrow may be different," she said, referring to Monday's 500-plus point drop of the Dow Jones average and its possible

sweeping effects on businesses, including news organizations.

Panel members agreed that cutting too deeply into a media organization's budget, especially in the news division, could severely hamper the news gathering process. When revenues go down or costs increase, cuts in every department are inevitable.

Although journalism is often fun it is also a business, said Dale Fetherling, editor of the San Diego edition of the *Los Angeles Times*.

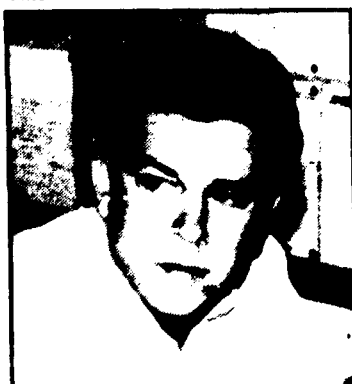
"The publisher plays the tune and we dance to it," he said. "If he says a 5 percent cut, we have to find a way to do it."

Panel member Elmer Lower, former ABC news division president, said he has seen his fair share of budget cuts.

"You don't know anything about budget cutting until you've worked with United Press and ABC. And I've worked for both," he said. "Just when you think you have steam worked up again, bang you get another cut back."

Contrary to views expressed by CBS anchor Dan Rather, news divisions are not sacrosanct, Lower said.

Please see **PANEL** on page 21.



**LARRY EMOND**

The money was donated to Aztec Shops, a university auxiliary, to help offset mounting legal expenses incurred during an ongoing legal fight.

Aztec Shops filed suit in Superior Court last December seeking damages from Deliberate Systems Inc. The computer programming firm breached their contract with Aztec Shops, according to the suit.

Tim Ritchie, A.S. vice president of finance, said he was tired of being questioned about the allocation. Council members should not expect to see the money returned, and that it was not part of the proposal to donate to Aztec Shops, he said.

Alison Fisher, representative of the College of Professional Studies

## 'Purple Passion' concerns health officials

by Lars Bratt  
Daily Aztec staff writer

They call it "Purple Passion." It is not bubble gum and it is not an aphrodisiac.

"It's a spirit cooler," said Meg Moedritzer, advertising coordinator for the David Sherman Corporation, a St. Louis company which markets "Purple Passion" nationwide. "It contains grape wine, natural fruit flavors and everclear."

Though "Purple Passion" is not yet available in San Diego stores, it has at least one person at SDSU's Student Health Services concerned about the alcoholic content of the product.

According to Emma Pellettieri, acting director of health promotion at Health Services, everclear

was implicated in the alleged rape of a student at an SDSU Pi Kappa Alpha fraternity and Delta Gamma sorority exchange party in 1985.

"The women claims she thought she was drinking punch and she got so smashed, she didn't know where she was or what she was doing," Pellettieri said.

"I think ('Purple Passion') is a dangerous product because it's an alcoholic product that allows you to drink alcohol without the realization that you are drinking alcohol," Pellettieri said. "That's a very dangerous product in my opinion."

Richard Lamoureux, a supervisor of the bulk chemicals and solutions facility at SDSU's chemistry department, said everclear is another name for ethynol,



which is a pure form of alcohol.

"It can be made from anything you can put yeast into, but it is usually made from grain," Lamoureux said. "It's 95 percent alcohol and 5 percent water."

In comparison, vodka is 40 percent ethynol, or alcohol, and 60 percent water, Lamoureux said.

Jimmy Evans, substance abuse specialist at SDSU's Counseling, Services and Placement office, said everclear can pose a serious problem to students.

"The problem with everclear is that you can't taste it, and don't know how much you're drinking," Evans said.

"(Everclear) has always been used by college students who want a cheap drink," he said. "The trick has been to dilute it so you can't taste it."

Evans said some of the problems involved with drinking excessive amounts of alcohol include: going into respiratory arrest, passing out, throwing up and suffocating because "the person's windpipe isn't clear."

Evans said he has not encountered any students who were abusing everclear in particular.

But according to Moedritzer, "Purple Passion" does not contain "real" everclear.

"Everclear" is the brand name used in our product, it's nowhere near 95 percent grain alcohol," Moedritzer said. "We dilute it down to 7.5 percent alcohol."

Moedritzer said "Purple Passion" has been sold nationwide for several years, but only in the last year has it become available in California.

Please see **PURPLE** on page 5.

# Racial tension rising at college campuses

(CPS) In what apparently is the first major flare up of campus radical tensions this school year, student harassment pushed 36 Central American students to transfer from Tompkins-Cortland Community College this month.

A group of students turned against seemingly all their Hispanic classmates after two of the Central Americans, on the campus as part of a foreign student scholarship program run by Georgetown University, were accused of sexually assaulting two white females.

Several students allegedly threw rocks and hurled racial slurs at the Central Americans after a Guatemalan student was charged with rape and burglary, and a Honduran student was charged with sexual abuse and burglary.

"The Central American students were identified as if they were all charged with crimes," said Eduardo Marti, college president. He referred to the subsequent attacks on other Hispanic students.

"These students were condemned before they were tried," he said.

While the attacks were sparked by the sexual assaults, Marti said they were also motivated by "day-to-day racism that exists in this country and is hard to escape."

The 36 students were enrolled at Tompkins-Cortland as part of the federally funded Central American Scholarship Program. Georgetown established the program in 1985 with the funds from the agency for International Development. The university administers the scholarships at 14 other community colleges across the country, said spokeswoman Anne Klass. Please see ATTACK on page 3.



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# THIS WEEK

WED

OCT. 21

- **SADD** meeting in Aztec Center Rooms D&E at 6 p.m.
- **Circle K** meeting in Aztec Center Rooms K&N at 5:30 p.m.
- **Young Americans for Freedom** meeting in Aztec Center Rooms B&G at 6 p.m.
- **Asian American Student Alliance (AASA)** meeting in Aztec Center Rooms L&M at 1 p.m.
- **Le Cercle Francals** meeting in Scripps Cottage at 3:30 p.m.
- **Women's Studies Department "New Views of Women" Lecture Series** hosts Judith McDaniel: "Sanctuary: A Grassroots Women's Movement" in HH 221 at 3 p.m.
- **Tietoni Club** luncheon meeting for 60 SDSU students in Faculty Staff Centre at noon. RSVP
- **Anthropologists Anonymous** meeting in Aztec Center Rooms B&G at 3 p.m.
- **College of Arts & Letters Council** meeting in SH 135A at 1 p.m. Everyone welcome!
- **Student Health Advisory Board** meeting in Aztec Center's Presidential Suite at noon
- **Electrical Engineering Honor Society, Eta Kappa Nu** meeting and guest speaker Prof. Wright: "Commercial Spot Beam Communication Satellites" in EE 423 at 2:30 p.m.
- **SDSU Cycling Team and Cal State Bike Shop** showing movie "La Course En Tete (The Head of the Field)" in Montezuma Hall at 7 p.m.
- **American Society for Public Administration** speaker Dr. Lee: "Internship vs. Paper" in PSFA 114 at 6 p.m.
- **Gay and Lesbian Student Union** meeting-Social and game night-in Aztec Center Rooms L&M at 7:30 p.m.
- **Students For the Americas** meeting in Aztec Center Rooms B&G at 1:30 p.m. and in Aztec Center Room A at 6:30 p.m.
- **New Perspectives in Judaic Studies Lecture Series** on "History and Memory: Jewish Responses to Catastrophe" by Dr. Michael Nutiewicz, Director of Matyrs Memorial and Museum of the Holocaust in HH 221 at 4 p.m.
- **Associated Students Council** meeting in Council Chambers at 3 p.m.
- **Counseling and Services Placement workshops:**
- **Gay Men's Support Group** in Aztec Center Guest Lounge at 3:30 p.m.
- **Bulimia — Eating Disorders** in HS 236 at 3 p.m.
- **Counseling Therapy Group** in HS 201 at 2:30 p.m.

THU

OCT. 22

- **SDSU Advertising Club** meeting — AAF presentation of award-winning Chevrolet Cavalier Campaign in Scripps Cottage at 3:30 p.m.
- **CCNMA Student Chapter** meeting in Journalism Reading Room at 2 p.m.
- **Asian American Christian Fellowship** Bible study in Aztec Center Rooms B&G at 2 p.m.
- **Political Science Club** speaker Prof. Loveman: "Prospects for Peace in Central America" in Aztec Center Rooms K&N at 4:30 p.m.
- **American Marketing Association** meeting with speaker Bob Pollick in Casa Real at 6:30 p.m.
- **Red/Black Bowl "No-Tap"** bowling tournament in the bowl at 3 p.m.
- **SDSU Christian Science Organization** testimony meeting at 6246 Montezuma Rd. at 7 p.m.
- **SDSU New Democrats** meeting in Aztec Center Rooms L&M at 7 p.m.
- **SDSU Snow Ski Club** meeting in NH 100 at 6 p.m.
- **Alpha Kappa Psi** forum of "New Business Leaders" in Montezuma Hall at 7 p.m. Informal attire.
- **Counseling Services and Placement workshops:**
- **Adult Children of Alcoholics** in HA 14 at 9:30 a.m.
- **Crime Victim's Support Group** in Aztec Center Guest Lounge at 2 p.m.
- **Communication and Interpersonal Relationships** in AH 4151 at 9 a.m.

FRI

OCT. 23

- **ABC Samahan** meeting in Aztec Center Rooms L&M at noon.
- **Anthropologist Anonymous** meeting in Aztec center Rooms B&G from 8:30-3 p.m.
- **Conflict Simulations Club** in Aztec Center Rooms B&G from 10 a.m. to midnight.
- **Sports Recreation Homecoming 5K Fun Run** at SDSU at 5:30 p.m.
- **Red/Black Bowl** table tennis tournament at the bowl at 1 p.m.
- **Society of Physics Students** lecture and slides on "Fractals" by Stephen H. Price in BA 338 at 5 p.m.
- **Campus Y and International Students Office** International Coffee Hour at Scripps Cottage at noon. Everyone is welcome!
- **Golden Key National Honor Society** reception in West Commons at 6:30 p.m.

This Week is a public service provided by The Daily Aztec that runs Mondays and Wednesdays. To announce the following week's events, SDSU organizations must do the following:

Entries to be announced the following week must be submitted in writing to The Daily Aztec the Thursday prior to This Week.

Events submitted must be free and of general interest to the student body

## THE FAR SIDE

By GARY LARSON



Feb. 22, 1944: Botanists create the first artificial flower.

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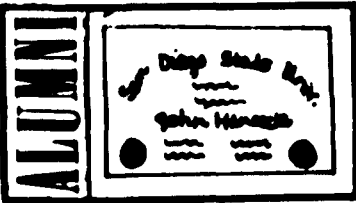
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# Official Super Bowl guide is an SDSU alumni effort



by Dennis Romero  
Daily Aztec staff writer

Just as San Diego's first Super Bowl gets a boost of confidence with the return of striking professional football players to practice, a group of SDSU alumni are putting the finishing touches on their official Super Bowl tourism guide.

The publication, "San Diego's

Choice: Guide to the Super Bowl XXII in San Diego," is run almost completely by SDSU alumni.

The guide began in July, when the National Football League gave the guide's publisher, SDSU alumnus Albert Dillard, the rights to use the NFL logo, and the "Super Bowl XXII" title.

Dillard received his master's degree in education from SDSU.

He is known as the only black publisher of a national publication for majority consumption, Jamie Reno, the guide's editor, said.

Reno is a 1986 SDSU graduate who received a bachelor's degree in journalism. Other alumni on

the guide include Bill Engler, marketing executive; Karen Ros-todha, advertising staff member; and Vince Torano, art director.

Reno coined the staff "an SDSU family," although he said that it was a coincidence that the San Diego's Choice staffers ended up being almost all former Aztecs.

The guide will be available Jan. 5, in time for tourists to get to know San Diego before the Jan. 31 bowl game, Reno said.

Dillard is the publisher of San Diego's Choice magazine, a monthly that has ceased publication to enable Dillard to focus his attention on the Super Bowl guide. Reno said he is "doubtful" that the monthly will start up again.

Reno, 26, worked for Dillard at Choice before the entrepreneur publisher received permission to publish the guide from the NFL. Reno was subsequently named editor of the guide.

He also said Dillard hopes to publish future Super Bowl tourism guides.

One million of the tourist guides will be circulated across the United States. Of these, 100,000 are earmarked for San Diego, while 500,000 will be distributed to the hotel/motel industry, major airlines, rent-a-car agencies, chambers of commerce and visitors bureaus across the nation.

Many of the guides will also be available on newsstands across the United States, Reno said. The price of the guide will be \$3.95, but much of the income will come from advertising: a full page ad will cost \$39,500, and the back cover, \$75,000.

Despite the special attention paid to Las Vegas and Tijuana, the guide is geared toward informing tourists about San Diego, he said.

"It's more of a city guide," Reno said. "We're doing more coverage of San Diego, we have a lot of civic stories."

Please see GUIDE on page 5.

