



# The Daily Aztec

## **New Athletic Director Rick Bay brings a loaded resume to town**

By JOSH SUCHON  
Daily Aztec Sports Editor

A big-name, proven leader with a track record of success and an untarnished reputation were the lofty goals San Diego State set in its search for a new athletic director.

In Rick Bay, SDSU found all that and more.

The 52-year-old Bay, who was highly recommended by the nine-person advisory committee, was introduced as the new AD by SDSU President Thomas B. Day in a Monday afternoon news conference in the Presidential Suite of Aztec Center.

Bay will become the 12th AD in school history when he begins his duties on Feb. 15. He will replace the retiring Fred Miller, although Miller will continue working as a consultant to ease in the transition.

This is the fourth AD position Bay has held at a Division I school. He was the AD at Oregon (1981-84), Ohio State (1984-87) and Minnesota (1988-91). He's also worked as the chief operating officer of the Cleveland Indians and the New York Yankees.

For the past two years, he's been the president of Rick Bay, Inc., a sports consulting firm in Cleveland.

After working in professional sports and the private business sector for most of the last four years, Bay said the opportunity and challenge at SDSU is what brought him back to collegiate athletics.

"This is a job with tremendous potential," Bay said. "I cannot tell you how much I admire Dr. Day and Fred Miller for what they have done up to this point. Through their leadership, San Diego State University is on the brink of taking that next step, which I believe will take us into prominence in the WAC and nationally."

Day reiterated at the announcement the biggest priority for Bay will be improving financial support from the community.

Other areas of need Bay will have to address: continuing to build new athletic facilities; in particular, getting ground broken on the Student Activity Center; getting more corporate sponsorships; raising the season ticket base for football; improving the image of SDSU in the community; continuing the move for gender equity compliance; and, of course, raising money for a cash-stricken department.

Day spoke about the challenges awaiting Bay and introduced him as "the man who's not only going to accept all these challenges, but also solve them."

"He's been there," Day said. "He's done it at other venues."

That's an understatement. Bay has been successful at virtually every step in his life.

"Number one, (San Diego State) is getting a guy with experience and knowledge," Minnesota men's basketball coach Clem Haskins said, by telephone from Minneapolis. "He knows what it takes to run a program."

"He has a great rapport with the NCAA. As for supporting the coaches, as long as they do their job, he will support them 100 percent."

Bay is most known for the work he accomplished at Ohio State and the controversy that surrounded his departure.

In December 1987, then-OSU President Edward Jennings went over Bay's head and fired longtime football coach Earle Bruce.

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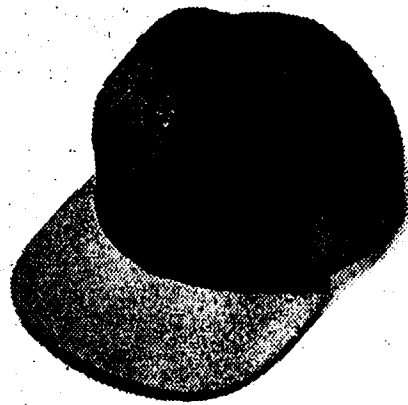
# Bay watch comes to SDSU

Photo by Kevin Lock  
Cover design by David Griepsma

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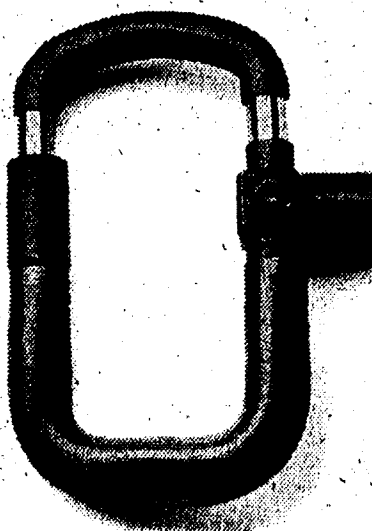


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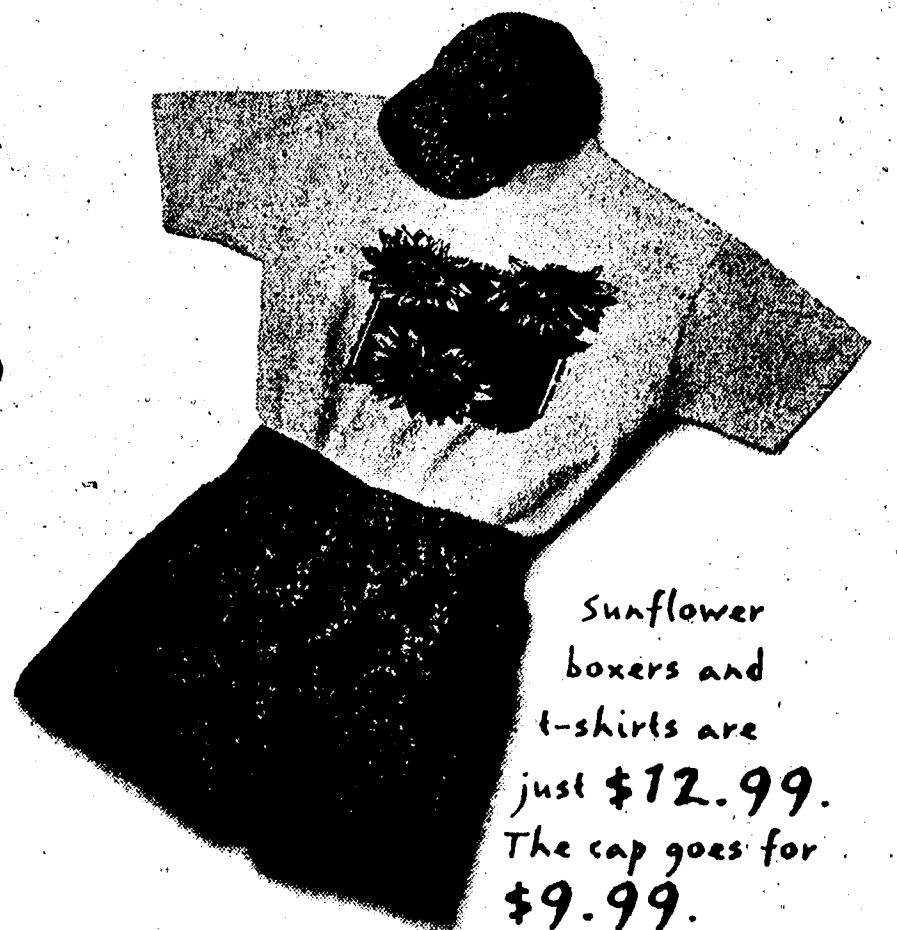
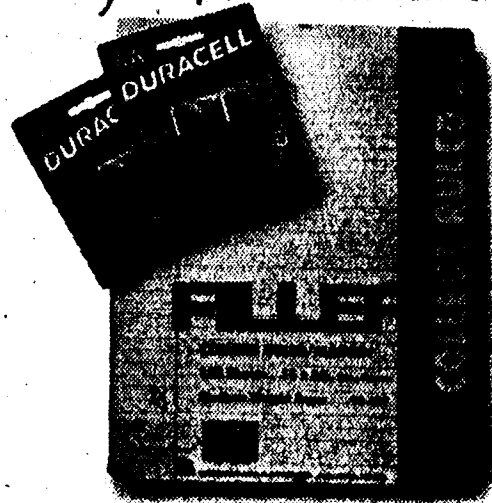
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# Tollner signs six, 11 give oral commitments

**Prize QB recruit Cody Smith changes mind, will attend Kansas State**

By GREGG LEWIS  
Daily Aztec Staff Writer

A year ago at this time, San Diego State head football coach Ted Tollner and his recently put together staff were scrambling to get the best of what was left over of available recruits.

However, this season has been different. Tollner had an entire season to look over possible recruits and was able to start his recruiting when the season ended, unlike 1994.

So far in '95, the Aztecs have signed six junior college transfers and have 11 oral commitments, four from the JC ranks and seven prep players. The six signed junior college transfers will be able to participate in spring drills.

"I don't think it's been easier, it's just been more complete," Tollner said, comparing last season to this year. "You're always battling to get good kids. Trying to sell your program and institution. Recruiting is really a year-long process. This year we just had the time to do a more thorough job. We didn't have that last year. We've been able to do a more complete job by reaching more kids in a bigger area."

Tollner was hired on Dec. 3, three days after Al Luginbill and all but one of his coaches were fired. The timing of the coaching transition hindered the Aztecs' chances of landing top recruits and left Tollner picking up what was left over.

Although this year's recruiting class has not been completed, there has already been a major defection.



Daily Aztec/GHASSAN BOGHOS  
Ted Tollner admitted being very disappointed that quarterback recruit Cody Smith changed his mind and will attend Kansas State.

Tollner's prize quarterback recruit, Cody Smith, rescinded on his oral commitment to SDSU and instead opted to go to Kansas State.

Smith's decision came as a result of two unforeseen incidents.

When Smith orally committed to the Aztecs, senior Tim Gutierrez was the starting quarterback. This meant that when Smith came in he would have an even chance with backups Billy Blanton and Kevin McKechnie for the starting job in '95.

However, Gutierrez's season ended when he fractured his left collarbone against Utah with five weeks left in the season. Blanton took over and finished the season for Gutierrez, playing well in his place.

Football Recruits				
Name	Pos.	Ht.	Wt.	Previous School
Signed recruits				
Richard Ashley	S	6-1	190	Long Beach City College
Obafemi Ayanbadejo	TE	6-3	225	Cabrillo College
Jon Brown	OL	6-4	285	Butte Community College
Leandrew Childs	WR	5-9	165	El Camino College
Mike Hatch	TE	6-5	215	Ricks College
Sam Lawanson	LB	6-0	215	Fresno City College
Oral Commitments				
John Clayton	RB	5-9	185	Phoenix Horizon High School
Chaundee Brown	OLB	6-3	237	Bakersfield College
Rob Garrison	DL	6-4	275	Bakersfield College
Duret Gray	WR	5-10	170	Christian High
Dusty Harris	QB	6-2	170	Highland (Idaho) High School
Gerald Harris	OLB	6-3	235	Bakersfield College
Scott Johnson	LB	6-0	198	Morse High School
George Jones	RB	5-9	210	Bakersfield College
Lonnie Mitchell	QB	6-3	200	Serra High School
Mike Malano	OL	6-3	280	Phoenix Horizon High school
Greg Spillane	OT	6-5	252	Rancho Bernardo High School

- compiled by Gregg Lewis

With those five weeks of seasoning for Blanton, Smith would have been much further behind the new Aztec quarterback.

Kansas State, on the other hand, is saying goodbye to its senior quarterback, Chad May, leaving Smith a better opportunity with the Wildcats.

Smith also learned that he would not be able to participate in spring drills due to scholastic reasons, leaving him even further behind had he come to SDSU.

"He's going to K-State," Tollner said. "I really don't want to say much more on the situation. I was very disappointed."

Of the six signed juco transfers, four will line up on offense and two on defense.

Offensive coordinator Tom Craft will inherit wide receiver Leandrew Childs (El Camino College), tight end Obafemi "Femi" Ayanbadejo (Cabrillo College), offensive lineman Jon Brown (Butte Community College) and tight end Mike Hatch (Ricks College).

"Leandrew Childs is as versatile a wide receiver as we saw in junior college football this year," Tollner said. "He has tremendous abilities, similar to Will Blackwell and Az Hakim, who had such a great year in our program in 1994. Femi Ayanbadejo is a tremendous player. Not only is he a strong blocker, but he's outstanding with the football after the catch."

Offensive line coach Ed White said Brown will be a good addition to the Aztecs.

Please see RECRUITS on page 4

## Root for the home team? No way

Ben Saxe



SANTA CLARA— In this era of pump-up spikes, pro athlete strikes and baseball-playing Mikes, one aspect of our beloved sporting world has remained constant throughout.

The San Francisco 49ers keep on winning.

Being from the Bay Area, I am all-too familiar with the perennial success of the 49ers. From Wendell Tyler to Ricky Watters, Freddie Solomon to Jerry Rice, Dwight Hicks to Deion Sanders, I have always been surrounded by Niner Fever.

This would all be fine and dandy except for one small detail: I will reveal my deepest secret to Connie Chung before I root for the 49ers.

First and foremost, their consistency is sickening. What is it, 12 years in a row with 10 or more wins?

Pretty impressive considering the other teams in the NFC West have a combined total of one Super Bowl appearance and no wins. But I'm sure the incoming expansion team will change that in a hurry.

This winning tradition brings a certain set of expectations from the fans in the Bay Area. Their conceit and spoiled ways, which grow each year, are demonstrated at the slightest fault as they bad mouth their team because, heaven forbid, they didn't win by 35

points. Or, even worse, they had to come from behind to beat an average team.

What other city would continue to bash their quarterback after four years of league-leading numbers?

Sadly, regardless of the Super Bowl outcome, if they don't win it again next year, then he is back in the dog house. Sorry Steve, but that Joe guy won consecutive Super Bowls.

This lack of gratitude and the uncanny expectations are reasons why you'll never catch me wearing the San Francisco red and gold. (You see, my trademark red velvet tux and thick gold chains don't have the Niner logo.)

So, as with any other game, I am a fan of the 49ers' opponent. However, this game, besides its obvious importance, is extra special.

The San Diego Chargers' season has been somewhat of a fairy tale compared to the routine regular season waltz of their counterparts.

Their season paralleled a movie line as they jumped to a 6-0 start. Then in the middle of the season, our heroes, Junior and Stan, stumbled, taking their supporting cast with them. They pulled out an AFC West Division title and relied on second half surges to attain their first-ever conference title.

Now they are off to Miami to face the slick-talking, high-rolling, big guns from the North.

The Chargers take with them the hopes and dreams of an entire city, which is wide-eyed to the whole experience, in this, their first Super Bowl.

The menacing Niners' pack their bags with tradition, respect and four Super Bowl rings.

## Five pitchers ruled ineligible

By ANDREW SAMUELSON  
Daily Aztec Staff Writer

Two senior starting pitchers from last year's San Diego State baseball team and three other pitchers have been suspended indefinitely for the upcoming season.

John Lynn and Vern Pallett, two starters from the 1994 staff, have been ruled academically ineligible for the '95 season.

Compounding their loss, pitchers Justin Mark, Daniel Murray and Jon McAndrew have been suspended indefinitely for disciplinary reasons. The reasons for their suspension has not been announced and the players could rejoin the team by February.


Lynn, a 6-foot-3 right-hander, would have begun his fourth season with the Aztecs. Last season, he went 3-3 with a 2.97 earned run average, appearing in 29 games. He also started three games, going the distance once.

Pallett, a junior college transfer, emerged as a starter during the final games of the Aztecs' Western Athletic Conference schedule. He went 3-4 with a 3.79 earned run average. He started six times and threw two complete games.


Dietz said the players' priorities had focused too much on becoming "draftable athletes," rather than working in the classroom.

"I just get sick inside when I see two people, both of whom really thought they were draftable athletes, not realize their real future was inside the classroom," Dietz said. "And looking at their classes, there really was no excuse."

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File photo  
Vern Pallett was a spark for the Aztecs in the stretch run last year, but is ineligible this year.



File photo  
Fifth-year senior John Lynn, one of five ineligible pitchers, pitched in long relief and started in '94.

# Dietz signs four in early recruiting period

By ANDREW SAMUELSON  
Daily Aztec Staff Writer

With their first batch of recruits for the 1995-96 school year announced in December, the San Diego State baseball team shored up defensive strength in the middle, added a 6-foot-5-inch right-handed pitcher and a power-hitting third baseman.

Two of the players, Cole Liniak and Spike Lundberg, are local products who currently are seniors at San Dieguito High School in Encinitas and Mira Mesa High School, respectively.

The 6-foot-1-inch, 190-pound Liniak was named to the All-CIF and all-league teams while playing shortstop last year. He batted .389, hit six home runs and drove in 24 runners.

His coach at San Dieguito, Matt Chess, said that Liniak should be ready to contribute at SDSU as a freshman.

"He's a fourth-year varsity starter and this year he's assuming a role of leadership," Chess said of Liniak. "He does everything complete, everything well."

Lundberg, a 5-foot-11-inch, 160-pound senior, pitched and played middle infield and was named all-league last year. He batted .350 and posted a 6-0 record with a 1.02 earned run average.

Despite his perfect record and minuscule ERA, his coach at Mira Mesa, Michael Prosser, said he thinks Lundberg will probably become a position player for the Aztecs.

"Right now he is probably one of the top high school pitchers in the county," Prosser said. "But to pitch at that level, he'll have to get bigger and stronger."

The purest pitching recruit of the four is Ryan Kelley, a 6-foot-5-inch right-hander out of Trabuco Hills High School in Mission Viejo.

Kelley had a 10-3 record last season with a 1.09 earned run average. He was named all-league and *The Los Angeles Times* ranked him eighth in their final high school pitching statistics.

The final player is Jacob Freeman, a 6-foot-2-inch, 200-pound third baseman out of Bakersfield Junior College who was drafted last June by the Detroit Tigers in the 39th round. He batted .474, slugged nine home runs and was named Western State Conference's Southern Division MVP.

His coach, John Moncier, said Freeman is blessed with power and speed, adding that his adjustment at SDSU, offensively at least, should be smooth.

"He's a leader, just by his size alone," Moncier said. "He showed signs of power toward the end when he hit seven home runs in 21 games."

Aztec baseball head coach Jim Dietz said Freeman is an outstanding hitter but that he may not wind up at SDSU because of his professional draft status.

Freeman admitted the reason he did not sign with the Tigers was monetary and the possibility remains he may sign if he is offered more money in the next draft.

With the loss of five pitchers this season due to ineligibility and disciplinary reasons, Dietz said he will emphasize recruiting pitchers and a left-handed hitter for the remainder of the signing period.

Dietz said the team normally recruits high school players because the maturation level with junior college players is even and the high school recruits have two more years to develop.

The four players signed will enroll at SDSU in the Fall.

## RECRUITS

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"He's a very good athlete who possesses outstanding athletic ability," White said. "We're fortunate to get him. He's an intelligent young man."

Brown's spring eligibility hinges on him passing a winter session course.

Defensively, the Aztecs will welcome safety Richard Ashley (Long Beach City College) and linebacker Sam Lawanson (Fresno City College) to spring drills.

"Richard Ashley is a bright, tough player who we feel has the size and speed to play either safety positions," Tollner said. "Sammy Lawanson could project as an outside or inside linebacker and brings a nice combination of ability and enthusiasm for the game."

Four other junior college players have orally committed, but must obtain their two-year degrees before they can partake in summer drills. All four players - George Jones, running back; Rob Garrison, nose tackle; Gerald Harris, outside linebacker; and Chaundee Brown, outside linebacker - come from Bakersfield College, where they went 10-1 last season. The four players have told SDSU that they will sign on the Feb. 1 signing day.

As for the seven prep players that have committed, four hail from San Diego County. Lon-

nie Mitchell (quarterback, Serra High), Scott Johnson (linebacker, Morse High), Duret Gray (wide receiver, Christian High) and Greg Spillane (offensive tackle, Rancho Bernardo High) have all committed to stay near home and play for SDSU.

The three other prep recruits are quarterback Dusty Harris (Pocatello, Idaho), and a pair from Phoenix Horizon High School, running back John Clayton and offensive lineman Mike Malano.

The signing of Clayton and Malano is a victory of sorts for Tollner and his staff. Both players were heavily recruited by Arizona State and were offered scholarships to become Sun Devils.

"ASU was here trying to change their minds, but they said they're going to San Diego State," Horizon head coach Doug Shafer said. "ASU was heavy on these guys, but I know they liked the coaching staff in San Diego."

All six prep players are expected to sign on Feb. 1 as well.

"We have six junior college transfers we hope can come in and have a chance to compete right now," Tollner said. "Some have a redshirt left, but we wanted to get guys that could help us right away. There's some good freshmen coming in, but you don't expect them to come in and play right away. One or two might, but you can't expect that."

## Travis Lee makes next cut for USA Baseball

By ANDREW SAMUELSON  
Daily Aztec Staff Writer

San Diego State first baseman Travis Lee has been invited to the USA Baseball camp to be held June 5 in Millington, Tenn.

Lee competed in the USA Baseball tryouts last November in Homestead, Fla., where 75 players were invited.

The first cut reduced the number of players invited to 40. Those play-

ers will then compete for a spot on the national team, which will compete against international teams during the summer.

The national team members have a great opportunity to make the U.S. Olympic team in 1996.

Lee said the experience in Florida allowed him to meet a lot of the players he will compete against during the collegiate season. Lee said he was "fired up" about making the

cut and that playing for the national team with an opportunity to make the U.S. Olympic team was one of his dreams.

In addition to making the first-round cuts, Lee has also been named second-team All-America by *Baseball America*.

Last season, Lee batted .339 with five home runs, 54 runs batted in and 34 stolen bases in 58 games. His invitation was announced Jan. 13.

## PITCHERS

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Overall, the team's grade point average was 2.74, including the grades of Lynn and Pallett. Thirteen players recorded a GPA higher than 3.00.

The loss of Pallett and Lynn dampens the chances for a successful season because the team was leaning on their experience and senior leadership.

"Expectations are lowered," Dietz said. "It changes what we can do because the name of the game is really pitching."

The Aztecs are coming off a 35-23 season and return *Baseball America* second-team All-American Travis Lee. *Collegiate Baseball* ranked the Aztecs No. 21 in its preseason poll.

Lee said the team is looking past the loss of Lynn and Pallett and moving on.

"You can't bring them back," Lee said, "I haven't really thought of it. Let the coaches worry about that."

Junior college transfer Jason Rayment reiterated Lee's comments, saying the team will move on from the loss.

"It happened before the season started and gives us some time to look at other guys," Rayment said. "They know what their roles will be for the season."

The open positions have given other players an opportunity, including Jerrod Riggan. The junior college transfer out of Seattle has moved from middle reliever and shortstop to starting pitcher.

"It gives other guys a chance, but you hate to see a loss like this because we're ranked 21st in the nation," Riggan said. "We're gonna have to do the best we can with it."

Returning junior catcher Erren O'Leary said this team is the most talented he has seen and the new pitchers will be fine after a few games.

"We don't lose much in the way of talent," O'Leary said. "We just lose experience. But that experience will be gained by the new kids after a couple of situations."

The team opens its season with a two-game series at Grand Canyon College Jan. 28 and 29.

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## What You Missed Over The Break

## Aztecs upset No. 6 'Bama; Undefeated in WAC

By FERRIS SHAHRESTANI  
Daily Aztec Staff Writer

Entering the season, the philosophy of San Diego State women's basketball coach Beth Burns was: "To be the best, you have to beat the best."

With this in mind, Burns lined up a grueling non-conference schedule that included three nationally-ranked teams and Pac-10 contender Oregon State.

So when the team got off to a 3-3 start, there was no reason for panic.

Since that time, the Aztecs have won nine of their past 10 games, including six straight.

"We knew we were a good team," center Michelle Suman said. "It just took us awhile to come together."

The biggest win of the season came on Dec. 28 against sixth-ranked Alabama, 79-76, in the St. John's Christmas Classic.

"We focused on beating Alabama that night and we went out there and did it," senior All-American Falisha Wright said. "It was a good victory over a ranked team and it made us believe that we can play with anyone."

Though the Aztecs lost the following night to unranked St. John's in the championship game, the victory will help the Aztecs later in the season as they look to position themselves into the NCAA Tournament for the third consecutive year.

## Road Aztecs

SDSU had to embark on the road to begin defense as the reigning conference champions. The road to repeat began in Utah, where the Aztecs had never recorded a sweep.

Playing without the services of 1994 WAC Tournament Most Valuable Player Christina Murguia, SDSU used its depth to defeat both conference foes. The Aztec bench outscored the Utes, 28-9.

"Our starters were able to neutralize their starters," Burns said. "Then our bench took over for us. We have more depth than most teams."

"That was a very big win for us. Road victories in this conference are like gold. I'm very happy for our seniors. This was like the final piece to the puzzle for them. They had swept every other road trip in the conference except for this one."

Last year, the only defeat the Aztecs suffered in WAC play was a 68-66 setback to BYU. After the road victories, the Aztecs are confident they will be able to repeat as conference champions.

"Our goal at the beginning of the season was to repeat as conference champions," Murguia said. "Now our goal is to go undefeated."

## Injury update

Sophomore Olivia DiCamilli underwent reconstructive surgery to repair a torn anterior cruciate ligament suffered in the season's opening game against George Mason.

The injury occurred when she landed wrong attempting a layup. She will miss the remainder of the season, but is expected to be ready for the regular season next year.

It will take DiCamilli approximately seven months to rehabilitate the injury.

Despite being sidelined for the season, she has managed to stay upbeat and find a bright side to the injury.

"I think I'll be a better player when I come back," Dicamilli said. "Sitting on the bench you see a different side of the game."

On the other hand, she realizes the work that goes into recovering from such an injury.

"I know I have to put my effort to do everything I can to strengthen my knee again," she said. "I'm confident that I'll be able to come back stronger than ever. Everyone has been really supportive and that's helped."

Though she will apply for a medical redshirt, giving her an extra year of eligibility, she has mixed emotions about sitting out this year.

"On the one hand, I'm happy because I'll be here for five years and that will give me the chance to take some extra classes," DiCamilli said. "What makes it hard is that I won't be able to play with the group of seniors we have now. I



Daily Aztec/ALISON SCOTT

Olivia DiCamilli (center) cheers her teammates on as Angela Walker (34), Edna Rodriguez (12) and Kainoa Burleigh (right) walk out to the court.

learned a lot from them last year and was really looking forward to playing with them this year."

Murguia also suffered a knee injury prior to the start of conference play. Murguia felt a slight pain in her knee against Arizona State but continued to play. She aggravated the injury the next day in practice and has missed the first three conference games.

The injury is a sprain to the lateral collateral ligament and she is receiving daily therapy. The Aztecs have taken no

Please see WHOOFS on page 6

## BAY

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With his most important employee fired against his advice, Bay felt his credibility was damaged and resigned.

Prior to that, Bay left his legacy on the Columbus, Ohio campus with numerous fundraising and facilities campaigns.

Among the notables:

- helped increase donations to the Buckeye Club - which funds the grant-in-aid program - from \$2.1 million to nearly \$4 million

- raised money through marketing and promotional concepts that nearly tripled the department's fund raising revenues.

Among these were the Buckeye Pro-Am Golf Tournament, which netted \$125,000 in its first year. Another was the Buckeye Fever grocery promotion, which brought in close to \$150,000 in its third year

- launched a \$45 million facilities campaign at OSU, which helped erect the \$10.6 million Woody Hayes Athletic Complex and a \$1.2 million scoreboard

- established the Ohio State Radio Sports Network, which nearly doubled the Buckeyes' radio income

- improved the school's athletic department revenues by 25 percent without raising ticket prices

"We're tickled to death to have him," former Aztec Athletic Foundation (AAF) President Al Araizo said. "You've got to

give yourself a chance to be successful and I think we did that by hiring him. I think he'll be just great."

At Oregon (1981-84), Bay took over a department in debt and about to go on NCAA probation. By the time he left Eugene, Ore. for Ohio State, the Ducks were on solid financial ground and the NCAA sanction were lifted.

Bay was applauded for his leadership at Minnesota, which included attending numerous team practices and events in all sports.

"During the three years that we've had him, we've learned to appreciate his management style," Minnesota swimming coach Dennis Dale told *The Minnesota Daily*. "He has definitely impacted our program in a positive way."

Just like at OSU, Bay started a campaign of \$41 million at UM, which led to new facilities for women's basketball and hockey, and a renovated men's basketball arena. Most importantly, Bay brought credibility back to the Twin Cities campus, following a brush with several NCAA penalties.

Bay compared his time at UM to what he'll face at SDSU, since both are in competition with professional sports teams in marketing and ticket sale efforts.

"We do compete for some dollars," he said. "But like Minnesota, if the Aztecs are successful in football, there's no reason why we can't sell out (San Diego Jack Murphy Stadium) on Saturday and the Chargers sell it out on Sunday."

"There's enough population here to support that. (But) there's lot of other things to do here. People have lots of choices for entertainment. So you have to be successful. That will really be our challenge."

"Then when you get into the winter, especially when you have a great facility (the litigation-slowed SAC), there's no reason why we shouldn't own the marketplace," Bay said.

Just as he'll confront at SDSU, Bay was forced to stay within tight budget constraints with the Indians. Despite working with the lowest payroll in major league baseball, Bay was again successful.

He devised an innovative plan of signing the younger talented players - including All-Stars Albert Belle, Carlos Baerga, Kenny Lofton and Sandy Alomar, Jr. - to long-term contracts early in their careers and helped the team generate a profit on a \$37 million budget.

During his tenure with the Indians, the franchise was named "Organization of the Year" by *Baseball America*, the only time in team history.

Bay called his work with George Steinbrenner "an adventure" and said it was "an exercise in crisis management." Yet, Bay added, he still considers "The Boss" a friend and will probably try to get him to donate money to the AAF.

Money, as it always is, will be the biggest obstacle and challenge for Bay.

It's a challenge he's conquered before. The question will be whether or not he can do it again here.

## Meet the new Athletic Director

Name: Richard M. (Rick) Bay

Age: 52

Marital status: married to Denise Nave Bay (no children)

Education: Michigan, B.A. in Liberal Arts (1965)

Experience:

- President of Rick Bay, Inc., a sports consulting firm
- Greater Cleveland Sports Commission
- Athletic Director at Ohio State, Minnesota and Oregon
- Chief operating officer of the New York Yankees and the Cleveland Indians
- Head wrestling coach at Michigan

Accomplishments:

- Indians were selected by *Baseball America* the "Organization of the Year" during his tenure in 1992.
- Minnesota won Big Ten's mythical all-sports championship in 1989-90.
- won approval for fund-raising campaign to build new hockey and women's basketball facilities and renovate the men's basketball arena for Minnesota.
- implemented a drug education and testing program for all OSU and UM athletes.
- nearly doubled OSU's fund-raising efforts and helped increase donations to the

Buckeye Club from \$2.1 million to nearly \$4 million.

- launched a \$45 million facilities campaign at OSU, which helped erect a \$10.6 million football complex and a \$1.2 million scoreboard.

- changed OSU's radio policy that nearly doubled the radio income.

- increased OSU's annual department revenues from \$15 million to \$20 million in three years.

- took over a probation-bound Oregon athletic department and in one year balanced the budget through reorganization of the fund-raising program. When he left, the school was on sound financial ground when the NCAA sanctions were lifted.

- coordinated a \$2.5 million fundraising effort for construction of new Michigan Alumni Center.

Personal Interests:

- theatre, ballet, opera, art collecting and classical music. Has seen nearly 800 professional performances, including 28 of the 37 plays by William Shakespeare.

- created daily issue-oriented radio sports talk show, "The Bay Watch," on Cleveland radio station, WHK-AM.

- compiled by Josh Suchon



# WHOOOPS

continued from page 5

chances in rushing Murguia back to action, fearing the sprain might get reaggravated.

"Everything we are doing is for protection," trainer Carolyn Peters

said. "She is receiving daily therapy and has started participating in drills again. She'll be wearing a brace for protection, but as soon as she's 100 percent we'll take it off."

## Burns honored

Burns was named the head coach for the 1995 United States Olympic

Festival (USOF) North team. The USOF will be held July 21-30 in Denver, Colo. with the men's and women's basketball competition slated for July 26-29 at McNichols Sports Arena.

Eligibility for the USOF is limited to any female athlete's 20 years old or younger, with no more

than one year of high school eligibility remaining.

Serving as coach will give Burns a chance to see some of the nations top prospects. Currently, Burns has three players she has recruited from the state of Colorado and eight out of her 12 players are from out of state.

## Women's Basketball Standings

	WAC		Overall	
	W	L	W	L
San Diego State	4	0	12	4
Utah	2	1	10	5
Colorado State	2	1	9	5
Fresno State	2	2	9	6
UTEP	2	2	8	7
Wyoming	1	2	8	6
Brigham Young	1	2	8	6
New Mexico	0	4	3	13

## Last Week's Results

Fresno State 67, UTEP 61  
San Diego State 85, New Mexico 61  
Colorado State 59, Wyoming 52  
Utah 77, Brigham Young 71 (OT)  
San Diego State 73, UTEP 50  
Fresno State 75, New Mexico 58

## Thursday's Games (Jan. 26)

San Diego State at Wyoming  
Brigham Young at Texas-El Paso  
Fresno State at Colorado State  
Utah at New Mexico

## Saturday's Games (Jan. 28)

San Diego State at Colorado State  
Fresno State at Wyoming  
Utah at Texas-El Paso  
Brigham Young at New Mexico



Daily Aztec/ALISON SCOTT  
Jodi Nowlin has been a spark off the bench lately, recording three double-doubles in the last four games.

## Women's Basketball Thursday

**Opponent:** Wyoming  
**Site:** MultiPurpose Gym (Laramie)  
**Time:** 7:30 p.m. (MST)  
**Records:** SDSU (12-4, 4-0); Wyoming (8-6, 1-2)  
**Series record:** SDSU leads series 7-2

**Key Matchups:** The Aztecs' battered and beleaguered front line will have to find a way to slow down Amy Burnett and her front court entourage. Offensively the veteran Aztec backcourt will have to exploit the Cowgirls' inexperienced guards.

**Aztec to watch:** After a sluggish beginning, SDSU center Michelle

Suman led the team in its last roadtrip. She scored 16 points against BYU and 10 against Utah. **Cowgirl to watch:** Defending WAC Player of the Year Amy Burnett is off to another incredible season. In the Cowgirls' opening conference weekend against UTEP and New Mexico, she averaged 26.5 points and 8.5 rebounds per game.

**Key Stat:** The Aztecs road victories in Utah represented the first time that SDSU has swept BYU and Utah on the road in Beth Burns' six seasons as coach.

- compiled by Ferris Shahrestani

## Women's Basketball Saturday

**Opponent:** Colorado State Rams  
**Records:** SDSU (12-4, 4-0); CSU (9-5, 2-1) [press time]  
**Site:** Moby Arena  
**Time:** 3 p.m.  
**Series record:** SDSU leads the series 8-1

**Key Matchups:** For the second consecutive game, the Aztecs will have to compete against a team with a dominant inside game. In addition to junior Teresa James, the Rams return a solid backcourt who can get her the ball. CSU also leads the WAC in turnover margin at minus-4.7 per game.

**Aztec to Watch:** Playing without star forward Christina Murguia has forced Beth Burns to utilize her bench in the early portion of conference play. The most

impressive performance has come from 6-foot forward Jodi Nowlin. The sophomore from Grand Junction, Colo. notched her first career double-double on the Utah road trip. She followed that with a career high 16-point, 13-rebound performance off the bench against New Mexico.

**Ram to Watch:** The Rams return three starters from a team that challenged SDSU in the WAC tournament finals last year. Teresa James' production has dropped slightly, but the center is still averaging 15 points per game and is among the school's career leaders in six different categories.

- compiled by Ferris Shahrestani

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Yeah, Chargers, Go!

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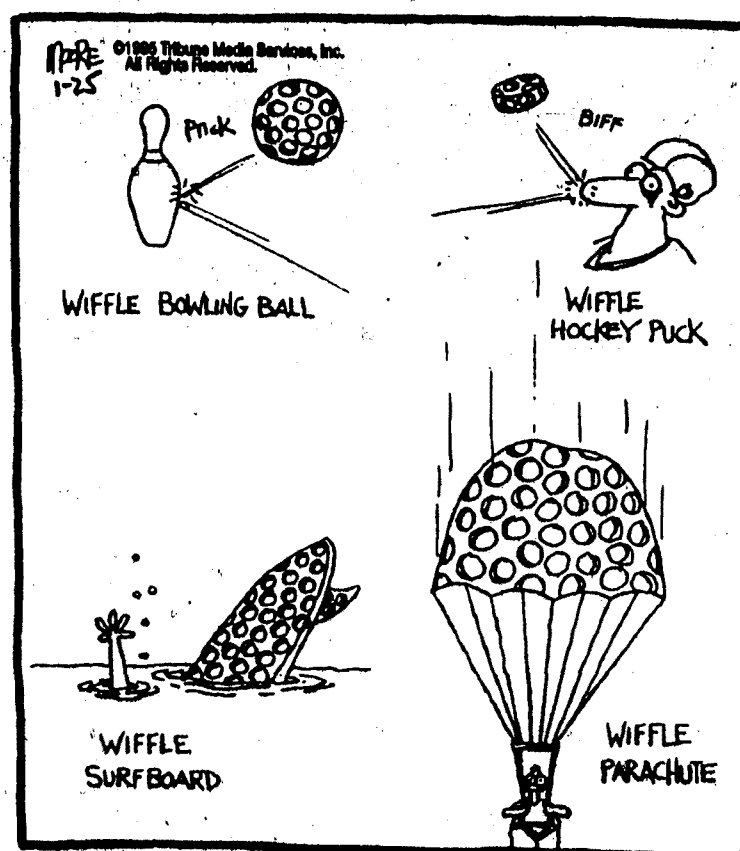
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by Steve Moore



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# Curry defies odds to land starting role

By GREG BLOCK  
Daily Aztec Staff Writer

At most top-notch Division I men's basketball programs, making the team as a walk-on is a difficult task. A walk-on starting? Down right impossible.

But San Diego State is no top-notch team. Fact is, if it were a belt, SDSU would be poking holes in itself to add a couple of notches.

Last weekend against Air Force, Kevin Curry, a walk-on from Compton, made his first start of the season.

"Kevin comes out and competes every night," head coach Fred Trenkle said. "There's not a whole lot of difference from our No. 1 player to our No. 11 player."

Trenkle said because of the small team that Air Force brings to the court, it allowed him to experiment with a smaller lineup. The 5-foot-11 Curry started in place of 6-foot-4 Berry Randle.

Prior to last Thursday, Curry had played a total of 57 minutes. He scored 12 points, grabbed 15 boards and dished out 6 assists.

Against the Falcons, he scored two points, had three rebounds, three assists and a steal in 16 minutes of play. He also started and played 18 minutes against Fresno State Saturday.

So far, Trenkle has started nine of the 11 players on his team.

### There's no place like home

Though the Aztecs are reportedly leaving the friendly confines of Peterson Gym for the more spacious Sports Arena next season, there's no denying the definite home court advantage of Montezuma Mesa. SDSU is 7-3 at home, 2-2 in the WAC in 1994-95.

Get this. The Aztecs are 5-1 against visiting teams that two days prior had played at Hawaii. Dating back to last year, Wyoming, Utah, Air Force, Texas-El Paso and this season, New Mexico, have all lost to SDSU after playing the Rainbows. The only Aztec loss came Saturday at the hands of FSU, 69-65.

Teams yet to make that trip this season are Brigham Young (Feb. 16-18) and Colorado State (March 2-4). Aloha!

### No shark attacks here

Jerry Tarkanian was at Peterson Gym Saturday night. No, he wasn't hunting for a job as head coach. The Shark was doing color commentary for Prime Ticket.

After seeing the Aztecs in action for the first time this season, the former Long Beach State and Nevada-Las Vegas head coach had this to say: "I think the coach is doing a real



Daily Aztec/ALISON SCOTT  
After joining the team as a walk-on, Kevin Curry has started the past two games. He's one of nine different players to start this year.

nice job. I don't think that they're a real talented team."

Tarkanian wasn't impressed with the 39 percent shooting display, but said the Aztecs go to the offensive boards really well and play very solid defense.

"I think they're a very well coached team," Tarkanian continued. "I think (Trenkle's) playing exactly the way he's got to play for them to be competitive. And they're competitive in every game and that's a tribute to the coach."

"I think as a coach the only thing you strive for, the only thing I ever strived for, was to try to get my team to overachieve. And I think if they do that you always feel good. I think he's got every reason to feel good about this team."

Tarkanian also had some words of praise for SDSU's sophomore point guard.

"I like Chad Nelson. I think he's the heart and soul of that ball club," he said.

### Face lift

Peterson Gym has been undergoing a transformation as of late. In addition to the new Western Athletic Conference team banners which now line the baseline walls, SDSU basketball has taken a step into the '90s by purchasing two state-of-the-art, roll-away backboards.

The backboards are a glimpse of what's yet to come at the new Student Activity Center, which is scheduled to have ground broken this semester.

"We spiced up the gym a little bit," Trenkle said. "We got hydra rims, we got some flags up, got it cleaned up. We got all the triple-X (large) shirts in for the 'No Fear Club' if there's any big people that never got them before."

## If attitude means anything, these Aztecs are winners

### Men's Basketball Analysis/Greg Block

At the start of the season, Fred Trenkle said the ultimate goal for the San Diego State men's basketball team was to win the Western Athletic Conference. Most laughed.

Sure, Trenkle knew his team was lacking talent. Knew he had no depth. But what the new head coach saw in this patchwork squad was plenty of heart.

Though that initial objective is, it's pretty safe to say, unattainable, the underlying goal of going out every night and playing hard has mostly been achieved.

"We're playing everybody just as hard as we can play them," Trenkle said. "(Utah) Coach (Rick) Majerus gave us a great compliment last week in Utah on his TV show. He said that nobody's played any harder than we did. He said we gave everything we had out there and I think he's right."

SDSU hung tough with the Utes down to the final minutes before falling 67-56.

On the same weekend, a road trip considered by many to be the toughest in the WAC, the Aztecs were within three points of Brigham Young with around five minutes to play before being overcome, 66-57.

Trenkle believed, still does, the Aztecs could kick and scratch their way through games, stay with their opponents and somehow come away with a few unexpected victories.

When reigning conference champion New Mexico came to town, SDSU scrapped with them for the entire game, never letting up. The result - a 72-69 Aztec victory.

"It was the first game we've really put 40 minutes, actually 45 minutes because it went into overtime, 45 hard minutes together and said, 'Hey, we can play with anybody,'" Trenkle said.

The kicking, scratching and sometimes what looks like biting, is most prevalent in the defense.

The Aztecs are allowing 68.6 points per game - five less than last year. But the most glaring difference from this squad and the team from a year ago is the attitude.

"We're not giving up," point guard Chad Nelson said. "At the end of the game, everybody's still positive, win or lose."

Have to be. Picked by most to finish last in the WAC, when this squad even stays close to a good team, it's considered a confidence boost.

"It isn't whether we've got great talent or we don't," Trenkle said. "Certainly we were picked 10th because we didn't. But we're not playing 10th. We're playing right up on top."

But to be on top, you've got to score. Listen to a game on the radio and one of the most common phrases you'll hear from announcer Jim Stone is, "Jumper ... no good."

While frustrating their opponents defensively, the Aztecs are frustrating themselves on offense. As a team, SDSU averages .407 from the field.

Free throw shooting? Abysmal. There's a reason why they're free and it's not because nobody wants them. SDSU still hasn't figured that out, canning only .599 from the stripe. No way to win the WAC.

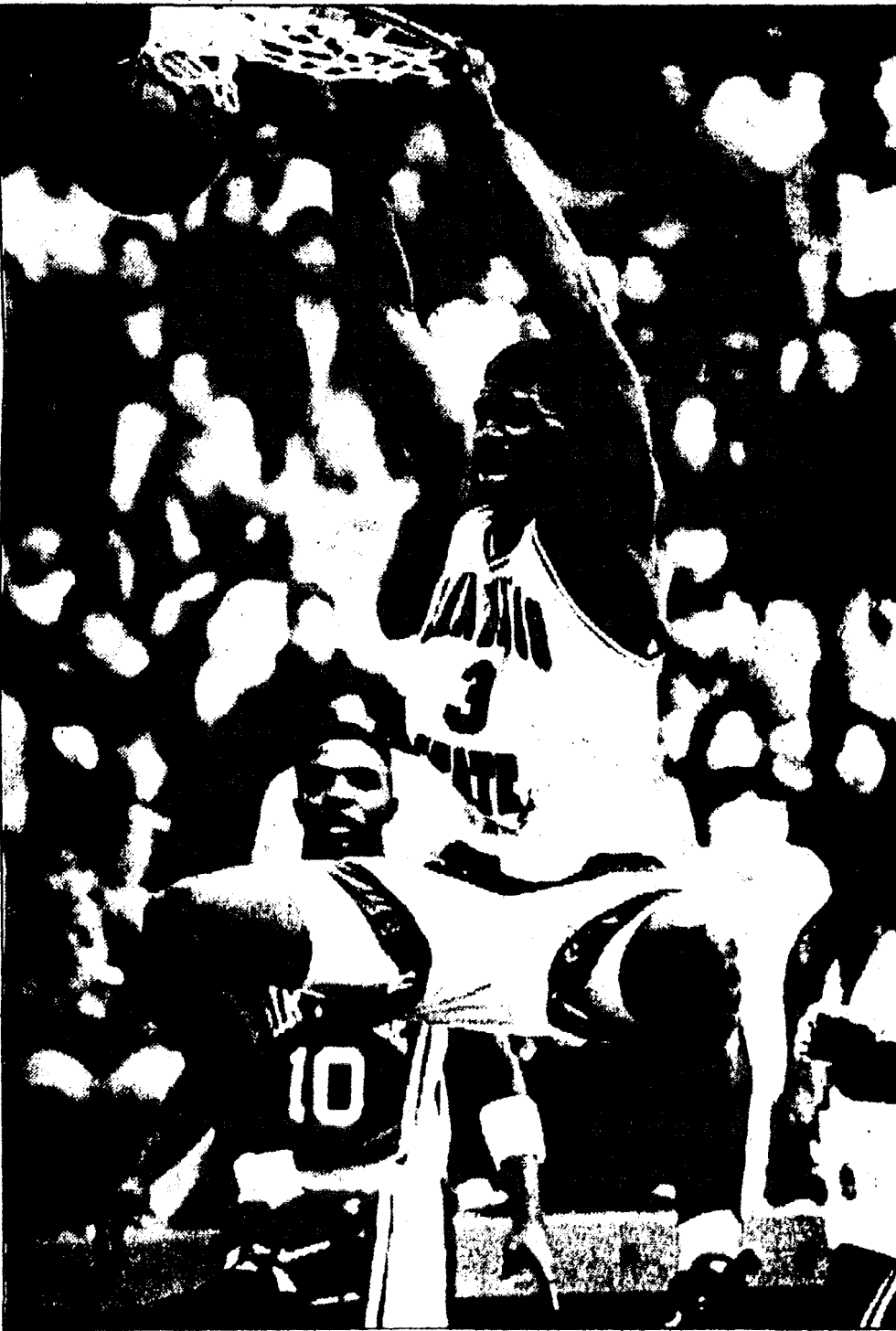
"We have trouble scoring points," Trenkle said. "If we can keep people down, we're going to be right there."

"But the kids are making progress for what bodies we have."

Nelson, who put in his career-best 24 points in a 83-73 loss to Cal State Fullerton, is the floor leader and agrees the team is progressing every time on the court.

"I'm feeling more and more comfortable with the offense," the 6-foot-1-inch sophomore said. "I'm feeling more comfortable with my teammates. And I think it's showing on the court."

No more so than in the elder statesman of the team. Senior Marc Carter (13.3 points per game) is the team leader in



Daily Aztec/ALISON SCOTT  
Air Force's Otis Jones can only watch as Marc Carter slams one home in an Aztec win. Carter and point guard Chad Nelson have been the leaders for an overachieving SDSU team so far this year.

scoring. With the leadership of Carter and Nelson, the Aztecs believe they can beat anybody. Anybody?

"We know in our heart we can play with anybody," junior forward Ron Martin said. "We just have to put it together for 40 minutes every night."

Easier said than done. As the second half of the WAC season nears, SDSU has Hawaii, Utah and BYU visiting and trips to Air Force, Colorado State, conference-leading Texas-El Paso and UNM. Oh, can't forget the WAC Tournament March 8-11.

Doesn't really matter who they play though, the Aztecs are just happy to be there.

"I really think the attitude has changed on the team," Trenkle said. "The attitude is great."

If attitude is good for anything, the rest of the season should be a piece of cake.

Men's Basketball Standings				
	WAC		Overall	
	W	L	W	L
UTEP	6	1	12	4
Brigham Young	6	1	15	4
Utah	5	2	9	7
Wyoming	5	2	9	7
New Mexico	4	3	9	8
Colorado State	3	4	11	6
Hawaii	3	5	9	7
San Diego State	2	6	7	9
Fresno State	1	6	6	9
Air Force	1	6	6	10

Thursday's Games (Jan. 26)

Colorado State at Air Force

Texas-El Paso at Brigham Young

New Mexico at Utah

Wyoming at Fresno State

Saturday's Games (Jan. 28)

San Diego State at Hawaii

Texas-El Paso at Utah

New Mexico at Brigham Young

Colorado State at Fresno State

Wyoming at Air Force

# First year winding down for swimming team

By ROBYN HAKES  
Daily Aztec Staff Writer

With one dual meet left in the regular season, the San Diego State women's swimming team is looking

ing to finish off their first season with a splash.

On Feb. 11, SDSU will travel to Nevada to meet its final dual meet competitors, Nevada-Reno.

Head Coach Deena Deardurff Schmidt said she's pleased with her team's performance as a first-year team.

"I think they are all just learning," she said. "They've worked really hard. Right now their times aren't where we want them, but I'm sure they will be by the end of the season — which is what really counts."

Schmidt said her team has made progress throughout the season.

"This is a young team," she said. "Many of the girls haven't swam in a couple of years. It's tough getting back into it so (the season) has been kind of tough."

Team captain Nicole Garzon said she can definitely see a difference between where the team was at the beginning of the year and where it stands now.

"In the beginning, we really didn't know who really wanted to be here," she said, "and now we know. We have a lot of girls who have been trying really, really hard. We have a couple girls who have been swimming consistently, which is really good. We really need that for the team."

"Overall we're all coming together as a group to swim together and swim faster for the team."

Right now the team is in the middle of what Schmidt describes as their "hard training."

The coach hopes to see a considerable drop in the swimmers times by March, when they travel to Las Vegas to compete in the Western Athletic Conference Championships.

The Aztecs have continued to hold their own throughout the season, making fair showings at triangular meets, as well as the UC Irvine Invitational meet, which cannot be reflected in their record.

SDSU placed fourth in the Irvine Invitational, behind Fresno State, Cal Poly San Luis Obispo and UCI. The Aztecs did beat

Pepperdine, who they lost to earlier in the season.

Schmidt blamed her team's performance to outside influences, such as the Holiday break and the weather.

"I think they had some lack of effort," she said. "We discussed it and I think most of them would agree. We got through it and the next one should be better."

The competition at this meet was representative of the competition SDSU will be up against at the WAC Championships.

"The competition is tough and we are not of that caliber yet," Schmidt said.

Senior Carrie Sherman said the Irvine Invitational could be considered an awakening for the team after they realized they were not placing in the top in any of the events.

"It was a tough meet because it was our first major meet with that many teams," Sherman said. "But now that we know what it's about, I think we'll do better."

Garzon agreed the team did not know what to expect going into the invitational meet, but does not believe the team's performance was representative of how they will perform in March.

"I think we are going to improve from here on out," Garzon said. "We had some problems in the beginning and now those problems are gone. We still have three to four weeks to get ourselves together."

Garzon said the team is not expecting to come in last, and hopes their goals are not unrealistic.

"Our program is not very strong right now," Garzon said, "it's just starting up again. I think in the years to come, we just get better."

Schmidt agrees with this optimistic view concerning the future of SDSU swimming.

"We swam some meets that I'm sure we'll be competitive in the next year or two," she said.

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What's in store for the women's basketball team this March?

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For more information, contact Josh Suchon or Josh Zusman at 594-7817, or drop by *The Daily Aztec* in the PSFA building, Room 361.



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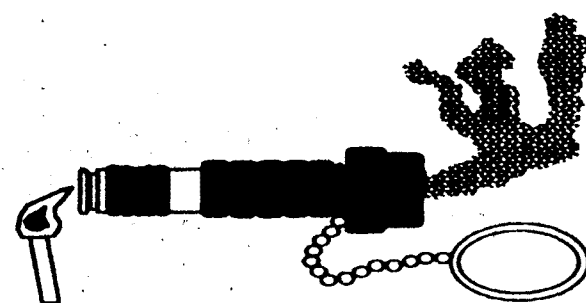
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## Pepperdine hands men's tennis first loss

The fifth-ranked Pepperdine Waves defeated the San Diego State men's tennis team, 6-1, last Wednesday in Malibu in both teams' season opener.

Chris Numbers tallied SDSU's only point by defeating Pepperdine's Charles Auffrey 7-6, 6-4.

Numbers and Ryan Johnston won their doubles match, but since Pepperdine took the other two, the Waves captured the doubles point.

- Thomas Neumann

## Women's Tennis off to 2-0 start

Long Beach State and No. 9 Pepperdine fell victim to the San Diego State women's tennis team last week.

The Aztecs beat the Waves, 6-3, on Monday behind the solid play of Lisa Alipaz and Jeanette Bhagandas. Both won their singles and doubles matches.

SDSU soundly defeated the 49ers, 9-0, on Saturday, losing only one set the entire afternoon. In singles play, no CSULB player won more than three games in any set.

- staff report

## Women's Tennis This Weekend

**Opponent:** BYU (Friday); Utah (Sunday)  
**Records:** SDSU (2-0), BYU & Utah (0-0)  
**Site:** Provo, Utah and Salt Lake City, Utah  
**Last Meeting:** BYU won 5-1 on April 30, 1994. SDSU defeated Utah, 6-3, on March 23, 1994.

**Time:** 2 p.m. and Noon.

**What's at stake:** It's a match between the top ranked teams in the Western Athletic Conference that could decide the conference championship.

**Aztec to watch:** Jeanette Bhagandas. This will be the first conference action for the highly touted recruit from London, England. She was very impressive in the fall season, posting a 5-2 record.

**Cougar to watch:** Jennifer Saref, a junior, is the highest ranked WAC player at No. 21 in the nation. She also led the team with 19 victories last season.

**Ute to watch:** Jennifer Jensen. She led the Utes in victories last year with eight and has moved up to the top singles player.

**Key Stat:** BYU dominated SDSU last season by shutting them out 6-0 and 5-0.

**Don't Forget:** There will be added incentive for the Aztecs, considering that BYU beat them in the finals of last year's WAC Tournament. Utah is a dangerous team that is capable of pulling off the occasional upset. Last season they won the first three matches against SDSU before falling 6-3.

- compiled by Pat Green

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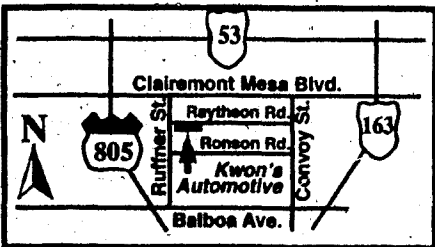
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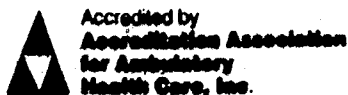
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SDSU COURSE	CUYAMACA EQUIVALENT	TITLE	DAY	TIME	SDSU COURSE	CUYAMACA EQUIVALENT	TITLE	DAY	TIME	SDSU COURSE	CUYAMACA EQUIVALENT	TITLE	DAY	TIME
ACCTG 201	BUS 120	Financial Accounting	S	8:00-3:30pm	GEOG 102	GEOG 130	Human and Cultural Geography	MWF	8:00-8:50am	PE 104B	PE 014C	Advanced Body Building	TTh	7:00-8:20pm
ACCTG 201	BUS 120	Financial Accounting	MW	11:00-12:50pm	GEOG 102	GEOG 130	Human and Cultural Geography	TTh	8:00-9:20am	PE 109A	PE 170A	Beginning Soccer	MW	12:00-12:50pm
ACCTG 201	BUS 120	Financial Accounting	TTh	11:30-1:20pm	GEOG 102	GEOG 130	Human and Cultural Geography	TBA	Telescourse	PE 109B	PE 170B	Intermediate Soccer	MW	12:00-12:50pm
ACCTG 201	BUS 120	Financial Accounting	MW	5:30-7:20pm	HIST 101	HIST 111	Modern World History	W	7:00-9:40pm	PE 110A	PE 175A	Beginning Volleyball	MW	10:00-10:50am
ACCTG 201	BUS 120	Financial Accounting	T	6:00-9:40pm	HIST 105	HIST 140	Early Western Civilization	MWF	8:00-8:50am	PE 110B	PE 175B	Intermediate Volleyball	MW	10:00-10:50am
ACCTG 202	BUS 121	Managerial Accounting	TTh	9:30-11:20am	HIST 105	HIST 140	Early Western Civilization	TTh	11:00-12:20pm	PE 116A	PE 125A	Beginning Golf	M	12:00-1:50pm
ACCTG 202	BUS 121	Managerial Accounting	MW	7:30-9:20pm	HIST 106	HIST 141	Modern Western Civilization	TTh	9:30-10:50am	PE 116A	PE 125A	Beginning Golf	T	12:00-1:50pm
AFAS 1708	HIST 181	U.S. Hist: Black Perspective II	S	8:00-1:40pm	HIST 106	HIST 141	Modern Western Civilization	M	7:00-9:40pm	PE 116B	PE 125B	Intermediate Golf	M	2:00-3:50pm
ANTH 101	ANTH 130	Intro to Physical Anthropology	MWF	12:00-12:50pm	HIST 106	HIST 141	Modern Western Civilization	TBA	Telescourse	PE 116B	PE 125B	Intermediate Golf	T	2:00-3:50pm
ANTH 101	ANTH 130	Intro to Physical Anthropology	M	7:00-9:40pm	HIST 110A	HIST 120	Early American Civilization	MWF	11:00-11:50am	PE 118A	PE 076A	Beginning Tennis	S	8:00-9:50am
ANTH 102	ANTH 120	Cultural Anthropology	MWF	11:00-11:50am	HIST 110A	HIST 120	Early American Civilization	TTh	12:30-1:50pm	PE 118A	PE 076A	Beginning Tennis	S	10:00-11:50am
ANTH 102	ANTH 120	Cultural Anthropology	TBA	Telescourse	HIST 110A	HIST 120	Early American Civilization	M	7:00-9:40pm	PE 118B	PE 076B	Intermediate Tennis	S	10:00-11:50am
ART 100	ART 124	Drawing I	MWF	7:00-8:50am	HIST 110B	HIST 121	Modern Western Civilization	MWF	10:00-10:50am	PE 137A	PE 009	Aerobic Dance Exercise	TTh	11:00-11:50am
ART 100	ART 124	Drawing I	TTh	8:00-10:50am	HIST 110B	HIST 121	Modern Western Civilization	TTh	11:00-12:20pm	PE 137A	PE 009	Aerobic Dance Exercise	TTh	11:00-11:50am
ART 100	ART 124	Drawing I	TTh	7:00-9:40pm	HIST 110B	HIST 121	Modern Western Civilization	T	7:00-9:40pm	PE 241A & P 241B	PE 253	Physical Ed in Elem Schools	S	8:00-3:30pm
ART 101	ART 120	Two-Dimensional Design	MWF	10:00-11:50am	HIST 110B	HIST 121	Modern Western Civilization	TBA	Telescourse	PE 241A & P 241B	PE 253	Physical Ed in Elem Schools	S	8:00-3:30pm
ART 102	ART 125	Drawing II	TTh	5:30-8:40pm	HIST 115B	HIST 115	Comp Modern History of Americas	MWF	9:00-9:50am	PHYS 107	PHYC 110	Introductory Physics	M	5:30-8:40pm
ART 102	ARCH 120	Composition and Media	TTh	1:00-3:50pm	HUM 101	HUM 110	Principles of the Humanities	TTh	8:00-9:20am	PHYS 107	PHYC 110	Introductory Physics	W	5:30-8:40pm
ART 203	ART 230	Figure Drawing I	MW	6:00-8:40pm	HUM 101	HUM 110	Principles of the Humanities	MWF	10:00-10:50am	PHYS 180B & PHYS 182B	PHYC 131	Fundamentals of Physics	T	5:30-9:40pm
ART 204	ART 121	Painting I	MWF	10:00-11:50am	HUM 101	HUM 110	Principles of the Humanities	TBA	Telescourse	PHYS 180B & PHYS 182B	PHYC 131	Fundamentals of Physics	T	5:30-9:40pm
ART 204	ART 220	Painting II	MWF	10:00-11:50am	IDS 180	CSIS 110	Introduction to Computers	MW	8:00-10:50am	PHYS 195 & PHYS 196	PHYC 190	Mechanics and Heat	T-F	9:00-9:50am
ART 241	GD 110	Beginning Graphic Design	TTh	12:30-3:20pm	IDS 180	CSIS 110	Introduction to Computers	S	8:00-4:50pm	PHYS 195 & PHYS 196	PHYC 190	Mechanics and Heat	Th	11:00-1:50pm
ART 241	GD 110	Beginning Graphic Design	TTh	7:00-9:40pm	IDS 180	CSIS 110	Introduction to Computers	MW	9:00-11:50am	PHYS 195 & PHYS 196	PHYC 190	Mechanics and Heat	T-F	9:00-9:50am
ART 258	ART 140	History of Western Art I	MWF	8:00-8:50am	IDS 180	CSIS 110	Introduction to Computers	MW	1:00-3:50pm	PHYS 195 & PHYS 196	PHYC 190	Mechanics and Heat	T	2:00-4:50pm
ART 259	ART 141	History of Western Art II	S	8:00-1:40pm	IDS 180	CSIS 110	Introduction to Computers	TTh	1:00-3:50pm	PHYS 195 & PHYS 196	PHYC 200	Electricity and Magnetism	T-F	10:00-10:50am
ASTR 101	ASTR 110	Descriptive Astronomy	TTh	11:00-12:20pm	IDS 180	CSIS 110	Introduction to Computers	MW	7:00-9:40pm	PHYS 197 & PHYS 197	PHYC 210	Wave Motion & Modern Physics	T	2:00-4:50pm
ASTR 101	ASTR 110	Descriptive Astronomy	T	7:00-9:40pm	IDS 180	CSIS 110	Introduction to Computers	TTh	7:00-9:40pm	POL S 101	POSC 120	Politics & Political Analysis	MWF	9:00-9:50am
ASTR 101	ASTR 110	Descriptive Astronomy	TBA	Telescourse	BUS/SUPV 128	BUS/SUPV 128	Business Communications	S	8:00-3:30pm	POL S 102	POSC 121	Intro to U.S. Govt & Politics	MWF	8:00-9:50am
ASTR 109	ASTR 112	General Astronomy Lab	W	7:00-9:40pm	BUS/SUPV 128	BUS/SUPV 128	Business Communications	Th	11:00-12:20pm	POL S 102	POSC 121	Intro to U.S. Govt & Politics	TTh	6:00-8:20pm
ASTR 109	ASTR 112	General Astronomy Lab	Th	7:00-9:40pm	BUS/SUPV 128	BUS/SUPV 128	Business Communications	W	9:00-9:50am	POL S 102	POSC 121	Intro to U.S. Govt & Politics	MWF	12:00-12:50pm
BIOL 100	BIO 130	General Biology I	TTh	9:30-10:50am	BUS 110	BUS 110	Introduction to Business	Th	6:00-8:40pm	PSY 101	PSY 120	Introductory Psychology	TBA	Telescourse
BIOL 100	BIO 130	General Biology I	MWF	12:00-12:50pm	BUS 110	BUS 110	Introduction to Business	TTh	9:30-10:50am	PSY 101	PSY 120	Introductory Psychology	MWF	8:00-8:50am
BIOL 100	BIO 130	General Biology I	T	7:00-9:40pm	MATH 150	MATH 170	Analytic Trigonometry	MWF	9:00-9:50am	PSY 101	PSY 120	Introductory Psychology	TTh	11:00-12:20pm
BIOL 100L	BIO 131	General Biology I Lab	Alt S	8:00-1:50pm	MATH 150	MATH 170	Analytic Trigonometry	TTh	9:30-10:50am	PSY 101	PSY 120	Introductory Psychology	MWF	12:00-12:50pm
BIOL 100L	BIO 131	General Biology I Lab	T	11:00-1:50pm	MATH 151	MATH 180	Analytic Geometry & Calculus	MWF	11:00-11:50am	PSY 101	PSY 120	Introductory Psychology	M	7:00-9:40pm
BIOL 100L	BIO 131	General Biology I Lab	Th	11:00-1:50pm	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	7:00-9:20pm	PSY 101	PSY 120	Introductory Psychology	TBA	Telescourse
BIOL 100L	BIO 131	General Biology I Lab	M	1:00-3:50pm	MATH 151	MATH 180	Analytic Geometry & Calculus	MW	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	T	7:00-9:40pm
BIOL 100L	BIO 131	General Biology I Lab	W	1:00-3:50pm	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
BIOL 100L	BIO 131	General Biology I Lab	W	9:00-9:50am	MATH 151	MATH 180	Analytic Geometry & Calculus	MW	12:00-12:50pm	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
BIOL 215	BIO 215	Statistics - Life & Behav Sci	W	2:00-4:50pm	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 100	CHEM 115	Fundamentals of Chemistry	MW	7:00-9:50am	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 100	CHEM 115	Fundamentals of Chemistry	TTh	8:00-10:50am	MATH 151	MATH 180	Analytic Geometry & Calculus	MW	12:00-12:50pm	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 100	CHEM 115	Fundamentals of Chemistry	MW	7:00-9:50am	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
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CHEM 200	CHEM 141	General Chemistry I	MWF	11:00-11:50am	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
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CHEM 201	CHEM 142	General Chemistry II	MW	11:00-12:20pm	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 201	CHEM 142	General Chemistry II	TTh	11:00-12:20pm	MATH 151	MATH 180	Analytic Geometry & Calculus	MW	12:00-12:50pm	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 201	CHEM 142	General Chemistry II	MW	11:00-12:20pm	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 201	CHEM 142	General Chemistry II	TTh	11:00-12:20pm	MATH 151	MATH 180	Analytic Geometry & Calculus	MW	12:00-12:50pm	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 231	CHEM 231	Fundamentals of Organic Chem	MW	10:00-10:50am	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 231	CHEM 231	Fundamentals of Organic Chem	F	10:00-1:50pm	MATH 151	MATH 180	Analytic Geometry & Calculus	MW	12:00-12:50pm	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 231	CHEM 231	Fundamentals of Organic Chem	S	8:00-3:50pm	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 231	CHEM 231	Fundamentals of Organic Chem	MW	12:00-1:20pm	MATH 151	MATH 180	Analytic Geometry & Calculus	MW	12:00-12:50pm	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 231	CHEM 231	Fundamentals of Organic Chem	MW	7:00-9:40pm	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110	SWORK 130	Contemporary Social Problems	TTh	6:00-9:20am
CHEM 231	CHEM 231	Fundamentals of Organic Chem	MW	10:00-10:50am	MATH 151	MATH 180	Analytic Geometry & Calculus	TTh	11:00-11:50am	SWORK 110				



# The revolution will be televised

## Ideological viruses infect people through media

By SCOTT PUCKETT  
Daily Aztec Arts Editor

Information and ideas enter public consciousness in strange ways. Sometimes one brilliant individual, Albert Einstein for example, revolutionizes knowledge in one blinding epiphany.

However, in his new non-fiction cultural critique, "Media Virus!", Douglas Rushkoff contends it is more usual for concepts to slip into the collective mind like a virus invading the body. These ideas, also known as memes, take root and multiply, sometimes assuming control of the system and revolutionizing it.

"Memes are really just units of information that tend to replicate or not, given how they affect our ability to survive or grow as a culture," Rushkoff said in a recent interview. "The easiest way to say it is that it's just the conceptual or ideological equivalent of the gene and it serves culture in the same way genes serve biological cultures. But they can't really exist on their own. The only way they can really work is when they're shrouded."

And just as genetic viruses have their own means of transmission, media viruses have ways of jumping from host to host and "infecting" them with these memes.

"People don't really mix with each other anymore so the only way to pass memes around now is through mediated channels, through technology," Rushkoff said. "If you want your ideas to be able to pass through technology without becoming dismembered or destroyed, you have to wrap them in a shell of one kind or another and that's why most of them tend to travel around in viruses."

These media viruses range from gay subtexts in children's programming such as "The Ren and Stimpy Show" and "Pee-wee's Playhouse", to, as Rushkoff calls it, the "Woody Allen/Mia Farrow debacle" which politicians used to criticize a lack of morality. Rushkoff contends these events and others

such as the videotape of the Rodney King beating are media viruses because they make an event more complex instead of simplifying it. They force the infected individual to think about the event as opposed to passively consuming it. Currently, Rushkoff points to the O.J. Simpson trial as a media virus.

"The issues of spousal brutality and the false idolatry of sports heroes and interracial marriage and all that are wrapped in the O.J. Simpson case, even though no one consciously has laced these ideas into this particular trial," he said. "The reason why there's a cultural fascination with it is because of the memes that are nested in the story quite naturally."

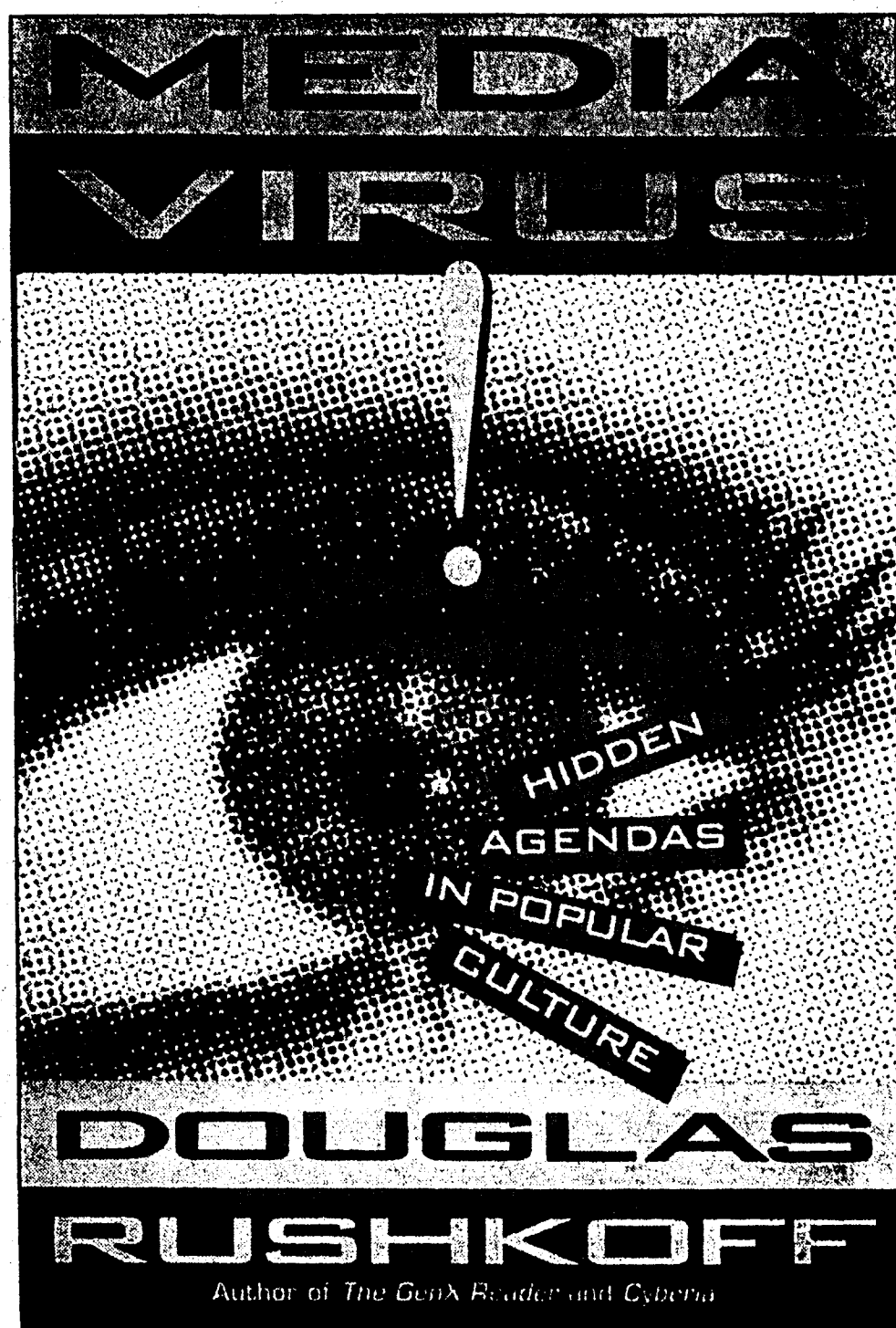
Ironically, according to Rushkoff's definition of a media virus, his book is itself one of these self-replicating infections, displaying the complexity of these concepts.

"'Media Virus!' is a meta-media virus," he said. "There's a very self-similar quality to the media and the people talking about the media. For a while, the only news stories about the O.J. Simpson case were about the media coverage of the O.J. Simpson case or about the media coverage of the media coverage of it. For Tonya Harding and Amy Fisher and all these people, it was a TV movie about the TV movie."