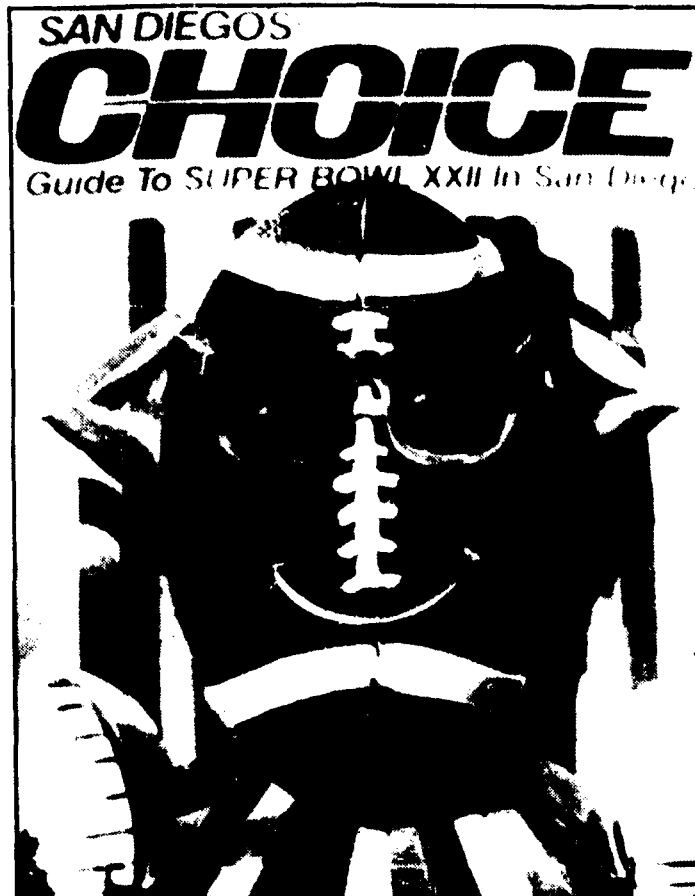


photo courtesy of San Diego's Choice: Guide to the Superbowl XXII  
SAN DIEGO'S CHOICE—Five SDSU alumni are publishing a tourist guide for San Diego titled "San Diego's Choice: Guide to the Super Bowl XXII in San Diego." The guide, sponsored by the National Football League, will be available Jan. 5.

# Attack

Continued from page 2.

The students, transferred at their own request, will be placed at colleges in California and New Mexico.

At other schools Central Americans are housed with American host families. At Tompkins-Cortland, however, many of the students lived in an apartment building near campus.

Marti said he now thinks housing them in the apartments was a mistake because it isolated them from the rest of the student body.

After one of those parties on Sept. 12, two women residents of the building pressed sexual assault charges against Marcos Moran of Guatemala and Jose Orlando Cordova of Honduras. Both men pleaded innocent to the charges.

A judge released the men on their own recognizance after the men turned in their passports. They have returned to Georgetown pending

grand jury deliberations in New York.

During the 1986-87 school year, there were various racial confrontations on campuses including The Citadel, Tufts, Columbia, the universities of Pennsylvania, Michigan, Massachusetts and California at Los Angeles.

Marti, a Cuban refugee, said "as a Hispanic, as someone who has suffered at the hands of racists, I am deeply disturbed by this."

But, he added, most Tompkins-Cortland students welcomed the Central Americans. Only a small number harbored ill-will against the 36. In the past, he said, foreign students attending Tompkins-Cortland were accepted warmly at the school.

Disciplinary actions have not been taken against those students who participated in racist actions, he said, because the Central Americans refused to name their attackers.

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## Hype over Hite

Much controversy has been generated by the release of the latest Hite Report. As is often the case when dealing with such a nebulous and highly charged field, experts are arguing over whether male/female relationships are harmful and rarely happy, as portrayed in the Report, or whether critics are exaggerating perfectly normal problems which couples have been experiencing for centuries.

Statistician Shere Hite, in her 900 page book, charges that men are as insensitive and dominating as ever, and that women are increasingly unsatisfied. She sent out 100,000 questionnaires to women across the country, and her results are alarming.

Many sociologists, psychologists and statisticians, however, are raising serious doubts as to the report's validity. Hite's statistical methods are suspect: first, she sent the questionnaires out to women's groups, which means all of her respondents were "joiners"; second, she had a response rate of only 4.5 percent, far too low to ensure a representative sample. Also, Hite herself has a definite bias, a bitterness which shows up in the previous two Reports and is equally visible in this one.

While we support efforts toward awareness and equality for women in business and society, we feel that ill-founded and biased reports such as this one can be highly damaging, creating new, illusory problems in an area already plagued with real ones.

## Title signifies commitment

Editor:

I thank Gennaro Scalo for his criticism of my piece in *Student Life-lines* and for his compliments on my teaching (although I fail to recall him ever having registered for one of my courses or having done me the usual courtesy of asking permission to observe). I thank him further for partially misreading my article, for he allows me the opportunity to comment on the matter of Doctor.

Let it signor Scalo be aware that I fully share his repugnance to those who insist on being addressed as Doctor. Mr. or Ms. is always fine with me, and this extends even to the medical profession. If he takes umbrage at an instructor — professor

or lecturer — who demands this titular homage, let him imagine the chagrin I feel when a colleague introduces himself as "Dr. So-and-so" or signs a memo "So-and-so, Ph.D."

Or shall we descend to the depths of redundant banality with "Dr. So-and-so, Ph.D." or tolerate the TV bookshelf entrepreneur who impressively introduces himself as "Dr. Ed Pollak"? (He's a dentist.) Or how about the fellow recently hired by the Police Department who unabashedly demands he be called Doctor since everyone around him is Commander or Captain? (His "doctorate" is available in Orange County for a cold two K.)

Titles are, I agree, subject to "pompous and petty" abuse, and I can understand how Mr. Scalo's egalitarian sensibilities might have been pricked. But perhaps the gentleman

missed my point: First, many students have little idea what degrees

entail and what they mean; this I tried to explain briefly. Second, in a university worthy of the name, most permanent members of the faculty either have earned the highest degrees in their fields or have otherwise demonstrated their worth.

I would expect that Mr. Scalo might agree that titles, no matter how grand, do not themselves bestow rank or accomplishment; they indicate it. I would expect that he also allow that although one respects the person, not the title, the title is still public testimony of achievement. If Mr. Scalo declines to recognize academic degrees in an academic environment, if he bristles at some of us taking pride that "Professor" signifies both the commitment we have

made to this university and its recognition of us, so be it. He still writes a good essay.

**E.N. Genovese**  
(title withheld at writer's request)  
department of classical and  
Oriental languages and litera-  
tures

## Taking classes at Mesa College

Editor:

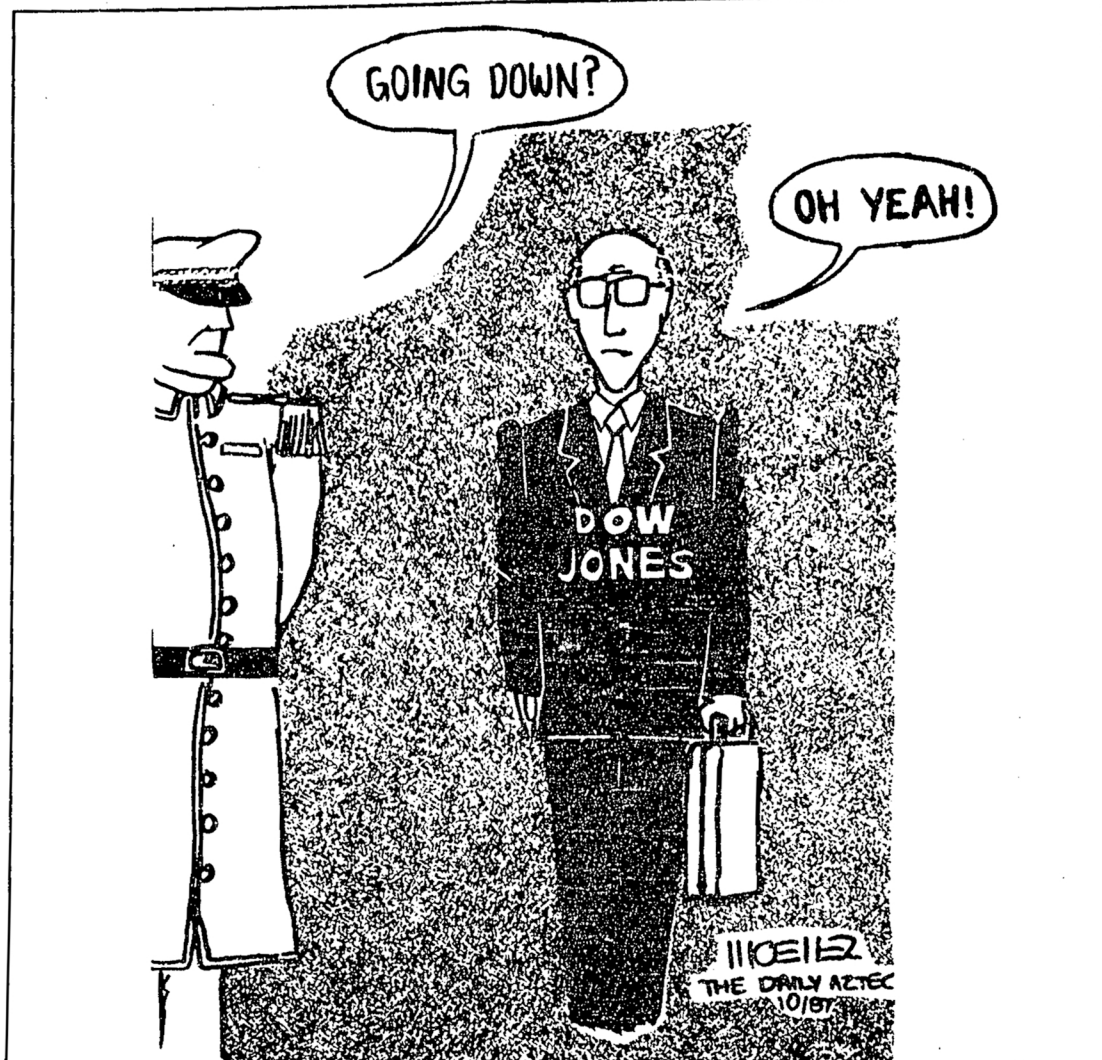
Your editorial entitled "Class Options" (October 8) caught my eye, as I will soon be teaching one of the MAC (Mesa Accelerated Curriculum) classes that you mention. Let me add my voice to yours in encouraging SDSU students who were

unable to get the classes they wanted at State to look into Mesa College's MAC course offerings.

Classes in the third MAC session begin November 10 and end December 17, well before Christmas. Courses are offered in many disciplines, and most are transferable. Classes are held Monday through Thursday afternoons, and they are generally uncrowded.

Call Mesa College at 560-2682 (admissions) or 560-2600 (switchboard) for information. Mesa fall class schedules are available in the undergraduate counseling center at SDSU, and at the branch public library at 4710 College Avenue.

**Susanne Hirsch**  
department of French and Italian



## GUEST COLUMNIST: D. ERIC BISHOP

## Dude, want some lessons on how 2 B cool?

One fine day I was wandering around campus, hunting for controversy or strife. The two must have been collaborating, however, because I could not spot the trail of either. Oh, sure, the Krishnas were happily bobbing to an inspired tune, and I was sure to gain twenty-odd pages of divinely inspired rhetoric in reply to one vaguely aesthetic question, but I was striving for more local color. That's when it happened, the 'shot' seen round the world. As I gazed in wonder, three stylin' guys stopped in the quad, and one hunched over and unzipped his backpack. I was impressed and stunned at the veritable wet bar contained therein. He raised a huge tequilla bottle out of the vast selection and took a slug, then returned it to its assigned spot. His two cohorts glanced around furtively and one said, a bit too loudly, "Dude! Be cool!" The barkeep seemed unconcerned, and said, a lot too loudly, "I am being cool! Hell, I wrote the book on SDSU cool!"

That's when I knew what had to be done. The book on cool? Was there really such a reference guide in existence? A search of Love Library proved fruitless, and further research left me back at square one. I had nearly abandoned the search when a stooped, wizened old fellow approached me and whispered, "It has been said that thou seekest the fabled Book of Cool. Dost thou?" I nodded affirmatively, and from the

folds of his robe he produced a weather-beaten text. My pulse raced and my heart pounded. "Many men have bled and died for this. Some searched their whole lives, in vain. But, for a limited time only, it's yours for \$29.99. AND THAT'S NOT ALL! I'll even throw in a potato peeler/lock pick for free."

After shelling out the dinero, I scrambled home, eager to impart some of my newfound wisdom to the masses. I can't reproduce the entire volume, obviously, but here are a few guidelines to being cool on campus, according to the aforementioned publication:

First off, to be officially cool, you must have in your possession at least one Corona Beer T-shirt, and one Spuds MacKenzie shirt. With one of these on your back, you can be sure of one thing: you will now look just like 85 percent of the other students on campus, who can be seen wearing these daring fashion statements ad nauseum. But those same students will think you're cool, so take a risk.

Another sure-fire tip is the ever-popular "Loiter" trick. This one is easy, and only the very cool are doing it. Simply pick any visual spot on campus and drop your ass on the turf. Sit there, or, for an extra dash of cool, lie back on the grass and pretend you

are asleep. People will either think you don't give a damn if you wake up in time for your next class, which is the rebellious sort of cool, or that you're done with classes for the day, and just don't feel like going home to lie on a real bed, which is a lackadaisical sort of cool.

A must for every cool individual on campus is a perpetual hangover. So even if you spent last night watching Johnny Carson, walk around with your hand on your forehead and flinch at loud noises, and (this is a very important point) tell everyone you meet that, someday, you're going to give up your rowdy, party animal lifestyle. This is very cool. Above all, never let on that you have any less than three parties to go to that night.

To be cool around these parts, you must know 'scads' of people, so here's a simple tip for those who don't. Whenever you're wandering around campus and feel the need to display your coolness, just wave at a large crowd of people and say, semi-loudly, "Hiya Suzy!" No one around you will know that there is no "Suzy," and they'll think you're cool.