"When you're dealing with media or anything genetic, you end up with many shells within shells within shells. You see very self-similar structures. Most conversations about media tend to embody the ideas people are supposed to be talking about."

In addition to "Media Virus!", Rushkoff also became involved in another media virus - Generation X. He recently edited "The GenX Reader," a compendium of fiction, non-fiction articles, interviews and cultural errata which, although using the media term for 20-something youth on the cover, contradicts the prevailing perceptions of young people in its content. In examining media viruses and Generation X, Rushkoff found there is a difference in the way young people and older people relate to the media.

Please see RUSHKOFF on page 14



Douglas Rushkoff's 'Media Virus!'

Courtesy photo

## Caught in the camera's eye

### Australian photographers capture the commonplace

By DAWNE BROOKS  
Daily Aztec Asst. Arts Editor

A tattooed fanny. A baby's bare bottom. A man's hairy back. Nude boys. Nuns. Sunbathers. A skinnydipper. A person confined to a wheelchair. Breasts. Wet hair.

These items could easily be a list of fetishes, but in truth they are all subjects of photographs currently on display at the San Diego Museum of Art exhibit "On The Edge: Australian Photographers of the Seventies from the Collection of the National Gallery of Australia: Philip Morris Arts Grant."

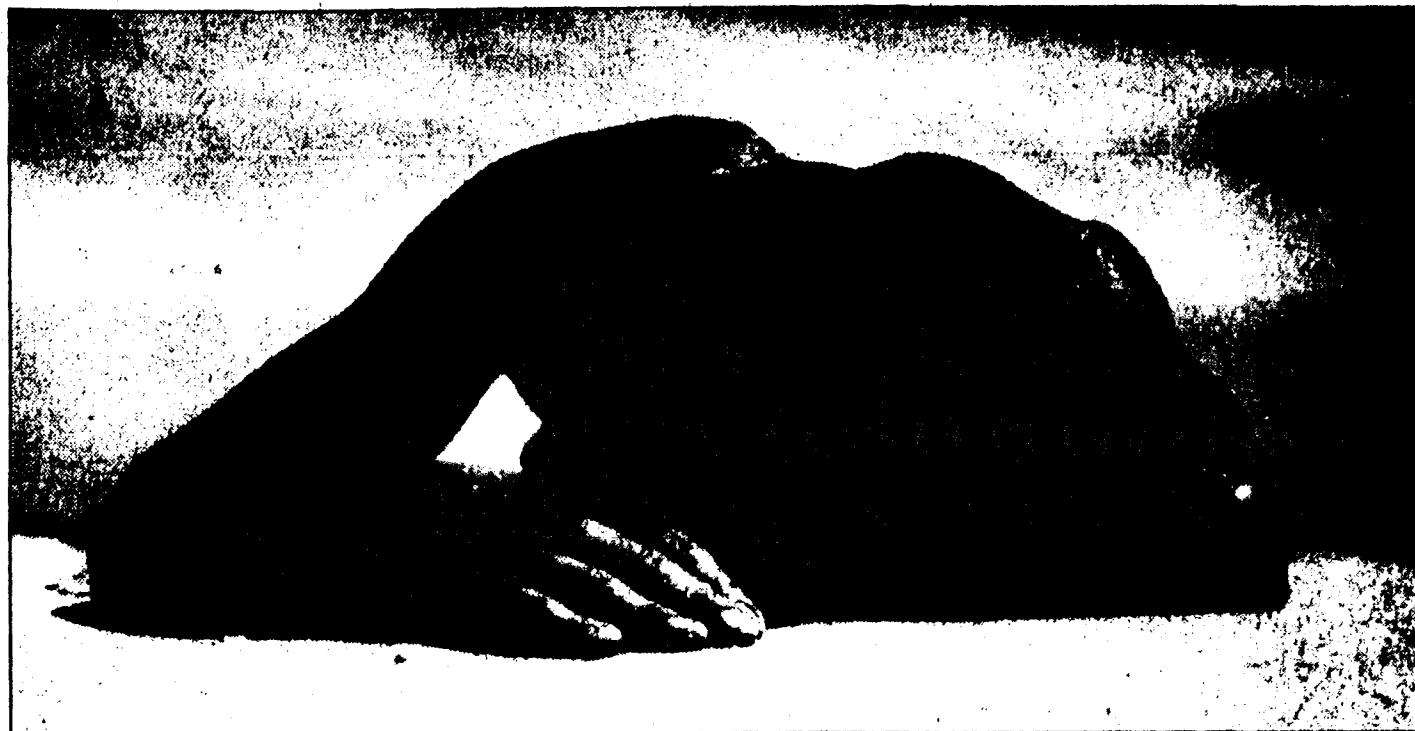
"Photography is a medium a lot of people find difficult to take seriously because of its accessibility and

its apparent ease to practice," Grant Mudford, one of the photographers exhibiting at the museum's show, said.

"To my way of thinking, on the level of art making, it's a medium that's very difficult to practice on that level, mainly because of the abundance and ease of making photographs," Mudford continued. "There's a lot of photographs out there but not many you could really consider to be operating in the art world on a successful level."

The Australian photographers' work currently on display at the Balboa Park museum is a splendid example of over 60 photographs that have succeeded in the world of artistic photography. The modernists, as these photographers are known, exploit the ability of the camera to render their subjects more realistically while their predecessors, the pictorialists, were known for

Please see EDGE on page 17



Max Dupain's 'Sunbaker' (1937)

Courtesy photo

## Student organization raises awareness of on-campus arts

By SAMANTHA PLOTKIN  
Daily Aztec Staff Writer

Since 1993, Tribe, an on-campus student organization for the arts, has created unique ways for different disciplines to communicate with each other.

Music senior Jeff Stone became involved with Tribe through his involvement in creating the music for "Millesgården," a play based on the life of Carl Milles who created the Millesgården in Stockholm, Sweden. This piece was Tribe's first large collaborative piece and included paintings, dance, acting, music and a few screen projections.

According to Stone, "Millesgården" helped achieve Tribe's goal to raise the awareness of the San Diego State community about the arts at SDSU. Tribe continued this mission last semester by hosting a week long arts festival called "Artquake" which represented a different artistic discipline each day. Tribe also wants to expand their objective and make the group a bridge between the student world, the professional world and the arts community in San Diego.

This might include competitions judged by professionals from the art community. It might also involve holding seminars where a specialist would come in and critique student artwork and lecture on

techniques. They would also like to create an annual collaborative production, like "Millesgården," which incorporates all the arts.

"We tried to include all the disciplines in one way or another," Stone said. "I did the music, and we had individuals from each department that helped with what was a large production."

"(Tribe founder and 'Millesgården' director) Eric Wallach wanted to see collaboration happen more among the different art disciplines," Stone said. "He decided to try and create an organization that would work as a central hub for the different disciplines to network through."

Karin Dana, a dance senior and one of the dance representatives for Tribe, said she joined Tribe because she feels it's imperative for artists from various disciplines to work together. She feels this is the present and more importantly the future of art.

"They can expand their ideas and possibilities and also gain new perspectives and viewpoints," she said. "Tribe is an organization that fosters this idea and makes it possible for student artists to write, experiment with and support each other's ideas," she said. "It expands our creative possibilities."

Please see TRIBE on page 14



## TRIBE

continued from page 13

Stone said the next project for Tribe will be another big production. According to Stone, Tribe was given a John J. Adams grant which helps fund the organization's projects.

However, despite assistance from grants and support from numerous departments, Tribe still faces some difficulties. Stone said one problem arises when Tribe members graduate because Tribe needs members who can devote a great deal of

time and energy to the group, while attending school as well.

Stone has an interesting solution to the second problem. He said if Tribe were made a part of the curriculum recognized by the university, then the organization could give its members class credit for being involved in productions which might solve this problem.

"My experience with Millesgården was that it really goes beyond the standard curriculum," he said. "It really gives you an idea of what it takes to put something like that on."

For more information about Tribe performances and exhibits, call the Tribeline at 594-4169.

Daily Aztec/GHASSAN BOGHOS  
Tribe representatives Jeff Stone, Doug Bruck, Phaedra Ehring, Aaron Drury and Tal Ostrowiak.



## RUSHKOFF

continued from page 13

"The people who are younger, the people who seem to be natives in the mediaspace, as compared to the older people who are much more like immigrants, they get by just fine," Rushkoff said. "We understand the language of media better than the adults who, for the most part, have been putting it together which is why we're not quite as susceptible to their techniques, to the hypnotism, to the brainwashing and to the sleep that it seems to put other people in. I think that's why older people get very worried about the media while younger people really don't because I don't think they're as easily convinced or sucked into it."

And although the media and contemporary culture may seem to be fairly different subjects, Rushkoff feels the differences are superficial.

"I guess that's why I'm writing, to show that (these topics are) the same thing," he said. "My first book, 'Cyberia,' is really in the same category of thought. The reason I wrote 'Cyberia' was just to show people that things that seem very different are actually all part of the same social movement and that raves and psychedelics and computers and role-playing games and chaos math are all part of a single societal impulse toward a more consciously designed and experienced reality."

"Media Virus!' and 'The GenX Reader' are, if anything, just more commercial, pop cultural considerations of the same types of thought. I see Generation X as the media generation. To me, that's what defines it — people who are truly children of media and have a more interactive interpersonal sensibility about technology than a passive consumption attitude."

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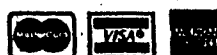


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# SHE's not gonna take it anymore!

By **SCOTT PUCKETT**  
Daily Aztec Arts Editor

**M**arisa Acocella draws on her own experiences in the advertising field, with men and wrestling with femininity and feminism as fuel for her creative fire, literally.

Acocella recently released "Just Who the Hell Is SHE, Anyway?", a book consisting of her alter ego, SHE, and her musings on life. This may not seem unusual except for one minor detail: SHE is the main character in a wildly successful comic strip.

"It's pretty autobiographical," Acocella said in a recent interview. "Except SHE is me, but a few steps further. SHE says things I wish I said, SHE wears the clothes I wish I had. For instance, the 'Startle Me/Start Me' thing. I really did that. What happened was on Friday night at around 3 o'clock in the morning I went back to the agency and I took the 'le' off the door. Then Sunday night I had a panic attack and went back and put it back on. SHE left it off, I put it back on.

"SHE's my alter ego. It's funny because I always thought she had more of a voice than I did, SHE was mouthier, but since doing it, I've become quite mouthy myself. People keep telling me, 'Oh my God, SHE is really coming out of you!' People tell me my wardrobe is getting more and more like her. It's funny though. I cut my hair and it's really short now."

But SHE has always been a part of Acocella's life. The aggressive determination SHE exhibits sprang from years of frustration and admiring strong-willed people such as Bill Bradley, who was one of Acocella's heroes. As the author grew older and matured, she found success in the advertis-

ing business but still wasn't quite satisfied with her life.

"I was kind of suicidal in advertising," Acocella laughed. "And I was going through the big question, which is like 'What am I doing with the rest of my life?' I had just turned 31 and it was New Year's Day, 1992 and I spent every New Year's Day making goals for the rest of the year. But this year, I was writing in my journal and I wrote 'What the hell am I going to be doing with the rest of my life?' And I lit all these candles, I was practicing a little white witchcraft and calling in the higher spirits like God, Allah, Jehovah, Athena, Buddha, whoever the hell is out there. I was like 'Give me this answer because working in the work force isn't working for me.'

"So instead of writing a list of things I could do with the rest of my life, this blonde bombshell character that I've drawn ever since I was four started talking to me and the first thing SHE said was this - I drew her with a gun in her mouth with the line 'SHE was a little upset during the meeting.' So I guess you could say SHE was born out of sheer frustration."

And this frustration has served both Acocella and SHE well. Acocella drew strips for roughly 9 months and when she met Grace Mirabella in September 1992, SHE was ready to jump into the media spotlight. In January 1993, SHE premiered in Mirabella, the fashion magazine, where SHE drew the attention of some unlikely admirers.

"(Mirabella) ran the strip 'SHE was mad at the world' and it ended with, 'Damn, why can't Al Gore be single?' Before the magazine even hit the newsstands, Al Gore's office called and said Al was over the moon about being a sex symbol and they asked if he could have a blow-up. So what I did was, I went to a party that the New Republic was throwing for him on Inauguration Eve, and he gave a speech and after his speech he went around shaking everybody's hand.

"So I presented the framed blow-up of the strip and he was stunned and he said, 'Oh my God, this gave me an ego boost for a really long time.' And I said 'Really?' And he said 'Yeah. Did you do this?' And I said yeah, and he said 'Well, come over and let me give you a hug and a kiss.' And I was like 'Oh my God.' So there's Al Gore, kissing and hugging me and I was the stiff one. SHE would have kissed him back, but of course, I think SHE never forgave me because I was the one who got to kiss him and not her."

It may sound odd for Acocella to refer to a character in a strip as if she were speaking about an actual human being, but SHE has taken on a life of her own. Acocella says SHE exists as part of her personality, urging her to be more assertive and active, which sometimes manifests in confronting people and telling them what she really thinks about them.

"That's exactly what's been happening," Acocella said. "I've been telling people what I really think. I mean, SHE is both an angel and a devil. To me, SHE is like the voice of truth and honesty and SHE is fearless. It's been an inspiration to me because I've grown from doing it, just by saying what I feel and being more direct with people and more direct with men and things like that."

But as Acocella said, SHE doesn't just challenge people who make her life more difficult, and the strip's appeal isn't solely



Courtesy photo  
Marisa Acocella's 'Just Who the Hell Is SHE, Anyway?'

based in its main character's confidence. Instead, Acocella feels SHE has become so successful because SHE continually looks for answers to her questions and addresses universal issues, such as trying to find meaning in life. And at the strip's heart, this is what SHE is about.

"Everybody I know is going through a crisis," she said. "We're all wondering why we're put on this planet, like 'What is our purpose here, what are we doing?' We're all seekers and I think SHE is a seeker. And that, I think, is what the appeal is all about. To me, the fact that SHE is sexy and strong and smart and says what she feels, that's all very important. But the fact that SHE is always searching for something, to me, is what everybody is about."

## Record Reviews



Big Audio "Higher Power" - One of Mick Jones' most tried and true skills is his ability to fuse seemingly disparate musical elements. In the Clash, he spliced punk and reggae, creating a sonic hybrid with roots

in both styles but an end product radically different from either. As Jones has developed this skill, he has progressed through increasingly more eclectic and offbeat groups, from Big Audio Dynamite to B.A.D. 2 and now Big Audio.

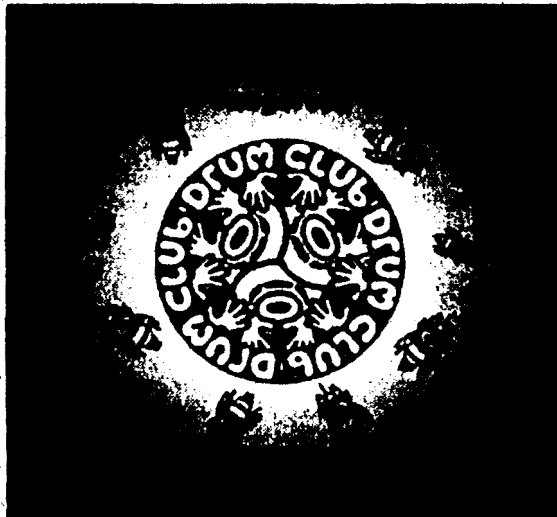
Big Audio, much like its similarly named predecessors, displays Jones' talent for digesting popular culture and unrelated influences and blending them with the speed and dexterity of a food processor. While most of this record features a steady tempo ideal for shaking a booty or two in dance clubs, Big Audio's diverse borrowings include brief snatches of Richard Strauss' "Thus Spake Zarathustra" and other classical music pieces, Afrika Bambaataa's "Just Get Up And Dance" and Leadbelly's "Alberta."

Despite the dissimilar sounds and styles, in the end, "Higher Power" melds into a seamless blend of hip hop, dance music and rock 'n' roll. It's a fascinating combination which proves Jones is at least in touch with his muse, if not a higher power. - Scott Puckett

**The Drum Club "Drums Are Dangerous"** - The Drum Club's music is primarily based in, prepare for a shock, percussion. However, the nine songs collected on this release also feature synthesizers and such traditional instruments as didgeridoos. But what makes this such a noteworthy album is the Drum Club's fusion of ambient textures and percussion which creates an album suitable both for a "chill out" room at a rave or music for the dance floor. The serene blips and tranquil twitters emanating from the band's technolog-

ical devices are likely to lull listeners into a trance-like state and induce dreams of waves, clouds and shifting sands. Even though the Drum Club's progressive elec-

Please see REVIEWS on page 16



# Despairing film paints brutal picture of abuse

**'Ladybird' flies home while eliciting sympathetic reactions**

By **DAWNE BROOKS**  
Daily Aztec Asst. Arts Editor

**T**here are no beautiful people leading charmed lives in director Ken Loach's "Ladybird, Ladybird," just brutally real and powerful portrayals of the forgotten members of society.

Based on a true story, the film follows the unlikely relationship between Maggie (Crissy Rock) and Jorge (Vladimir Vega). Maggie, a single parent with four children from four different fathers, has endured a life of abuse and domestic violence which eventually leads to losing her children to the care of social services. When she meets Jorge, a political exile from Paraguay, she's desperately trying to regain custody of her children. The couple's friendship evolves into intimacy and two more children are born to them, both seized almost immediately after birth due to the distrust of social services.

"Ladybird, Ladybird" is an emotional roller coaster, at times racing to such levels of intensity viewers may either break into tears or want to get off. Like many victims

of domestic violence, Maggie's childhood was scarred by an abusing and incestuous father, a vicious pattern which continued through her relationships as an adult.

The most compelling and disturbing scenes in Loach's film occur when Maggie's abusive boyfriend, Simon (Ray Winstone), beats her in front of her children. After the first beating, which hospitalized her for three days, Loach gives viewers some hope as she seeks help at a women's refuge.

However, in a scene alluding to the children's rhyme the movie takes its name from, a fire breaks out when Maggie leaves her children alone and social services step in and take her oldest child, leaving the remaining children and her with no place to go. She returns to Simon, who beats her again after only a day. At that point, she's left no choice but to go to the police who take her remaining children into custody.



Courtesy photo  
Maggie (Crissy Rock) fights to keep her children in Ken Loach's 'Ladybird, Ladybird.'

Rock portrays Maggie with such realism and honesty, viewers feel as if they are peering into the real person and not just a character in a movie based on reality. She allows the vicious circle of abuse and unacceptable environments to turn her character into a weak and angry woman whose temper worsens and patience deteriorates. Rock is genuinely believable as Maggie and her performance is sure to elicit sympathy from audiences, especially those with children.

Vega depicts his calm, rational character in the same convincing manner, acting as the stable, intelligent partner in the relationship who can talk with the social services people. Unfortunately, he can't persuade Maggie to change her temperamental ways.

Rona Munro's screenplay is a coherent one, and certainly viewers expect Maggie will find some sort of relief or deliverance from her bad luck in the end. However, the

plot is based in truth and forces Munro to report the events as they happened without presenting a fictionalized account, meaning "Ladybird, Ladybird" delivers nothing but more sorrow to the movie's end.

At one point in the film, it even seems as if Jorge and Maggie make a distinct effort to start a life which will allow them to raise children. Jorge obtains a job, and they find a decent place to live. However, Maggie just seems too dimwitted to learn to reason with social services and in the end, her irrational actions become tiresome and irritating to the audience, which eventually just wishes she'd use some common sense for a change.

"Ladybird, Ladybird" is an admirable portrayal in many ways, especially since it stems from a true occurrence. Taking this fact into consideration, real life doesn't always have a happy ending and neither does this film. Viewers walk away thinking about the movie for hours afterward, trying to make sense of Maggie's problems and solve them for her. However, the sad and frustrating truth of this film, and perhaps Maggie's life, was she couldn't even solve her own problems. After all, everyone likes a happy ending - except, apparently, Loach.

REVIEWS

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tronic music defies further categorization, the ethereal moments in songs like "Space Angel Station" seem to pull the stars from the skies and offer them to the listener, promising rest, relaxation and a brighter tomorrow. - SP

**David Gray "Flesh"** - Gray's strong, deliberate vocals are reminiscent of a folksy sing-along around a campfire at summer camp. Accompanying his songs with an acoustic guitar, Gray seems to be a cross between Bob Dylan and Live's Edward Kowalczyk, only less angry. And even though "Coming Down" sounds like John Denver and Don McLean's reflective tunes about old times from the '60s and '70s, Gray steps out of the folk music genre in "Falling Free," a ballad featuring piano melodies

which caress every word. In the following track, "Made Up My Mind," Gray shifts gears again to a bouncy, optimistic melody accompanied by twanging guitars, a piano and percussion. As a whole, Gray's music is somewhat bland and sounds like quite a few other musicians. This relatively pleasing brand of folk music probably won't make fans of the style vomit, but it is also unlikely to make them have an out-of-body experience. - Dawne Brooks

**Dave Matthews Band "Under the Table and Dreaming"** - Matthews couldn't have picked a more splendid first track for this CD than "The Best of What's Around," which pulls a listener in with soft melodies and a bluesy feel. A beautiful saxophone solo which appears again and again throughout the album finishes the song, adding a nice jazzy touch to the music. "Satellite" is a beautiful ballad with unusual lyrics about, well, satellites and technology in general.

However, the peculiar subject matter makes the tune all the more charming, as if the song was a loving serenade to the Hubble Telescope. Matthews and company consistently display their wide range of talents and abilities on the CD, from angrily snarled lyrics and urgent drumbeats on "Rhyme and Reason" to the solemn words of "Typical Situation," inspired by "A prayer in the Pentagon" by Robert Dederick. "Ant Dancing" is a jovial song, perfected with accompaniment of an acoustic violin to show this band's true backwoods roots. The Dave Matthews band is another example of musicians breaking the alternative mold, and a beautifully understandable and listenable alternative they are. - DB

**Red Hot Chili Peppers "Out in L.A."** - This CD is only for true Red Hot Chili Pepper fans, with 12 previously unreleased tracks and a few live songs as well. Club D.J.s may be drooling, too, since the album

contains almost 25 minutes of dance mixes. However, tracks eight through 13 on the album seem more like jam sessions for the band's personal amusement. Even so, these 1982 demo versions, when the band was still known as Tony Flow and the Miraculously Majestic Masters of Mayhem, are vintage, even if they are just Anthony Kiedis' recorded screams set to music. "Nevermind" is a likable song, beginning with a hyperactive rap ditty more common to today's Chili Peppers' music. "Blues For Meister" is another notable track, a bluesy, silly song about a "calico pussycat," with a solo reminiscent of the theme music from old Scooby Doo cartoons. Diehard fans of the Chili Peppers will adore this CD, as it makes them feel like a member of the band, sitting in on jam sessions before they made it big. - DB

**The Stone Roses "Second Coming"** - It's been six years since the Stone Roses'

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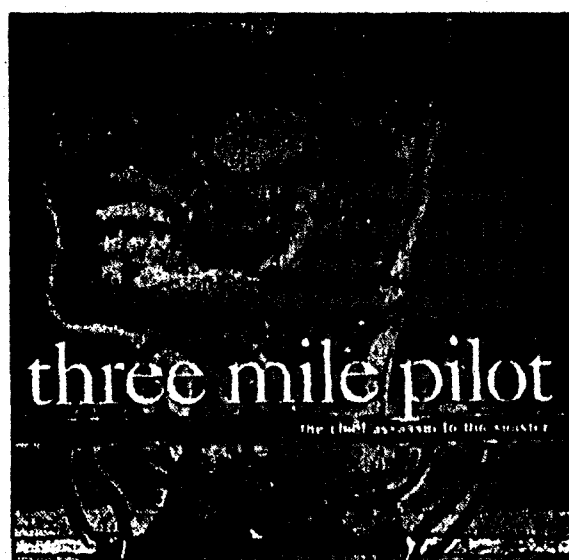
legendary debut album and four years since their last recorded material and the intervening years have not been kind. Rumors, court cases, legal wranglings and the like prevented the Roses from making music for some time. Naturally, these events simply whetted fans' appetites for new music from the band and, at long last, the Roses deliver their second record.

Unfortunately, "Second Coming" is a mixed bag of funk, rockist riffs, shuffling psychedelia and the Stone Roses' virtually patented guitar pop. The band still delivers emotionally charged songs filled with melodies and Byrds-like harmonies as they show on "Ten Storey Love Song" and "How Do You Sleep," while lilting cuts such as

"Your Star Will Shine" and "Tightrope" may remind fans of the first album. However, tracks like "Driving South," "Begging You" and "Love Spreads" seem to take their cue from '70s hard rock and '80s grunge, sounding like nothing so much as feeble imitations of current trends.

One of the Stone Roses' most fundamental strengths was its ability to set trends in motion which lasted for years, but "Second Coming" seems to rest on the laurels the band collected before their hiatus. It isn't a bad album, but it just doesn't seem to be the spectacular comeback fans were hoping for. — SP

**three mile pilot "the chief assassin to the sinister" (re-release).** — This band's whole aura reminds one of what Nine Inch Nails used to be before that band became popular — hard-edged, industrial but com-



prehensible, with bold, imaginative lyrics to boot. This CD carries a kind of "Armageddon is coming and we're all going to die, you pathetic fools" atmosphere and it's truly enigmatic, right down to the cover art, which

includes various U.S. military handbook technical illustrations and instructions.

Three mile pilot's songs are dark and guttural, with trance-like bass guitar strums continuing for as long as 14 minutes in the case of "Androsyn Guardian." "Aqua-magnetic," an eight minute song, is morbid to the core, with lines like "Hand grenades are glowing red/My calluses have turned to steel/It's all too glorious, the want to kill." In the longer songs, like "Androsyn Guardian," instrumentals play on for what seems like hours, while the listener waits in anticipation of an angry scream that never comes. Instead, three mile pilot plots the course of its songs with an edgy tension on the verge of snapping into total chaos, leaving a listener wondering when they'll crack. — DB

## EDGE

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softer images in their photographs, much like a painter would wish to accomplish, according to Mudford.

The modernist photographers exhibiting at the show seem to be separated into two categories — those who concentrate more on portraits and scenes with people and those who photograph architecture and landscapes. Mudford belongs to the second category.

"I'm always interested in the things that people don't give much consideration to but exist anyway," Mudford said. "I chose not to include people in most of my photographs because it introduces an uncontrollable element into the work that I chose not to deal with, in that people move around and introduce a scale reference."

Mudford's photo titled "Los Angeles" (1976) shows a newly planted tree in the

center of an L.A. sidewalk, with a railroad sign and fire hydrant to the side, all against a bare building wall. The absence of people in the photo makes it all the more intriguing, as a huge city like Los Angeles rarely has an empty street. A wall without graffiti, too, seems to be an odd representation of L.A.

"I'm really interested in what happens to things when they photograph and the transformation that takes place when you photograph something," Mudford said. "I like to bestow a strength and dignity on things that people tend to ignore, so a lot of the things I photograph are not particularly interesting things in themselves, but hopefully when manifest in a photograph that I make they can be transformed into an interesting photograph."

Mudford added he avoids photographing people because he strives for a certain illusionistic quality in his photographs and considers much of his work abstract. One such abstract work on display is "Mirror in Landscape" (1973) which features a soli-

tary tree on a hill and a mirror placed on the hill reflecting the clouds above.

Among the works including people in them, there are many to view and appreciate at the museum. Unlike the photos featuring architecture, the portrait photography allows viewers to seemingly peer into the private lives of the subjects.

Some of the most compelling works on display are Carol Jerrems' various photos, including "From School's Out" (1975), "Mozart Street" (1975), and "Vale Street" (1975). She captures teenagers amongst their peers in "From School's Out" and discovering their sexuality in "Mozart Street" and "Vale Street."

Some photographers, such as David Moore, use illusionary tactics in photographs of people, as Moore's photograph "Sisters of Charity, Washington, D.C." (1956) attests. The aerial view of nuns, coupled with the black and white film tricks a viewer into perceiving the photo as flowers at first glance.

Ordinary objects are made beautiful in other photos, such as "Banister, Collins Street" (1975) or "Untitled (Piano, 1979)." The angle of the shots and intensity they produce are exposed in stark black and white, allowing viewers to see the radiance of the simplest objects.

Whether the subject of the photograph is a group of nuns, a surfer, a lonely street or a minute blade of grass, all the works on display at the museum offer viewers a look into the world of art photography. These photographers strived to make their photos seem ordinary and unremarkable to expose the beauty of everyday life, and succeeded magnificently.

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MURDER IN THE FIRST (R)  
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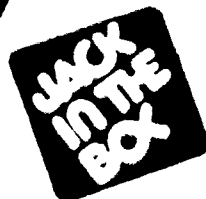
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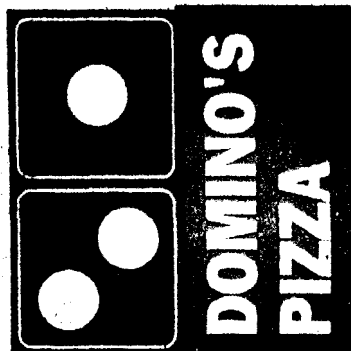
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594-4429

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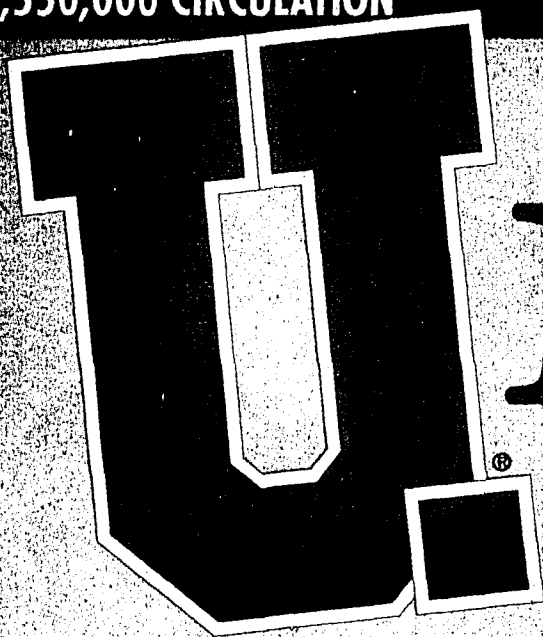


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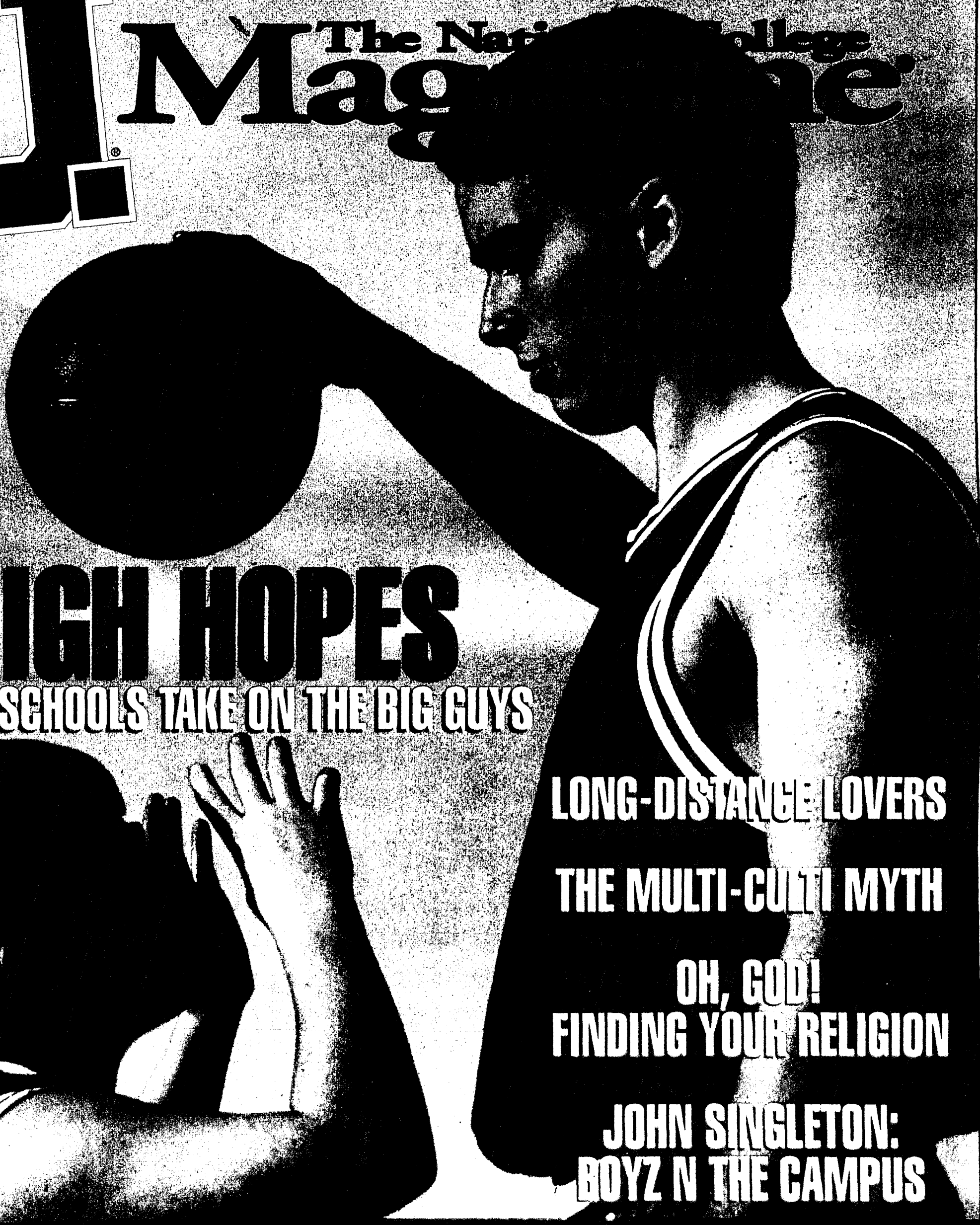


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JANUARY/FEBRUARY 1995



# The Nation College Magazine



## HIGH HOPES

SMALL SCHOOLS TAKE ON THE BIG GUYS

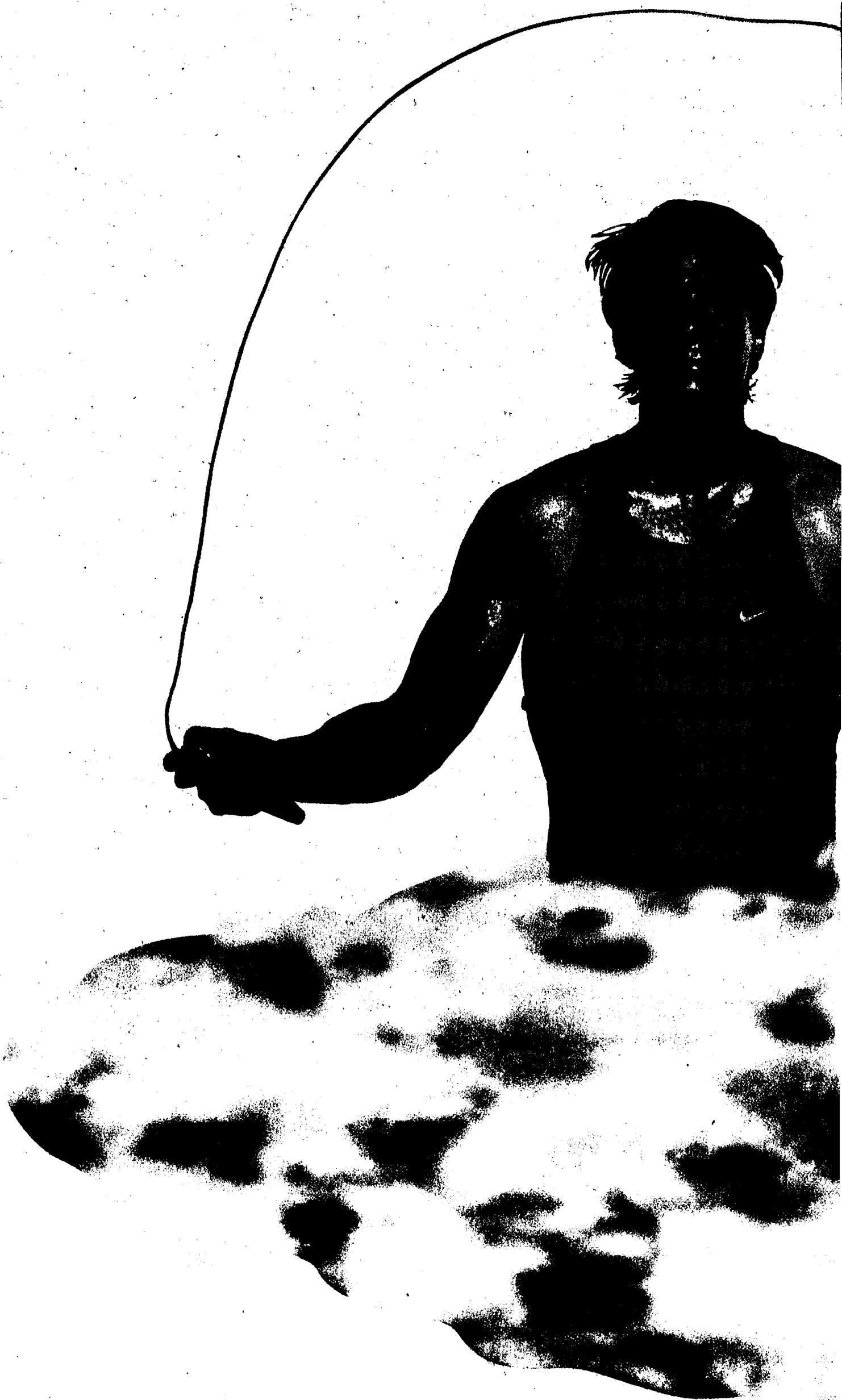
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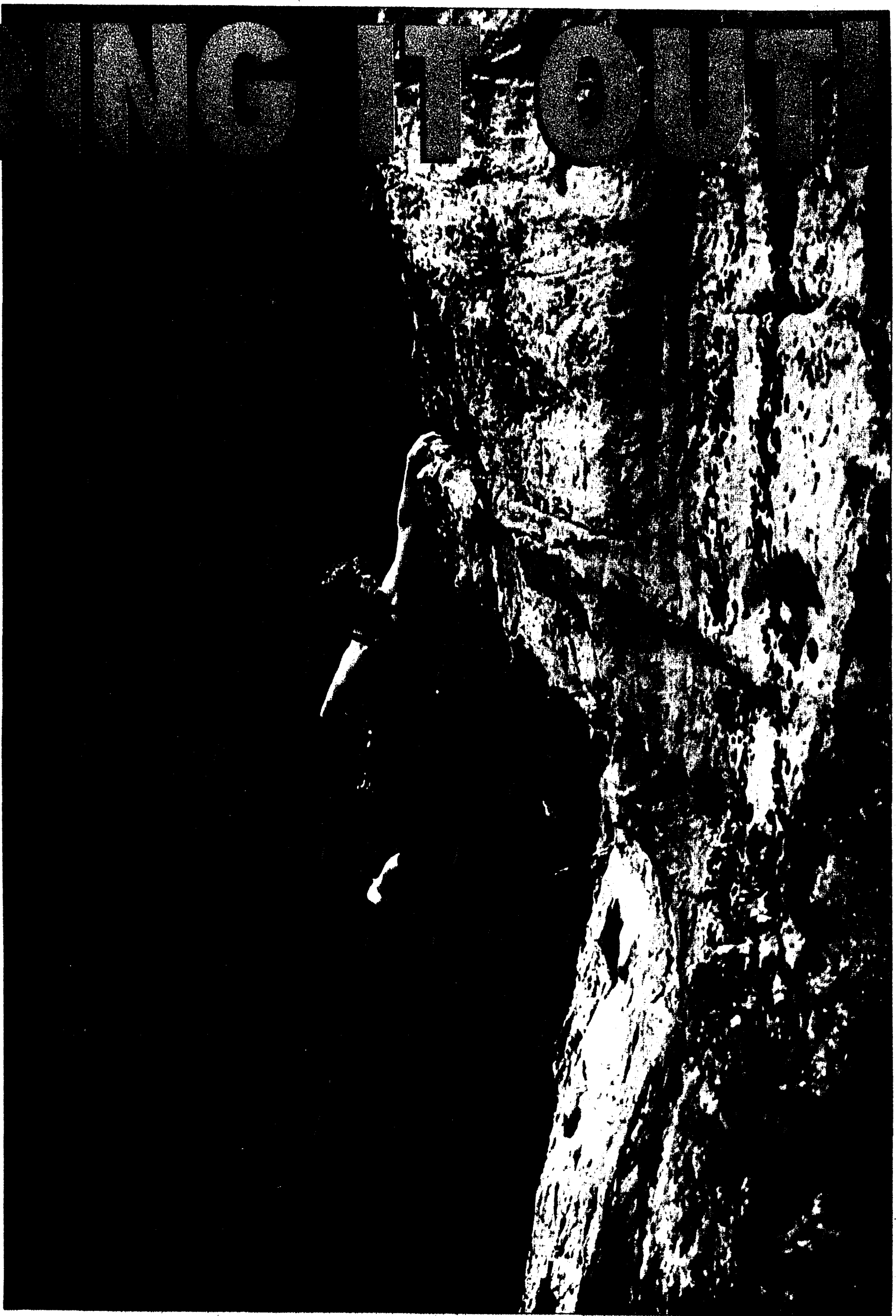
**B**eginning last August, *U.* asked you to grab your cameras and Capture the Nike Spirit — those unforgettable experiences in sports and everyday life — and tell us about the Nike spirit you captured. You Just Did It!

*U.* readers sent in thousands of photos of people doing just about everything in their Nikes. Your entries were awesome, inspiring, scary, funny and very, very cool. And your captions were great, too.

*U.* and Nike are proud to publish the \$1,000 Grand Prize winner with Nike's national ad. And because you sent in so many great photos, Nike and *U.* have expanded the contest to include another three pages with 34 more winning entries.

### **\$1000 GRAND PRIZE WINNER:**

**Brian Hendrix,  
U. of Tennessee**  
"Airing it out on  
the Jesus Wall  
at Buzzard  
Point, TN."







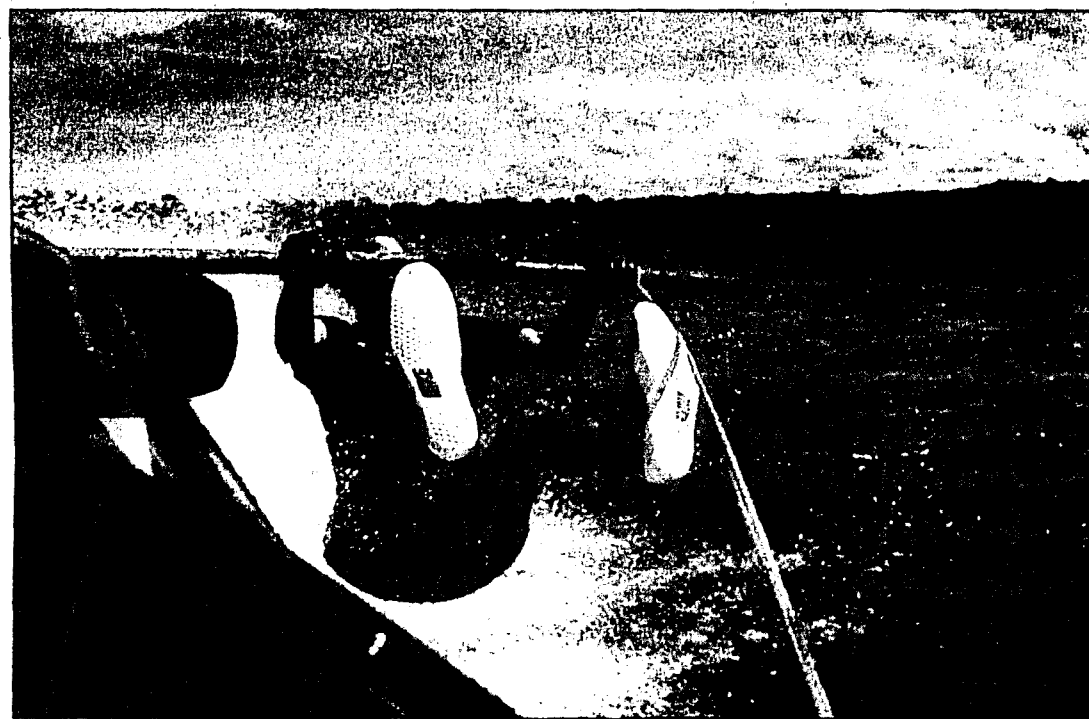
**\$500 SECOND PRIZE WINNER: Adam Warot, U. of California, Santa Barbara** "Experiencing the ultimate Nike high atop Half Dome a mile above Yosemite Valley in my Lava Domes."



**\$100 RUNNER-UP PRIZE WINNER: Marc A. Bradley, U. of Tennessee** "My Air Huraches helped me learn to fly!"



**\$500 SECOND PRIZE WINNER: Steve Vasey, Eastern Kentucky U.** "Rock climbing at the Natural Bridge State Park in Kentucky."



**\$100 RUNNER-UP PRIZE WINNER: Brent Tadsen, U. of Minnesota, Duluth** "Doing a Butt-Bounce while waterskiing in Nike Aqua Boots at 45 MPH."

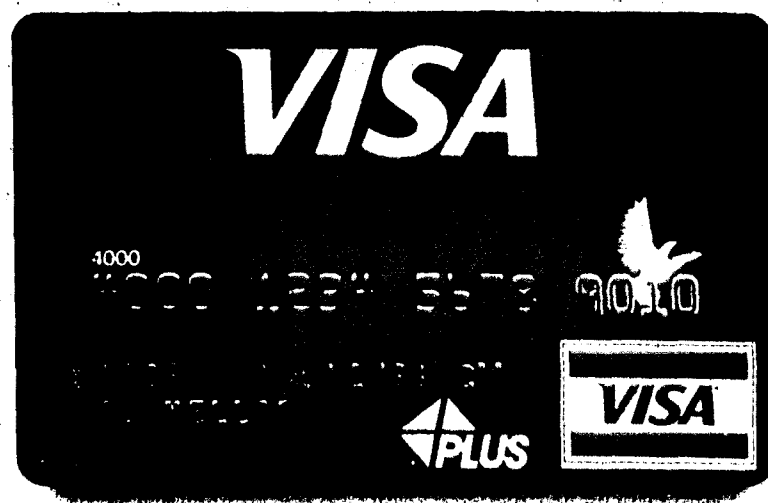


**\$100 RUNNER-UP PRIZE WINNER: Christopher Scheller, U. of Oregon** "Mt. Hood and Nikes amongst bear grass."

**MORE INCREDIBLE NIKE SPIRIT CONTEST ENTRIES START ON PAGE 36!**

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GAYLE MORRIS SWEETLAND

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FRANCES HUFFMAN

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DAVE DRUSE

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## JANUARY/FEBRUARY 1995



Small-conference teams walk tall in the NCAA tournament.



Students are finding their religion, for God's sake.



Actor Kevin Bacon — not just for breakfast anymore.

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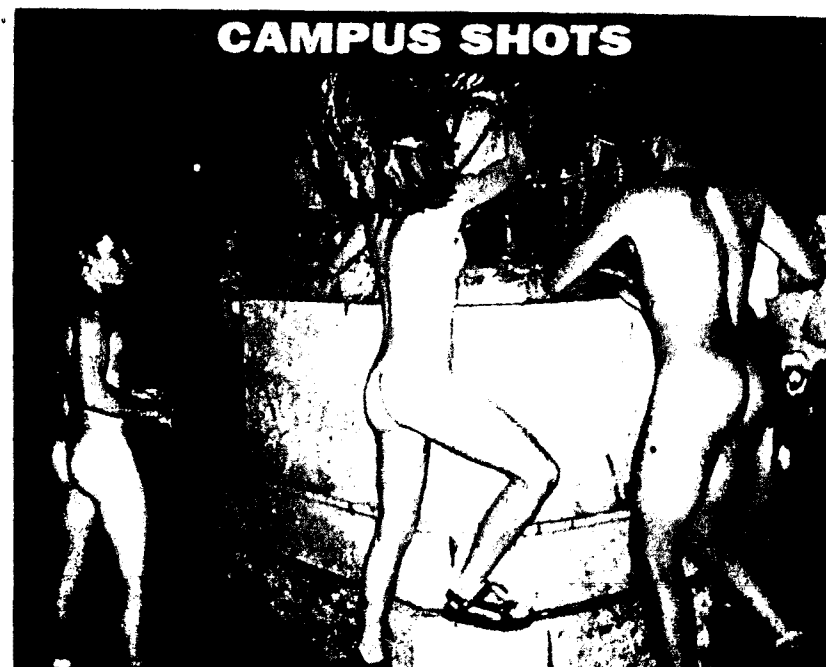
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"Student streakers at the U. of Virginia stop to kiss a statue of Homer (the poet, not the Simpson)." Man, we love this photo. I mean, we really love this photo.

U. Photo Contest entry by: Chris Brogan, U. of Virginia

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4

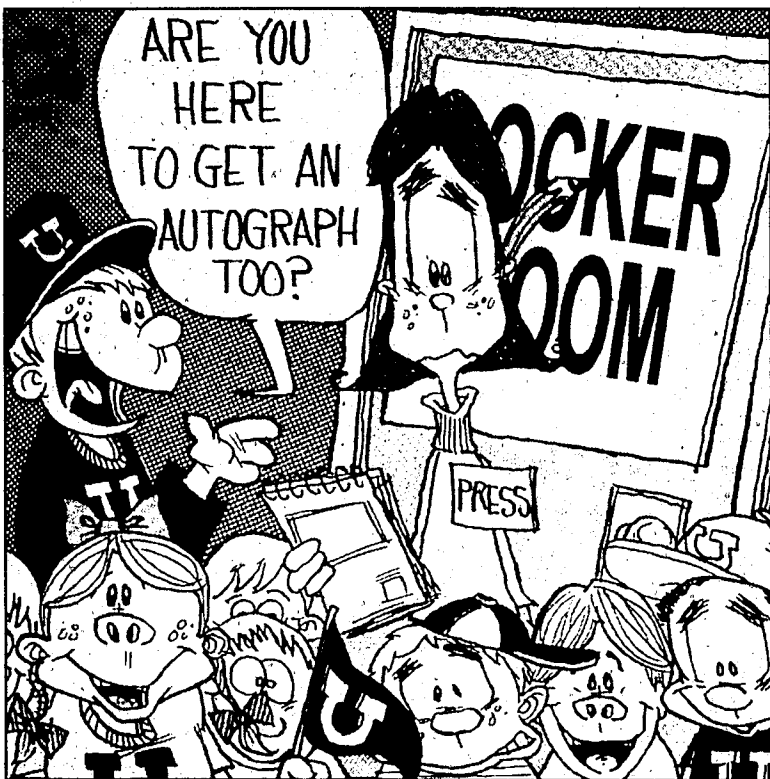
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# U!MAIL

## Here's to the losers

In the October 1994 issue there was an article featuring Love Jones. They were asked if they'd like to dis some bands. When reading an article, I'd like to read about the band, not their opinion of other bands. I happen to like the bands they dis [Candlebox, Collective Soul, Smashing Pumpkins]. Men in polyester suits don't do anything for me. Thank God



Stacy Curtis, College Heights Herald, Western Kentucky U.

for long hair.

Kristen Little, freshman, Utah State U.

## Youth against fascism

I am writing in response to your review of the Megadeth album *Youthanasia* (Nov./Dec. 1994). You people have no idea what good music is. Get your priorities straight. You need a new reviewer *bad*. I can be contacted at [phone number included]. You do, in fact, have permission to reprint this if you please, but I would rather not want it printed in a magazine that gives bad reviews to a good album.

Jeff Steinport, 10th grader, Grand Rapids City High School, Mich.

## (M)CAT scratch fever

As the premedical adviser for Texas A&M U. and the wife of a premed student about to take his MCAT, your article "(M)CAT got your test?" (Nov./Dec. 1994) was extremely interesting and terrifying. Man, I know my husband and all of my students would be extremely pissed if this happened to them.

Monica Lynn Simpson Franke, premedical adviser, Texas A&M U.

## Oh, God

"The Last Temptation of an Editor" (Nov./Dec. 1994) by Ryan Garnes takes *U. Magazine* to a new low. His attempt at half-hearted humor by blaspheming the greatest book ever written

— *The Bible* — was in very poor taste.

Michael R. Martin, senior, Mississippi State U.

## Whip It

I am writing to express my concern about the article "Just Say N<sub>2</sub>O" that appeared in the October issue. The information was presented in such a way that it appeared to be more of a plug for nitrous oxide than a warning. Billing a potentially fatal substance as "cheaper than alcohol, better tasting than Robitussin, ... legal ... and an alternative way to top their buzz" is irresponsible.

Marc B. Gunderson, alcohol & drug abuse prevention specialist, U. of Utah

## U. Goofs

Last month's charming and attractive cover photo ("Class Clowns") was shot by Mr. Fred Northup of New York U. Sorry, Fred. The check's in the mail. Really.

## This Month's Question

Grad school or a job?

[800] 6U-VIEWS  
688-4397  
EXT. 63

## Spandex and Sweethearts

In one of those ironic turns of events that happen only in vintage *What's Happenin'?* episodes, the duty of the sports issue editorial landed in my lap like a concrete Frisbee. See, I'm not exactly an athlete. I don't even run. Unless I'm being chased. By a pit bull. Foaming at the mouth, carrying a live hand grenade and barking Barry Manilow songs. And even then, I'd have to stub out my cigarette, check my lipstick and limber up for a good five to 10 days before I would break into a slow jog.

I've come to grips with the fact that these feet weren't made for walking. Especially since I moved to a place where it's considered run-of-the-mill to practice only one sport. (Sprint 15 miles? Dive naked from a cliff? Swim to Hawaii? Child's play.) But, to blend into the I-love-me-myself-and-I culture of Los Angeles, I bit the bullet and signed up at a gym. Not just any gym, mind you; a trendy gym. A mirrored temple of self-love where sweat is prohibited. Where women are walking Tupperware parties and men make a loud, slightly metallic sound when you bump into them.

In short, a hard-body museum.

Now this, I thought, is what I'm looking for — a mindless escape after a day at work — a place that makes me feel like a special guest star on *90210*. I liked the *de facto* look-but-don't-speak rule; the only accepted mode of conversation is, in fact, the occasional grunt. It's non-communicative and self-indulgent, and that's what I love about it. But that all changed when the *maitre d'* — er, rather — manager, announced that the gym would host a party for Valentine's Day.

But that would require speech, I said. If I wanted to socialize — let alone in a romantic way — the last thing I'd do is pour myself into a body stocking and begin to pant on a Stair Master. Blank stare. I told him that combining spandex and sweethearts is like merging church and state. He didn't get it.

See, in my pumped-up, puffed-out world of sports, the only place for the "L" word is on the tennis courts.

So, in yet another one of those ironic twists of fate, I'll be turning in my membership card and moving on to other hobbies. And maybe jogging won't be so bad after all. I hear that my neighbor's dog does a mean rendition of *Copacabana*.

Beth Mayall, Assistant Editor

# U!VIEWS

## Student Opinion Poll

Do you plan to get married?

YES

67%

NO

33%

Yes. I plan to get married, but my boyfriend doesn't know it yet. Jessica Gluckman, freshman, UCLA • No. Boys are dumb, and men are evil. Jodi Keski-

maki, junior, Central Michigan U. • Marriage for the gay community right now is pretty tough. James Ostrick, freshman, Boston U. • Hell, no. The more I learn about women, the more I appreciate my Cadillac. (Two days later:) You'd better not print that; my girlfriend will get mad. Jason Gehring, sophomore, Ohio State U. • I'm a liberated woman, and I don't need a man. Mako Caliente, sophomore, U. of California, Santa Barbara • I am married. Christian Anderson, senior, U. of Utah • I believe that monogamy is detrimental to women and advantageous to men. Michelle Rydberg, junior, Michigan State U. • I have my last final on May 12th, and I'm getting married on the 13th. Lisa Brown, senior, Virginia Commonwealth U. • Yeah, I plan on getting married some day, but more like when I'm 50. I'm only 22, which means my wife won't be born for five more years. Tony Bubb, senior, Purdue U. • I don't believe in marriage because I don't believe in divorce. John Cline, U. of Illinois, Chicago • Besides having a career, marriage is my second goal in life. Jada Hudson, U. of Illinois, Chicago • There are too many guys to choose from, and polygamy is illegal. Jessica Ride, U. of California, Riverside

Making a New Year's resolution? What is it?

YES

99%

NO

1%

To put off all my procrastination for next spring until after graduation. Wes Ray, graduate student, U. of Wisconsin • To stop making long-distance phone calls to my boyfriend, because I'm growing poor. Sara Dehne, junior, James Madison U. • To find a boyfriend who's not an alcoholic. Amber Prinki, freshman, Indiana U. of Pennsylvania • My resolution is to be a little nicer to my family, even though I don't know if it's gonna happen. Shanda-Monique Barnes, freshman, Virginia Tech • To stop sleeping with Peter. Anonymous female • To become undisputed master of the world. John, Drexel U. • To learn how to cook better. Malika Montgomery, Winona State U.

Tell us what you think. Letters to the Editor, *U. Magazine*, 1800 Century Park East, Suite 820, Los Angeles, CA 90067; fax to (310) 551-1659; e-mail to [umag@well.sf.ca.us](mailto:umag@well.sf.ca.us) or [Umagazine@aol.com](mailto:Umagazine@aol.com). All senders: Include name, year, school and phone number. Internet users should include permission to reprint submissions. Letters should be less than 200 words. *U.* reserves the right to edit submissions for length and clarity.

# (Pizza) Topping the Scales

## The Royal Treatment

Once upon a time, in a faraway land called Bowling Green, Ky., there was a king who ruled his kingdom from atop a hill. This kingdom was called Western Kentucky U., and the king was known to all as President Thomas Meredith.

Last summer, the king and his queen, Susan, took a European vacation. But instead of paying for the trip from their own reserves, they spent \$3,798 of the commoners' coins and were given an additional \$563.47. Spending money, perhaps?

The serfs who toiled hard at the fast food joints and marketplaces and the vassals who labored within the castle confines were sorely upset.

The young serfs tightened their belts, bracing themselves for a budget crunch. Next year, the political cohorts of King Thomas say, the serfs will have to pay an extra \$100 to \$300 to visit the kingdom — a fee his highness calls a "tuition hike."

The king tried to justify his \$4,361.47 travel claim, saying he worked hard for seven of the 17 days visiting colleges in England and France that have joint programs with Western. Alas! The poor king was unable to document any part of his trip, or, at first, to name the people he met.

The serfs and vassals demanded names so King Thomas remembered them as princely fellow nation-builders. Klembara, the executive director of the Cooperative College of the Americas in Britain, Klembara, who lives in Northern Kentucky, must have decided to go to a neutral ground. So he met in England with the courtiers — the students and faculty of the college. They met in England, and the king was satisfied.

**P**izza. Enemy to hips everywhere, it holds therapeutic power during late-night study sessions.

But Domino's Pizza, through its "Freshman 15" program, tried to make pizza a solution to the common weight gain that many first-year students experience.

No, the chain hasn't invented noncaloric pizza. But from September until December 1994, select Domino's Pizza shops, located on or near college campuses in Washington, D.C., New York City and Ann Arbor, Mich., held monthly "weigh-ins" for students interested in maintaining their weight. Students who succeeded won a free medium thin-crust pizza with one vegetable topping at the end of each month.

"It's a promotion that we thought would appeal to college students," says Frank Meeks, owner of Domino's Pizza Team Washington. With 200 students participating in the Washington area, he may be right.

But does thin-crust pizza a thin person make? One-third of a medium pizza contains 385.7 calories and 16.7 grams of fat.

"The point was to show students that pizza is a good part of overall nutrition," Meeks says. "Too often college students just think of [it as] late-night munchies."

"Pizza includes all the four food groups, depending on the toppings. It's still healthy [when eaten] within reason."

Sandra Blumenthal, a freshman at George Washington U., says she subjected herself to the monthly scale-hopping to keep fit. "I knew I wouldn't have my parents helping me watch what I eat when I started school," she says. "Plus, free pizza is always welcome."

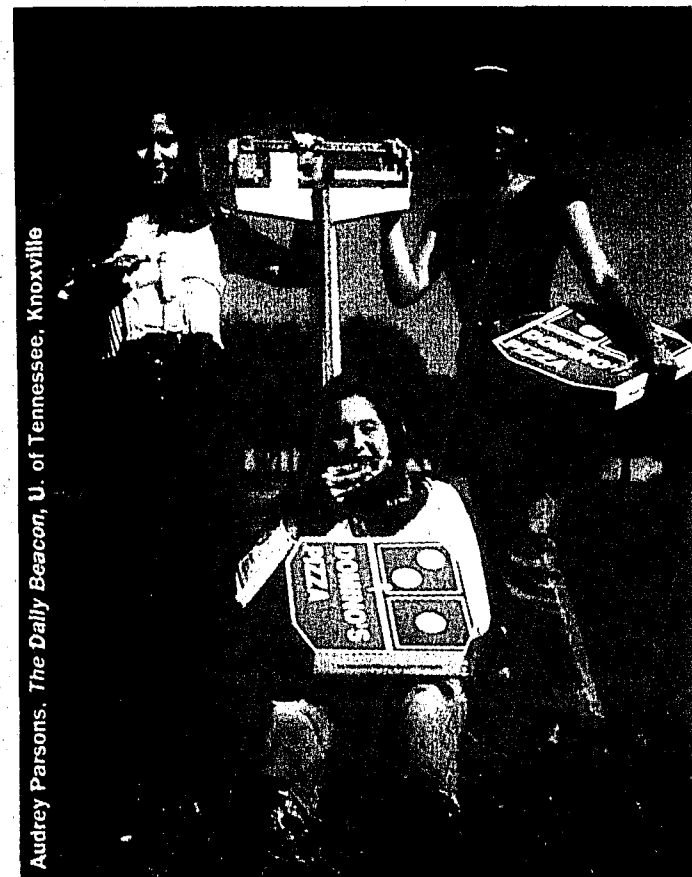
Area supervisor for Domino's Pizza Team Washington Ed Treacy says the Freshman 15 program started slowly at Howard U. but gained popularity during the semester.

"Closer to the end of the semester, students are out of money and are looking for creative new ways to [save] funds," Treacy says.

Keisha Johnson, a freshman at the U. of Maryland who calls herself "scale allergic," says the humiliation factor kept her from participating in the program.

"What does a medium pizza cost — \$5?" Johnson asks. "If I'm going to be hauling myself on a scale in front of people, I better be seeing \$500 or \$5,000."

■ Jennifer Christman, *The Diamondback*, U. of Maryland



Pizza that won't go to waist?

# Home Runaround

**S**mall-town Pennsylvania legislatures are playing hardball. First, a "good neighbor" ordinance was adopted in Bloomsburg, where Bloomsburg U. of Pennsylvania is located. Now California, Pa., is considering a similar policy that will affect California U. of Pennsylvania students.

Under this policy, a landlord's boarding house permit may be revoked after an

individual address receives any combination of three ordinance, police or code violations. Translation: one, two, three strikes, you're out — on the streets, with all of your belongings.

Landlords and tenants have been given the impression that they're about to strike out. Phi Kappa Theta fraternity, whose house is located off-campus, was the first to receive a strike.

"Our landlord didn't receive a formal letter about the policy until after we received our first strike," says Rich Pronesti, spokesman for Phi Kappa Theta. "We heard rumors about [the policy], but that's it."

Concerned about eviction, the fraternity attempted to persuade town council to make the policy a little more reasonable by proposing a program of designated party times and community service instead of strikes, but the council refused to accept the proposal. The fraternity now has two strikes.

But these "strikes" have no bite of law yet. Council member John DiFilippo, head of zoning, says the three strikes policy is only in the proposal stage. He says neighbors have been complaining about the noise and destruction that go on during and after students' parties.

"We're not against the students having parties," he says. "We just want to cut down on the noise that people complain about, from parties at 2 or 3 in the morning."

DiFilippo says that the strikes are really just warnings. Translation: scare tactic.

Although the council insists that the policy has no specific targets, students tend to disagree.

Daniel Cook, a CUP junior and Phi Mu Delta brother, says that the policy targets Greeks.

"They seem to overlook how much we do for this place," Cook says. "Life's too short — we're gonna have fun while we're here. If we get evicted, they're gonna see us sleeping on the neighbors' lawns."

Phi Mu Delta has two strikes — one disorderly conduct violation for having a wrestling match in the kitchen and one noise violation.

Local residents favor the policy, and consensus seems to be that the only thing wrong with "three strikes, you're out" is that it's two strikes too many.

Students are ready to go to bat if the current strike system is enforced. Cook thinks that the answer is to boycott local businesses.

"If we shop, eat and drink elsewhere, the proprietors will open their eyes and see that the town probably couldn't survive without us."

■ Stephanie Jadlowiec, *The California Times*, California U. of Pennsylvania



Justin Short



# LOSE (Pizza) Topping the Scales

## The Royal Treatment

Once upon a time  
land called Bowlin  
there was a king who  
dom from atop a hill  
was called Western K  
the king was known  
dent Thomas Meredi

Last summer, the queen, Susan, took a trip. But instead of a trip from their own money, she spent \$3,798 of the coins and was given \$563.47. Spending in

The serfs who toiled in the fields, the peasants who worked the fast food joints and the laborers who built the roads, the vassals who labored in the castle confines were all

The young serfs, belts, bracing themselves, get crunch. Next year's cohorts of King T. serfs will have to pay \$300 to visit the king, highness calls a "tuition."

The king tried \$4,361.47 travel and worked hard for seven visiting colleges in France that have joined Western. Alas! The unable to document trip, or, at first, to the mo.

The serfs and vassals so King Theobald and the princely nobles of Kievan Rus, the Cossacks of the Crimean and the Tatars of the North.

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# He's Ad It Again

When then-production editor Brian McBrearity walked into Boston College's student newspaper offices one day in December 1993, he had no idea of the trouble waiting.

That morning, *The Heights* had run a paid advertisement from the Committee for Open Debate on the Holocaust. In the ad, the committee's director, Bradley R. Smith, questioned the facts of the Holocaust — specifically whether gas chambers were used in Hitler's plan to exterminate the Jews of Europe.

Outrage over the ad was overwhelming. *The Heights* later ran an editorial stating its neutrality and its regret for any hurt feelings, only to have thousands of copies of the paper stolen and stacked in the shape of a swastika.

By Smith's estimation, about 60 college newspapers have run his ads since 1991. Controversy and massive news coverage have followed nearly all of them. But this year, editors like McBrearity will be taken off the hot seat. In November, Smith sent free videos to 500 college newspapers that had not received any of his ads or articles. His mission? To get more press

through reviews of the video.

In the one-hour documentary, Smith's partner David Cole tours the Nazi concentration camp at Auschwitz. He interviews Franciszek Piper, the senior curator and head of archives at Auschwitz and its museums, and asks viewers to question the facts of World War II.

"As you can see," Cole narrates, "the Holocaust experts prove themselves hypocrites when they tell you there is no need to question the Holocaust story, that it has already been proven."

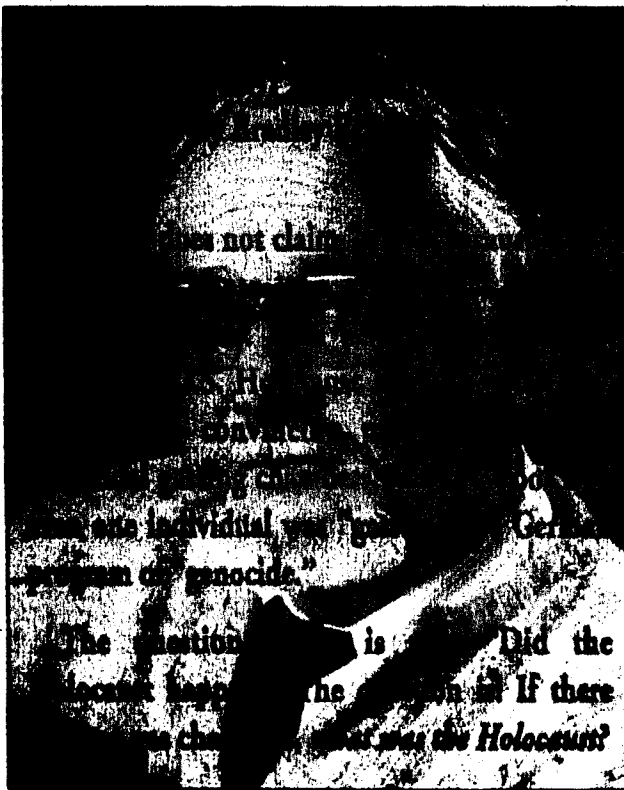
In fall 1994, Smith told *U. Magazine* he questions the use of gas chambers so that the "holes in the Holocaust story" will be eliminated. Smith says that will force Jews to find other arguments to combat neo-Nazi and anti-Semitic attacks on their beliefs.

Michael Berenbaum, director of exhibits at the U.S. Holocaust Memorial Museum, dismisses Smith's claims. "Gas chambers were used, and the evidence is absolutely overwhelming," he says. "So far, I haven't discovered

that anti-Semites and neo-Nazis need reason to attack the Jews."

Only time will tell how editors will react to Smith's video, which he recently made available for purchase — McBrearity says its message would have to be pretty convincing. "I would definitely have second thoughts about running an ad [like that] again."

■ Dan Stockman, *Western Herald*, Western Michigan U.



Bradley Smith: Holes in Holocaust theory?

# Flier and Brimstone

It was a joke, not a mandate. At least that's what U. of Colorado, Denver, student Robert Betts says of the 20 fliers he posted last summer with the controversial message, "Kill a cop for Jesus."

Betts says he never intended to hurt anyone and that he just wanted to play a prank to promote his newspaper, *Monkey Wrench*.

"I thought, 'What could I do to piss off the most people?'" Betts, 23, says. "So, I used Jesus and killing cops."

Denver police weren't laughing. Betts was arrested and charged with violating a

municipal ordinance against threatening to injure a person or property. He was released on \$100 bail later that night and was placed on six months' probation in return for a guilty plea.

Betts says his First Amendment rights were violated but that he had pleaded guilty because he was scared.

"I've always had a bad taste for cops," he says. "I am sick of cops using their power, abusing the way they treat citizens. I had a lot of bad experiences with them in New York, where I lived. It was always something with me."

He says he couldn't afford a lawyer and that he didn't have time to wait for the ACLU to provide him one.

Denver criminal attorney Chris Miranda says he thinks a judge would have been required to dismiss the case. The statement doesn't constitute a threat, he says.

"You have to specifically identify the person who is threatened," Miranda says. "And in this case, you

only have a generic cop, if you even want to think of what he said as a threat. And obviously Jesus is not a real person."

Denver Police patrol division chief Thomas Sanchez says the fliers did not affect police officers on the street.

"It's true [Betts] was arrested and charged," Sanchez says. "Once it was investigated and found out to be more of a prank, the threat level was reduced to virtually nothing."

Ironically, Cool Hand Betts created *Monkey Wrench* because of an incident with the Denver Police Dept. in October 1992. Betts says police harassed him and threatened to take him to jail.

As Betts describes it, "*Monkey Wrench* is not an anti-cop paper. It's a civil rights paper — police just happen to be the biggest offenders of those rights."

Denver police officer James Cosgrove says he believes Betts' motive was contempt for police or possibly any kind of authority.

"Betts wanted to piss off the most people," Cosgrove says. "Well, Mr. Betts, this is the real world. When you piss people off, whoever it is, there is a price to pay. Take your lumps like a man, and stop your whining."

■ Christopher L. Anderson, *The Metropolitan*, Metropolitan State College of Denver



Robert Stringer, *The Reflector*, Mississippi State U.

# U NEWS

## THANKSH, OCCIFER

U. of Alabama, Tuscaloosa — It was all the alcohol they could drink, and the cops were buying. Twenty-five U. of Alabama students did their part for university law enforcement by letting trainees practice spotting people who have had too much to

drink. Volunteers, who had to be over 21, picked one beverage and drank as much as they could handle, then stopped to be given a Breathalyzer and other sobriety tests.

One participant, Stuart, flipped — that is, he actually did a back flip for the walk-and-turn part of the Standardized Field Sobriety Test. "I'm drinking back my tuition," he says about participating. Um, Stuart, just how much were you intending to drink?

## PHONE MUGGING, HORSE'S HEAD

U. of Arizona, Tucson — And now from that twisted campus the U. of Arizona:

In September, police arrested an 18-year-old freshman for beating up a phone booth. Kevin Steinkamp admitted to drinking that evening and mixing it up with the phone booth. He took a Breathalyzer test, then asked if he could ride in the front seat of the squad car. Police refused.