Now, a very important point: the kind of car you drive. To be ultimately cool, it must be one of the following: a VW Bug or Rabbit or Civic (the new ones), a BMW or a

Suzuki Samurai. For you college girls out there, the usual cool method of acquiring one of these vehicles is elementary. Go home to Mom and Dad, kiss their asses and tell 'em how much you love them. The car keys will be in your hands in a matter of hours. For you guys, get rich parents. Try to get one convertible, and with a very loud stereo, so you can share your music with everyone closer than a mile to your car. Also, get a big SDSU sticker, and rearrange the letters to spell "SUDS." All the really hip dudes are doin' it.

One last tip for those of you seeking true coolness. Put an ad in the personals section, and be sure to plaster frat or sorority letters all over it. Oh, and spell "you," "are," and "be" U, R, and B, respectively, and be sure to include the words "hot" and "RAGE" in the ad. Slap a few hearts in for extra cool.

So take heart, all ye thirsting for greater things. Follow these simple steps outlined above, and you too could be B.M.O.C. Retire those briefcases, those non-fluorescent pens and those quick-draw slide rules. Slip on a Corona tank top, borrow your roommate's hangover, and mosey on over to State to find a suitable grassy spot in full view of everyone, and take a nap.

Oh, and on your way over, don't forget to wave at Suzy ...

# Guide

Continued from page 3.

Among other features, the publication will include an article on San Diego native and Los Angeles Raider Marcus Allen, and Michael Tuck's "Perspective" of San Diego.

There will also be a feature on Mayor Maureen O'Connor, and a piece by broadcaster Bill Ponders on the international press that will flood San Diego in January to cover the bowl.

The *Choice* staff unveiled the guide's cover on Oct. 13. The cover shows a football wearing sunglasses while lounging in the sun with drink in hand. It is a Southern California caricature for the international crowd that Reno expects in San Diego for the bowl game.

"People from all over the world will come to San Diego," Reno said.

Reno seemed proud of the *Choice* staff because he said they were viewed as underdogs when the idea was presented to the NFL.

"There were a lot of people who thought we couldn't do it," Reno said.

One of the reasons the *Choice* staff is already seeing success is because the NFL took a gamble on them.

"The NFL likes to give entrepreneurs a chance," Reno said.

Having been a freelance writer for local publications, Reno said he can appreciate the complaints of writers he is now managing.

"I've learned a lot about how to edit, and how to deal with other writers," he said.

His editorial position has afforded Reno the chance to meet some of the leaders and media of San Diego.

"I've met a lot of community people," Reno said. "Meeting the movers and shakers has been fun."

Reno hopes to be able to work on more *Choice* tourism guides in the future, providing this one is a success, he said.

"If this is a success, it will be our 'calling card' to do it again," he said.

After Reno finishes his responsibilities with the San Diego guide, he said he will continue with his freelance career until he is called upon to do another *Choice* product, possibly a Miami tourism guide for the next Super Bowl.

"We've already been told (that if Dillard receives authority to produce another NFL Super Bowl tourist guide) we'll be rehired," Reno said. "Dillard is a man of his word."

So who does Reno choose to win this year's Super Bowl?

"It looks like the Chicago Bears," Reno said. "The way they handled the New York Giants in their first game (before the player's strike) was impressive."

# Purple

Continued from page 1.

"It was introduced in Northern California over a year ago," Moedritzer said. "Right now it's in the L.A. area and it will soon reach the San Diego area."

Moedritzer said "Purple Passion" was "developed internally within the corporation" as a commercial product, and is targeted for young adults 21 and older.

Pellettini said she would not have known about "Purple Passion" if a medical clerk at Health Services, Lois Escajeda, had not brought it to her attention.

Escajeda said she was surprised to see "Purple Passion" advertised in *The Daily Aztec* in lieu of the fact that it may have been directly involved in the Pike incident.

"I saw it advertised several times in September, and I brought it to Emma's (Pellettini) attention, because I was surprised to see it advertised in the school newspaper," Escajeda said.

Pellettini said *The Daily Aztec* has a duty to warn students about the "dangers" of "Purple Pas-

sion."

"I think the school newspaper has a responsibility to at least, if not reject the ad, have an article alerting students to the dangers of this product," Pellettini said. "Any product that can mask the consumption of alcohol, is dangerous."

"We felt that somebody should address the issue. It's not in keeping with the alcohol programs we're trying to promote on campus."

An Alcohol Awareness Faire is scheduled for Wednesday, Oct. 21 from 10 p.m. to 2 p.m. on the Campus Lab Lawn. The event is sponsored by the Student Health Services, the Associated Students Student Health Advisory Board, and the Housing and Residential Life office.

According to Matt Dathe, assistant advertising manager of *The Daily Aztec*, the ad for "Purple Passion" fell in the constraints of the paper's advertising policy.

"Our policy is such that we will accept any product or service

for advertising, as long as it abides by the state and federal laws," Dathe said.

The ad, which ran in *The Daily Aztec* Sept. 21-24, depicts a 12.7 ounce can of "Purple Passion" on top of a class of '60 banner, with a chain draped across the top of the can and a college class ring at the base of the product.

The slogan reads, "If you've never heard of it, ask your folks. If they won't tell you about it, then you know it must be great."

Pellettini said she resents the slogan's statement.

"I think the ad itself was very seductive in its wording, implying that if your parents don't want to answer you about it, then whoa—whoa it must be something really special," Pellettini said.

"It doesn't speak well for parent-child relationships. I hope we all have better communication than that."

The ad for "Purple Passion" also states, "Out of the bathtub, into the can, and onto the shelves of your favorite store. Discover it

for yourself."

According to another company spokesman for the David Sherman Corporation, "Purple Passion" has a strong heritage among college students who grew up in the 40s, 50s and 60s.

"The drink has been around for a long time," he said. "We trace it back to the 1940s, when college kids made it up in trash cans."

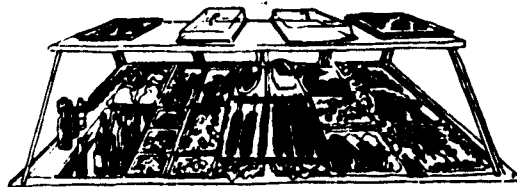
Escajeda said when she was growing up, her parents warned her about the dangers of "bathtub gin."

"They warned me about that type of refreshment which could be quite potent," said Escajeda, who attended college from 1946-50. "(everclear) was used in as a fruit punch during college for fairs."

Evans said he also experienced everclear when he was in college.

"When I was a student, we used to mix (everclear) in the sink or bathtub because, as a punch, it was inexpensive," Evans said. "So, now someone is trying to capitalize on that by selling it commercially."

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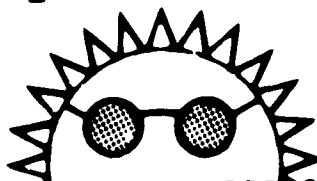
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# 'Indecency' guidelines affect campus radio

(CPS)—Many local music fans thought of WUSB, the State University of New York at Stony Brook's FM station, as Long Island's hippest radio outlet. The station, after all, often played new, radical music no one else did.

But not anymore. Like hundreds of college radio stations this fall, WUSB has gotten a lot blander on purpose. At some campuses, the changes have torn apart staffs, and led to rhetorical wars with station managers and college officials.

Like hundreds of other stations, WUSB will stay safe, at least until the end of October, when the Federal Communications Commission is due to respond to a broadcasters' petition to change its rules about what kinds of racy material they can allow on the air.

The station's retreat to "safe"

music and programming began last April, when the FCC revised its "indecency" guidelines.

The FCC's April revision bars stations from using "language or material that depicts or describes, in terms patently offensive as measured by contemporary standards for the broadcast medium, sexual or excretory activities of organs."

The result, the campus broadcasters say, was new confusion about what material was OK to use. If they guessed wrong, the FCC could cancel their licenses.

"The guidelines that used to give the appearance of being concrete are now fuzzy," said Intercollegiate Broadcasting System President Jeff Tellis.

The FCC will respond to the petitions to reconsider the indecency policy Oct. 29, said FCC attorney Ben

Halprin, but, until then, broadcasters say they'll keep censoring themselves.

Advertisers and ratings battles tend to keep off-campus stations' altered programming at campus stations, which feature experimental shows and often celebrate the outrageous.

"College radio is at the forefront of doing things different," said Norm Prusslin, WUSB station manager. "Every time you have to ask yourself, 'Can I do this?' That's a chilling effect. Stations are smart to be cautious, but it stifles creativity."

So at the University of Washington, KCMU jocks no longer say "the Butthole Surfers" when referring to the trash band, in order to play it safe.

"Now our DJs say the FCC Surfers," cracked station manager Chris

Knab.

John Murphy, of the University of Connecticut's WHUS, no longer airs Lenny Bruce monologues because the comedian — arrested several times 25 years ago for using what was called indecent material — might offend 1987 FCC sensibilities.

"The guy's in the grave and he's still getting hit with this stuff," Murphy said.

And University of Vermont Program Director Dave Smith warns volunteers not to air music by the Dead Kennedys and other punk bands if they're not sure the music doesn't contain sexual references.

"We don't play as much hardcore and rap, and that disturbs me a lot," Smith said. "If someone is offended, they can turn off the radio. It's another attempt by the government to censor music. But we don't want to

end up in a legal battle."

The FCC's new rule also has chased some gay, sex education, poetry and drama broadcasts off the air, reported Pat Watkins of the National Federation of Community Broadcasters, which counts about 100 college stations as members.

"There's no question about it," he said. "This has had a chilling effect."

College stations, typically run on shoestring budgets, generally have knuckled under to it, Watkins added, because "they don't have the resources to mount a fight."

"It's important for stations and their staffs to understand the rules and the implications," Prusslin said. "Do you really want to risk your license to broadcast a few dirty words?"

Please see FCC on page 20.

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<p><b>TITLE:</b> CAREERS IN THE ALLIED HEALTH PROFESSIONS</p> <p><b>DESCRIPTION:</b> Overview of college preparation needed for careers in physical therapy, pharmacy, optometry, dental hygiene, chiropractic, podiatry, and a discussion of career opportunities in these fields.</p> <p><b>PRESENTER:</b> Dr. Celia Marshak</p> <p><b>COMPANY/DEPT:</b> SDSU/College of Sciences</p> <p><b>INFO NUMBER:</b> 265-5350</p> <p><b>TIME:</b> 4-5 p.m.</p> <p><b>LOCATION:</b> Aztec Center/Casa Real</p>	<p><b>TITLE:</b> COMMUNICATING FOR SUCCESS</p> <p><b>DESCRIPTION:</b> This workshop will emphasize assee communication, including non-verbal behavior, empathy, giving receiving feedback, and listening. Presentations and exercises will enable participants to leave with practical skills to implet on the job.</p> <p><b>PRESENTER:</b> Barbara A. Friedberg and Robert D. Friedberg.</p> <p><b>COMPANY/DEPT:</b> Ph.D. SDSU/Counseling Services and Placement</p> <p><b>INFO NUMBER:</b> 265-6851</p> <p><b>TIME:</b> 5-6:15 p.m.</p> <p><b>LOCATION:</b> Aztec Center/Presidential Suite</p>
<p><b>TITLE:</b> ANCIENT HEALTH CONCEPTS FOR MODERN HEALTH CHALLENGES</p> <p><b>DESCRIPTION:</b> Repeat of Tuesday evening program</p> <p><b>PRESENTER:</b> Russ Sinclair, Integral Health Institute</p> <p><b>COMPANY/DEPT:</b> SDSU/Counseling Services and Placement</p> <p><b>INFO NUMBER:</b> 265-6851 and 481-7567</p> <p><b>TIME:</b> 4-6p.m.</p> <p><b>LOCATION:</b> Aztec Center/Rooms C-F</p>	<p><b>TITLE:</b> THE ONE MINUTE MANAGER</p> <p><b>DESCRIPTION:</b> Exploration of the potential use of this management model, developed by Ken Blanchard, in a variety of work settings. Program utilizes a video tape, a case study and an instrument for measurement of leadership style.</p> <p><b>PRESENTER:</b> Michael Hocter, Director of Housing and Residential Life</p> <p><b>COMPANY/DEPT:</b> SDSU/Housing and Residential Life Office</p> <p><b>INFO NUMBER:</b> 265-6181</p> <p><b>TIME:</b> 7-9 p.m.</p> <p><b>LOCATION:</b> Aztec Center/Casa Real</p>
<p><b>TITLE:</b> THE FICTION OF JUDITH McDANIEL</p> <p><b>DESCRIPTION:</b> Judith McDaniel will read passages from her novels and discuss them with the audience. She is the author of: First Tries Don't Always Work, Winter Passage, The Stories We Hold Secret, Tales of Women's Spiritual Development, Sanctuary: A Journey, plus numerous poems and stories.</p> <p><b>PRESENTER:</b> Judith McDaniel</p> <p><b>COMPANY/DEPT:</b> SDSU/English and Comparative Literature</p> <p><b>INFO NUMBER:</b> 265-6469 (day), 445-4341 (eve), Prof. Gerald J. Butler</p> <p><b>TIME:</b> 4:30-6 p.m.</p> <p><b>LOCATION:</b> SDSU/Scrapps Cottage</p>	<p><b>TITLE:</b> SITUATIONAL LEADERSHIP AND JOB SEARCH STRATEGIES</p> <p><b>DESCRIPTION:</b> Resources and methods for conducting a successful job search will be presented. Traditional and nontraditional search strategies will be discussed.</p> <p><b>PRESENTER:</b> Judith Gumbiner</p> <p><b>COMPANY/DEPT:</b> SDSU/Counseling Services and Placement</p> <p><b>INFO NUMBER:</b> 265-6651</p> <p><b>TIME:</b> 3:30-5 p.m.</p> <p><b>LOCATION:</b> Aztec Center/Presidential Suite</p>

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## Something new under the 'Sun'

by Steve Barilotti  
Stanza staff writer

To the performers of the Cirque du Soleil, the canteen is as close to a home as the circus gets. A combination corner pub and crisis center, the canteen acts as social hub of the circus — a gathering place where star and staff alike take their sustenance at the common bowl. Food is a great equalizer.