Later that same week, Tucson resident Charles D. Rogge was arrested for reportedly soliciting oral sex from a herd of horses at the campus agricultural center. A witness says he saw Rogge coaxing horses toward him with food. The witness further reports that Rogge then held the food near his crotch area and exposed himself.

Look, Arizona — calm these people down. Try toga parties or something.

## WAITER, THERE'S A BUG...

Texas Tech U. — Remember those museum geeks in *Silence of the Lambs* who played chess with insects? They'd love the bash a Texas Tech U. associate professor threw for his students. The lunch included roasted crickets and mealworm pizza.

"The purpose was to show that insects are edible," says Harlan Thorvilson, who teaches an entomology course. Of the more than 65 students enrolled in the course, about 20 sampled the fare, which was topped by brownies baked with roasted crickets.

Good thing the party wasn't Raided.

# He's Ad It Again

that anti-Semites and neo-Nazis need reason to attack the Jews."

Only time will tell how editors will react to Smith's video, which he recently made available for purchase — McBrearity says its message would have to be pretty convincing.

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(D2)

## OCCIFER

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## ING,

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Tucson resi- was arrested oral sex from campus agricul- ss says he saw es toward him urther reports the food near his d himself.

calm these peo- parties or some-

## Remember

Remember Silence of the ed with insects? a Texas Tech threw for his included roasted pizza.

to show that says Harlan an entomol- more than 65 stu- course, about 20 h was topped with roasted

the party wasn't

magazine • 11





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# \$800 Pyramid Sham

## HELP! MY MOUTH IS ON FIRE!

**Mankato State U., Minn.** — And now this, from the People Who Cause Themselves Great Pain for School Spirit desk....

## Short Takes

Things heated up at Mankato State U.'s homecoming celebration as it hosted its first jalapeño pepper eating contest. Students took the hot seat to test their taste buds and see who could consume the most peppers. Curt Peters, a junior, cried out in pain after only two bites: "My face has that funky feeling. I wish my mother had taught me to eat spicy food." After 10 minutes and only three potent peppers devoured, Peters was named the victor. He took home a prize basket filled with spicy fare, including Tabasco sauce, bell peppers, a 32-ounce can of jalapeños and a certificate for an all-expenses-paid date with Rita Moreno. Just kidding.

## CELEBRITY SIGHTING

**Cornell U.** — Have you touched Carl Sagan? If you have, *The Cornell Review* wants to hear about it. Students who have physically touched Sagan were asked to submit a 500-word essay describing the experience.

David Curran, contributing editor to *The Review*, says the essay contest is not just a joke. He says high-profile professors like Sagan demonstrate a growing gap between students and faculty. Often universities "buy" a professor for the name — like Calvin Klein or Jordache — and worry about "fitting" him or her into the university later.

Between tapings of *Full House* and *America's Funniest Home Videos*, Carl Sagan probably does have a busier schedule than most professors. Or is that Bob Saget?

## HALF THE MAN HE USED TO BE

**Michigan State U.** — When Michigan State U. *State News* reporter Laurie Kraus set up an interview with John Wayne Bobbitt, she had no idea she'd catch a glimpse of the world's most famous penis. *State News* photographer Darrell Taunt persuaded Bobbitt to pose nude holding his new pornographic video, *John Wayne Bobbitt, Uncut*, in front of his reconnected member. Kraus was not allowed in the photo area, but after the picture was snapped, Bobbitt — gentleman that he is — offered her a peek. He unzipped his pants and displayed his package for Kraus and *State News* entertainment editor Kevin Doak. The temptation to make some sort of witty pun here is just awful, believe us.

The great Pharaohs of Egypt probably would not have approved of the pyramid building that's going on at West Virginia U., where students looking for a fast buck think they've found the way to strike it rich.

The name of the game is Pyramid, and the rules sound deceptively simple. You give the "president" of the Pyramid \$100 to become a "member" of the club.

As a member, it's your duty to sign up other members. Friends, relatives, pets, strangers — anyone will do. As you sign two people up, collect their \$100 and give it to the president, you move up the Pyramid.

Once you recruit a total of eight members for your Pyramid, you become presi-

dent of a new Pyramid. When your Pyramid workers are finished recruiting, you become \$800 richer and retire.

Although it took ancient Egyptians years to build the great pyramids, WVU students say it takes them only about a week.

But it's not carved in stone that all players will be winners. Although they risk becoming slaves to their bank statements if they can't get any more recruits, players also take a bigger risk, because the Pyramid isn't just a game — it's money laundering and racketeering, and playing it could land you up to 20 years in jail, according to the West Virginia State Attorney's office.

Even though the game has been outlawed in 46 states, including West Virginia, college students like junior King Tut\* are still taking the risk.

"I'm not worried about getting caught," Tut says. "I'm just worried about getting my money. The cops here have better things to do than bust some kids for making a little money."

Tut is playing the Pyramid for the second time. He started off on the bottom rung of the Pyramid after giving \$100 to his recruiter. That \$100 has put \$600 in his pocket. And he's hoping for more.

"I made it to president in two days," he says. "That was a quick \$600. Now I started playing my second Pyramid, and I'm

moving up fast. That'll be a quick \$1,400."

There's no real strategy to the game; players just have to assure potential players they can make a quick buck, too, Tut says. "It's not hard to get people to join. You just have to bullshit with them. Once you get them in, you're closer to making money."

If you want to play the Pyramid and make money, you've got to recruit hard, sophomore Pharaoh Fawcett says. When players become lax about recruiting new members, the Pyramid crumbles.

"I put in \$100 and made \$500 in a couple days," he says. "I should have gotten \$800, but the guys underneath didn't do any work. Those guys are the ones that really got screwed out of money."

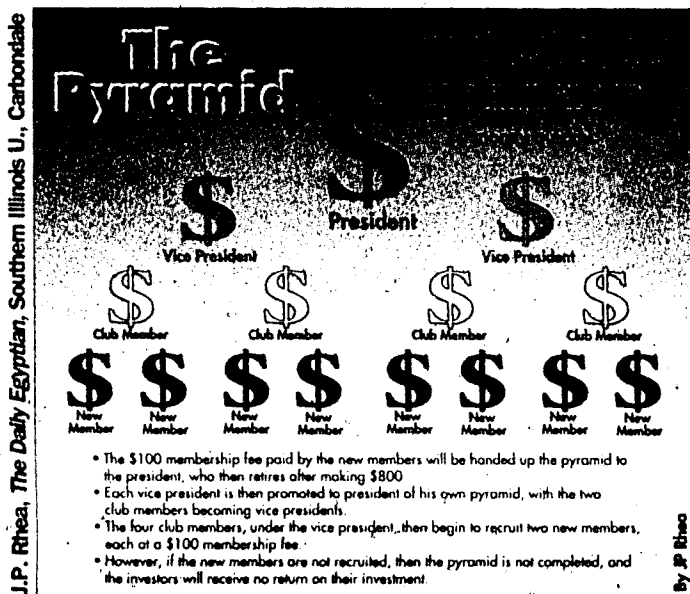
Recruiting is the toughest part of the game, Fawcett says, and every member has a "duty to recruit." If you bring in new members, then you can make money. "I recruited 13 people. It wasn't hard. It's profitable if you do your job.... The money will keep rolling and rolling in."

When the recruiting slows, the dark side of the Pyramid takes over. Junior D. Mummy should know — he put \$100 into the Pyramid, but he hasn't seen the treasures of the game yet. And he doesn't think he'll ever see his money again.

"I thought it was a quick buck," Mummy says. "It's not really as simple as people think. But I really can't be mad. That's what happens when you make a stupid move."

\*Names in this article have been changed.

■ Stacy Kennell, *Daily Athenaeum*, West Virginia U.



# Rebel Yale

How would you like to watch a male strip show, rent X-rated videos and buy vibrators from a sex shop — all in the name of research?

Jessica Kaufman and Annie Paul found it a bit embarrassing at first. But they soon got over those red-faced moments.

Yale U. seniors and roommates, Kaufman and Paul are the new editors of *The Yale Woman*. And for their first issue last spring,

they refocused the aims of the two-year-old publication and reinvented the magazine's feminist perspective.

"We wanted it to be an open forum for female thought and opinion on campus," says 21-year-old Kaufman, who is majoring in art and American studies.

As contributors to the magazine their freshman — uh, freshperson — year, they found the content of *The Yale Woman* boring and unsatisfying.

So the theme of their first issue? Sex and

the Yale Woman.

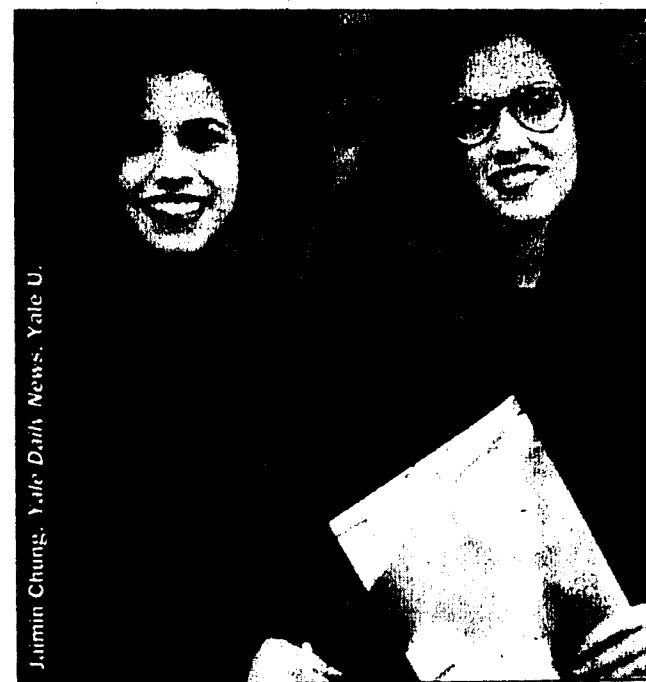
Paul, a 22-year-old American studies major, says she and Kaufman wanted to produce "something

provocative" that would make it clear that the magazine had been rejuvenated.

What exactly were students swallowing when they snatched up the 5,000 copies? How about an informal, anything-goes rap session with seven women of varied sexual experience who discussed their perspectives on sex and sexuality at Yale? Or two "sexplorers" — that's "editors" in *The Yale Woman* lingo — investigating the porn shops of New Haven, Conn. Or a personal account of one woman's first experience with masturbation.

Kaufman and Paul target primarily the female audience at Yale, but even the men couldn't resist the temptation of flipping through the pages. Perhaps it was the magazine's nine black-and-white "artistic nude" photos, taken by — or was that of? — Kaufman herself.

The second issue of *The Yale Woman* is being published in conjunction with an art exhibit and poetry reading; the magazine is basically a catalogue of those works.



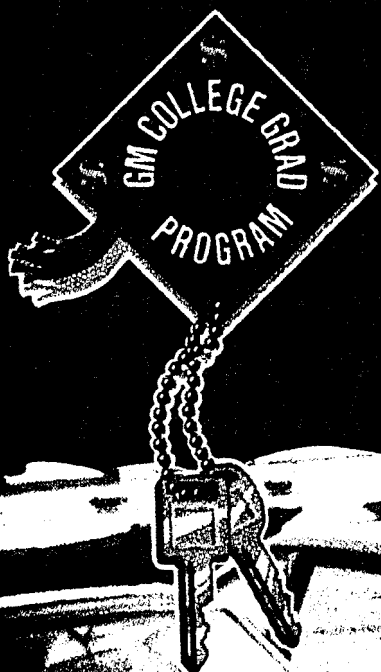
You have to wonder what their moms will say.

What else do the editors have up their sleeves? Psychoanalysis and the Yale woman, female friendships and women and the priesthood are just a few ideas on the agenda. They also plan to sit down with a group of men and transcribe the men's conversations for a male version of the first issue's rap session.

They've come a long way, but don't you dare call them baby.

■ Tommy Sangchompuphen, Yale U.





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## URGE

**L**ong-distance relationships. The idea alone sends waves of nausea through the very bowels of our souls. Not that we're bitter that ours didn't work out. OK, we are. But they still suck.

It seems this "disease" some label

chanted with LDRs. "They take too much time and energy," he says.

A sickeningly sweet example of LDR optimism is Amy Walsh, a sophomore at the U. of Kentucky. She and her boyfriend Greg Reiner, who lives and works in her hometown, fell victim to LDR in a moment of weakness.

"I never thought it would work, because we started going out a few weeks before I started school," she says.

to keep an LDR going, couples have to be able to deal with being away from each other for long periods of time.

"The two have to decide if their relationship is strong enough to keep, because one day, one of them will be walking around campus and may find someone who looks interesting," says Muir.

In her book *College Life*, Ellen Rosenberg offers different advice for coping with LDRs. "Meet new people, join clubs,

girlfriend or boyfriend isn't physically with you."

Jason Keene, a senior at the U. of Maryland, and his girlfriend Amara, a Duke U. medical student, can't be together, but they've managed to keep their relationship alive and well thanks to five-page phone bills and baskets of love letters.

Before he met Amara, Keene didn't think long-distance relationships were a good idea. "I was planning to put our relationship on hiatus," he says. "I found out, though, that I was crazy about her."

*Do you feel a cavity coming on?*

Keene says there is one way to keep a long-distance relationship healthy: Don't cheat.

*Maybe that's where we went wrong.*

# Reach Out & Date Someone

LDR, reminiscent of the flesh-eating streptococcus, is afflicting college students at an alarming rate.

Andy Westfall, a sophomore at Ohio U., was infected when he and his high school sweetheart Lea Ann attempted to continue their relationship after going to colleges 180 miles apart.

*Silly, silly little couple.*

Westfall says he and Lea Ann ran into communication problems. They called each other often but didn't have much to say. "She had her set of friends, and I had mine," Westfall says. "We wouldn't know what or whom the other person was talking about."

Westfall says the two now only "date" at home and are "technically" free to "see" other people while at school.

The experience has left Westfall disen-

But after dating for more than a year, Walsh is still making the two-hour trip every weekend from Lexington, Ky., to Huntington, W.Va. "I don't even have a car, so I usually end up getting a ride somehow, or he'll come and get me," she says.

Yes, you just read correctly — he goes and picks her up. Two hours there and two hours back. All 240 miles of it.

But even Walsh admits the relationship isn't all sugar and spice. "It can get stressful at times," she divulges. "If we have a fight, it's a little harder to talk things out over the phone."

Is there any remedy for lovesick puppies? Get your teaspoons ready for a dose of medicine.

Ken Muir, a visiting assistant professor of sociology at West Virginia U., says that

attend social events. Immerse yourself in your studies," she writes in her book. "Don't leave yourself with a lot of extra time to sit around and feel sorry that your

■ Jennifer Entwistle and Maureen Kenyon, *Daily Athenaeum*, West Virginia U.



Will Guy, Graduate, California Institute of the Arts

## PULSE

**Y**our roommate got lucky last night. He spent all night throwing up, and when he finally woke up, it was with a throbbing headache. He could have gone into a coma, choked on his vomit and died

once, for example, suppresses the central nervous system. This could result in respiratory failure, dangerously low blood pressure or cardiovascular collapse, Flynn says.

"If someone is in the 300- to 400-level [milligrams of alcohol per deciliter of blood], they are really confused, out of it, and could be so stuporous that nothing can arouse them," he says.

More than 40 percent of students in the Columbia study admitted they binged at least once in a two-week period.

And for every binger, there's that lucky friend who gets to hold back her

hair as she prays to the porcelain goddess.

Sometimes friends should just let those who overindulge sleep it off, Moore says. And although it's not very pleasant for the drinker or the caretaker, vomiting is fairly normal. Drinkers who fall asleep should be turned on their sides so they don't swallow or choke on the vomit.

Giving bread to someone vomiting will not help, according to Flynn. Alcohol is absorbed very rapidly by the stomach — in about 20 to 30 minutes. So, by the time the person is throwing up, it's too late — the body is reacting to the toxicity of the alcohol already in its system.

Other ineffective practices include drinking coffee, taking a cold shower and eating, Flynn says. None of these accelerates the liver's rate of metabolism, which is about .15 to .20 grams per hour and

which removes 90 percent of any alcohol consumed. The other 10 percent is eliminated through respiration — hence the characteristic nasty breath and b.o.

The rate of metabolism depends on such factors as body weight, tolerance, gender and amount of food already in the stomach.

Drinkers who can't be aroused or who have difficulty breathing, or whose gag reflexes aren't functioning, should be taken to the emergency room, says Jude Moore, an emergency room physician at the (Los Angeles) County-USC Medical Center.

In the emergency room, the ABCs — airways, breathing and circulation — are checked, Moore says. An intravenous flow is often set up to give fluids and vitamins that may have been lost through vomiting.

Armed with the facts, you have the freedom to pick your poison: stay sober and have fun watching your friends make fools of themselves, drink moderately and be a moderate fool yourself, drink heavily and lose the rest of a perfectly good weekend or drink to excess and relearn

the ABCs, compliments of the local emergency room. Cheers!

■ Ken Braslow, *Daily Trojan*, U. of Southern California



Friends that pray together, stay together.

# Last Call!

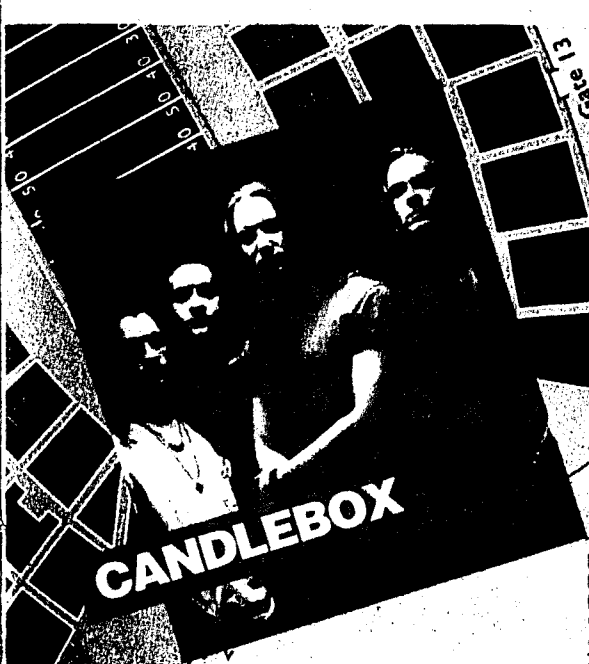
of asphyxiation. At least he will live to party another day.

A sobering report by Columbia U.'s Center on Addiction and Substance Abuse revealed that in the past five years, emergency room admissions for drinking have grown 15 percent in campus communities.

An occasional drink does no real long-term harm, says Chris Flynn, an attending physician at Martin Luther King Jr. General Hospital in Los Angeles, but binge drinking can cause serious problems. The Columbia report defines binge drinking as having five or more drinks in one sitting.

"It's much more dangerous to drink a series of shots of whiskey or gin in a very short time.... The alcohol is much more concentrated," says Jim Goldman, professor of pathology at Columbia.

Downing a fifth of Jack Daniel's all at



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**Live**—Throwing Copper (Radioactive) 478-382  
**Frente**—Marvin The Album (Mammoth/Atlantic) 483-693  
**Urge Overkill**—Saturation (Geffen) 461-756  
**Meat Puppets**—Too High To Die (London) 474-221

**Mazzy Star**—So Tonight That I Might See (Capitol) 489-692  
**Rage Against The Machine** (Epic/Associated) 451-138  
**Sarah McLachlan**—Fumbling Towards Ecstasy (Arista) 473-389  
**Hootie & The Blowfish**—Cracked Rear View (Atlantic) 487-553  
**The Afghan Whigs**—What Jail Is Like (Elektra) 100-917

**James**—Laid (Mercury) 467-761  
**Sheryl Crow**—Tuesday Night Music Club (A&M) 476-531  
**Helmet**—Belly (Interscope) 486-381

**No Alternative**. Featuring Soul Asylum, Nirvana, The Breeders, more. (Arista) 470-488  
**Michael Bolton**—The One Thing (Columbia) 470-005  
**Billy Joel**—Grt. Hits, Vols. 1 & 2 (Columbia) 336-396/396-390  
**Jane's Addiction**—Nothing's Shocking (Warner Bros.) 375-741  
**REO Speedwagon**—Grt. Hits (Epic) 387-672  
**John Michael Montgomery**—Kickin' It Up (Atlantic) 473-157  
**Spin Doctors**—Thru The Upside

**Stone Free: A Tribute To Jimi Hendrix**—Various Artists (Reprise) 471-551  
**Jimmy Buffett**—Songs You Know By Heart (MCA) 339-911  
**Bob Marley & The Wailers**—Legend (Tuff Gong/Island) 337-857

**Ottmar Liebert & Luna Negra**—The Hours Between Night & Day (Epic) 484-149  
**Miles Davis & Quincy Jones**—Live At Montreux (Warner Bros.) 463-554  
**New Order**—Substance (Qwest) 361-071/391-078  
**Guns N' Roses**—Appetite For Destruction (Geffen) 360-964  
**Vince Gill**—When Love Finds You (MCA) 486-608

**B.B. King**—Blues Summit (MCA) 463-505  
**Queen Latifah**—Black Reign (Motown) 471-466  
**Bryan Adams**—So Far So Good (A&M) 467-738  
**Celine Dion**—The Colour Of My Love (550 / Music/Epic) 467-662  
**Sepultura**—Chaos A.D. (Roadrunner/Epic) 467-654  
**Nirvana**—Nevermind (DGC) 442-046  
**Buffalo Tom**—Big Red Letter Day (eastwest) 466-946  
**Scorpions**—Face The Heat (Mercury) 466-938  
**Melissa Etheridge**—Yes I Am (Island) 466-763  
**Violent Femmes**—Add It Up (1981-1993) (Reprise/Slash) 466-656  
**Prince**—The Hits 1 (Paisley Park) 466-623  
**"Judgment Night"**—Orig. Sndtrk. (Immortal/ Epic) 466-474  
**Lemonheads**—Come On Feel The Lemonheads (Atlantic) 466-037  
**Stevie Nicks**—Street Angel (Modern) 466-029  
**Snoop Doggy Dogg**—Doggystyle (Death Row/Interscope) 466-955  
**Mariah Carey**—Music Box (Columbia) 466-436  
**The Breeders**—Last Splash (Elektra) 466-351  
**Bob Dylan**—The 30th Anniversary Concert (Columbia) 466-187/285-186  
**Toni Braxton**—LaFace (LaFace) 464-362  
**The Juliana Hatfield Three**—Become What You Are (Mammoth/Atlantic) 464-306  
**Babyface**—For The Cool In You (Epic) 464-222  
**Cypress Hill**—Black Sunday (Ruffhouse/ Columbia) 463-596  
**Danzig**—Thrall-Deamonsweatwee (American) 463-633  
**U2**—The Joshua Tree (Island) 364-999  
**Big Head Todd And The Monsters**—Sweetie (Giant/Reprise) 467-467  
**Huey Lewis And The News**—Four Chords & Several Years Ago (Elektra) 460-388  
**Jimmy Buffett**—Fruitcakes (MCA) 460-491  
**Heavy D. & The J. M.C.s**—Nuttin' But Loose (Uptown/MCA) 476-654

**Soundgarden**—Superunknown (A&M) 475-186  
**"Above The Rim"**—Orig. Sndtrk. Featuring SWV, Al B. Sure, etc. (Death Row/Interscope) 478-875  
**The Black Crowes**—Shake Your Money-maker (American) 462-184  
**Dr. Dre**—The Chronic (Death Row/Interscope) 461-970  
**Bjork**—Debut (Elektra) 461-152  
**Nail Young**—Unplugged (Reprise) 460-972

**Jon Secada**—Heart, Soul & A Voice (SBK) 481-671  
**"The Crow"**—Orig. Sndtrk. Featuring Pantera, Stone Temple Pilots, etc. (Atlantic/Interscope) 478-229  
**R. Kelly**—12-Play (Jive) 469-671  
**Dead Can Dance**—Into The Labyrinth (4AD/Warner Bros.) 468-991  
**Pet Shop Boys**—Very (EMI) 469-619  
**Aaron Hall**—The Truth (Sire/MCA) 468-025  
**Primus**—Pork Soda (Interscope) 457-192  
**Depeche Mode**—Songs Of Faith And Devotion (Sire/Reprise) 466-780  
**DADA**—Puzzle (I.R.S.) 455-212  
**Sting**—Ten Summoner's Tales (A&M) 454-561  
**Pat Benatar**—Best Shots (Chrysalis) 401-446  
**Simple Minds**—Glittering Prize (A&M) 454-006  
**Belly**—Star (Sire/Reprise) 454-199  
**Madonna**—Erotica (Maverick/Sire/Warner) 463-555  
**Indigo Girls**—Swamp / Ophelia (Epic) 477-323

**Collective Soul**—Hints, Allegations & Things Left Unsaid (Atlantic) 481-614  
**Paul McCartney**—All The Best (Capitol) 459-776  
**"Menace II Society"**—Original Soundtrack (Jive) 459-586  
**Gloria Estefan**—Mi Tierra (Epic) 458-497  
**Anthrax**—Sound Of White Noise (Elektra) 458-489  
**"Sleepless In Seattle"**—Orig. Sndtrk. (Epic / Soundtrax) 458-430  
**4 Non Blondes**—Bigger, Better, Faster, More! (Interscope) 458-042  
**Warren G**—Regulate... G Funk Era (Violator/ Ral) 462-208

**Tony Bennett**—Unplugged (Columbia) 486-746  
**Lush**—Split (4AD/Reprise) 486-043  
**David Byrne**—Luaka Bop/Sire 484-733  
**Kenny Loggins**—Return To Pooh Corner (Sony Wonder) 482-174  
**The Allman Brothers Band**—Where It All Begins (Epic) 482-034  
**Norman Brown**—After The Storm (Mojazz) 481-796  
**David Sanborn**—Hearsay (Elektra) 481-762  
**Violent Femmes**—New Times (Elektra) 481-739  
**Erasme**—I Say I Say I Say (Mute/Elektra) 481-655  
**Earl Klugh**—Move (Warner Bros.) 480-509  
**Pretenders**—Last Of The Independents (Sire/Warner Bros.) 480-285  
**Outkast**—Southernplayalisticadillacmuzik (LaFace) 480-103  
**Liz Phair**—Exile In Guyville (Matador/Atlantic) 479-899  
**Hole**—Live Through This (DGC) 479-329  
**MTV Party To Go, Vol. 4**. Featuring The Red Hot Chili Peppers, TLC, En Vogue, etc. (Tommy Boy) 478-628  
**Aaliyah**—Age Ain't Nothing But A Number (Blackground/Jive) 485-888  
**Alan Jackson**—Who I Am (Arista) 486-233  
**De Brat**—Funkdialied (Boso Def/Chaos/Ci) 486-811

**Kiss My Ass**—Classic Kiss Regrooved. Featuring Garth Brooks, Gin Blossoms, more. (Mercury) 485-763  
**Reba McEntire**—Read My Mind (MCA Nashville) 479-717  
**MTV Party To Go, Vol. 3**. Featuring Jodeci, Boyz II Men, etc. (Tommy Boy) 478-610  
**Keith Sweat**—Get Up On It (Elektra) 478-339  
**Alice Cooper**—The Last Temptation (Epic) 477-356  
**NAS**—Illmatic (Serchite/Ci) 477-166

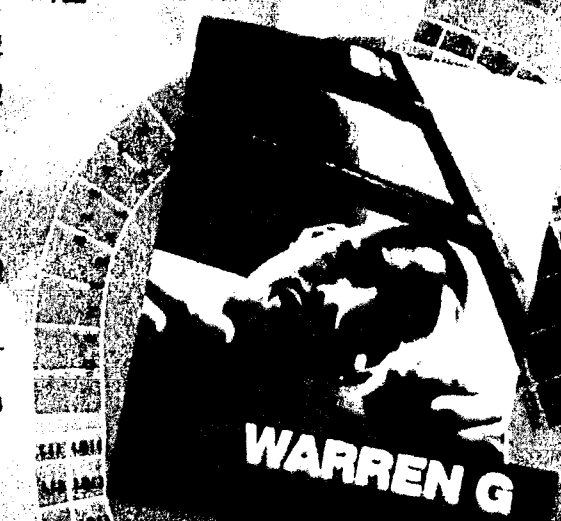
**A Tribe Called Quest**—Midnight Marauders (Jive) 472-860  
**The Beavis & Butt-head Experience**. Featuring Nirvana, Aerosmith, etc. (Geffen) 472-852  
**"Schindler's List"**—Orig. Sndtrk. (MCA) 472-795  
**Domino** (Ra/DelJam/Chaos/Columbia) 472-225  
**Common Thread: Songs Of The Eagles**. Featuring Clint Black, Vince Gill, Trisha Yearwood, etc. (Giant) 469-999  
**The Best Of Great White** (Capitol) 469-833



**Beastie Boys**—Ill Communication (Capitol) 484-808  
**Ride**—Carnival Of Light (Sire/Reprise) 487-363  
**Elvis Costello**—Brutal Youth (Warner Bros.) 476-168  
**Yanni**—Live At The Acropolis (Private Music) 475-176  
**Richard Marx**—Paid Vacation (Capitol) 474-973  
**Dig** (Radioactive) 474-817  
**Patra**—Queen Of The Pack (Epic) 474-809  
**Joshua Kadison**—Painted Desert Serenade (SBK) 474-791  
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**Hammer**—The Funky Headhunter (Giant/Reprise) 474-282  
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The Sundays—Blind (Geffen) 453-134

Erase—Pop The First 20 Hits (Sire/Reprise) 453-084

Helmet—Meantime (Interscope) 449-686

Sade—Love Deluxe (Epic) 449-439

Phil Collins—Serious Hits...Live (Atlantic) 448-944



C&C Music Factory—Anything Goes (Columbia) 489-419

10,000 Maniacs—Our Time In Eden (Elektra) 448-630

R.E.M.—Automatic For The People (Warner Bros.) 448-622

"The Bodyguard"—Orig. Sndtrk. (Arista) 448-159

Beck—Mellow Gold (DGC) 476-721



All-4-One (Atlantic) 481-808

Mother Love Bone (Mercury) 447-755

Eric Clapton—Unplugged (Reprise/Duck) 446-187

The Smiths—Best. Vol. 1 (Sire/Reprise) 446-070

Soul Asylum—Grave Dancers Union (Columbia) 445-510

Screaming Trees—Sweet Oblivion (Epic) 445-312

Megadeth—Countdown To Extinction (Capitol) 444-489

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Kenny G—Breathless (Arista) 448-142

"Singles"—Orig. Sndtrk. (Epic Soundtrax) 439-604

En Vogue—Funky Divas (eastwest) 435-750

White Zombie—La Sexorcisto (Geffen) 442-079

Blind Melon (Capitol) 447-995

Aerosmith—Get A Grip (Geffen) 458-075

Tori Amos—Under The Pink (Atlantic) 478-307

Painters—Vulgar Display Of Power (ATCO) 436-306

Live—Mental Jewelry (Radioactive) 433-236

Cypress Hill (Ruffhouse/Columbia) 431-882

Enya—Watermark (Reprise) 431-403

U2—Achtung Baby (Island) 431-213

Naughty By Nature (Tommy Boy) 429-983

Mötley Crüe—Decade Of Decadence '81-'91 (Elektra) 429-316

Stevie Ray Vaughan & Double Trouble—The Sky Is Crying (Epic) 429-258

Cheap Trick—Grt. Hits (Epic) 428-656

Spin Doctors—Pocket Full Of Kryptonite (Epic/Assoc.) 428-482

Toad The Wet Sprocket—Fear (Columbia) 428-466

Red Hot Chili Peppers—Blood Sugar Sex Magik (Warner Bros.) 428-367

Soundgarden—Badmotorfinger (A&M) 428-260

Ozzy Osbourne—No More Tears (Epic/Associated) 428-128

Seal (Sire/Warner Bros.) 425-827

Tears For Fears—Songs From The Big Chair (Mercury) 423-848

Kiss—Smashes, Thrashes And Hits (Mercury) 423-731

Madonna—The Immaculate Collection (Sire/Warner Bros.) 414-557

Bon Jovi—Slippery When Wet (Mercury) 423-392

Van Halen—For Unlawful Carnal Knowledge (Warner Bros.) 420-273

Best Of Berlin 1979-88 (Geffen) 378-145

Green Day—Dookie (Reprise) 478-549

Crash Test Dummies—God Shuffled His Feet (Arista) 470-476

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## classic rock

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Elton John—Grt. Hits (Polydor) 471-011

"Dazed And Confused"—Orig. Sndtrk. Featuring ZZ Top, Kiss, etc. (Giant) 468-545

The Very Best Of Yes (Atlantic) 465-971

Jimi Hendrix—The Ultimate Experience (MCA) 458-034

The Allman Brothers Band—A Decade Of Hits 1969-79 (Polydor) 430-439

Rod Stewart—Sing It Again! Rod—Grt. Hits (Mercury) 423-822

The Moody Blues—Grt. Hits (Polydor) 423-756

Eric Clapton—Time Pieces (Polydor) 423-467

The John Lennon Collection (Capitol) 405-308

The Best Of Kansas (CBS Assoc.) 327-742

Grateful Dead—Skeletons From The Closet (Warner Bros.) 378-406

Depeche Mode—Violator (Sire/Reprise) 405-423

Concrete Blonde—Bloodletting (I.R.S.) 409-706

Fleetwood Mac—Grt. Hits (Warner Bros.) 375-782

Journey's Grt. Hits (Columbia) 375-279

Steppenwolf—16 Grt. Hits (MCA) 372-425

Marvin Gaye's Grt. Hits (Motown) 367-555

Styx—Classics, Vol. 15 (A&M) 364-448

Best Of The Doors (Elektra) 357-616/397-612

Van Morrison—Moondance (Warner Bros.) 349-803

Bad Company—10 From 6 (Atlantic) 341-313

A Decade Of Steely Dan (MCA) 341-073

Jethro Tull—Original Masters (Chrysalis) 340-315

The Cars' Greatest Hits (Elektra) 339-903

Lynyrd Skynyrd—Skynyrd's Imyrds/Their Grt. Hits (MCA) 381-129

Eagles Grt. Hits, Vol. 2 (Asylum) 317-768

The Best Of Blondie (Chrysalis) 311-811

Creedence Clearwater Revival—Chronicle—20 Grt. Hits (Fantasy) 308-049

Guns N' Roses—Use Your Illusion I (Geffen) 442-087

Alice In Chains—Facelift (Columbia) 414-292

Patience—Patience (eastwest) 468-626

Gin Blossoms—New Miserable Experience (A&M) 463-737

Aerosmith—Pump (Geffen) 388-009

Amy Grant—House Of Love (A&M) 101-667

The Cranberries—Everybody Else Is Doing It, So Why Can't We? (Island) 465-559

Chant—Benedictine Monks Of Santo Domingo de Silos (Angel) 477-087

Peter Gabriel—So (Geffen) 345-777

Dire Straits—Brothers In Arms (Warner Bros.) 336-222

Talking Heads—Stop Making Sense (Sire) 329-938

Bruce Springsteen—Born In The U.S.A. (Columbia) 328-629

AC/DC—Back In Black (Atlantic) 305-046

Deee-Lite—Dewdrops In The Garden (Elektra) 101-824

Slayer—Divine Intervention (American) 101-329

UB40—Labour Of Love (A&M) 325-472

Squeeze—Singles (A&M) 317-974

"Fast Track To Nowhere"—Original Soundtrack (A&M) 101-287

The Police—Every Breath You Take—The Singles (A&M) 348-318

Duran Duran—Decade (Capitol) 401-859

The Pretenders—The Singles (Sire) 362-541

Foreigner—The Very Best... And Beyond (Atlantic) 447-524

Jesus And Mary Chain—Stoned And Delirious (American) 101-444

Changing Faces (Big Bear/Atlantic) 101-842

Weezer (DGC) 101-891

Inner Circle—Reggae Dancer (Big Bear/Atlantic) 101-859

Jackyl—Push Comes To Shove (Geffen) 488-544

Barenaked Ladies—Maybe You Should Drive (Warner Bros.) 488-593

Bonnie Raitt—Luck Of The Draw (Capitol) 423-188

The B-52's—Cosmic Thing (Reprise) 383-877

Tom Petty & The Heartbreakers—Grt. Hits (MCA) 474-411

Nirvana—In Utero (DGC) 467-159

Edie Brickell—Picture Perfect Morning (Geffen) 101-303

Billy Joel—River Of Dreams (Columbia) 463-695

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## CLASS

**H**ere's the scoop: you're in a classroom, working on an assignment. Your professor walks up from behind your desk, leans down, and gives your shoulder a quick squeeze. That's cool, except it's the second time it's happened this week.

# Sex and Texts

Sound familiar?

OK, almost every newspaper on every campus has written about sexual harassment. And yes, Sexual Harassment 101 is sure to be added to your class offerings any day now. But the fact is, complaints of sexual harassment keep cropping up on campuses everywhere.

The American Council on Education cites sexual harassment as the single largest category of complaints on campus within the past year and a half. Why all the fuss?

To put it simply, the term sexual harassment is flat-out ambiguous.

Gladys Brown, director of the office of human relations programs at the U. of Maryland, says that because of all the court cases regarding sexual harassment in the past few years, the Supreme Court is now requiring colleges and universities to

establish specific expectations and responsibilities between students and professors.

"The problem is that the definitions of sexual harassment change all the time," Brown says. Every time a pamphlet with definitions of sexual harassment is published, she says, organizations come up with new constraints and twists that change the old definitions.

Phil Villaume, a Minnesota defense lawyer for professionals accused of sexual

harassment, agrees that there are many fine lines in this debate. He says that most professionals are oblivious to the boundaries of misconduct, especially in cases of "hostile environments," or unwanted sexual advances. Advances may include lewd remarks, whistles, crude jokes and/or physical contact. More obvious forms of sexual harassment fall under the *quid pro quo* category, which is basically, "I'll give you an 'A' if you redecorate my bed at midnight, baby."

School newspapers walk one of those fine lines when they try to cover campus sexual harassment cases.

"Everyone seems confused," says Rob Wherry, contributing editor of the U. of Delaware's *The Review*. "We can never verify anything. Enough rumors go around, but it's very hard to get con-

crete facts on both sides of the story."

Teachers walk another fine line when they treat their students like adults and discuss adult topics. Tracy Maurer, assistant professor of communications at Bethany College, W.Va., says she never has any problems with her students.

"We have a certain amount of respect for one another. It's one thing to talk about phallic symbols in literature, but sexual harassment — it's just never an issue."

And what line should students walk? Apparently the one from kindergarten — a thick, painted one, and with their eyes down and hands in their pockets.

Villaume says that students are always more vulnerable than professors. It's a power thing, he says. Professors simply have more power.

For those of you engaged in sexual relations with your professors, jump out of bed fast! Even though both of you may be consenting adults, the professor still holds the power position if the relationship goes amok. In a court of law, most students are still viewed as vulnerable which gives them a better chance of winning a sexual harassment case, but there's always a chance of falling victim to the fuzzy distinction.

The best bet is to try to resist those baby blues and think blue books — it makes life much simpler.

An increasing number of students will be encountering the blurry issue in sharp black and white — in the form of waivers forewarning them about classes with discussions that may allude to sex or other controversial topics.

And now they can see it in living color on the big screen. *Oleana*, a movie written and directed by David Mamet, stages a powerful war of the sexes when a female student accuses her professor of sexual harassment. The twist is that it's never made clear whether the professor really sexually harasses the student.

Sound familiar?

■ Sonia Taylor, U. of Maryland



Sexual harassment: In the eye of the beholder?

## POP

**D**ick Dale's guitar playing is so cool, it gives Beavis a seizure. With arms clenched and blond afro vibrating, Beavis screams, "It's too fast, it's too fast! Change it, Butt-head, change it!"

even play a guitar scale.

"I don't want to sound like a scale. I want to sound like a crying grizzly bear dying from eating infected salmon," Dale says.

"I want to sound like the crying and moaning of the American Indians who are sitting up there freezing their asses off with no land.

"I want to sound like anger. I want to

Taco Bell burritos to Columbia Sportswear jackets.

Glenn Dicker, one of three founders of Boston-based Upstart Records, says that since Dale's latest albums, *Unknown Territory* and *Tribal Thunder*, have come out in the past two years, surf guitar music has surged once again onto America's pop-culture shores.

After Upstart released a record by surf band Laika and the Cosmonauts in February, a tidal wave of surf band demos from across America rumbled into his office, Dicker says. Dicker and his cohorts released *Beyond the Beach*, a compilation of the best tracks, in mid-1994. The Mermen from San Francisco, The Woggles from Athens, Ga., and Spies Who Surf from Chicago are among the featured bands.

Dale says you can call the music whatever you like.

"It was surf. It

was the power of Mother Earth, the power of my lions and tigers [which Dale keeps as pets], the power of karate [he practices many forms] focusing through. It's the power of the universe. Give it another name; I don't care — as long as you like it."

■ John Youngs, *Daily Campus*, U. of Connecticut

# Son of a Beach

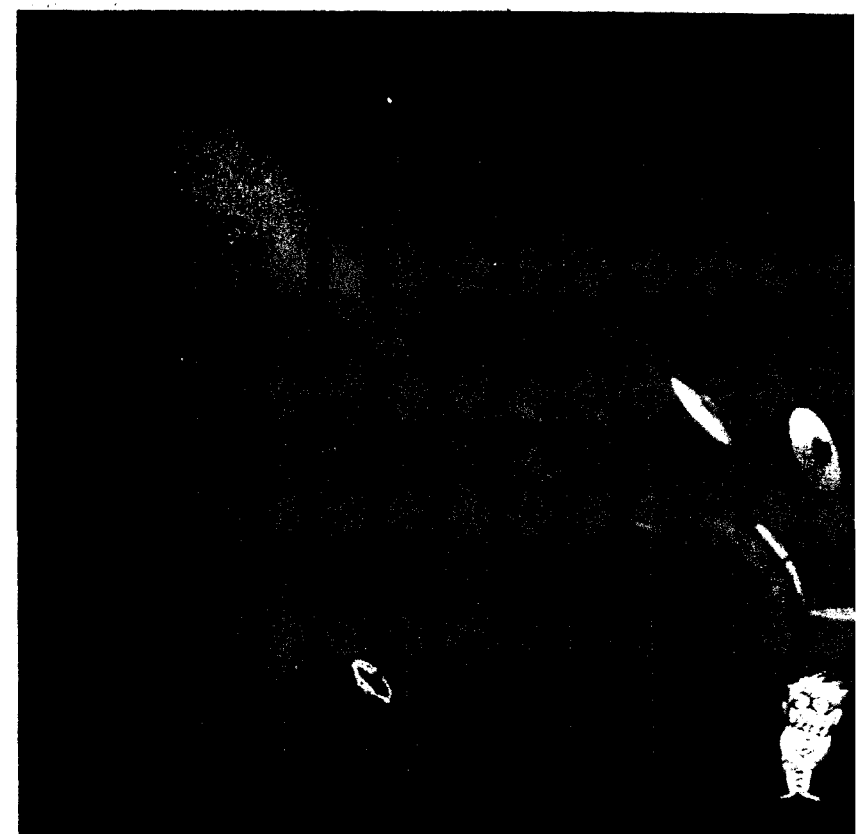
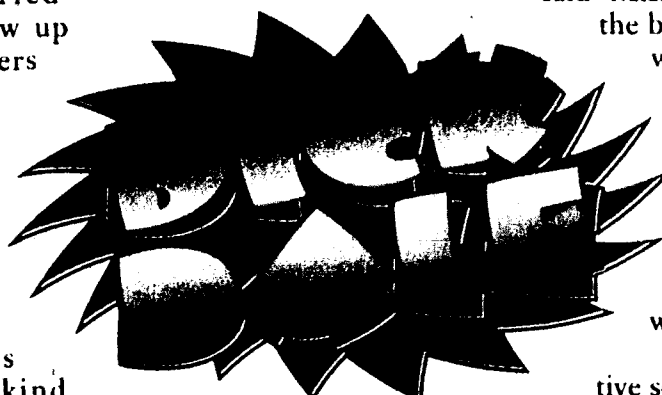
With pick-melting speed, Dale attacks his guitar, maniacally strumming and sliding up and down its neck. The style was dubbed "surf guitar" back in the late '50s/early '60s, when Dale surfed by day and blew up Fender amplifiers by night.

At 58, Dale's back. His career again hit high tide when Quentin Tarantino, that ubiquitous media wunderkind, picked Dale's music for his hit movie *Pulp Fiction*. Yet Dale can't

sound like happiness. What this whole damn land is about — that's what my music is all about."

Tarantino used Dale's "Misirlou" as the opening track for *Pulp*. "[Tarantino] said 'Misirlou' is the good, the bad and the ugly all wrapped up into one. He said it's heraldic — it gives you the entrance. It's like the entrance to *Ben Hur*, and that's why it stood out."

Dale's distinctive sound has also been picked up by marketers and used to hock everything from



Beach music is surfing U.S.A. again.

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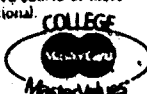


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**P**lay fair. It's the philosophy of choice for players on the football field. But off the Astro-turf, fairness is a whole new ballgame — especially for female sports reporters.

This season, James Madison U., a Division I-AA football school in Har-

risburg, Va., changed its post-football game interview policy to provide equal access to all reporters after the previous policy was contested by the campus newspaper's sports department.

In the past, reporters could interview team coaches in a stadium classroom or head for the locker rooms to conduct player interviews. That is, if the reporters were men.

Women reporters were forced to wait outside the locker room in a hallway to conduct interviews. Now the locker room is closed to all reporters, but at least two players from each team are brought to the classroom for interviews.

# Locked Out

No professional female sports writers currently cover the JMU football team, but in the past, women have served as sports writers and editors of the campus

newspaper and yearbook, sports director of the campus radio station and anchors on the campus TV sports show.

JMU sports information director Gary Michael said that although having women cover the football team would be new to the university, females have covered the men's basketball team in the past.

"Generally, in those cases, we've tried to go out of our way to make sure the [female reporters] are accommodated," he says. "But again, if they say, 'Hey, we should have the same [access] as everyone else,' that's true."

JMU is only one of many schools that has recently changed its locker room policy to provide equal access to all reporters.

Another school changing its stance is the U. of Notre Dame, where locker rooms were called "open" unless female reporters showed up to cover a game, in which case all reporters were turned away.

Last year, however, Notre Dame closed its locker room to all reporters and opted for an interview tent.

Notre Dame sports information director John Heisler says that the university changed the policy in part because a writer and a sports editor from the school's newspaper and news magazine were women.

"I think it's generally worked well," he says. "We've had a number of women cov-

ering our teams. The university has not been amenable to letting [women] into the locker room. This is a conservative place."

For some schools, player privacy is the underlying reason for a closed locker room.

"Sometimes athletes have been banged up. They've been hurt. They're crying because it's the last game of the season, or there's been a loss," says Ed Carpenter, sports information director for Boston U., which has a long-standing closed locker room policy for all sports.

The College of William & Mary has not allowed any reporters into the locker room for any sport since 1989, when current sports information director Jean Elliott came on board.

"Being a female, it was easier for me," Elliott says. "We had a woman sportswriter from [the student newspaper], and we had a woman filing from the AP. It was time."

And when it comes to the players? Many have no problem with sportswriters — male or female — conducting interviews in the locker room.

"As far as women go, the only thing I'd appreciate is an announcement that a female is coming into the room so that I can cover

myself," says JMU strong safety David Lee. "While I understand gender equity, I wouldn't want to be walking around [naked]. That's just courtesy."

■ Alison Boyce, *The Breeze*, James Madison U.



Nathan Erlin, *The Guardian*, U. of California, San Diego

# BIODEBATABLE

**R**emember when Mom said, "Eat your broccoli — it's good for you," and the issue was buried? Well, it's been dug up and dusted off — gotta watch out for those pesticides.

Finding foods that won't stab you in the back has become a complicated matter of reading labels and sorting fact from hype.

One labeling ploy is the word "organic." Retailers sell food under this label and pass it off as being all-natural and much

better for you than normal food. But what exactly is organic?

Rich Howley, store manager of Fresh Fields, a Chicago supermarket specializing in "good-for-you foods," says organic foods are much healthier because they are grown in a pesticide-free environment.

"People like myself, who were raised in the '70s eating McDonald's every day, hear how all this stuff is bad for you now," Howley says. "I want to feed my children healthy, good-for-you food instead."

U. of Nebraska, Lincoln, freshman Kelly Bergman says she prefers to eat foods labeled organic. "It's nice to know what you're putting in your body," she reasons.

"It makes you feel better; it really does. You know everything you're eating is pure."

But is it really?

Gina Ellwanger, a UNL sophomore nursing major, says the label "organic" is misleading. She says she began buying food labeled organic because she fell for the idea that it was pesticide-free and healthier than nonorganic food. Then she took a nutrition class and learned otherwise.

Produce grown in "pesticide-free" fields may not be pesticide-free, she says, because pesticides from other fields may blow over and contaminate it.

"They use the word organic and people think, 'Oh my God, this is sooo good for me,'" she says. "In the true organic sense, it's not better for you. It's expensive. It's just hype."

The dictionary definition of organic is any chemical compound containing carbon, which includes every living and formerly living organism. Labeling food organic is about as informative as labeling food "edible."

Finding a true definition for organic seems complicated, yes? Well, you're not alone. The debate has even traveled to Capitol Hill.

Congress recently organized the National Organic Standards Program to work on defining organic and establishing certification procedures for organic foods.

Connie Crunkleton, information director for Agricultural Marketing Service in Rockville, Md., a branch of the U.S. Department of Agriculture, says the current definition of organic depends on which group you're talking to.

"People are not sure of what they're getting," she says. "There are different definitions for different people."

With no national standard, Crunkleton says, each state has its own policies for certifying a food as organic. And with no standard definition, producers aren't allowed to make any specific health claims. Organic foods, even if they're grown without pesticides, may be preserved with sugar or loaded with fat. So in the end, they may be no better than foods without a fancy label.

Maybe we should have just listened to Mom.

■ Paula Lavigne, *The Daily Nebraskan*, U. of Nebraska, Lincoln

# You Say Tomato...



# SLEEPERS, SPOILERS & DARK HORSES

**Small-conference teams find glory, glamour,  
prestige and sometimes victory  
in the NCAA tournament**

By Shad Powers, *The State News*, Michigan State U.

# NCAA



Former Southwest Texas State coach Jim Wooldridge with Bobcats Lynwood Wade, Russell Ponds and DeJuan Brown.



Southwest Texas' Richard Hastings: Pride of San Marcos, Texas.

Courtesy of Southwest Texas State U.

**T**he NCAA post-season has long been a time for college basketball's Goliaths to strut their stuff. North Carolina, Duke, Michigan, Indiana, Kansas and Kentucky take trips to The Big Dance for granted.

But March Madness can't be played without those small-conference Davids, who are becoming more and more dangerous each year. For schools like Rider, New Jersey, Virginia, Liberty, Loyola (Maryland), Central Florida and Southwest Texas State, just getting into the Division I Men's Basketball Championship can turn their entire program around.

"For the big schools, their goal is to advance in the tournament," Loyola sophomore Darius Johnson says. "But for schools like us, the goal is just to make it to the tournament."

Johnson's squad did just that last year, winning the Metro Atlantic Conference championship game and traveling all the way to Sacramento, Calif., to face Arizona.

"It made the whole school recognize that the basketball team deserves some credit, too. It's usually just soccer and lacrosse around here," Johnson says.

The second-seeded Arizona Wildcats made fairly quick work of the 15th-seeded Loyola, but Johnson took home a souvenir he'll treasure forever.

"One of the T-shirts I got while I was down there had all the teams on it, like Arizona, Louisville and Minnesota, but Loyola just stood out.

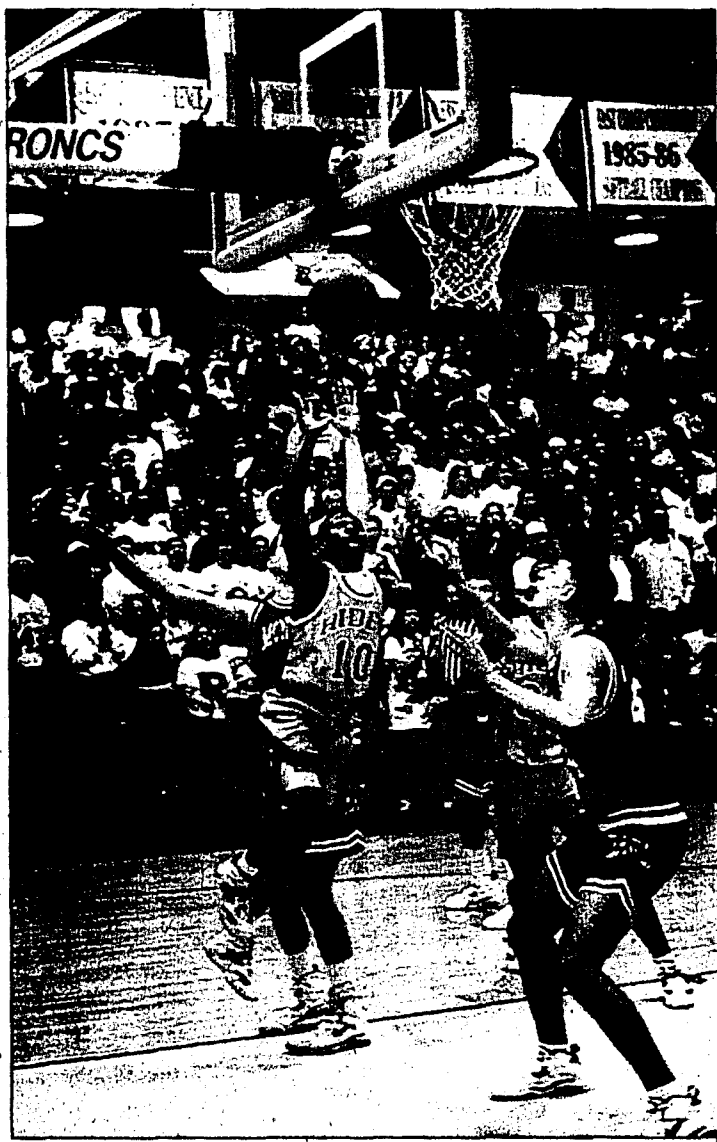
"It feels great every time I wear it," Johnson says.

The town of San Marcos, Texas, was abuzz last March when the beloved Bobcats of SW Texas State won the Southland Conference and earned a trip to the NCAA tournament.

"The week before the tournament, we had 5,000 or 6,000 people come to watch us practice," SW Texas State head coach Mike Miller says. "That's more than we've had in some games.

"Being in the final tournament is an experience that

Courtesy of Southwest Texas State U.



Courtesy of Rider U.

**The 15th-seeded Rider Broncos nearly upset No. 2 U. of Connecticut in last year's tournament.**

everyone needs to have at least once," Miller says. "The alumni and people around campus are still talking about our trip. It was more than I ever imagined."

The toughest task in the entire tournament last year belonged to the Liberty Eagles. Liberty, a school of approximately 6,000 students, was sent to Maryland to play the No. 1 team in the country, North Carolina.

The Liberty squad, like several other teams whose fates are sealed by the NCAA tournament selection, sat together and watched as the names were listed and brackets were set.

"They showed Liberty under North Carolina, and everyone cheered. I was like, 'What's everybody so happy about?'" Eagle forward Jason Dixon says. "But then I decided, if you're going to play someone, they might as well be the best."

"It's a great feeling, being in the big show. It's something you can't describe in words. There's a tingly feeling about it, and you can't sleep at night."

Liberty made it to the tournament by winning the Big South Conference championship. Right after they won that, odd things started happening, Dixon says.

Student support started coming from all angles.

"People who I didn't even think watched basketball were wishing us luck and congratulating us. That made us feel special," Dixon says.

Dixon, who had four points in the Eagles' 71-51 loss to the Tar Heels, says being in Maryland with legendary teams like North Carolina, Indiana and Temple made him feel like he was at a whole new level of basketball.

He says his school and program jumped to another level, too.

At Central Florida, the men's basketball team surprised everyone when it earned its first trip to the NCAA grand finale in 1993.

Although the Golden Knights were ousted by the top-seeded Purdue Boilermakers 98-67 in the first round, the trip has had a lasting effect on the school.

"It was an outstanding experience for our fans, our city and our university," head coach Kirk Speraw says. "The school got all kinds of new recognition."

For a small school like Central Florida, such a trip is invaluable for recruiting.

Speraw says good athletes like the idea of coming to Orlando to go to school, but since the Golden Knights had never been to the Promised Land, many talented players have shied away from attending. This year, that isn't happening.

Many naysayers believe that the champions of these small conferences shouldn't even be in the tournament, because they aren't truly among the top 64 teams in the nation.

Those pessimists think that the seventh- or eighth-place teams in a "power" conference like the Big Ten or Atlantic Coast Conference should get the spots currently "wasted" on these smaller schools.

To those who agree with this philosophy, say hello to Rider and Murray State.

The 15th-seeded Rider Broncos made the short trip from Lawrenceville, N.J. to Uniondale, N.Y., last season to face Connecticut in the first round of the NCAA tournament.

From the East Coast Conference, the Broncos (who had also made it to the tournament the year before) came dangerously close to knocking off the high-ranked Huskies. They say they rightfully belonged in the field of 64 and that these smaller teams should not be taken lightly.

"It was like a dream come true to play on national TV and play well," Rider guard Deon Hames says. "Two years before, I was watching these guys on TV, and I was overwhelmed. Now I'm playing against them and holding my own. It's exciting."

The near win by Rider would have tied the biggest upset in tournament history. On two occasions, a No. 15 seed has beaten a No. 2 seed in the first round. In 1993, Santa Clara knocked off Arizona, and in 1991, Richmond beat the almighty Syracuse Orangemen.

Ever since the NCAA tournament went to 64 teams in 1985, a No. 16 seed has never beaten a No. 1 seed. But it almost happened on one fateful day in 1989.

It was the battle of the MSUs as top-seeded Michigan State matched up against 16th-seeded Murray State from Murray, Ky. Murray State had a reputation for upsetting the big boys. As a No. 14 seed, the team had beaten North Carolina State the year before and had made the tournament out of the Ohio Valley Conference in five out of six years in the late '80s and early '90s.

It was a mismatch on paper, but heart can carry a team a long way.

"Even today people see my Murray State sweatshirt and tell me they remember us almost beating Michigan State," says Scot Sivills, who was a freshman on that Murray State team.

"One thing that we had going for us was the crowd," Sivills says. "There were about 15,000 people there, and dad gum if they weren't all cheering for us."

"We went in with the attitude that we could compete with these guys."

It took some last-minute heroics, but Michigan State did prevail by four points in overtime. How does it feel when the so-called automatic win becomes anything but?

"As the game went on, we weren't thinking 1 vs. 16; we were thinking survival," says Michigan State head coach Jud Heathcote. "We did not play inspired basketball, and they should never have been seeded 16th."

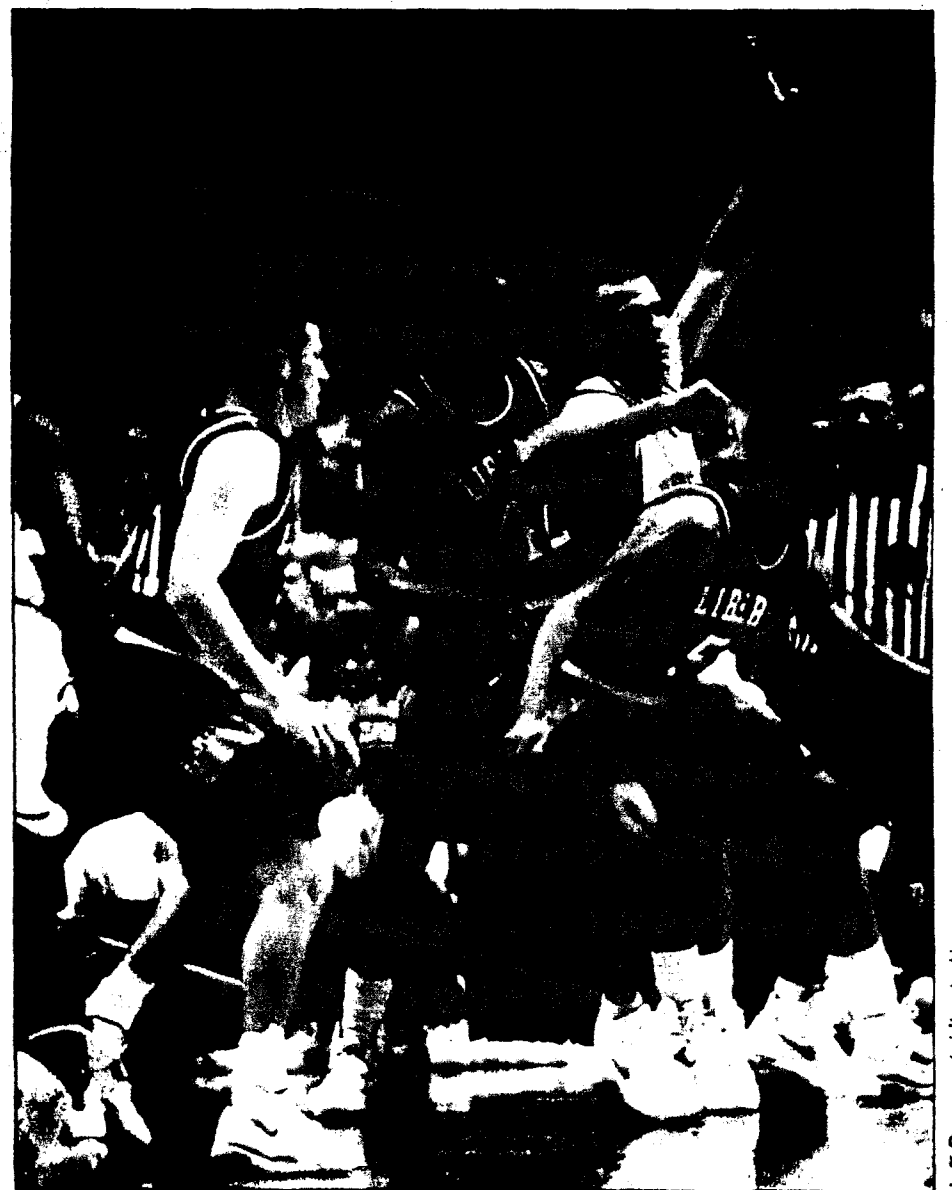
Sivills says even to this day, when he sees former Michigan State Spartan Steve Smith, whom he played against in the NBA and on the Dream Team, he thinks back to the day when his college team almost shocked the world.

"We built our program and our tradition from playing in the tournament," Sivills says. "It don't matter if you're a Murray State, a Michigan State, a Kentucky or whatever. You can beat any given team on any given day."

A growing number of small-conference schools share that philosophy and are gaining the confidence not just to make it to the tournament — but to slay a few giants as well.

***"It's a great feeling, being in the big show. It's something you can't describe in words. There's a tingly feeling about it, and you can't sleep at night."***

**JASON DIXON  
Eagle Forward**



Jeff Raymond, Liberty U.

**Liberty got the toughest first round assignment in the tournament vs. No. 1 North Carolina and Eric Montross.**



# One Nation?

## Minority student activists shatter the multi-culti myth

**O**n Feb. 9, 1994, 100 Hispanic and environmentally conscious students marched up four flights of stairs to the Michigan State U. president's office.

From behind the room's 40-foot meeting table, the president faced the music. One room, one cause, one president and 100 students, demanding that the university join the national grape boycott — a movement designed to protest the harmful effects of pesticides on grape workers.

The president listened but refused to make any commitments. Tension mounted. One Hispanic activist slammed a bushel of grapes onto the onyx table in a rage.

More members followed. Pretty soon, grapes covered the table and flew through the air. One female activist began dancing on the table, smashing grapes with every pounding step. Someone threw a bushel at the president, who had lost all composure and called for an immediate end to the madness.

It was the grapes of wrath. It was anarchy in the board room. Most of all, it was a wake-up call.

Welcome to the world of minority student activism.

Today's college campuses are full of such stories. Growing activism among campus minority groups — whether based on race, religion, ethnicity or sexual orientation — is transforming the individualized '80s into group consciousness in the '90s.

Still, group activism can be as exclusive as it is inclusive. Some claim a group's strict concentration on its own issues often detracts from the diversity of a liberal arts education. Are campuses being Balkanized as students stick close to their own 'special-interest groups? Is the student body dead? Or is it alive in a diverse, individualized form?

"In the past, there have been issues that mobilized students outside of their own immediate interests, like the war in Vietnam," says Souad Dajani, assistant professor of sociology at Antioch College in California. "But because of the emphasis on things like cultural diversity on college campuses, the student struggle has been turned inward, away from social issues. They're trying to get a sense of who they are, of their identity, and also of their power."

On the positive side, Dajani says, "They believe in social justice and they want to change the world quickly."

The down side, Dajani explains, is that students may often get caught up in a world of narrow definitions and not see what they have in common with other people.

"They may be cheating themselves out of exploring connections," she says.

By Jeffrey A. Sklar, Michigan State U.

Greg Powers, a senior majoring in social justice at Antioch, has found himself in constant turmoil on the school's highly PC (which he calls "Political Cleansing") campus.

"I don't think it's bad that people with a lot of the same ideas hang out together," Powers says. "You would just think that they would want to explore other cultures and ideas to have a better understanding of the world. If you constantly surround yourself with what you already believe in, how are you ever going to learn anything about anybody else?"

James Heath, president of MSU's black student organization, AS ONE, disagrees. "The idea that you're missing out on something has no credibility, because we learn about everyone else in all of our classes," he says. "From 8 a.m. to 5 p.m., we are learning about cultures of other people. So from 7 p.m. on, we've got to be concerned with our own culture, or we'll get a totally one-sided point of view. We need to take the time to learn about ourselves."

Laura Shipler, training and project coordinator for the National Multicultural Institute, a research and consulting group in Washing-

*I hate to quote Richard Nixon, but he said, 'We cannot listen to one another until we stop shouting at one another.'*

**RICHARD M. JOEL,  
B'nai B'rith**

ton, D.C., says she glimpsed a different perspective when she spent a semester at Spelman College in Atlanta.

"I was one of four white students there," Shipler says. "I realized that when you are a distinct minority, you're interacting with people who are different from you all the time."

As a result, Shipler explains, it may be the white students who miss an opportunity to learn about other cultures when minorities retreat into groups.

Curt Shepard, director of the National Gay and Lesbian Task Force Policy Institute's Campus

Project, says that oppressed groups often feel a need to create a common agenda. "It's what makes them strong," he says.

Still, Shepard emphasizes that there is a looming threat of campus Balkanization when a lack of communication or understanding causes different groups to work against each other. "That's when it becomes necessary for us to focus not just on gay and lesbian issues. If you want people to support you in your efforts, you need to be willing to work on their issues and concerns as well."

Intolerance and misunderstanding among various

groups is a problem that plagues the spectrum of minority student organizations. Richard M. Joel, international director for B'nai B'rith Hillel Foundation and president of the Foundation for Jewish Campus Life, explains that too often people become myopic in their devotion to their cause. This may result in basing one group's legitimacy on the illegitimacy of others.

"We're all on edge," Joel says. "We're all waiting to see if the man or woman next to us is going to embrace us or slap us. I hate to quote Richard Nixon, but in his first inaugural address, he said, 'We cannot listen to one another until we stop shouting at one another.'"

"We should emphasize the positive aspects of our identity and our vision and not take the cheaper path, which is to unite a constituency by declaring a common enemy. That only builds walls, not bridges."

Although many white students may think minority issues don't concern them, Shipler, at the National Multicultural Institute, says true diversity includes everyone.

"Whites often feel that they should not assert their identity as a result of guilt, anger and/or responsibility," Shipler says. In order for the campus society to continue to function and grow, she says, all students, including whites, should make contributions toward diversity and see their own insights and experiences as valuable.

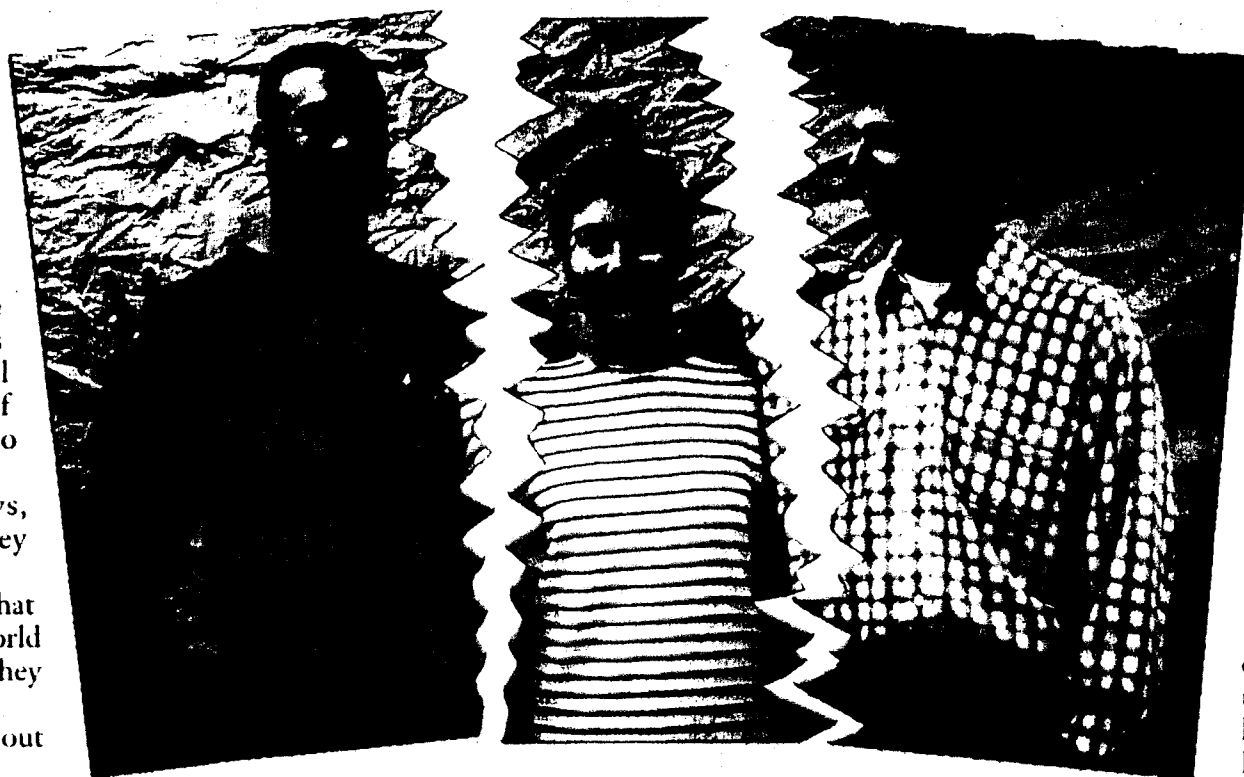
"I, as a white person, can contribute something, and I have a real responsibility to do so," Shipler says.

The lack of white student movements today also concerns Ernesto Todd Mireles, chair of MSU's Hispanic student organization, Movimiento Estudiantil Chicanos de Aztlan (MEChA).

"The average Anglo student doesn't see a need to protest anything," Mireles says. "That should send some warning signs out to people if you're in college learning all that Western culture can teach you about freedom and democracy. If that doesn't move you to address some sort of wrong, it's really kind of scary."

"What does that say about society at large? That there's a group of people who just don't care? And if they do care, they're seen as these radical, fringe, strange people. It's really sad. What would people think of Thomas Jefferson these days?"

"He's the man who advocated the overthrow of the government by the use of arms. What would that make him today? That would make him a hunted man."



# Under God?

When it comes to religion, students sure aren't sheep

By Jessica Ruzz, *Tufts Daily*, Tufts U.

**L**osing your religion? Apparently not. Although you chastised us for the wording of our October poll question, "Do you believe in God?" (We meant "a higher power." Really.), 75 percent of you said that you do. And your responses reflected beliefs formed not by passive acceptance but through active learning, questioning and individualizing.

So, independent of the poll, we decided to explore this trend of DIY spirituality. Sure enough, students are finding their own personal — no, we won't say Jesus. You fill in the blank.

"Religion? What religion? All I see now is commercialism," says a Boston College junior and spiritual cynic who asked us not to use his name.

"My family's strictly Roman Catholic. They'd crucify me if they heard me say that."

Uh....

"Pun most definitely intended."

Drugstore Santas notwithstanding, it makes sense that many college students are religious skeptics. It's hard to believe in Adam and Eve when we're being presented with reasonably conclusive proof that our ancestors dragged their knuckles through cave life. Still, some students have managed to maintain their faith.

"Judaism is still a really important part of my life," says Shari Bock, a State U. of New York, Stonybrook, senior. "If anything, I'm closer to it. It's helped me get through a lot of rough times."