The canteen at the Cirque du Soleil is as different in its approach to a traditional road kitchen as the reef of the circus is in its unconventional slant toward the concept of what circus is and should be.

The food is certainly better. Since the French are renowned for their culinary skills, it is only natural that the mobile cafe of the French Canadian Cirque should reflect some of that legendary *quebecois* flair. The menu this evening: *steak grille, soupe chinoise, salade jardiniere, assiette des fruits de mer, des fromages*. There are three types of dessert, including a fruit mousse, cappuccino, and of course, a generous supply of French wine and Canadian beer.

It is two hours to showtime, so the dinnertime traffic is light. Peter Gabriel yodels through the mess tent's stereo system. Performers and technicians wander in to ponder the menu or to pick at the buffet of fruits and cheese, baguettes, brie and fresh squeezed juices. In a quiet corner of the trailer-tent, Masha Dimitri, the 23-year-old queen of the slack-wire, is reading Richard Bach's *Illusions: The Adventures of a Reluctant Messiah*.

"I think if I were not an acrobat I would probably be a pilot," says Dimitri, the Swiss-born daughter of famous European actor-clown Dimitri. "I love heights — the excitement of being in high places looking down. I flew down here with a friend of mine



and he let me take over the controls for a while. It was great!"

Dimitri, despite her young age, is one of the few real circus veterans performing with the Cirque. She hooked up with the exotic "Cirque of the Sun" last year after stints with the Grasse French National Circus in Paris and the Pickle Family Circus of San Francisco. The majority of artists performing in the Cirque have their background in street performing or theatre.

It is this lack of circus tradition infused with an overriding sense of dramatic presentation that makes the Cirque du Soleil so exciting to watch. Rather than the linear one-act, one-act of the traditional circus, the Cirque is a flowing pageantry of Big Top fantasy connected along a clearly defined story line.

"The Cirque du Soleil is the only Western circus I know that has a stage director," says Jean Heon, former physical education teacher and bicycle activist turned press attache. "Canada has no tradition of circus, so there's no preconceptions about what it should be. We combine the best of the East-Bloc tradition of circus, which is very theatrical, along with technology of the '80s, and we come up with something that is completely different."

What is different under the *chapiteau* of the Cirque is the process of transformation. Each performer that enters the ring undergoes a magical metamorphosis from a drab and bumbling masked commedia del arte character, to a polished and sparkling on-stage persona. Within the confines of the circus tent, the illusion is complete. Audience members are heartily encouraged to allow their long-hidden inner children out to cavort with the ethereal acrobats, whirling and capering across the stage.

Photos: LEO CIRQUE on page 12.

## Exploring the legacy of the 'blacklist'

by Monique TeSelle  
Stanza staff writer

It was 40 years ago yesterday that the House Un-American Activities Committee (HUAC) hearings began to investigate hundreds of Hollywood writers, directors, producers and actors. As an outburst of the Red Scare, and ultimately as a result of the HUAC hearings, blacklists and the tempered "greylists" put so-called defectors out of jobs, scrutinized by what was then merely progressive thought. The Depression left many looking for alternatives, communism being justifiably viable. But in 1947, when the Cold War reared America's frozen conservative head, Hollywood had to be thawed.

The legacy of these people, notably the Hollywood Ten — 10 men who refused to comply with the committee's harassing questions of their patriotism — lives on through their families and others who remember the 10 being shipped off for a year of prison life.

"The Legacy of the Hollywood Ten," airing tonight at 10 p.m. on KPBS and again this Sunday at 2 p.m., is a collaged documentary telling of the lives affected by this constitutional blunder. The show

features interviews, family film footage and a plethora of photographs.

"It's like a case study of what it was like during this particular period of time," said associate producer Karyl Kreizinger, a 1984 SDSU telecommunications and film graduate.

"It's really a very family-oriented perspective of these men," Kreizinger said, "how they lived, and inspection of constitutional rights, and what was happening in the country in the '20s, '30s and '40s to make all of this happen. People weren't just communists because they were anti-American. Anyone who knows anything about history knows, at the time, it was considered a viable alternative because of the Depression. It was just considered progressive. Then, suddenly, the Cold War made them enemies. Because of the political strife in the country, the conservatives tried to get some power back from the Roosevelt era. They used it as basically a power play."

Two wives of the Hollywood Ten are interviewed, Adrian Scott's widow (Joan) and Samuel Ornitz's widow (Sadie), as well as Zelma Wilson, whose late hus-



BLACKLIST—The Hollywood Ten on their way to jail seen with their families at the airport.

band, Michael Wilson, had to write "Bridge on the River Kwai" under a *nom de plume* because of his "involvement." One of the agents

who operated The Front, an organization that allowed screenwriters like Wilson to submit under a pseudonym, was George Willner,

whose wife, Tiba, is interviewed. Also interviewed are children of the affected men.

Please see BLACK on page 11.

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The Daily Aztec/Lara Cerri

FACULTY ART—This display is just one of many in a faculty exhibit in the University Art Gallery

## Faculty art display shows SDSU's diverse approach

by David Goode  
*Stanza staff writer*

The work created by members of the Art Faculty at SDSU cannot be easily described in a handful of words. Their styles are so diverse, and their assortment of materials so vast, that each artist need be considered as an individual.

Granted, the work can be divided up into groups with names like applied design, painting and sculpture, but that is where the generalizations end. There is one unifying force that binds them together, however — the Faculty Art Exhibition that began Friday in the University Gallery.

Just getting the works assembled into a show is a feat in itself, but it was handled with grace and

skill by Tina Yapelli and her exhibition design class. Together they created a wonderful display, which is a work of art in itself.

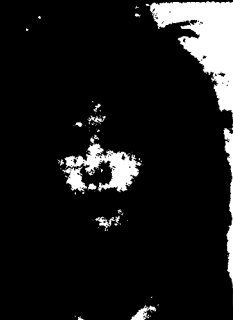
The first piece of art that a viewer can see upon entering the museum is a six-foot tower of a multi-colored granite built by Jesus Dominguez called "Ellos," and its companion piece, "Night Mirror." Their highly polished surfaces gleam, and pull visitors into the gallery. By approaching the work for a better angle, the viewers get hooked into an art adventure.

The applied designs of Joanne Hayakawa hang on the wall nearby on an ingenious wooden shelf. Plates, framed pictures, en-

velopes and other figures — all made of stoneware and china paint — sit at the end of the shelf. At the other end rests a bowl of ceramic flame twisting as if it were alive. Beneath the shelf hangs an eerie mask, called "Confused Polarity." It is a confusing composite that could be interpreted in many ways.

Larry Hunter's excellently crafted "Wall Desk" is displayed alongside three photographs that show its folding function. The piece is truly a masterpiece of applied design, because it serves a utilitarian purpose in addition to being beautiful. The hand-crafted desk can also fold up and hang on the wall as a sculptural piece.

Please see Art on page 11.



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# Franks' homecoming is a lackluster disappointment

by Dana Haddad  
Stanza staff writer

You would expect an entertainer who has come home to finish off a long tour promoting a new album to pull out all stops and finish the long haul with his best performance.

Jazz singer Micheal Franks, who has never been more popular in his nearly 15-year recording career, returned to his native San Diego and SDSU's Open Air Theater Friday and did just the opposite.

Franks did 11 tunes — little more than an Lp's worth — before he was called back for a two-song encore that made no sense at all. One was an unidentifiable sentimental ballad. The other was "Frigid Feet," a tune that conjures

up comparisons to Perry Como's "catch a falling star and put it in your pocket..."

This show was disappointing for many reasons.

On a night when he should have shown off for the family and friends, Franks seemed tired, and not necessarily in the mood to do his new stuff. Instead, he gave the audience a small random sampling of oldies from, among others, *The Art of Tea*, *Sleeping Gypsy* and *Birchfield Nines*.

Franks played only two cuts from the Lp he released over the summer, *The Camera Never Lies*, and did only one number from *Skin Dive*, the 1985 album that was his best seller. His song list excluded "Face to Face," "I Surrender," "Now You're In My

Dreams," and "Innuendo," songs from the new Lp that have received local radio exposure. But Franks' leaving out "The Camera Never Lies," the title track and the album's best cut, proved to be the biggest head scratcher.

Franks has a charming high-register voice that comes across strong on vinyl. He has always shown a strong feel for jazz and blues, and his soulful productions usually fit perfectly with a rainy day, a fireplace and someone special to hold.

But he loses the charisma on stage. Franks has no stage presence at all, which is not characteristic of a solo vocalist. Franks stood basically motionless for an hour and 40 minutes in front of a microphone and sang. Maybe that's supposed to be cool.

His only interaction with the audience came between songs when he displayed a rye sense of humor. And even then the laughter was usually over some crack he made about his music.

The band that backed him was average at best, did not appear cohesive, and its backup vocals were often flat. Franks didn't attempt to recreate some of the electronic effects that flavor his recordings, which left the stage versions empty sounding.

When Franks did his latest single, "Island Life," and made his only move toward teasing the crowd by having the band wear sunglasses, only one member remembered to bring his shades.

This was by no means a good show, and it was particularly disturbing that Franks would slump so in front of the home crowd.



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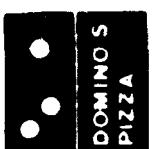
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DA-1

DA-2

# Glory days live on with the Wolfman

by Maury Chauvet  
asst. Stanza editor

Through the late '50s and early '60s, one voice personified the now-legendary Mexican outlaw radio. Booming out from some "unknown" point south of the border was the mighty XERF, boasting 250,000 watts of power and the infamous howl of the consummate outlaw D.J. Wolfman Jack.

Radio fanatics said you could drive from New York to Los Angeles and never get static, and, as the next generation could only watch in "American Graffiti," an entire generation grew up on AM radio while rock 'n' roll itself moved forward from its infancy.

For many, those were radio's glory days. It was before FM, with its superior sound quality and limited range, resented AM radio to news and sports programming, and it was decades before the most readily identified voice in music belonged to Casablanca.

After a succession of ups and downs, Wolfman Jack returned to Mexican radio three weeks ago, doing afternoon drive on (TRA-AM, 69 XTRA Gold. If ever a cycle in radio created a situation tailor-made for one personality, then the resurgence of oldies formats during the mid-'80s nostalgia craze seemed ideal for the man who was playing many of today's standards before they were hits the first time around.

For the Wolfman, though, merely dredging up old chart-toppers is not what nostalgia is all about. Playing the hits from days gone by, he says, involves much more than just consulting the Billboard charts from 1959.

"People don't look at records the way I do," the Wolfman said during his show Monday afternoon. "You know, not only music is coming out of those speakers. There's feelings and vibrations coming out of there that get peo-

ple in their subconscious. There's vibrations in music that can pick you up and change your whole mood. If you're depressed, I got the right records. I don't care how bad it is. If somebody died I can make you happy.

"A lot of the young people right now are looking at computers and saying 'Well this record was number one or number seven back in 1972 so we should put that back in the file.' Well the old folks knew like me or Humble Harv or Don Steel, they knew there was more to it than that.

"You gotta do more than eat, sleep, live, breathe and make love. You gotta study what you're doing. There can be bad vibrations within a great song and the listeners can feel it. And I know what those songs are. You put one of those songs on and poof, you've blown the whole hour. If you're not sensitive enough to feel that, then you shouldn't be doing this sort of job."

While American radio has grown up and bogged itself down in programming theories and established rules, the Wolfman says his shows reflect the intuition and instinct that made disc jockeys in rock's early days such an integral part of the whole scene. Much of the reason American radio is so bland today, says the Wolfman, is that today's programmers lost faith in their audience's intelligence.

"(Today) you're not supposed to play obscure records on the radio," he said. "You're not supposed to give that stuff to the people. You're supposed to give the people stuff they know. I've always disagreed with that.

"Why can't you expose people to (more obscure) music, because they are intelligent people, and if it's worked before, then why won't it work again? If it's a good record and it's got positive vibrations,



**CLAP FOR THE WOLFMAN**—Wolfman Jack and the entire XTRA Gold staff will appear at "Wolfbash '87" Saturday night on the Broadway Pier.

then why won't it turn the people on? Do (they) think people are so stupid that if they don't recognize a song they'll dial out to something they'll hear for the 150th time? Maybe they are, but I don't believe it."

For Wolfman Jack, there were some tough periods in between his days as the mystical voice from south of the border and his rise back to the top in the '80s.

"I had a very long, lax period, y'know, about five or six years where nothing was happening," he said. "I was doing well on the radio — always did well on the radio, always got good ratings — and that kept us alive because if you're on the radio in so many towns people will call you and book you for shows and club dates or whatever."

Though no one ever denied the Wolfman is part of rock 'n' roll history, legends are supposed to exist in the past, and living up to the

legend surrounding his participation in the early days of rock 'n' roll hasn't always been easy.

"It's wonderful that people call me legendary and everything," the Wolfman said. "But you gotta remember, I'm still a human being who's really Bob Smith from Brooklyn with my old lady tryin' to make a living. People don't understand that. They look at the Wolfman and they think 'Oh, Wolfman Jack,' and they build these images in their minds.