Others argue that religion shouldn't be used as a crutch. "If there's a God up there, he must get pretty sick of people using him — it's the ultimate fair-weather friendship," says a U. of Pennsylvania sophomore who knows God will forgive him for not revealing his name.

## "Get your own damn sandwich!"

Some students have modified their original religious ideas. Islamic beliefs dominated the Kuwaiti upbringing of Nadya Sbaiti, a Tufts U. senior.

"Religion was a central part of my life," she says, "and I was pretty much taught not to question it."

Sbaiti's decision to attend an American university posed a problem for her traditional father. To a degree, his fears were realized; her outlook has changed since she left Kuwait.

At Tufts, she confronted her reservations and found that most of her problems with Islam are gender-based. "It's a patriarchal religion. I'm a modern female, and I'm a Muslim — a walking contradiction."

"When I went to Lebanon this past summer, I argued with my family over things I would've accepted without question a few years ago." One day, a male

cousin told his sister to get him a sandwich. The girl complied without question as Sbaiti's jaw dropped. "He tried that with me. I told him, 'Get your own damn sandwich!' He didn't ask again."

Islam isn't the only religion to fall under fire for "sexual discrimination" — most commonly practiced faiths confer more power upon males.

"Judaism, Christianity, Islam, you name it. I haven't found one that works for me yet," says a self-proclaimed ultra-feminist U. of Michigan sophomore who also doesn't want her friends and family to know that she's religiously challenged.

Sbaiti points out, though, that applying Western values to Islam is like judging a Grateful Dead concert by standards you'd usually use for Pavarotti.

"I've tried to pick and choose which parts of each culture I follow and come to terms with it that way. You have to reconcile the contradiction, or you'll go insane."

## "If you're into religion, you're into physics."

Tufts freshman Josh Levitt was inspired to consider religions other than Judaism by a friend named Ruby, whom he met in junior high.

"Ruby's been practicing Siddha Yoga since she was 9. Her mom was into it, so she grew up with it." Ruby's practices, which include meditation and a special focus on nature, kick-started Levitt's own religious explorations and research.

Today, Levitt's set of convictions reads like a "choose your own adventure" novel. He subscribes primarily to the values and ideas set forth in Eastern religions, especially those that center on nature.

"Religion was created by man to explain natural phenomena. Nearly every major religion has a flood story, and all the floods seem to take place around the same time. Coincidence? I think not."

Levitt finds Taoism particularly appealing, because it aims to resolve the mechanics of why the world works the way it does.

"If you're into religion, you're into physics."

Judeo-Christian tradition lacks one practice covered by many Eastern religions: meditation. A cross-country

runner, Levitt discovered long ago that meditating helps him concentrate during a race.

"It doesn't have to mean sitting in the lotus position, palms up, chanting 'oou-ummm, oouummm.' Sometimes I meditate just by staring at the clasp on the necklace of the guy in front of me."

## "It's hard to relate to the Bible when you live in L.A."

"Well, Sodom and Gomorrah come pretty close," amends UCLA senior Patrick Shiflett. "Me, I'm probably a pagan, or a druid of sorts." Officially, he's an unconfirmed Roman Catholic.

"I don't want to offend hard-core Christians — although it's fun to watch their reactions when I tell them I'm a druid — but I just believe a little more in the longevity of nature than the infallibility of human germs."

Shiflett's philosophy is fairly straightforward: "People can't be right or wrong in their beliefs — just a little funny-looking during religious fervor."

If anything has desensitized him to organized religion, it's having it forced on him by those who don it as a garment of self-righteousness. Southern Californians, he says, fall into two religious classes.

"Some have resigned themselves to the fact that they'll probably burn in hell and are applying eternal sun block, SPF 99 million, even as we speak. Those who haven't just listen to religious music in their spare time and try to convert the general populace."

## In God we trust?

Instead of relying on teachers and books for religious instruction, some students just follow their instincts about what moves them.

"Once I had a religious experience at a car race," Shiflett says. "I watched the cars, heard the noises and got all choked up and started crying. That sounds kind of weird, but I can't deny that I felt some higher presence."

And what of this "God" thing? Do runners like Levitt ever appeal to God — or gods — to make their feet fly?

"Well, I wouldn't necessarily want to go on the record and say that I don't believe in God," Levitt says. "It's not quite that simple. Let's just say that I do believe in myself, and right now, that's enough."

Some folks believe in a higher power — even if they're hesitant to give it a name.

"There's something out there," Bock says. "I don't know if it's God, or fate, or what, but I believe there's something stronger than we are."

Shiflett suggests that God's a "good dude," although "genderless — probably above all that male-female sloppiness. But I don't think God has anything to do with suffering. People do."

The college years tend to mark the death of blind faith in everything from parental wisdom to governmental policy, and religion is certainly no exception. But simultaneously, these years can signal a rebirth — a reconciliation of faith with its contradictions to form a hybrid spirituality that's all our own.



# The Five-Year Plan

Heather Moore, *The Review*, U. of Delaware

## Give 'em credit. Please.

Getting some college students to graduate in four years is like getting a politician to leave office after one term. For many students, what used to be a short-term experience has turned into a full-time career.

The four-year degree is becoming a thing of the past, something prefaced by your parents' wistful stories of "When I went to college...." Four years don't allow you to take a range of courses or to decide confidently on a major, some argue. Then there's that dismal job market looming beyond the fun of mom-and-dad-sponsored campus life. It's just too damn hard to leave.

At the U. of North Carolina, the choice may be a little easier. If you're up for paying a 25 percent tuition surcharge to stay enrolled after eight semesters and 128 credit hours, go ahead. Otherwise, get out in four years. Still, many university officials around the country refer to the five-year plan as a problem — an "academic epidemic."

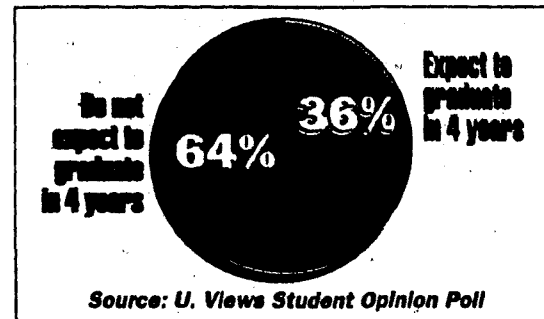
"If students don't graduate in four years, it's usually their own fault. They don't talk to upperclassmen or advisers.... They screw around too much," says Rick Roberts, director of Colorado College's career center.

*Au contraire*, say most five-year students. A new generation of learners seems to believe the extra year is worth it, since it allows time to switch majors, study abroad and deal with financial and personal problems. Sure, they fall victim to name-calling from their four-year

colleagues who call it Star Trek Plan: The Never-ending Voyage. But for the most part, these super-seniors feel no remorse.

### Under Major Pressure

Julie Solomon, 22, a fifth-year senior at the U. of Georgia, says that her advisers didn't clearly explain her academic options. Like many college newcomers, she wasn't sure what she wanted to major



in. "You feel all this pressure to decide a major [while] you're trying to get to know yourself," she says.

Solomon started out as a journalism major with a minor in food and nutrition. Three switches later — after deciding against culinary school and med school — she was (and is, as of 4 o'clock this afternoon) a dietetics and nutrition major.

"All my friends graduated last year," Solomon says. "I think they sort of pitied me."

Murray Solomon, Julie's dad and financial means of prolonging the college experience, says he assumed that his daughter would graduate on time until about two years into college.

"When her mother and I went to college 35 years ago," he says, "it was unusual to take more than four years to graduate. We knew we were to complete our education in four years. Period. [But] drop/add was also unheard of in our day."

### Taking the Scenic Route

Going to France was worth staying an extra year at Colorado College for fifth-year senior Kris Kimber, 23. Nearly all the credits from his year-long studies in France transferred, but none went toward his biology major. He had to return to Colorado for another year.

"I was sick of school," he says. "This was my excuse for a year off."

Kimber has no regrets about graduating in five years. "Had I pushed through, I wouldn't have had the time to enjoy myself. I really should've taken a year off after high school," he says. "I wouldn't recommend graduating in five years *per se*, but I'd recommend studying abroad."

Super-seniors do experience a degree of four-year-centrism, Kimber says, in addition to facing relatives' nagging questions of, "Well, are you going to graduate this year?" Initially, Kimber's parents "weren't real enthused" about him taking another year, but his mom says the extra money spent was "part of Kris' educational process" and that she and her husband no longer have any misgivings about it.

Kimber's mom says that it's more difficult for students to graduate on time from public universities than private schools because a chunk of public students' time is generally set aside for a job to pay tuition. "Most people have to worry about where their next dollar is coming from. That's more true at public schools than private, liberal arts colleges."

By golly, give this woman an academic analysis degree! In fact, in Minnesota, the graduation rates at \$10,000-a-year public schools are 48 percent lower than those at \$20,000-a-year private schools. Who says that time isn't money?

### Flying the Co-op

Warren Williams, 21, is a "pre-junior" in his fourth year at Drexel U. in Philadelphia, with one more year to go. At Drexel, 95 percent of the students are on the co-op cycle — they spend half the year in class and half on internship. And one more year in school.

"It used to bother me when I'd go home and have to explain [co-op] to my friends. They'd think I was on a remedial plan; that couldn't be further from the truth," says Williams, an accounting major who interns with the Federal Deposit Insurance Corp. "I used to try to explain the co-op program to everyone to justify graduating in five years. There's no need to justify it. I just don't see what the rush is."

Williams asks the same question as many five-year students: "If you can afford it, why not stay in school? This is the best time of your life anyway."



## Roadrunner U. Meep! Meep!

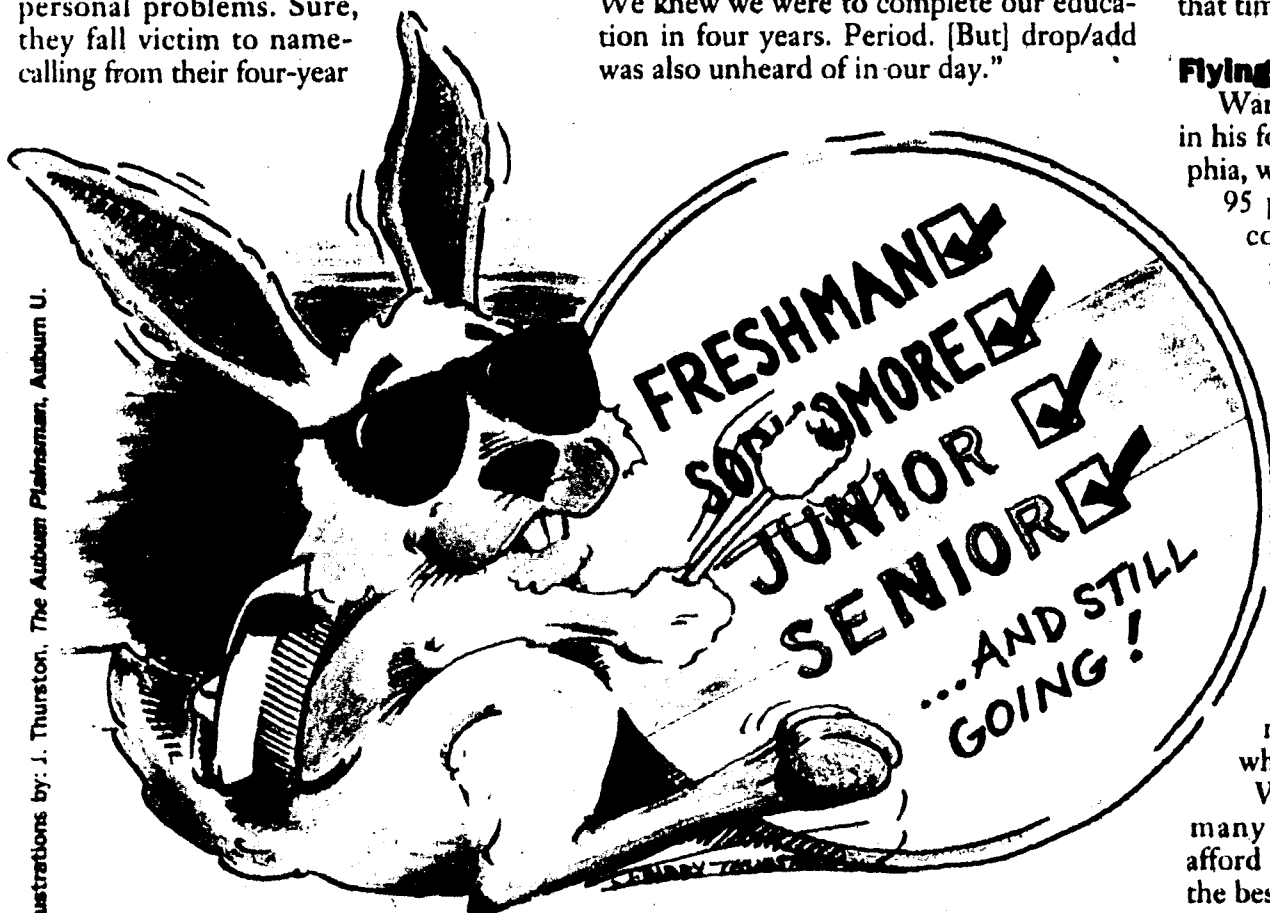
Just the opposite of the five-year plan is the often self-created (not found in a course catalog) three-year or less-than-four-year plan. Many hyper-motivated students who come into college with Advanced Placement credits and want a head start in the job arena find the warp-speed taste o' college most definitely to their liking.

Nicki Johnson, 22, a '93 Duke U. graduate in economics, entered college with 18 AP credits. After realizing it wasn't too much extra work to graduate early, she decided to do it and save money. "It would've been nice to graduate with my good friends, but it wouldn't have been worth \$20,000."

Johnson's advisers were no help. "They couldn't understand why I'd want to miss the fourth year of 'the Duke experience,'" she says. Now, in retrospect — with a master's in accounting from the U. of North Carolina and a job with one of the Big Six accounting firms — she says graduating in three years gave her "a leg up on the competition."

Jeff Ladwig, a 20-year-old sophomore at Colorado College, will graduate next year, after three years and two summer sessions, to save both himself and his parents the \$17,142 year tuition bill. But he feels he may be missing out by doing so. "I'd recommend four years — you get more out of college; you have more time to grow out."

Not all three-year students feel that about prolonging the college party. "I have senioritis," says Leslie Smith, 20, who will graduate from the U. of Delaware this May after only three years. "I love UD, but you can't smoke-filled, cheap-beer frat parties go on so long."





**in**  
ENTERTAINMENT



# ingleton sensation

Exploring pride  
and prejudice on  
the American  
campus

TODAY'S SPECIAL: UNDERGROUND THEATER WITH A SIDE OF BACON

# HIGHER DIRECT

By Tom Sizgorich, California State U., Long Beach

## Singleton goes from the streets to the classroom

At 26, John Singleton has lived out the most fevered and wild-eyed fantasies of 100,000 film students.

In 1990, the U. of Southern California film school graduate turned his senior thesis script into what film critic Roger Ebert called "one of the best films in recent years." *Boyz N the Hood* was nominated for a Palme d'Or at the Cannes Film Festival and hailed by critics in the United States as ground-breaking. The film became an overnight cultural touchstone and the standard by which urban dramas are now judged. It also gave Singleton a lifetime of Hollywood clout, enabling him to make his second film, *Poetic Justice*, starring Janet Jackson and Tupac Shakur.

Four years after his initial breakthrough, Singleton has taken the camera from the streets to the classroom for his third feature film, *Higher Learning*.

Not bad for a 20something.

### Fight The Powers That Be

"Our generation is the most dangerously passive generation... ever," Singleton laments. The director, dressed in black and head shaved, is overseeing the post-production of *Higher Learning* at a busy sound stage in Los Angeles. "Here we are killing each other, but we're also letting other people dictate our future.... We should be tearing up shit like they did in the '60s."

Nearby, a group of actors is dubbing

the background sounds to several scenes. On cue, the group erupts in babble, simulating the crowd scene on the screen before them. On-screen, a policeman unfurling a swastika flag stands between two opposing groups — one white, the other black. The scene swims in metaphor, which seems lost on the actors.

The performers who represent the crowd are themselves divided. One group of actors represents the "black perspective" and the other, the "white perspective."

"Do the white perspective first," calls The Woman Who Seems To Be In Charge.

"Oh, you can't do that," comes the response.

"I know," The Woman Who Seems To Be In Charge chuckles. "They're always first." General laughter.

On the surface, the post-production set of *Higher Learning* seems to exist in a state of racial détente — exchanges like the one above are common. Laughter suggests that the film's cast and crew are free of the anxieties and polarization experienced by the characters on screen.

But if you listen closely, some of the laughter on the set sounds forced.

### Unlearn

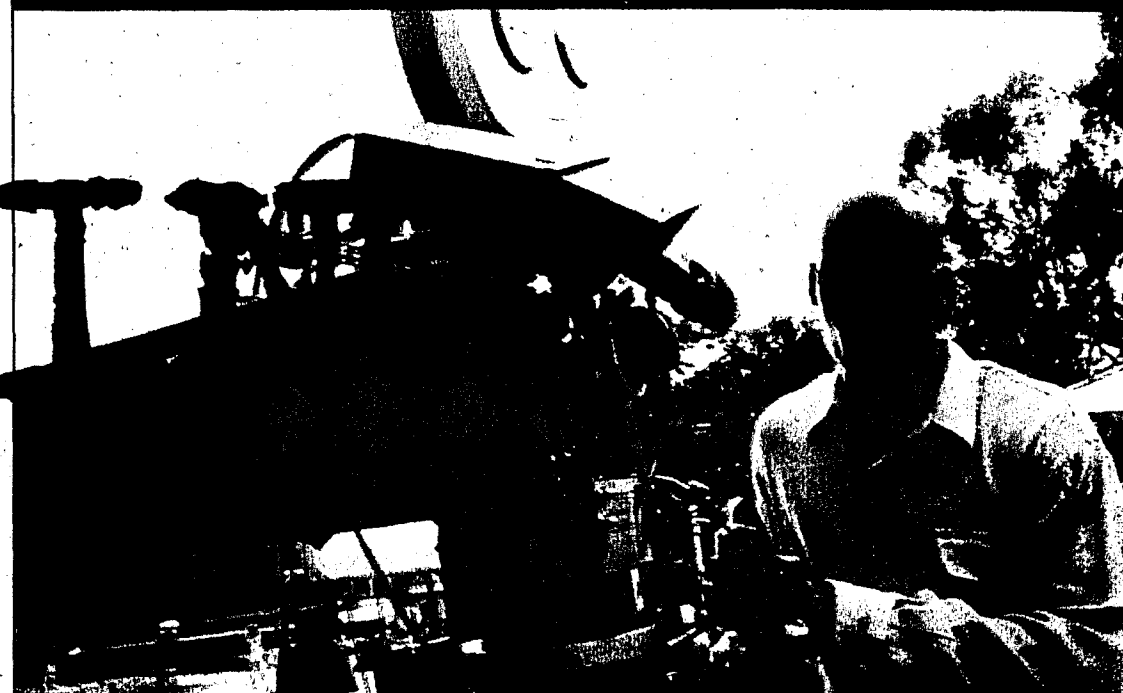
John Singleton is on a roll.

"See, most people who are running things... are like 10 or 15 years away from dying," he says. "They don't give a f—k about us."

"[Young people need to] unlearn all of the things the old school taught us about communicating with each other... about being afraid to talk about certain things," he says. These "certain things" are at the heart of *Higher Learning*.

The film, set at the fictional Christopher Columbus University — a private, predominantly white institution somewhere in the western United States — chronicles one semester in the lives of three black freshmen.

"It's a powerful-ass picture," Singleton says. "I'm hoping the movie will get the whole *Boyz N the Hood* monkey off my back. I grew up in the streets. I know the streets. I



can write about the streets. But I also know about other things."

Singleton says he expects resistance to *Higher Learning* from the mainstream. "I think amongst us [people in their 20s] — we'll get it. But I don't know about the older crowd. I think they're going to be afraid of [the film]."

Singleton says that mainstream viewers may feel threatened by the "very anti-establishment" film, which examines such time-worn institutions as the American educational system and such newly conceived institutions as political correctness — a term which draws from Singleton a percussive "f—k that."

### A Long Way To Go

The set of *Higher Learning*, Singleton says, was ripe for tension because of the movie's subject matter.

"But there was none of that," he says. "The cast and crew were straightforward and avoided the pussy-footing of PC

speech. We communicated our differences — black people, white people, gay people, straight people. We were just out with our shit." Because of that, Singleton says, his shoot lacked the factionalism manifested in so much of society.

But still, one has to wonder.

Behind the glass partition isolating Singleton from his actors, the "white perspective" has just been heard and the "black perspective" now comes to the fore.

Unwittingly, the opposing groups fall immediately into the stereotype of interracial dialogue — blacks fed up and angry, whites frightened and bewildered. Each group reacting to the same set of images, each seeing something completely different. Each, in the end, addressing only themselves.

As they finish their scenes, the actors who comprise the black and white perspectives return to their previous places. Blacks on the left. Whites on the right.

## College, credit cards and fascism

**U.: It seems like when you get to college, people should be more tolerant. But when you do get there —**

**John Singleton:** — They learn to be intolerant. When you go to school, you're not taught to flip the script on everything and change this whole thing. You're taught, really, to be a worker. They give you your credit card when you first come to the university. You're taught to be... actually, a slave.

**U.: They put you under the yoke.**

**Singleton:** They put you in debt. You're taught to be an alcoholic, you know [laughs].

**U.: So they're preparing you to be a worker?**

**Singleton:** They're not preparing you to change the system; they're preparing you to participate in it. [Drunk freshman voice:] "Hey, let's get drunk!" Or, "Hey, I got a free credit card!" Or, "Oh, I came here to get rich. I came here to go to business school so I could learn to get rich. I'm going to law school." Why do you want to go to law school? "I dunno, that's where they said you could learn to make some money." You know?

In school... I would go up to my teachers and tell 'em, "Look, I'm not coming to class. Because I'm not here to complain about why I'm not writing. I'm going to go out and write. This is my shit. This is my expression."

**U.: Was there a lot of static between you and the [USC] film department when you were there?**

**Singleton:** Yeah, yeah. They called me everything in the book. They said I was egotistical, that I was a black supremacist. [Laughs.] I mean, I was just like — hey, I'm going to a university that's almost like a fascist institution. But it's not just 'SC. All universities are like that.



Laurence Fishburne (right) educates in *Higher Learning*.

# THE JERKY BOYS

THE MOVIE



CARAVAN PICTURES presents

'THE JERKY BOYS' JOHNNY BRENNAN KAMAL

ALAN ARKIN Music by IRA NEWBORN Lyrics by DENNIS M. HILL

Directed by DAN LEIGH Screenplay by Ueli STEIGER Produced by RANDY OSTROW

Starring TONY DANZA EMILIO ESTEVEZ With JAMES MELKONIAN

Rich WILKES John G. BRENNAN Kamal AHMED

Produced by JOE ROTH and ROGER BIRNBAUM Directed by JAMES MELKONIAN

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### Siouxsie & the Banshees

*The Rapture*  
Geffen



Siouxsie & the Banshees begin their 14th album, *The Rapture*, with "O Baby," a clever pop distraction closely resembling their 1992 hit, "Kiss Them For Me," but hardly

representative of the rest of this collection. A handful of other tracks on *The Rapture* conjure the dark and dreamy moments that have always made the Banshees' music vital and relevant.

With ex-Velvet Underground member John Cale as co-producer, the group has expanded its musical scope, using not only the Middle Eastern instruments heard on their last album, *Superstition*, but also some inventive string sections.

■ Rob Hooper, California State U., Los Angeles

### L.A. Guns

*Vicious Circle*  
A&M



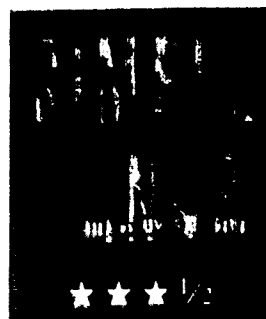
L.A. Guns' *Vicious Circle* is a better Frisbee than musical compilation. Most of the songs are the same old fare — decent music but little to make the mouth water.

Technically, the music isn't half bad — but there's nothing here that other bands haven't already done, and done better. With so-so guitar work, bland vocals and backup bass and drums that can only be described as forgettable, what's there to like? Welcome to late '80s glam metal, redux.

■ James Frusetta, State Press, Arizona State U.

### Simple Minds

*Good News from the Next World*  
Virgin



The Simple Minds' new effort, *Good News from the Next World*, strikes a mid-'80s nostalgic chord, but the heavy synthesizer sound is fresh again. Although the album is 90

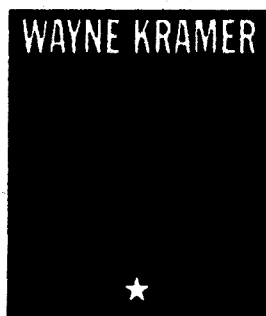
percent keyboards, songs are unexpectedly

deep and robust. "She's a River" and "Night Music" kick it off to an explosive start, setting an upbeat pace for the entire disc. The downside to such consistency is that many tracks sound the same. Listen to it in spurts, and you'll like it all the more.

■ C. Alex Foster, *The Northeastern News*, Northeastern U., Massachusetts

### Wayne Kramer

*The Hard Stuff*  
Epitaph



Although Wayne Kramer and his defunct band, the MC5, are highly respected in the punk community as genre pioneers, Kramer falls way short as a solo act.

*The Hard Stuff's* spoken-word/heavy-metal crossovers are poorly planned, with rocky transitions.

Kramer seems to prefer babbling to making statements during his spoken-word moments ("Incident on Stock Island"). And his verses have evidently never been introduced to his choruses — the bridges aren't even in the same time zone. The result is little continuity and rhythm. Although Kramer is best known for his guitar playing, his riff bits are sporadic with no real substance.

■ C. Alex Foster, *The Northeastern News*, Northeastern U., Massachusetts

### Zumpano

*Look What the Rookie Did*  
Sub Pop



The Vancouver-based four-piece Zumpano is typified by pop melodies, cheesy synth riffs and star-crossed lyrics.

Highlights of their debut effort *Look What the Rookie Did* include the Partridge Familyesque "Rosecrans Blvd.," the spectacularly slick pop of "I Did You" and the '60s flavored "Oh That Atkinson Girl." Zumpano's songs bear all the manic energy of a blissed-out 14-year-old at her first proper rock and roll concert.

Zumpano play pure, unadulterated pop, a sorely underrepresented art form in 1994. Although *Look What the Rookie Did* might be the next sleeper hit of the college music world, Carl Newman's dreary vocals eventually rain on the pop parade of the band's well-crafted songs.

■ Stuart Reid, *Daily Iowan*, U. of Iowa

**The Lupins, *Peach*** — With a name like The Lupins, it has to be good. The Lupins pump out good ol' Irish jigs. *Peach* is set for release early this year, just in time for St. Patrick's Day.

**Toots Thielemans, *East Coast West Coast*** — If you're lonesome for Mr. Rogers' neighborhood, pop in some Toots. This album features music from jazz greats John Coltrane, John "Dizzy" Gillespie, Thelonious Monk and Miles Davis.

**Joi, *The Pendulum Vibe*** — Message music was never so smooth. Sinéad lite mixed with hard-core Sade makes for slinky yet danceable rhythms and rhymes.

**Afro-Plane, *Afro-Plane*** — Psychidialectic-hypnofunk and many other 24-letter words. Afro-Plane's funk is surpassed only by their psychoclimic catatophicaldiaobatical word usage. Peace out.

**Sinéad O'Connor, *Universal Mother*** — Sinéad was punk rock when punk rock wasn't cool, and her new, delicately lush CD is equally subversive in its earnestness. Her hair is back, too.

**Wade Hubbard, *Insanity Lane*** — In the fine tradition of journeyman musicians, Hubbard writes love songs — nothing but love songs. Plus, he digs Stevie Wonder, turning in a fine cover of "Golden Lady."

## Zuzu's Petals

**Zuzu's Petals** are alive and touring — despite some close calls. Soon after this crunchy-cool three-piece began its latest tour in Seattle, guitarist/lead singer Laurie Lindeen was choked by a "grunge girl."

"A really bombed grunge girl," adds drummer Linda Pitmon.

It seems the drunk wannabe was friends with the opening band. "We had three Pearl Jam Jr. bands open for us," Lindeen says. "Then we got up there in our little lamé dresses, and [the audience] just hated us." So Lindeen put on a stocking cap accidentally left on stage, thinking the trendy crowd might approve. But the slurring teenybopper wanted the hat back; hence the grunged grip around the singer's throat.

Fortunately, the tour has improved since then. At the Los Angeles club Hell's Gate, Zuzu's Petals' diversity won the crowd's approval.

The band is on the road supporting its sophomore effort, *The Music of Your Life*, on Twin Tone Records. Mixing addictive, steamy-sweet melodies with just enough power-pounding grooves, this all-female band breaks the boundaries of classification. From the Ventures-sounding surf guitar line in "Chatty Cathy" to the in-your-face brash beat of "Do Not," these Minnesotans have more hooks than a tackle shop.

"In the beginning, reviewers would say, 'They're somewhere between Scrawl and Babes in Toyland,'" bassist Coleen Eldwood says. "That killed me. It's like, could they cover any more ground?"

Zuzu's Petals prove that tenderness and force can get along. Even if the group is getting choked in Seattle, true rock and roll aficionados will embrace them.

For more information on Zuzu's Petals, write: Restless Records, 1616 Vista Del Mar, Hollywood, CA 90028

■ Aaron Cole, *Long Beach Union*, California State U., Long Beach



## U. Radio Chart

1. **Jon Spencer Blues Explosion, *Orange*, Matador**
2. **Liz Phair, *Whip-Smart*, Matador/Atlantic**
3. **Thinking Fellers Union Local 282, *Strangers From The Universe*, Matador**
4. **Sebadah, *Bakesale*, Sub Pop**
5. **Bowl Coughing, *Ruby Vroom*, Slash**
6. **Woon, *Chocolate + Cheese*, Elektra**
7. **Smashing Pumpkins, *Pisces Iscariot*, Virgin**
8. **Silver Jaws, *Starlite Walker*, Drag City**
9. **Cranes, *Loved*, Arista**
10. **Kicking Giant, *Alien I.D.*, K**

Chart solely based on college radio airplay. Contributing radio stations: KAMP, U. of Arizona; KRGU, Bowling Green State U.; KRNU, U. of Nebraska, Lincoln; KTRU, Rice U.; KUCC, U. of Colorado, Boulder; KUOM, U. of Minnesota; KVRX, U. of Texas, Austin; KWVA, U. of Oregon, Eugene; WCBN, U. of Michigan; WEHR, Penn State U.; WICB, Ithaca College; WIDB, Southern Illinois U., Carbondale; WISU, Indiana State U.; WRPI, Rensselaer Polytechnic Institute; WUTK, U. of Tennessee; WVLT, Virginia Tech; WYUM, U. of Miami; WXJM, James Madison U.

★★★★★ Pong ★★★★★ Sire Invaders ★★★★★ The Mar  
★★ Super Mario Bros. ★★★★★ Sire Invaders



## Before Sunrise

Castle Rock

It's the flick you've all been waiting for — Richard Linklater's (*Slacker*, *Dazed and Confused*) third film, starring Ethan Hawke (*Reality Bites*) as Jesse and Julie Delpy (*Three Musketeers*) as Celine. Jesse, an American who will be returning to the States from Vienna in the morning, convinces Celine, a French student heading back to Paris, to tour Vienna until... you guessed it: sunrise. They share intimate details of their lives, including Celine's first toilet training. Sounds like romance is in the can.

## Bad Company

Touchstone Pictures

Laurence Fishburne (*Higher Learning*) plays a disrespected C.I.A. agent who is caught in a maze of industrial sabotage. But wait, there's more. Bring in the dame! Ellen Barkin (*This Boy's Life*) is a master manipulator who tricks Fishburne into taking over her operation of evil. Their relationship erupts into uncontrollable passion when a twist of greed is tossed in. Acclaimed mystery writer Ross Thomas penned this edge-of-your-seat passionate tale of double-cross and deception.

## Jerky Boys

Caravan Pictures



half as funny as their two albums (*Jerky Boys*, *Jerky Boys II*), it could be hilarious. Secret identities of the boys, Johnny B. (Brennan) and Kamal (Ahmed), will finally be revealed in this send-up of their now-famous crank phone calls. With Tony Danza (*Who's the Boss*) and Emilio Estevez (*Mighty Ducks*) as execu-

tive producers, you can be sure this won't be some schlocky rip-off — because, man, those guys would *never* sell out.

## Murder in the First

Warner Bros.



you get? A mixture that dissolves Alcatraz — eventually. Henri Young (Bacon) is a prisoner confined to and tortured in "the pit," a one-man cell in the prison basement. James Stamphill (Slater) grudgingly becomes Young's lawyer and, unwittingly, his friend. Gary Oldman (*Bram Stoker's Dracula*) is the nasty ol' warden who makes Young's life anything *but* a rose garden.

## Tom and Viv

Miramax Films



Vivienne Haigh-Wood (Miranda Richardson, *Crying Game*). Viv suffers from what doctors called a moral psychosis: public rantings and ravings. Relations between the couple suffer when Viv takes high-powered pharmaceuticals to fend off the malady. Inspired by Viv's wild antics, Tom busts out some wild poetry that makes him famous.

Take one cup Christian Slater (*Interview with the Vampire*) and one cup Kevin Bacon (*River Wild*), stir and pour into the San Francisco Bay. What do

T.S. Eliot (*William D. Foe, Platoon*), an American writer attending college in England, falls for a high-strung Englishwoman,

## Kiss of Death

Twentieth Century Fox



David Caruso stars as Jimmy Kilmartin, a New York cop (big stretch there, David) caught in a web of double-crosses and sudden death as he infiltrates New York's criminal underground. Nicholas Cage (*It Could Happen To You*) plays the underground leader, the criminally insane Little Junior Brown, whose viciousness knows no limits, except when he is playing with his pet rabbit, Cuddles. Will Caruso pull off his silver screen debut? And, more importantly, will he keep his pants on?

## Shallow Grave

Gramercy



Starring actors you've never heard of, this film features three 20somethings in search of a cool roommate. They finally agree on one, but their new roomie ends up stone-cold dead after the first night — leaving behind a suitcase full of cash. Dark comedy ensues when the three roommates decide to keep the money, get rid of the body and start killing each other. See it with your roommates. That should be fun.

## Circle of Friends

Savoy Pictures

Directed by Pat O'Connor, *Circle of Friends* is a coming-of-age drama set in 1950s Ireland. Stop yawning — the film features Irish talent Saffron Burrows, Geraldine O'Rawe and Minnie Driver as



three close friends experiencing and sharing first loves, first times and first losses. Guys, think date movie — this is a good opportunity to showcase your sensitive side. Ladies, the film features the strapping young Chris O'Donnell (*Scent of a Woman*) as the world's nicest guy. Except for this one really awful thing he does when — but hey, you'll have to see the film.

## Houseguest

Hollywood Pictures

Uh oh. Someone made the mistake of putting Sinbad in front of a movie camera. The comedian stars as entrepreneur Kevin Franklin, who, after his latest get-rich-quick scheme fails, is forced to leave town in a hurry. With hit men hot on his trail, he heads to the airport, where he accidentally meets wealthy lawyer Gary Young (*SNL*'s Phil Hartman). Sinbad convinces Young that he is a childhood friend who is in for a visit. This comedic mix-up causes nonstop zany antics.

## Johnny Mnemonic

TriStar

Macho men and big guns. Now there's a novel idea. Keanu Reeves (*Speed*) and Dolph Lundgren (*Timecop*) star in this insult with a deadly plot written by sci-fi godfather William Gibson (*Neuromancer*). Reeves is back, incorporating the intelligence of his character from *Bill and Ted's Excellent Adventure*. This movie will, like, attempt to answer some most excellent questions about what happens when you get "future shock" disease and, like, how you get rid of it. Ice-T thinks he's got the solution, but Dolph Lundgren will flex his pythons to stop the Ice-man from finding out. Excellent, *dude*.

■ John Quinlen, *Rebel Yell*, U. of Nevada, Las Vegas

## The Last Supper

In a large house for a small movie called **The Last Supper**, Cameron Diaz turns on the kitchen sink. What no one will notice is that it's not a functional sink — water is being pumped into the scene via a garden hose. In another room, a production assistant struggles to kink the hose and turn it off.

It'll take more than kinking a hose to hold back the political content of *The Last Supper*. The black comedy centers on a batch of post-graduates who kill political foes under the rationale that if someone had offed Hitler pre-Führer, the world would have been a better place.