"It doesn't bum me out, but it's like everyone is telling you you're so great and they don't understand I'm so imperfect it's unbelievable. I can't chew gum and walk at the same time most of the time. I do one thing pretty well, this thing that I created. That doesn't mean I'm a legend. That's not where I'm coming from."

The "thing" that Bob Smith (the Wolfman's real name) created has been an unseen companion

to generations of Americans, a persona who, like the records he spun, is planted in the memory banks of untold numbers of Americans.

"I don't want no star on Hollywood Boulevard. I'm not in it for that kind of thing," the Wolfman continued. "My rewards come from people who are really real. Like when I was on the Armed Forces Radio during the Vietnam years. The guys would come back from Vietnam, big guys, y'know, burly guys. Like three hundred pound guys all muscle, and they'd say 'Oh Wolfman,' and start crying.

"They'd grab me with these goddamn steel arms and start giving me wet kisses on the face. Now that, I appreciate. That is probably the best reward I ever got from my work. Money doesn't mean a whole lot to me. I'm totally reckless with money. I can't keep money in my pocket."

Please see JACK on page 13.

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# Exhibit gives photos new depth

by Lisa S Estrella  
Stanza staff writer

The Museum of Photographic Arts' new exhibit, "Introductions: EXTENDED IMAGES," is not your ordinary collection of snapshots. The show hopes, in a somewhat lofty manner, to shatter commonly held notions about what photography is, and also what it isn't.

As evidence of this fact, traditional mountings of photographs in mundane square frames has given way to combining a mixed-media format into the photo display itself.

Arthur Ollman, MoPA's executive director, is the curator of this exhibit — the twenty-fifth presentation in the museum's four year history.

"One of our objectives as a museum is to challenge and expand the boundaries of the photographic media," Ollman said, in reference to MoPA's continuing challenge of the commonplace.

"None of the six artists (represented in this exhibit) deal

with photography as if it were a clear window to the world," Ollman said of the artists' denial of the idea of "absolute photography." "They all see the traditional images as a starting point for their visions."

And, Ollman continued, "These artists are warriors in that battle. They seek new ways to integrate photography's qualities of veracity and clarity with media that have other strengths. These works relate not only to painting and sculpture but also set design and installation art. The artists in this exhibition are all rapidly gaining reputation and fame for their unusual approach."

"Introductions: EXTENDED IMAGES" profiles four bodies of work, mostly displayed in very large formats.

Faiya Fredman, a local artist, contributes giant images of Greek Island archaeology, mounted with mixtures of sand, adhesive, paper-mache, steel mesh, wood and paint.

She calls her sepia-toned works "mix media."

"I use any kind of material that I feel will express what I'm trying to express," Fredman has said.

Another artist offering her ideology on photography is Holly Roberts, a resident of a Native American Indian reservation in New Mexico. Her work is strongly affected by the motifs used by indigenous tribes, especially the painting of petroglyphs. Fredman paints heavily onto the works themselves — obscuring some, but always retaining the provocative portion of photographic information.

Other highlights of "Introductions: EXTENDED IMAGES" include a pair of Los Angeles collaborators, Patrick Nagatani (photographer) and Andree Tracey (painter). They construct sets with their Polaroid instant-camera images, which are pictured in 20-by-24-inch Polaroids. "The resulting pieces," Ollman revealed, "are among the most vigorous and intriguing bodies of work to arrive in years."

Partners Gwen Akin and Allen Ludwig's photos will also be displayed. The two engage in modern use of the old photographic process of platinum palladium printing. Enlating very textual and often grotesque subject matter, Akin and Ludwig create images from a 20-by-24-inch camera to ensnare their audience into a conflicting "approach-avoidance" puzzle.

As an accompaniment to the exhibit, MoPA will present an evening lecture series profiling the artists of "Introductions." All lectures begin at 7:30 p.m. General admission for these lectures is \$4; \$3 for students and seniors.

The Museum of Photographic Arts is located in Balboa Park and is open daily from 10 a.m. to 5 p.m.; Thursday until 9 p.m. Admission is free to MoPA members and children under 12 when accompanied by an adult; general admission is \$2. For more information call 239-5262.

## Black

Continued from page 7.

Kreizinger, who earned her master's degree in telecommunications and film, has already begun to taste success since graduation only three and a half years ago, with a 1986 Emmy nomination for her producing skills at KTTY Channel 69.

Her move to Los Angeles, however, brought her the experience of "Legacy of the Hollywood Blacklist," which has just won a Cine Golden Eagle Award — one of the qualifying awards for nominations of Academy Awards.

Kreizinger said a private screening was held last week that caused her to realize the impact of this film.

"After the film," she said, "Martin Ritt, a director who was once blacklisted, started crying in front of us, 60 major producers, directors, actors. He told us that this film was the most moving experience about this time, and how it brought back all his memories of the time. He said it was so emotionally overwhelming."

"I had no idea of the power of this," Kreizinger said.

Perhaps Congress didn't either.

## Art

Continued from page 8.

A seemingly opposite intention is seen in a brittle looking sculpture built by interior designer Stuart Fiaxman called "I Would Appreciate It If Every Once And A While You Let Me Know Where You Are."

A set of wildly cock-eyed chairs, each a different shape and color to show a different "personality," sit around what could be considered a table, but would never serve as one because it is missing a top and two legs. The overall effect is weird, but fun.

Some great paintings hang in the same room, the largest being

Gail Roberts untitled landscape. The four part canvas of this work is thickly coated with acrylic paint built up into a textured surface. Ocean waves, cliffs, and a deserted road hang moodily above a painted picture of shoes. Small household items, like a beater and a figurine of a bird, have been painted black and hang near the paintings to tie the whole piece into a unified triangular shaped whole.

Other paintings displayed include Darryl Groover's cubist nudes, two watery looking acrylic pieces by Keefe Baker, an ab-

stract image of a bridge flying through darkness by Richard Baker and some maze-like compositions by Charlene Knowlton called "It's All in the Game."

An evocative drawing by Janet Cooling hangs near these paintings, and shows silhouetted hunters dragging a slain deer across a field. The twin towers of a nuclear plant rise above them. Higher still, a carnivorous dinosaur stands threateningly in the background as a menacing symbol of technology. The concept's emotional aspect is captured by heart which is drawn into the center of the composition.

Three enamel-on-metal pieces by JoAnn Tanzer blaze in vibrant hues of red, purple and white from

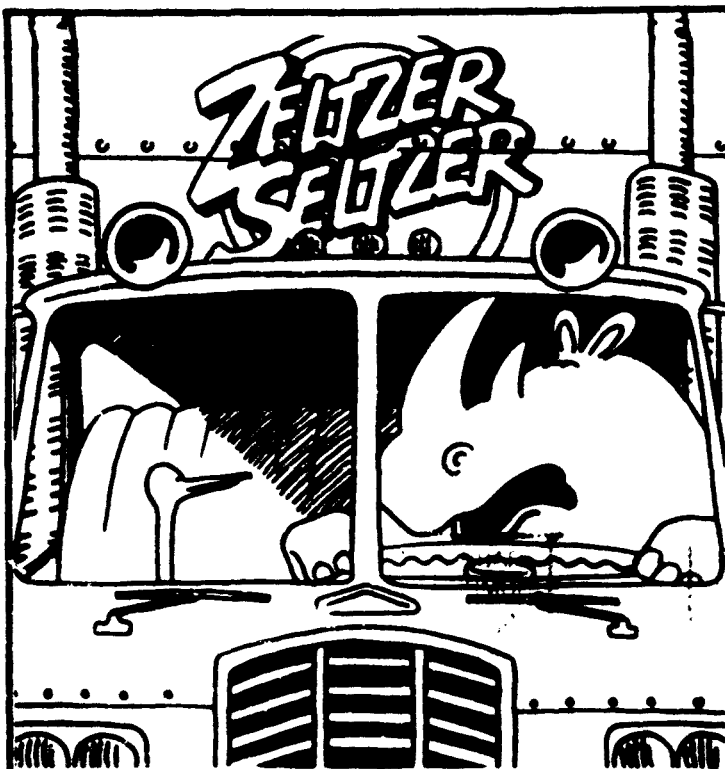
their wall near the paintings. Their surface texture is carefully carved layer after layer, with high temperature "firings" between applications — resulting in stark images both beautiful and bold. Lettering is combined with abstract patterns and drip-like forms for a wonderful effect.

Two corrugated cardboard sculptures by John Rogers called "Pillar" and "Pedestal with Vase" rise majestically above their platform near the door. The eight-foot-tall pieces coil in perfect balance and are remarkably solid for paper works. By using cardboard, the artist proves that many household "trash" items can be used to create innovative art.

A crazy collection of paper

hangs on the wall behind Rogers' sculptures on what looks like a bulletin board. The haphazard look of the composition drew some critical response, but the environmental design plans it consisted of were intricately detailed and innovative. They are mostly blueprints for houses and other architectural projects, including a house built in La Jolla utilizing a rounded avante-garde look.

The show will run until Nov. 5 in the University Gallery, located on the second floor down in the Art building. Associate with the display is a lecture symposium by the artists discussing "Women in the Visual Arts" Oct. 21 at 7 p.m. in room 512B of the Art Department.



"Call me old fashioned, but behind this wheel ain't no place for a duck."

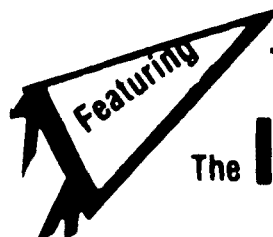
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# Cirque

Continued from page 7.

What attracts the eye immediately, beyond the pyrotechnic glitter of the state-of-the-art rock concert lighting, is the obvious youth of the performers. The average age is 25.

These are not hardened circus lifers, but rather talented Sunday park street performers that have gotten a chance to strut their stuff in the Big Time. Rather than compete for the audience's attention against the din of another act, each performance is allowed to shine on its own merit — a small polished gem in a string of polished gems.

Under the blue and gold little-big-top, Michel Barrette and Luc Dagenais work together with diminutive 12-year-old Corinne

Pierre on a new Russian bar act that she is preparing for the 1989 show. Strapped into a safety harness with a guy wire attached, Pierre stands balanced midway on the ten foot length of rounded bar that Barrette and Dagenais support.

They lower the bar, then vault the petite Pierre into space. She tucks into a flawless back flip, extends gracefully and descends on the thick blue mat behind the bar. Missing her footing, she promptly lands

on idemiere. With a rueful, "eeahh," she gamely gets up, dusts off, and climbs the bar once more. They do it again. And again. And again.

For Pierre, life during the seven-month tour has been the

most exciting thing she has ever done. Although she admits she misses her family "a little bit," it isn't enough to make her want to quit the show. To her, the applause is as alluring as it is addicting. If she didn't have to go to school, it would be a perfect existence.

Pierre, along with the other circus children Noemie Gelinis and Daniel Boun, help to create the surreal, fairy-tale quality of the show. According to the underlying theme guiding the two-hour performance along, the enchanted characters of the circus appear as manifestations of a child's dream. They create from their imaginations a harlequin-inspired dervish called the King of Fools who transforms the workaday peasants into

spinning and flying specters of the Big Top.

Practice finished, Pierre departs the ring for a well-deserved chocolate bar. Barrette and other members of the *planche sautoir* (teeterboard) act stay to polish some rough points, and to assist team-member Roch Jutras in attempting a "three-man-high," a maneuver where Jutras is sprung in an extended backflip onto the shoulders of Dagenais who in turn is standing on the oft-burdened shoulders of Barrette.

Jutras, who is realistic about his success rate of this trick, prudently elects to wear the wire.

"Un ... deux ... trois!" The wiry Jutras is launched off the board at a breakneck clip, performs a flawless reverse, and misses the wait-

ing two-man stack by a good three feet. Without a word, Dagenais dismounts and the three of them confer in a round of quick businesslike French.

The next attempt goes off without a hitch.

Barrette, at 36, is the grand old man of the Cirque du Soleil's performers. Originally trained as an actor and mime, Barrette began his acrobatic career in his late 20s. Rather than traditionally running away with the circus, Barrette was comfortably ensconced in Paris when a phone call from Cirque director Guy LaLiberte arrived.

"Guy called me and said they needed a replacement for the teeterboard act," Barrette recalls. Please see CIRQUE on page 13.

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# Jack

Continued from page 10.

"I either give it away or lose it or spend it on something stupid. Thank God I've got my wife. Without her, I'd probably be dead right now."

The Wolfman, who lives with his wife, Lucy, continues to do his syndicated show "Graffiti Gold," as well as making appearances at oldie-formatted radio stations throughout the nation. With interest in nostalgic music continuing to grow, the Wolfman says he has no intention of let-

ting up from his busy schedule. "I love doing this," he said. "I'm on all these radio stations, I'll work 18 hours a day just doing radio shows, and it doesn't wear me out. The hours just flip by like this (snaps his fingers). 16 ... 18 ... 25 ... I can stay two days on the air without any drugs or any sleep, just on my own Adrenalin, even at this age. When I was young, I could stay up for four days and sleep two."

"I'm here to have a good time and make other people happy. That's what I get off on."

That's my reward. If other people are really getting off on it as much as I am, I'm really in heaven if I know I'm on the right track and we're doing the right thing."

The Wolfman and the entire XTRA-Gold staff will be downtown Saturday, Oct. 24 at "Wolfbash '87." "Wolfbash" will begin immediately after Great American's "Light The Night Against Crime" 10K Run/Fun Walk to benefit Crimestoppers. The event will take place on the Broadway Pier and will begin at 8 p.m.

# Cirque

Continued from page 12.

"I told him that I had never done acrobatics before. He said, 'No problem, we'll teach you.'"

A veteran of three seasons with the Cirque, Barrette is the workhorse of the company. He plays a multitude of roles throughout the production, including the constantly bedeviled ringmaster.

His sweat-soaked practice clothes bear testimony that Barrette is often called upon to be the support man for many of the acts. At one point in the lyrically kinetic bicycling act, Barrette is responsible for pedaling and steering an undersized bicycle with 12 other performers stacked on top of him. Back in the mess tent, catering

manager Pierre Bergeron checks his supply of paper cups. He knows the performers will be drained and thirsty by the end of the show and will be in no mood to wait for relief. Sundays are hard, he says. Three shows puts a lot of strain on everybody.

But once the tent flaps swing shut and the lights go black something happens. These quite ordinary and reasonable people do the most unreasonable and extraordinary things. It is a trip through the looking glass and where things keep getting more and more curious. I keep checking the program notes to affirm the identity of the people I interviewed.

It's no use.

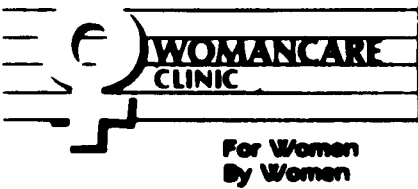
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Remedial. No Credit.....	Math 103 (Int. Algebra)
Math 104.....	Math 104 (Trigonometry)
Math 119 or 250.....	Math 119 (Statistics)
Math 120.....	Math 120 (Bus. Analysis)
Math 210B.....	Math 210B (Concepts/Elementary School Math)
Music 151.....	Music 100 (Intro)
Physical Ed. 190.....	P.E. 159 (Tennis)
Physical Ed. 190.....	P.E. 166 (Weight Training)
Political Sci. 101.....	Political Sci. 101 (Intro)
Psychology 101.....	Psychology 101 (General)
Spanish 201.....	Spanish 201 (3rd Course)
Speech 103.....	Speech 103 (Oral Comm.)

•Classes meet for 2 hours, Mon. through Thurs. afternoons (exceptions in schedule)  
•Enroll by Nov. 10, Mesa Admissions, 7250 Mesa College Drive. Closed Nov. 9.  
•Another short term (8 wks) begins Nov. 16.  
See classes below:

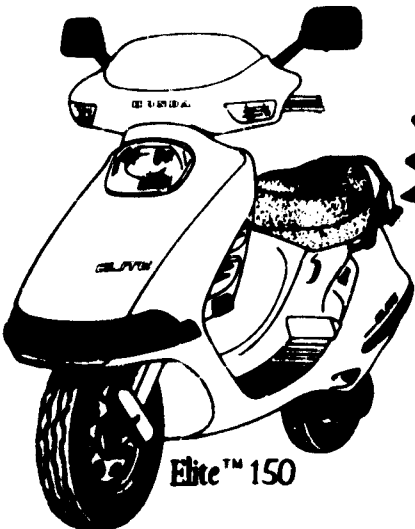
Accounting 202.....	Accounting 116B (Principles)
English 100.....	English 105 (Comp. & Lit.)
Elective.....	French 102 (2nd course)
Spanish 102.....	Spanish 102 (2nd course)
Speech 103.....	Speech 103 (Oral Comm.)

•For all classes listed, verify transfer status with counselor.  
•Hundreds of other G.E.'s Area A through E for SDSU and electives are offered in regular semester. Spring semester dates: Feb. 1-June 10.  
•For details on above classes, see Mesa fall schedule, available at SDSU Univ. Advising Center, and branch public library, 4710 College Ave.

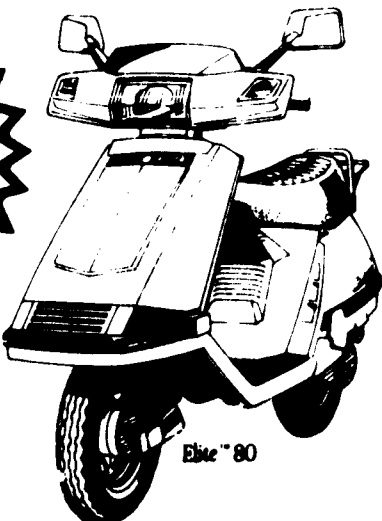
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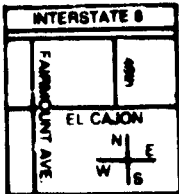
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## vinyl



The Red Hot Chili Peppers  
The Uplift Mofa Party Plan  
EMI Records

The high-speed straight-forwardness and brash humor of the punk era has, in its mid-80s wake, mated with other forms of musical life — folk, jazz, pop and even reggae. Although those juxtapositions often prove to be intriguingly successful, ultimately the most uniquely satisfying birth may be that of hardcore/funk.

With its soulfully virile self-titled debut LP in 1984, The Red Hot Chili Peppers became forefront representatives of this tasty mutant offspring. 1985's George Clinton-produced *Freaky Styley* burrowed even further into primal roots echoing the raw "Go—Go" scerie of the time. Now the Chili Peppers are back with *The Uplift Mofa Party Plan*, its meatiest release to date, fitting quite well into the

band's self-carved thrash-funk niche.

Like most rap and tough-minded soul, pride and self-respect have been common motifs for the Red Hots. But where the last two albums occasionally became obnoxious, *Uplift* actually becomes endearing, and at times defensive, as in "Funky Crime." In between Hillel Slovak's characteristically bold Sly and the Family Stone licks, vocalist Anthony Kiedas lays waste to judgments of conscious derivation: *This is what I grew into don't judge me and my soul stew 'cause funk is my attitude*.

Attitude, if there was a solitary noun to capture the Red Hot ball of wax, is the word. The band's various exploits are bound together and rooted, inseparable; from its frog-in-a-blender live shows, to the psychedelically cartoonish cover art, to the explosive bouquet of funky flowers sprouting on each vinyl track.

"Fight Like a Brave," the first single, starts things off with the Red Hots' heavy equipment — a primitive stomping pep talk backed by Slovak's sharply metallic slabs of guitar, whistling off into an acidly mean Nugent-like solo.

*Uplift* is so full of tempting tracks to fast-forward to, that you will rarely find yourself actually doing so. "Behind the Sun," with its full vision of happiness in life, could

coax even the sorriest victim of end-it-all blues in from the highest of ledges.

"Backwoods" contains Flea's most unbeatably cool bass line ever, and "No Chump Love Sucker" rages unmercifully in, at times, a seething Metallica fashion. The cover of Dylan's "Subterranean Homesick Blues" is exactly what a cover should be: taking someone's tune and making it your own, yet somehow leaving room for tribute to the original, and actually adding to its importance. Unlike the trivialization of "People Are Strange" by Echo and the Bunnymen earlier this year, it isn't an exercise in imitation.

The Red Hots haven't lost their peculiar Dr. Seuss-meets-Deep-Throat sense of humor. Kiedas's list of what his "love" is in "Love Trilogy" might inspire convulsions of nausea in Tipper Gore types, but for less uptight individuals it serves as a reminder of how amusing these guys really are. The same goes for "(I Want To) Party On Your Pussy" (censored as a "special secret song" on the cover), which sheds new light on the love serenade genre.

In simple terms, this is one hell of a fun album. The Red Hot Chili Peppers albums are basically photographs of themselves as a whole; some guys who can kick your ass but choose to make you laugh instead. And if that analogy

were applied to all rock bands, few would be as photogenic as the Red Hots. Although wackiness is the band's most obvious draw, in the long run it is the Red Hot's self-pride and respect, whether it be in their pricks or in their ability to be a friend, that will serve as an anchor to the entertainment.

—Kevin Bortfeld



Lips of Love  
Molly Ringwald  
Deathgasm Records

Attempted transformations of actor/actress to singer have become commonplace of late. But they usually wind up being just attempts. The artistic lifelessness of releases by Bruce Willis, Don Johnson and Eddie Murphy all attest to that fact. And despite a few sweet moments, Molly Ringwald's Quincy Jones-produced recording debut, *Lips of Love*, must be added to the list.

*Lips of Love* starts off with a

cover of the Commodores' "Brick House" updating it with DJ scratching and remixes of her rap-like delivery. It immediately turns sour when Ringwald's Cher meets Truman Capote vocals, which are mixed in painfully loud, take over. Ringwald also throws in a clichéd '80s androgyny by alternating from "He's a brick house" to "She's a brick house" in the choruses.

After perfectly dull versions of Diana Ross's "Sweet Hangover" and Roy Orbison's "Pretty Woman" (here she awkwardly tries to avoid lesbian confusion by chanting "Pretty Man" in the chorus; it just doesn't fit), Ringwald and Jones team up to pen "Think of the Children" — an ode to the woes of American military involvement in Central America. Ringwald belts out *If we keep up this selfish war/Central America will be no more/ If we don't heed cries of distress/We'll all be in a really big mess with hernia-causing vigor*. This apple-pie earnestness is an appealing aspect of *Lips of Love*, but the attraction ends there.

From now on Ringwald would be best advised to keep her *Lips of Love* closed; musically that is.

—Fuad Ramses

*Editor's note: This is a test, only a test. Do not attempt to buy this record. It does not exist. We're just making sure you're paying attention.*

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## Greer fled the country to bolster his bid to make the Olympic trials

# An Aztec in search of an extra mile

by Steve Carpowich  
Daily Aztec sportswriter

Since the third meet of the season, Paul Greer has been contributing to the cross country team's winning ways with his legs.

But he's been doing it with his sense of humor all season long.

"It's important to keep the team's spirits up," Greer said. "I'm constantly cracking jokes.

"I like being known as a person who helps bring a smile to someone's face. Having a sense of humor is very important in cross country, because there's a lot of hard work involved."

Greer has managed to keep his coaches and teammates smiling lately, placing in the team's top three in each of his four meets in '87.

He is an important cog in a machine that's enjoying its most productive season in recent memory. The Aztecs are one of, if not the best team in the conference, something they hope to prove Oct. 31 at the Western Athletic Conference championship in Balboa Park.

Greer missed the first two meets of the season to recuperate from what has been an exhausting 1987 running agenda.

Greer started competing this year in February with the San Diego State track team, running the 1500 meter race. By mid-June, he ran the 1500 in 3:44, just one-and-a-half seconds off of the Olympic trial qualifying mark.

"One of my goals is to make the Olympic trial qualifying time," Greer said. "So I thought it over, and finally decided that going to Europe to run would be an experience that would help me in that direction."

So on June 27, Greer left the U.S. for a six week competition stint on the European track circuit.

According to Greer, the trip turned out to be a good decision.

"I came back a changed runner," he said. "I think I'm more modest now in my approach to running."

Please see GREER on page 17.

## Miller seeks tennis complex; finances

by Tim Hearden  
Daily Aztec sportswriter

A new tennis facility with a stadium court is in the planning stages within the San Diego State athletic department, according to athletic director Fred Miller.

"To run a quality program you need quality facilities," Miller said. "We have a national caliber tennis program. Our facilities need repair. There are cracks in the courts."

The facility would feature 12 better-quality courts and a stadium court with one permanent grandstand and three temporary stands for bigger events, Miller said.

"You need at least 12 courts and a stadium court, and that's minimal," Miller said. "Downstream we'll probably need 36 to 40 courts, as more and more students move into on-campus housing (proposed new residence halls). We don't have

enough courts now. Thirty-five thousand students to 14 usable courts is not adequate."

Miller said the stadium court could be used to hold high-caliber professional tournaments.

"The city of San Diego does not have a facility for a large tour stop," Miller said. "If we can provide that, we can service the community."

While the department has developed a master plan for building the facility on campus, Miller said no proposal has yet been submitted to the university.

"There are no blueprints, just mental concepts," Miller said.

Miller said that the first goal is to find financial support from the private sector, as it did when the Wise Foundation offered \$500,000 to help build an office building and a hall of fame next to the existing athletic and physical education offices.

Please see TENNIS on page 18.



The Daily Aztec/John Mabanglo

**CAPTAIN GREER**—Though he hasn't been the Aztecs' front runner this season, Paul Greer still puts points on the scoreboard and is tops in team leadership.

## Santos climbs passing ladder

### NCAA ALL-TIME CAREER PASSING LEADERS

1. Kevin Sweeney	Fresno State	1982-86	10,623
2. Doug Flutie	Boston College	1981-84	10,579
3. Brian McClure	Bowling Green	1982-85	10,280
4. Ben Bennett	Duke	1980-83	9,614
5. Todd Santos	San Diego State	1984-87	9,606
6. Jim McMahon	Brigham Young	1977-81	9,536
7. John Elway	Stanford	1979-82	9,359
8. Chuck Long	Iowa	1981-85	9,210
9. Mark Herrmann	Purdue	1977-80	9,188
10. Joe Adams	Tennessee State	1977-80	8,649

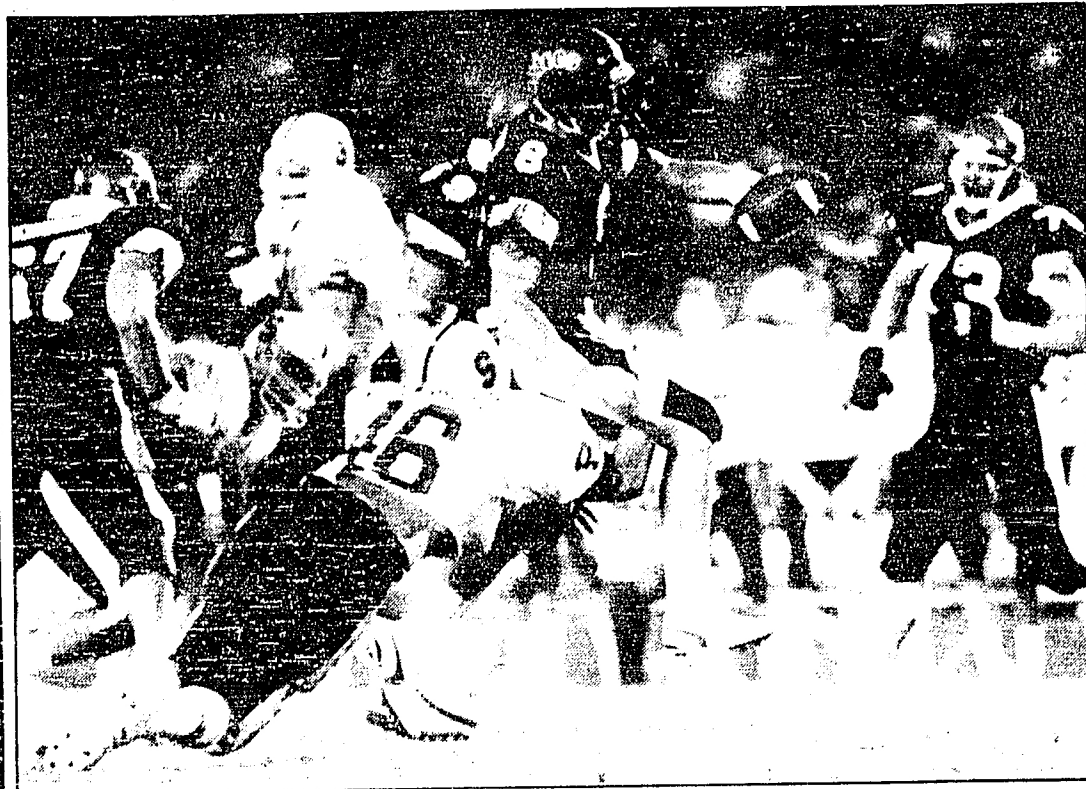
San Diego State senior quarterback Todd Santos is closing in on two milestones as the Aztecs approach their final five games of the season.

Santos, who threw for 536 yards last Saturday against Stanford, needs 394 yards to reach the 10,000 mark — a feat accomplished by just three other collegiate quarterbacks in history. That plateau is certainly within reach when the Aztecs play Long Beach State this Saturday night at San Diego Jack Murphy Stadium.

Santos needs 1,017 yards to tie Kevin Sweeney's NCAA record 10,623 yards set in 1982-86 at Fresno State. He needs to average 204 yards in each of the Aztecs' final five games in order to tie Sweeney.

In last Saturday's game, Santos moved from ninth on the all-time list to his current position of fifth. Saturday he passed Mark Herrmann (Purdue), Chuck Long (Iowa), John Elway (Stanford) and Jim McMahon (BYU). In passing McMahon, Santos became the Western Athletic Conference's all-time passer.

For the season, Santos has completed 180 of 303 pass attempts for 2,113 yards. He has thrown 16 touchdown passes and seven passes which have been intercepted.



# Reggie's always been a big man on campus

by Karen Pearlman  
Daily Aztec sportswriter

The thighs. That's how you find fifth-year senior Reggie Blaylock, look for the thighs. You can't miss them.

Forget the San Diego State University offensive lineman's 6-foot-3, 285-pound frame, his big arms, his endless smile. Each one of his thighs are 33 inches in circumference.

But captain Reggie Blaylock

thinks he's just "the baby." With fellow Aztec "Stallions," tackles Mike Knutson (6-foot-5) and Dave DesRochers (6-foot-7) around, he said, "I feel like I'm the littlest one out there. I don't feel like I'm that big. I really don't." He is.

Blaylock was always big. He was six-foot tall and weighed 200 pounds in eighth grade. For a future college football player, maybe those numbers aren't astounding, but Blaylock wasn't trying to beef himself up for a football future's sake. He didn't even

play organized football until his senior year of high school.

He grew up in Chicago, on the south side — where the streets are not safe at night. But during the day, Reggie was out with his buddies throwing, catching, running and defending. There was no such thing as Pop Warner; the streets were miniature Soldier Fields.

"In the winter, we tackled in the snow. It was just like playing in the grass," Blaylock recalls. "I played receiver, quarterback, lineman, everything. We had to play in the streets. There weren't parks for us to play basketball in, much less play football."

At Chicago Vocational High School — the same school that former Chicago Bear great Dick Butkus graduated from — Blaylock was more interested in music than sports.

SDSU basketball player Rodney Hawkins, who went to school with Reggie well, remembers the musical Blaylock.

"We were buddies at Chicago Vocational," Hawkins said. "We both played the trombone and he was the No. 1 player in our band. He was our section leader and he was good, really good. And we had the No. 1 band in the state for three years. He always did have baby fat though."

Blaylock, who carries a 2.7 overall grade point average at SDSU in

his public administration major, received college scholarship offers for his musical talent even well after his family moved to California prior to his senior year.

"I still own two trombones," Blaylock said. "I've been playing since I was in the third grade. It's my first love."

While tromboning his way through Gardena High, Blaylock was a member of the All-City band, played in numerous honor bands and was considering a tryout with the McDo-

nald's All-American Band, which accepts only two musicians from each state. He carried a 3.0 overall GPA in high school and was Gardena's 1983 class president.

In 1983, Blaylock suited up with UCLA's talented running back Gaston Green and SDSU teammates Lyndon Earley and Clarence Nunn.

Earley and Nunn, in fact, still tease Blaylock about the All-Star football game they participated in, while Reggie's appearance at the game came in a uniform of another kind — a skin-tight band outfit.

"I was playing my little heart out too," Reggie said. "I had a solo at the 50-yard-line and all these guys I'd been playing football with were laughing at me. I guess the outfit was a little small."

Blaylock doesn't have much time these days to play the trombone. And that keeps SDSU offensive line coach Ed Schmidt on a high note.

Schmidt, who came in with coach Denny Stolz in December, 1985, gave Blaylock the chance that the previous coaching staff never did.

"Reggie was one of those guys who was a lifer," Schmidt said. "In a lot of programs, guys that walk on (as Blaylock did) don't have the chance to play. They stick it out because they love the game. He was what's called a scout team guy. He never had the talent, but it was never tapped. We've been fortunate to be able to pull his abilities out."

Said Blaylock: "I didn't even get to sit on the bench my first three years, they never even gave me a look, but it didn't really bother me. I knew I was going to stick it out. I love the game."

Blaylock's "amazing gracefulness" and "good feet" were ignored by the former SDSU staff, but when Mark Tegoni went out with an injury against Colorado State last season, Schmidt and the new staff knew the right one to call.

Please see REGGIE on page 19.



REGGIE BLAYLOCK

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## SPORTS

## Greer

(Continued from page 15.)

"Europe tends to humble you," Greer said. "I ran a 3:43 in my first 1500 meter race there, and I finished ninth. The same time over here would be the best ever."

Greer said his trip to Europe has given him a broader scope on the varying running abilities that exist between Europe and the United States.

"All of us on the team are average compared to the Europeans," he said. "There are some unbelievable runners over there. You have to experience it to believe it."

Greer returned to the U.S. on Aug. 8, and caught up on some much needed rest until he ran in the Riverside Invitational on Sept. 19.

"The average collegiate runner will compete three months out of the year," Greer said. "So far, I've competed for six."

And he's still going strong.

"I wasn't burned out when I got back (from Europe)," he said. "I

just needed a base (increased mileage)."

During the summer, the cross country team trained from 90 to 100 miles a week, while Greer was only averaging from 25 to 30 miles. But Greer has made the transition to a cross country regimen nicely, and presently seems to be hitting his stride.

"I'm running better than I ever have," he said.

So far, Greer said he's happy with the way the season has unfolded, and doesn't think his temporary absence has hurt the team.

"I don't think I've let my teammates down (by missing the first two meets)," Greer said. "I've helped the team win, and that's the most important thing."

That seems to be the overall sentiment of the team this year.

"This is, by far, the best cross country team since I've been here," Greer said. "It seems to get better every year."

This is Greer's fifth year on the team after redshirting his freshman year in '83. He has been one of the team's top runners in each of his four years of competition, and presently shares the title of co-captain with teammate Juan Naranjo.

"The team seems to get better every year," he said.

Greer said he is somewhat surprised by the team's strong performance this year.

"At the start of the season, we knew who our top three runners were," he said, referring to Matt Clayton, Naranjo, and himself. "But we were concerned about our fourth and fifth men."

But with the emergence of Ken Flint and Tim Pinwell, Greer's concerns have been put to rest.

"Flint has come through big time," he said. "Pinwell has also done well, as has Ari Schauder. I really didn't think we'd be this good."

The Aztecs will find out just how good they are when they face defending WAC champion Wyoming at the conference championships.

"Wyoming is excellent this year, no question," Greer said. "I feel they're the strongest team in the WAC. They're used to running in altitude, so coming down to sea level will help."

But Greer still likes the Aztecs' chances to win their first WAC title ever.

"The Aztec Invitational (which

SDSU won this season for the first time in 17 years) is a good indication of what a home crowd can do. It's definitely going to pump us up."

"We run that course at least once a week, so we know it real well," he said. "Not to mention the fact that we'll have the home crowd behind us."

Greer has done a good job of pumping the team up himself this

year.

"They're a great bunch of guys, and I try to convey three things to them. First, it's important to stay positive. Second, don't look beyond your immediate goal, and third, have a good time."

There's no doubt that with Greer around to add his sense of humor and talent to the cause, the cross country team is having a great time with its good fortune.

SDSU rugburs  
lose to alumni,  
draw with OMBAC

San Diego State's national champion men's rugby team lost its opening match of the 1987-88 school year, but the match won't count when the season officially opens in the spring. The current Aztecs, at least on Oct. 10, proved they still aren't as strong as the alumni.

SDSU's 1987 coach Steve Gray, who left the team to take a teaching position at California State University, Sacramento this fall, returned to lead the alumni to a 28-18 victory. Gray, who played on a national collegiate champion at UCLA as a college player, like most SDSU alumni is still active in the sport.

SDSU backed up the defeat with a 4-4 draw against the high-powered Old Mission Beach Athletic Club team. Team president Warren Stanley called it a moral victory for the Aztecs, however.

"They were without their national players, who were on tour in Wales," he said. "But they still have very respectable players and it was a vast improvement for us from the performance the week before. We ironed out a lot of mistakes."

SDSU will play host to the Old Aztecs in a noon contest Saturday, as part of the annual San Diego Rugby Fest. A team from Escondido will also take on Camp Pendleton. All matches will be played at Aztec Bowl.

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# Tennis

Continued from page 15.

"What can we do to improve the tennis situation? Find a major donor," Miller said. "I can't see any state funding, because the money isn't there."

"We matched the Wise Foundation's donation with \$750,000 to build the office and hall of fame. If people like Dennis Wise want to donate money for a new tennis facility, I'll ante up some money to build it."

Miller said that a unique problem with building a tennis facility is where to put it. He said new baseball and track stadiums could be built around the existing facilities, but there is no room to expand the existing tennis facility.

"It's a slam dunk with baseball and track, and the football operations center is in the only place we could put it," Miller said. "But for 36 courts (where the tennis courts are now), there's no room."

A possible alternative might be to build part of the facility on top of a parking structure, he said.

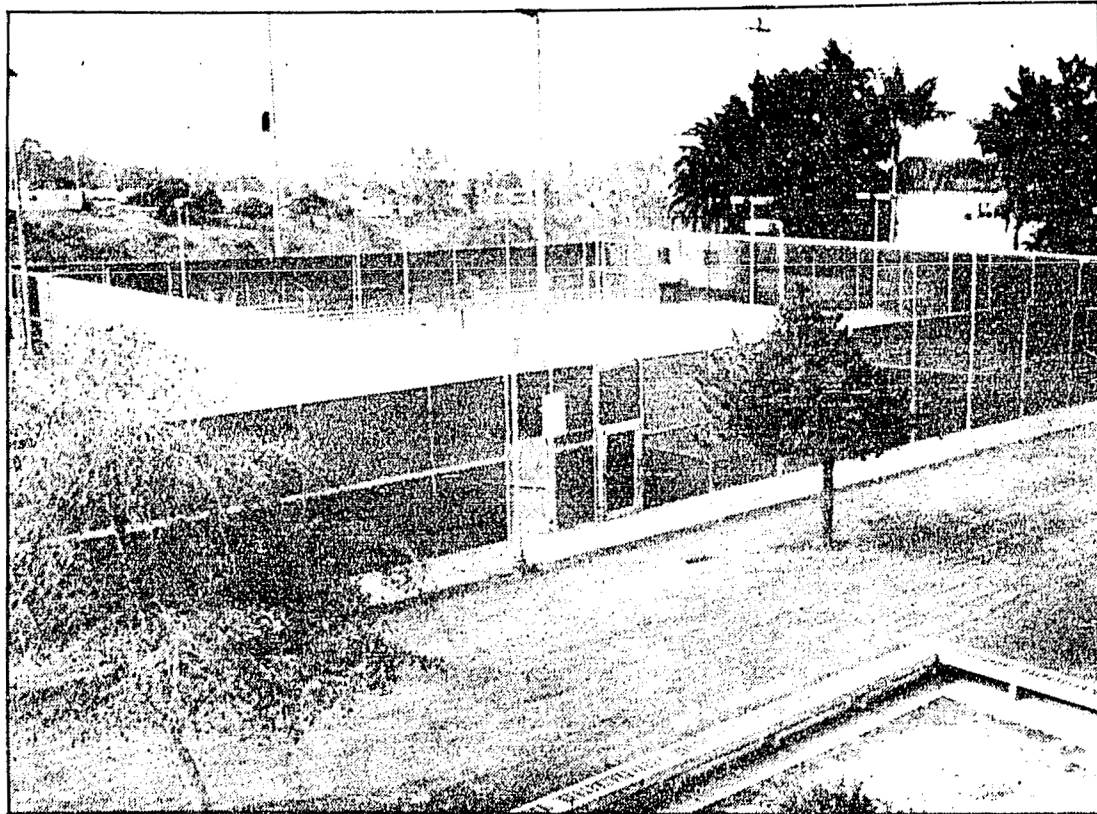
"Are there sites on campus to build the facility? Yes," Miller said. "Where remains clouded. You have to make choices and have alternatives."

"One question people may have is, 'Will the students use it?' But we would be able to defend building the facility. Some students don't use the amphitheater."

When Miller was athletic director at Arizona State University from 1971-80, he helped the Sun Devils expand their stadium from 30,000 to 70,000 seats, build an 8,000-seat baseball stadium, build a 5,000-seat track center and build the Whiteman Tennis Center, a 9-court facility including a stadium that seats 1,200.

He did all of this without state funding, by obtaining private donations.

"They said we couldn't do it over there, but we did," Miller said. "SDSU is a shooting star. As long as we can give an advantage to students, it's a win-win situation."



*The Daily Aztec/Mike Goodman*  
COURTING A NEW COMPLEX—When Fred Miller's plan to construct a major tennis center on campus is set into motion, SDSU's East Varsity Courts will no longer be the site of women's tennis matches.

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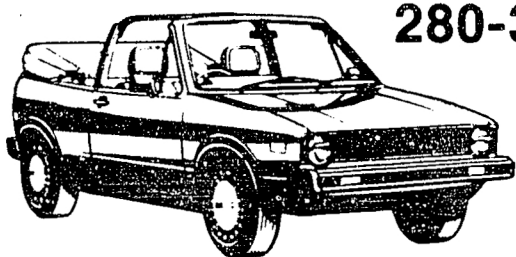
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8 pm Backdoor, Aztec Center

Tickets: \$8 SDSU, \$11 public, \$1.00 more day of show

## Sunday, Oct 25 Swedish Master Chorale

7 pm Montezuma Hall

Tickets: \$8 SDSU, \$9 public, \$2.50 post performance reception  
(available with performance ticket)

## Saturday, Nov. 7 Dramarama with special guest The Pandoras

8 pm Backdoor, Aztec Center

Tickets: \$9 SDSU, \$12 public, \$1 more day of show

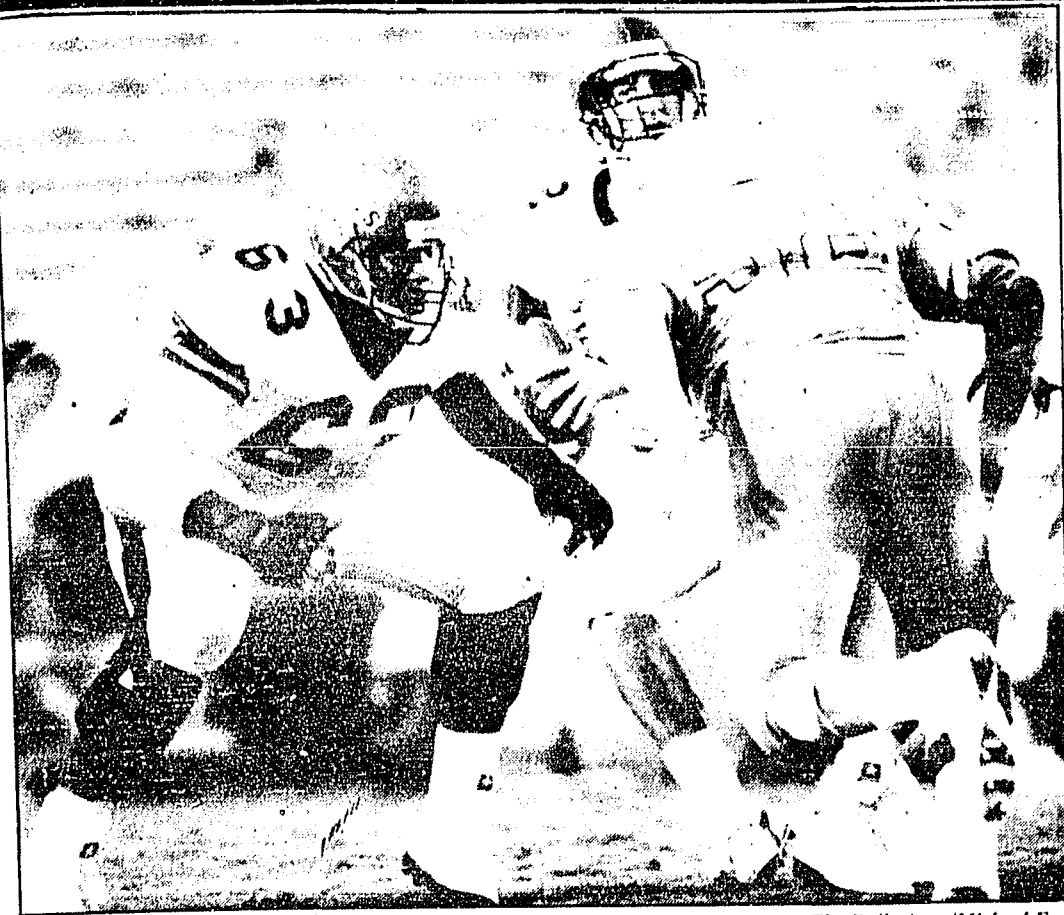
## Friday, Nov. 13 A Poetry reading by Jim Carrol with special guest Richard Filaccio

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Next week last movie — Quadrophenia — Oct 28

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**BLAYBLOCK**—Reggie Blaylock started in three key games for SDSU down the stretch in 1986, before finally winning the job permanently before the Aztecs met UCLA this season.

*The Daily Aztec/Michael Emery*

## Reggie

Continued from page 16.

Blaylock played the last four games of the season, including the Holiday Bowl.

"When Coach Stolz and his staff came in they said to me, 'Man! Why haven't you been playing?' And all I could say was, 'Your guess is as good as mine,'" Blaylock said. "I was the lowest man on the totem pole. But I would do it all again; take those three bad years if I could have these good two years of playing."

The offensive line doesn't get the glory or fame (no statistics), but more than any other position, they are "team players." And that's what makes Schmidt respect them so.

"We ask the offensive linemen to do a lot of unnatural things," Schmidt said, demonstrating the OL position — shoulders and toes lining up with bent knees. "You have to have flexibility and great athletic ability. You have to have good size, but the position calls for a better athlete. Reggie is a great athlete."

"The 'Stallions' thrive on pressure and take pride in their ability. The offensive line doesn't get much cre-

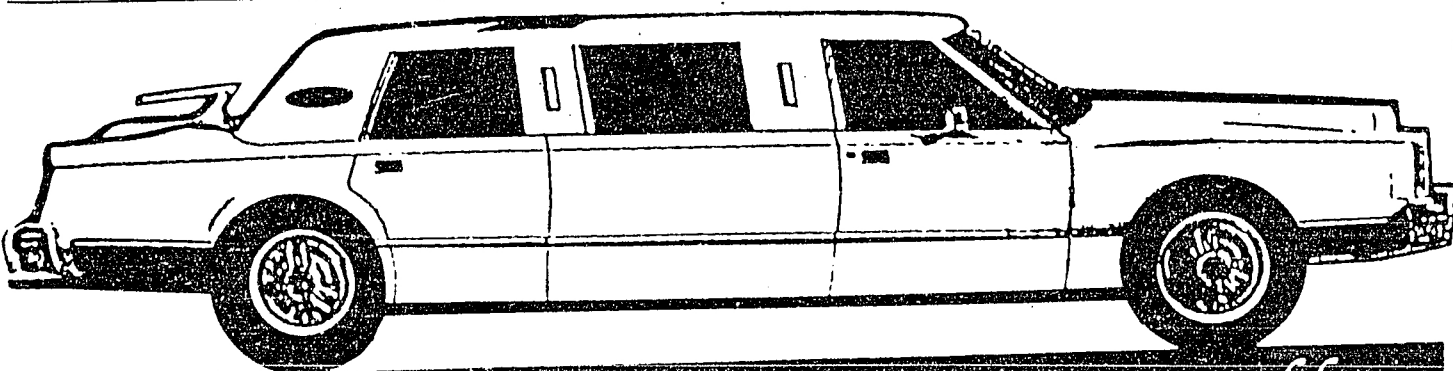
dit, but they're out there because they love to play the game. They're fun to coach, because they're so unassuming."

Blaylock is playing the perfect position. He is an unassuming person. His mother loves the saxophone and urged Reggie to take it up as a youngster. "They get all the solos," Blaylock says about why his mom pushed for the sax. But Reggie stayed in the background, happy to play trombone.

"When I started to play the line in football, my mom would say, 'Are you sure you don't want to be a running back?' Because they get noticed more," Blaylock said. "But I know how important the OL is. I watch football games with some of my friends and I yell, 'See that No. 65 pass blocking? That was great!'"

"Coach Schmidt and Coach (Uli-ma) Afoa make us feel we're important, every day. And I know that if Todd (SDSU quarterback Todd Santos, close to becoming the NCAA's top passer) gets the record, I'll have the privilege of saying, 'I was his lineman.'"

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# FCC

(Continued from page 6.)

The FCC demonstrated it will play hardball when it issued warnings to three stations for broadcasting indecent material in 1986: Philadelphia's WYSP for shock jock Howard Stern's morning program, Los Angeles' KPFK for airing the homosexual play "Jerker," and UC Santa Barbara's KCSB for playing the Pork Dukes' "Makin' Bacon," which contains references to oral and anal sex.

The moves, said Watkins, are politically motivated.

"Clearly, the Reagan administration is linked with the Moral Majority and the religious right, which wants to impose its own morality on the rest of us and clean up the airwaves.

"And Pacifica," she said, referring to the non-profit foundation that owns KPFK, "has always bothered Republicans."

"The FCC and the right are out to get us," agreed Pacifica Executive Director David Sallicker.

Pacifica, a leftist radio network, lost a 1973 battle with the FCC, which stopped one of its stations, WBAI in New York, from airing comedian George Carlin's "Seven Dirty Words" monologue, in which he lampoons the FCC for banning certain words.

Last year, the FCC referred Pacifica to the Justice Department for prosecution for broadcasting "Jerker," but the Justice Department declined to take action.

Pacifica, too, is playing it safe. KCSB station manager Malcolm Gault-Williams says the network is playing it too safe. Although the station was condemned for "Makin' Bacon," the FCC's ruling "hasn't hindered our ability to air alternative programming."

"The implications are tremendous, since Pacifica is emulated and respected as a leader in this field. They've gone overboard," Sallicker said.

KCSB DJs, however, are required to prescreen material. The station also has limited the hours during which potentially objectionable material can be aired.

"Makin' Bacon" is one of our most requested songs. We just don't play it until the early morning," Gault-Williams said.

"We've been very aggressive legally fighting this," countered Sallicker. "It's cost us \$100,000 to battle this ruling. I'm disappointed KCSB hasn't filed its own appeal."

But college radio stations can't be as aggressive as Pacifica, Prusslin said. Not only do they have to fight the FCC, but they must also win over their own schools' administrations and trustees. College radio licenses are usually held by trustees.

"That's a lot of red tape," Prusslin said.

Indeed, last week the University of New Mexico's student senate refused to give \$500 to a group of students wanting to resist a programming change at KUNM, which will no longer air cultural, Hispanic, Native American or protest music.

But Mankato State University's KMSU already limits itself to classical and jazz music because the station is "a reflection of the university," station manager Bill McGinley noted. "We're located in the Minnesota Bible Belt. We have to be sensitive to our listeners."



# Suit

Continued from page 1.

However, Ritchie said he thought it was unlikely the A.S. would be implicated in any way with the ongoing legal battle.

Emond, who's concerned about the case, said he also has doubts that the A.S. would ever be named in any future suit stemming from the current battle.

"It is a very complex situation," he said. "We did what we thought was best but, again, we did it knowing the implications that might occur."

# Panel

Continued from page 1.

There is "fat" in most news departments and most could stand a 5 percent cut without too much damage. But he cautioned against increasing cuts. If you get a 20 percent cut "you've got to cut bone," he said.

Proper news coverage increasingly requires more reporters because of the continuous nature of many stories, such as court cases, said Bob Witty, the *San Diego Tribune's* deputy editor.

"I never knew an editor who did not want more reporters on his staff," Witty said.

"The thought goes through your mind if you ask for 10 (reporters), will you get five or if you ask for five will you get five," he said.

Cutting back on travel expenses could be one way to trim a news departments budget. If faced with budget cuts, Fetherling said he would start by eliminating first-class travel, which is customarily extended to reporters who travel more than 1,500 miles for a story. He would also reduce out-of-town coverage to only stories which are imperative, passing on feature articles, he said.

"An 86-year-old lady that is a fur trapper in Lake Shasta you might pass (over for a story)," he said. "But you would still cover the Chargers in Kansas City."

Carabet agreed.

"If there is a plane crash in Corritos ... there is no way we're going to stop and see how much it costs (to cover)," she said. "News comes first."

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*The Daily Aztec/Lara Cerri*

**DIFFERENT STROKES**—From left, education junior Chris Dolan and freshman aerospace engineering major Tim Vasiliev are painting the walkway railing in front of the West Commons. The two are paint employees at the SDSU Physical Plant.

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