"On one hand, there are long scenes of serious, political, polemical discourse — almost Socratic," says Jonathan Penner, a co-star who helped write the movie. "Then you have scenes of random insane violence.... People [are] dying for real, and the stakes are high."

Co-writer of *The Last Supper*, Dan Rosen says that although it may not be commercial gold, it should play well for educated audiences, especially in college towns. "This is a political time, especially with this new government, the 'new order,'" he says as he watches recent election returns.

"Ninety percent of me was thinking, 'Man, this is terrible for the country,' and the other 10 percent was [thinking], 'it's going to help our sequel!'"

■ Michael Horowitz, *The Daily Bruin*, U. of California, Los Angeles



# Act I, Scene It All

By Robert Moll, *Syracuse University Magazine*, Syracuse U.

## Shocking, vulgar, profane — it's underground theater

**T**HEATRE SUCKS. That's the message painted across the back wall of the Annoyance Theatre in Chicago.

"We don't like to treat ourselves like a theater," explains Mark Sutton, an actor and director at the stage. That's as apparent in the theater's nontraditional set-up — a former plumbing supply warehouse that's strewn with beat-up couches and folding chairs for the audience — as in the plays performed there.

After five years, *Coed Naked Sluts* is the longest-running musical comedy in the history of Chicago theater. Improvisation inspired, it's your typical slice-of-life depiction of a coed prison full of perverts, killers and whores.

"It contains a lot of vulgarity and profanity, which gives it that little twist. But people like it and keep coming back," says Sutton.

Call it shock theater. Call it the theater underground — it's cropping up everywhere, yet it gets buried under *Les Miz*, *Speed* and *Melrose Place*. But some are discovering the hidden treasures that mainstream entertainment lacks.

Sutton recognizes most of the audiences at the Annoyance as college students, particularly from nearby De Paul U., Northwestern U. and Loyola U.

That doesn't surprise Luigi Salerni, theater professor and head of directing and play writing at Southern Methodist U. in Texas. He believes the audience for underground theater is "anyone who isn't afraid of having the braces on their brains expanded" — typically college students, he says.

"[Underground theater] encompasses any form of performance that's outside of the standard conventions of mainstream society," Salerni says.

You could hardly call what happens at the Neo-Futurarium, another Chicago theater, conventional. During each performance, writer/actor Greg Allen risks losing his head — literally.

"*Ax Me* is one of those things that pushes the limits of what is performance and what is real life," Allen says. The idea behind *Ax Me* is for Allen to come on stage with an ax, demonstrate that the ax is real and invite the biggest, meanest, nastiest-looking audience member to come on-stage. Allen then badgers the person into chopping off his head.

"Luckily, no one ever injured me in any way, although one night someone took a swing at me, which was really f—king scary," Allen admits. "I don't know if I'd ever repeat it."

*Ax Me* is part of the series, *Too Much Light Makes the Baby Go Blind*, and is one of hundreds of plays that might be per-

formed at the Neo-Futurarium each week. After rolling a die to determine your admission price and receiving a "HELLO MY NAME IS" tag with a given name that is far from your own, you are handed a menu of the night's plays. (The Neo-Futurists have this thing about doing 30 plays in 60 minutes.)

"The basis for this show is to create an audience-interactive event which is unreproducible, which will create something live between the audience and performers," Allen says.

After six years, *Too Much Light* still attracts loyal, young audiences. "The college audience is usually up for anything — a fun, new experience — and that's what *Too Much Light* is," Allen says.

Because students are so receptive to this style of theater, the Neo-Futurists frequently do college tours. The company recently did shows in Providence, R.I., New York City, Seattle and San Francisco.

Success with the Chicago student audience led Patrick Cannon to take his play, *Stumpy's Gang*, on the road to Los Angeles' Zephyr Theatre. In Chicago, students would return seven or eight times to see the play, Cannon says.

Described as a horror movie on stage, *Stumpy's Gang* uses three to four gallons of fake blood in each production. "People in the front rows are jumping out of their seats and moving a couple rows back," Cannon says.

*Stumpy's Gang* is about the relationship between Frank Bubman (pronounced boob-man), a bio-maintenance disposal engineer at a genetics lab, and three failed experiments he decides not to dispose of.

*Stumpy's Gang* incorporates live music, synchronized video and puppetry, and it too takes an interactive approach. To determine ticket price, wannabe audience members must spin a giant Twinkie (Bubman's snack of choice).

"It's an event," says Jim O'Heir, who plays Bubman. "Especially the midnight shows, when the audience has been out

Photographs by: Sean Hemmerle, *The Miami Hurricane*, U. of Miami



Underground theater takes a stab at opening minds.

drinking until 11:30. It's 80 to 85 percent college students, and they're lined up around the block."

Salerni thinks that underground theater on campuses can be a springboard to wider appeal. But even college students aren't always open to new ideas, he says.

"Universities, instead of being the bedrock of experimentation, debate and adventure, are the new bedrock of conservatism," he says.

That's what Cindy Gold, an assistant professor and director of the undergraduate acting department at the U. of Mississippi, found out last fall when the school produced *Lips Together, Teeth Apart*.

"They're not accustomed to seeing the subject of homosexuality presented in such an open way," Gold says.

One powerful scene depicts a character dropping his ring in the pool at a gay man's house. No one wants to go in and get the ring, out of fear of getting AIDS from the pool.

"There were people in the audience who were just squirming in their seats," says Paola Renzi-Callaghan, a graduate student and a main character in the play. Audience members either loved it or hated it, she says.

Greg Giblin, an Ole Miss sophomore, says a little controversy is good. "The more controversy the better, because then it slowly forces everyone to be open to all sorts of ideas. Sometimes art just has to break barriers."

Bryan Rice, a senior drama student at Carnegie Mellon U., agrees. Rice is a founding member of Pittsburgh Theatre Laboratories, a student-run theater company whose agenda includes raising awareness of issues and discussing events. The Laboratories recently produced *Hitler Dances*, a play that explores propaganda and war.

"Audiences may not always agree with what we're doing, but that's what it's all about," Rice says.

"Theater is magical. It allows you to transcend everyday ways of communicating."

*"It contains a lot of vulgarity and profanity, which gives it that little twist. But people like it."*

MARK SUTTON,  
Director,  
Annoyance Theatre



The crazy, cagey cast of *The Persecution and Assassination of Jean Paul Marat as Performed by the Inmates of the Asylum at Charenton Under the Direction of the Marquis de Sade*. Marat/Sade, a play as chaotic and revolutionary as its title, is the debut effort of the Akropolis Acting Company of Coral Gables, Fla.

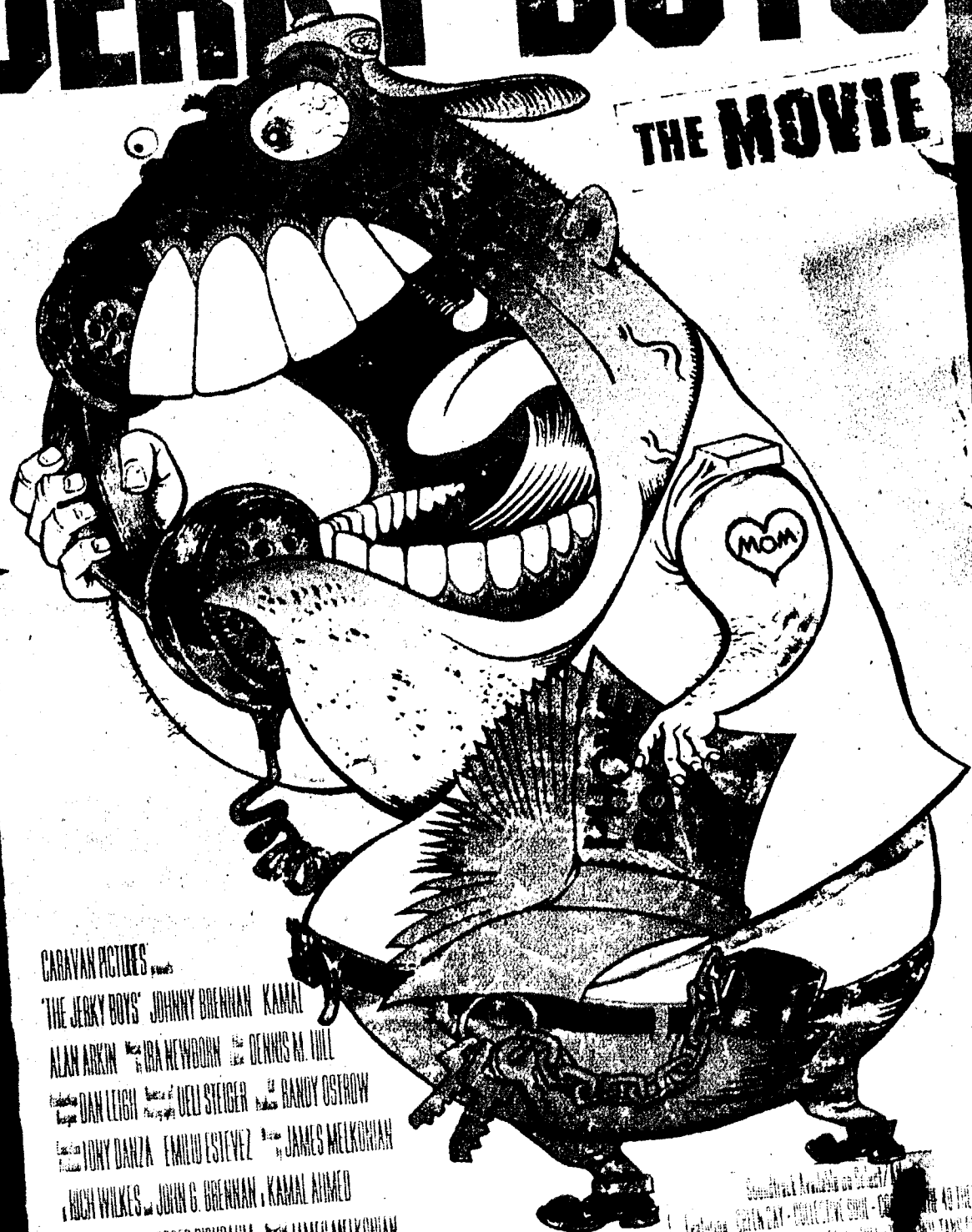


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Opens At Theatres Everywhere February 3

# A ROOM WITH NO VIEW

## Kevin Bacon talks acting, solitude and Murder in the First

**K**evin Bacon is remarkably calm, considering the soda he's just opened has exploded in his lap. I hand him napkins and tell him I was sure I'd be the one doing the spilling that afternoon. He looks puzzled. "I'm nervous. I mean, you're Kevin Bacon. Kevin *Footloose* Bacon." With a weak smile, he thanks me for reminding him of his identity. Apparently, he's tired of the farm-boy-with-happy-feet comparison.

Shifting in his chair, Bacon glances at the stuffed green duffel bag and guitar case sitting nearby, and tells me he's flying out that night to see his two kids and his wife, actress Kyra Sedgwick, on the South Carolina set where she's filming. But before he flies out, he has to endure a long day in Los Angeles, where he is making

press appearances for his new drama, *Murder in the First*.

Bacon plays Henri Young, a young man sentenced to Alcatraz in 1938 for stealing \$5 from a general store/post office to feed his orphaned sister. After a failed escape, he's confined to a filthy underground vault known as "the dungeon," with no light, no clothes and little food or human contact — except for daily beatings by a prison warden. Three years later, he emerges — a hermit, virtually crippled — and murders the man he believes is responsible for his imprisonment. James Stamphill (Christian Slater), the bumbling, fresh-out-of-school lawyer assigned to represent Young, turns what's considered a lost cause into the landmark case that eventually contributed to the closing of Alcatraz.

Director Marc Rocco (*Where the Day Takes You*) says that the true story the movie is based on — an embarrassment in the eyes of Alcatraz officials — was a tough one to dig up. "No one came up to us and said, 'Here's all the information on the Henri Young case.' Everywhere we went — the federal bureau archives, the Alcatraz prison archives — the doors

were slammed," he says. "We were told that the court transcript — *any* information — was shredded and, thanks, but don't call back again."

But Rocco didn't believe everything was gone; he interviewed former guards and inmates, and kept researching. It paid off. He found Stamphill's law partner, who found a box of old notes. There, Rocco dug up a lot about Henri Young's brutalization in a 6-by-9-foot solitary confinement cell. Part of his research included spending more than 60 hours in that underground Alcatraz cell.

**Kevin Bacon:** Marc was there for 60 hours? He's a nut. I was only [in the set's cell replica] overnight — there was absolutely no light. I don't know if it helped me get inside Henri's head, though.

**U. Magazine:** What did get you inside his head, then?

**Bacon:** There was the external, physical side of it — the voice, the makeup, the walk, the hair, the....

**U:** The southern accent?

**Bacon:** That just came to me — I heard Henri in that way. The body and movement, though, that was from the night in the cell and that feeling of wanting to get small. In his three years [in the cell], he wanted to make himself as small as he possibly could, and that's the attitude of being cramped and twisted — he's having a hard time straightening up.

Also, I thought about being with no human contact for that amount of time. I thought about how that would affect you — what you'd do instead of talking to people — and I figured you'd sort of start to hear voices in your head and talk to those voices. In the scenes, I tried to create an ongoing, running voice in my head to talk to.

**U:** Was the voice hard to tune out once you finished filming?

**Bacon:** No, no — I went to Hawaii.

**U:** That'll work.

**Bacon:** [laughs] More than anything I've ever done, this film had an effect on me. You can't shoot 14 or 16 hours of torment every day and then just turn it off like a faucet. I had a lot of feelings of dread and fear and anger, but [off the set] I really had to keep it together. I have two kids, and I would come home and they would need their noses wiped and their diapers changed — you can't say, "Oh, God, I'm too into this. I *am* Henri."

**U:** Is this your hardest role ever?

**Bacon:** Yeah, I'd say so — it's the kind of situation where you are so emotionally, physically exposed. But you have to have people around you who you can trust. I had that in Christian [Slater] and Gary [Oldman].

**U:** What was it like working with Christian?

**Bacon:** I'm crazy about him. He's very professional. I think that this is a great part for him because he's such a *man* in this film — well, he becomes one. In the beginning, you really see a lot of that charm, the bumbling thing he does so amazingly well. Then he transforms and does something we never really see him do: the straightforward, honest, intelligent lawyer. It's incredibly believable.

**U:** James, Christian's character — what's

his biggest impact on Henri?

**Bacon:** Courage.

**U:** Courage to face....

**Bacon:** ... the fear. Henri's just been afraid for so long. He's afraid of being alone, he's afraid of the dark, he's afraid of being beaten — I think he's afraid of almost anything but dying. God, I think he's even afraid of living.

[It's hard to picture this decidedly normal, kid-next-door type sitting next to me as the tortured, bloodied Henri Young. I tell him this. He laughs and, as proof, points to a small scar on his jaw.]

**U:** Injured on the set?

**Bacon:** Kind of. They didn't put the protective coating under the scar makeup — it burned me.

[So much for a war wound. But actually, it's appropriate for this man who describes himself as not very interesting. "I'm not feigning humility," he says, "(but) people are usually asleep by this point."]

**U:** [Pointing to the guitar case] So is that yours?

**Bacon:** [Embarrassed] Yeah.

**U:** How long have you played?

**Bacon:** A few years — too long to be as bad as I am.

**U:** So you're not going to give up acting to become a rock star?

**Bacon:** I don't think it would be very wise right now. Actually, if I had the time, [I might consider it.] A friend of mine is involved in rock and roll promoting down at the Theatre of Living Arts [in Philadelphia]. We play and write songs together. If I don't start another film, I'm going to play a concert down there.

**U:** Will you play for me?

**Bacon:** Play the guitar for you?

**U:** Uh huh. Just one song.

**Bacon:** Seriously?

**U:** Yeah, I'm serious. It'll be a great lead for the story. C'mon.

**Bacon:** [Almost dramatic pause; he's considering it.] No, I can't.

**U:** I'm not a music critic.

**Bacon:** I realize that. I just — I'm too tired.

[Darn. I was going to request that Kenny Loggins song, too.]

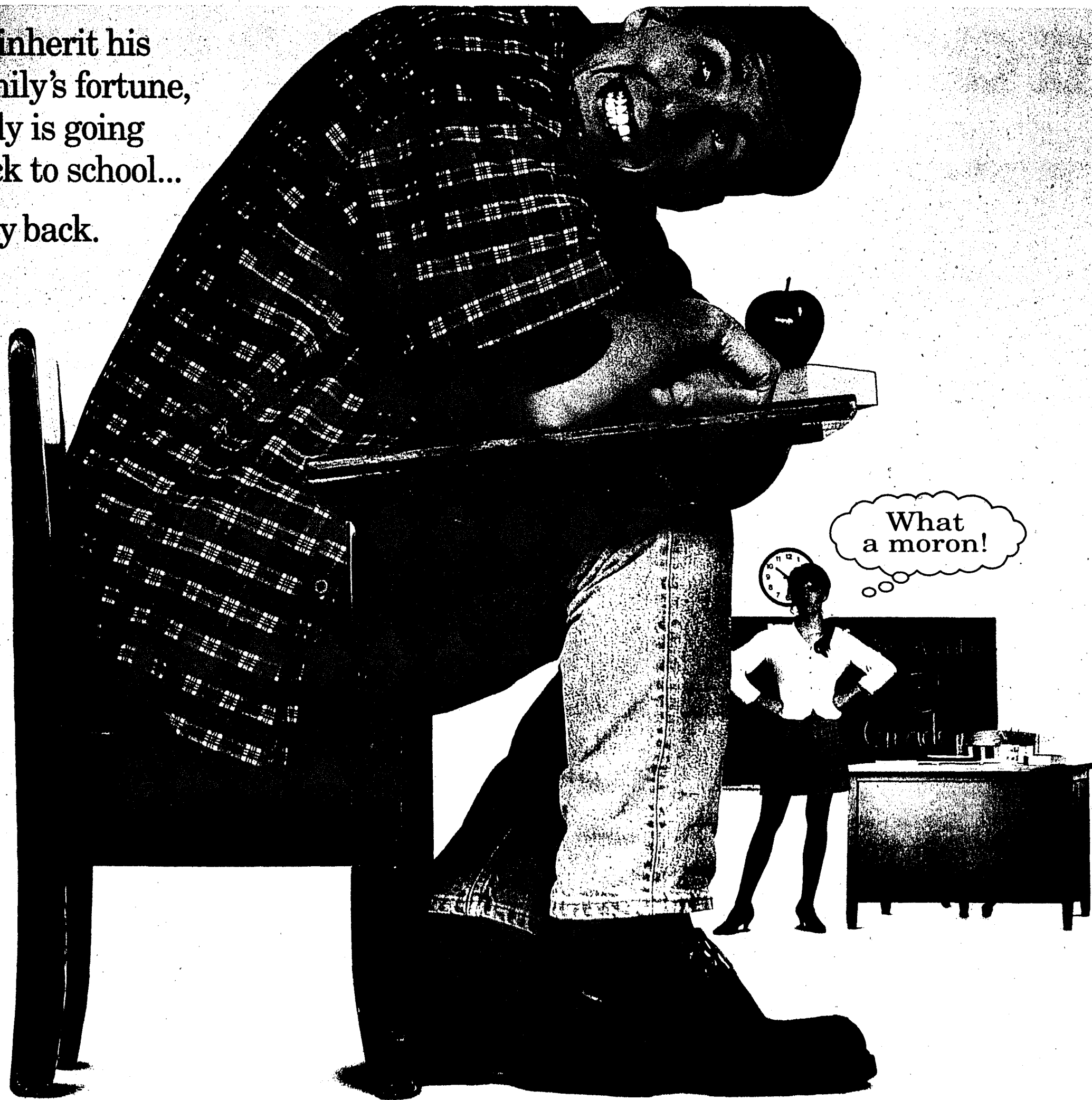


No man is an island, even on Alcatraz.

By Beth Mayall, Assistant Editor

To inherit his  
family's fortune,  
Billy is going  
back to school...

Way back.



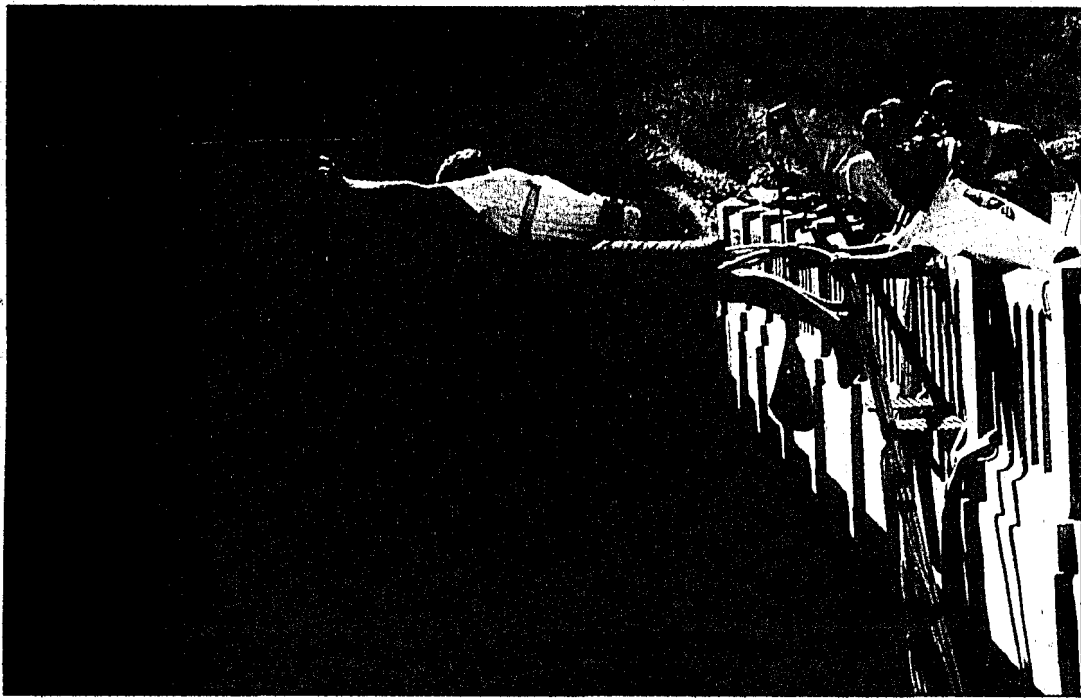
# Adam Sandler Billy Madison

A comedy about an overwhelming underachiever.

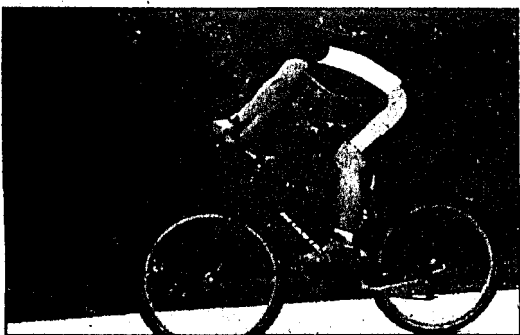
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AND DARREN MCGAVIN MUSIC BY RANDY EDELMAN MUSIC SUPERVISOR RALPH SALL EXECUTIVE PRODUCER FITCH CODY EDITOR JEFFREY WOLF PRODUCTION DESIGNER PERRY BLAKE DIRECTOR OF PHOTOGRAPHY VICTOR HAMMER WRITTEN BY TIM HERLIHY & ADAM SANDLER PRODUCED BY ROBERT SIMONDS  
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# U CAPTURE THE NIKE SPIRIT CONTEST MORE GREAT ENTRIES



**Tien Tran, Cal State U., Northridge** "Leap of faith off the Bridge to Nowhere."



**Ya Hel, U. of California, Irvine** "Nike Rider."



**Sean McMahan, U. of Colorado, Boulder** "Just Hanging Out."



**Melissa Lane, U. of Cincinnati** "Ryan Mecum hanging around in his Nikes."



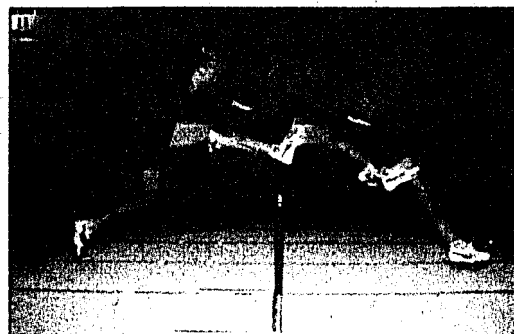
**Polly Dole and Lauren Rawlins, U. of Virginia** "Atop Humpback Rock after a one mile climb over rough terrain. Nikes led the way."



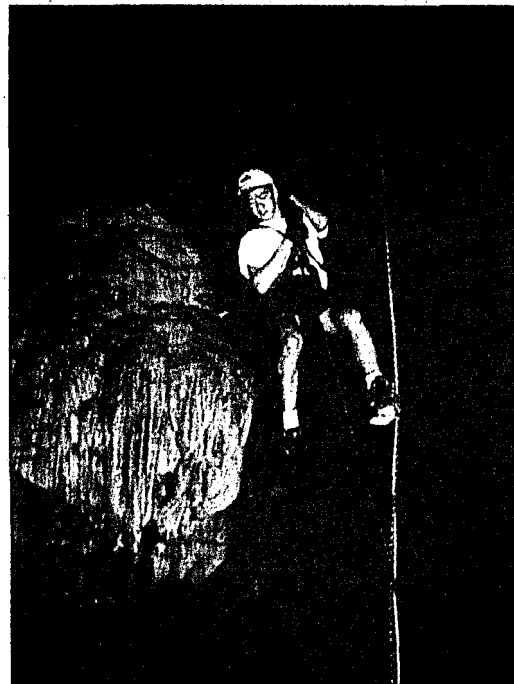
**John M. Cronin, West Virginia U.** "Zipline crossing over a canyon in Interlaken, Switzerland, in my Nike Baltero boots."



**Tekla M. Shive, New Mexico State U.** "I climb mountains in my Nike Lava Highs."



**Brad Farris, Angelo State U.** "Jason Ketchum working on his form after everyone else has gone home, including the sun."



**Theodore H. Tsal, U. of Pennsylvania** "Rappelling in Moaning Cavern in my Nike Flights."



**Klm Shults, U. of California, Santa Barbara** "We put Nikes to the ultimate test: a 15-mile hike to the bottom of the Grand Canyon and back in one day."



**Brady Brewer, U. of Washington** "A swoosh to the top of Mt. Kendall."



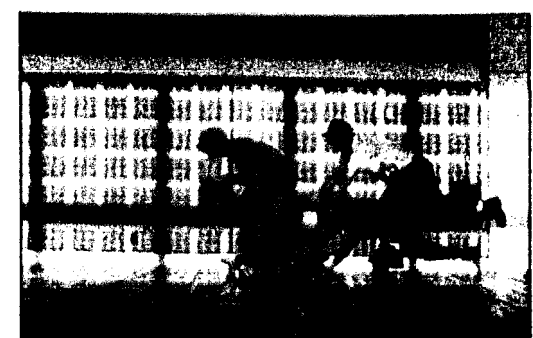
**Jesus J. Villalvazo, U. of California at Davis** "Sliding the slopes at Lake Tahoe on garbage can lids."



**Shane Johnson, Stephen F. Austin State U.** "Catching Nike Air at Lanana Trails in Nacogdoches."



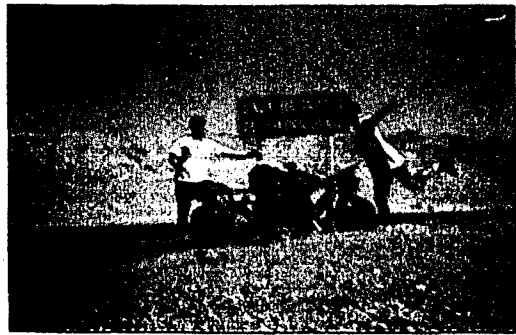
**Chris O'Connell, Iowa State U.** "Catching serious air without wheels parasailing 500 feet above Lake Tahoe."



**Rami and Nizar Krayem, Oregon State U.** "Rugged enough for a quick spin through JFK airport."



**Thomas Schaars, U. of Wisconsin** "Proving that Nikes really are All Conditions Gear, on Lake Mendota."



**Derek Senn, U. of California, Santa Barbara** "Heading north across the Tropic of Capricorn and Chile's scorched Atacama desert during a 6 month long, 2,700 mile bicycle odyssey in the Andes."



**Andrew Romeo, U. of Florida** "Atop Mt. Moore in my Air Madas looking at the Alaska-Canadian border on the Juneau icefield."



**Tina Waliczek, Texas A&M** "Atop Long's Peak, Colorado — one of the "fourteeners" there."



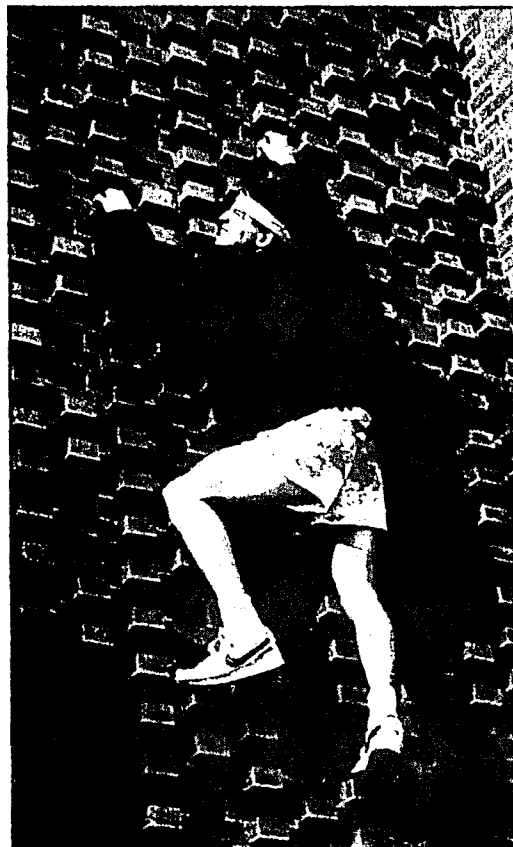
**Joshua A. Weingast, Rutgers U.** U. editors give her a perfect 10.



**Brad Farris, Angelo State U.** "Quarterback Eric Hartman takes a flying leap from the top of a dorm building onto a stack of mattresses."



**Wendy Rutherford, U. of Texas, Austin** "Skydiving from 13,000 feet over the Texas landscape."



**Tony Kaufman, Western Michigan U.** "Holding on."



**Margaret LaPlante, Cal State U., Sacramento** "Just Chew It: Bear with his first pair of Nikes."



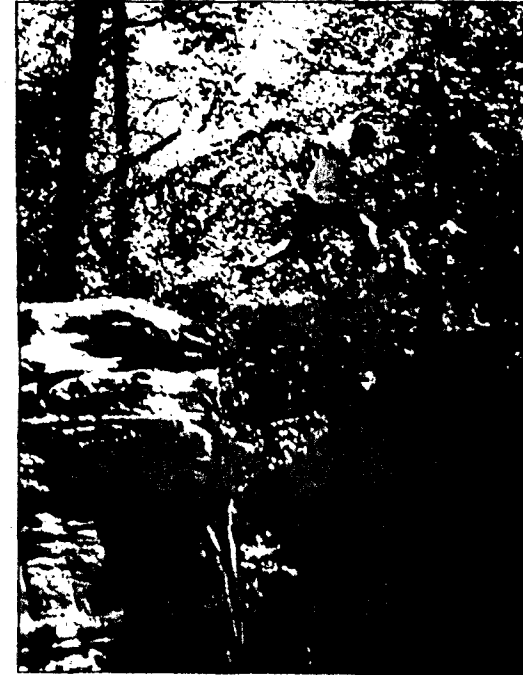
**Magdolna Bessemyei, SUNY-Albany** "Smokey and my Nikes."



**Tri Nguuyen, U. of Delaware** "Mountain biking at 8,000 feet in my Air Mada Mid shoes."



**Nada Moelny, U. of California, Santa Barbara** "Hiking Havasupai Canyon in the Grand Canyon in summer. Even when it's scorching hot, my Nikes are still cool."



**Rebekah Mencer, Indiana U. of Pa.** "My boyfriend can leap great distances when there's a camera around."



**Eric Johnson, Utah State U.** "Climbing and hanging out on top of the highest summit in Colorado."

# STRAPPED FOR JOCKS: DOES YOUR TEAM SUCK?

Sports don't do it for me anymore. Maybe it's because my college athletic program is so bad that I've lost faith in all that's good in sports. Along with it went my faith in my God, my family, my friends, my dog and my country. All I have left is my faith in that skier in the *ABC Wide World of Sports*. You know — the "and the agony of defeat" guy.

I guess I have to face facts: my college teams suck. Teams from Delaware give us something to cry about.

But my college athletic program can't be the worst. I know there are even more pathetic schools out there. Yours might be one of them. Not sure? Look for these warning signs that your college athletic program sucks.

- Your baseball team is the Mets.
- Your school's high dive is 6 feet.
- The wrestling team has three weight categories: "Fat," "Way Too Fat" and "God damn, boy!"
- Your soccer team thinks Pelé is a prostitute.
- Your golf team giggles every time the coach tells them to put it in the hole.
- Emmanuel Lewis is a starter for your basketball team.
- The weightlifters stuff their sweatshirts.
- During games, the cheerleaders sit around and smoke cigarettes.
- The bowlers think if they get three strikes they'll be imprisoned for life.
- Your school gives out a Jose Canseco Good Sportsmanship Award.
- Your school mascot is a skunk.
- Michael Jordan is on your baseball team.
- The swim team wears water wings and can race only in the shallow end.
- The basketball team calls traveling "ball walking."
- The tennis team and the pingpong team share the same court.
- Your marching band changed its name to The Sitting Down and Sometimes Standing Up to Stretch Band.
- The javelin throwers won't run with the javelin because their mommies told them not to run with sharp objects or they'll poke their eyes out.



- When you want a right-hand reliever you call in Bob Dole.
- Your track team has a poster of Ben Johnson in the locker room.
- Your fencing team uses fluorescent light tubes.
- Nobody plays on Mondays because that's when *Blossom* is on.
- The only division title your school ever won was for pogs.
- When you hold lacrosse tryouts, only confused Christians show up.
- Before facing opponents, your boxing team watches *Boxing Helena* and your track team watches *Running Scared*.
- Joe Camel is your school mascot. (The cheerleaders dig him.)
- Your water polo team won't play until it's had a chance to "warm up the water."
- When you put your hands on the ball, the soccer team calls it "copping a feel."
- The only women's athletic events your school holds are cook-offs and quilt making.
- Your school's fight song is Beck's "Loser."

■ Sonia Mansfield, athletic supporter, *The Orion*, California State U., Chico



## BlahBlahBlah

What did they put in that pizza? U. of Tennessee photographer Audrey Parsons' models looked like they were having entirely too much fun with those pizza boxes (See "(Pizza) Topping the Scales," p. 10). We had to ask her about it.

We did the shoot on a Sunday, and we were meeting at noon. I needed pizza, and none of the pizza places opened until noon. Domino's didn't answer the phone. So I called Papa John's. They were open, so I got Papa John's pizza and put it in Domino's boxes. It's better pizza anyway.

(Some of the unpublished photos featured the models and the pizza in a red Jeep. With the scale posed in front, of course. Cute picture — the pizza, the scale, the shiny, happy people — but, uh, Audrey, the point?)

You know the big blond guy? He was bound and determined to drive that Jeep up the hill. I said, "A Jeep has nothing to do with pizza!" but I was running out of creative ideas, so we did it.

We didn't get vegetable pizza, either. I was like, y'all, we're gonna chow.

We had a good ol' time.

## The Masked Gallot

C.S. Harding, *Arizona Daily Wildcat*, U. of Arizona





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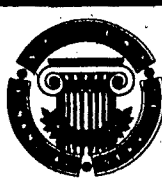
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## U. PHOTO CONTEST: Win \$1,000 Cash!



**Road Trippin'** Double rainbow in Colorado  
Richard Remick, Kent State U.



**Funniest Sights Before and After**  
Brady Brewer, U. of Washington



**Campus Life** Enforcing the no alcohol policy at Ole Miss  
Dante Alexander, U. of Mississippi



We saw the field and knew it must be done

U. is offering four \$1,000 cash grand prizes for the best photo entries submitted in four categories: **Campus Life**; **All Around Sports** (from mud to varsity); **Funniest Sights**; and **Road Trippin'**. **PLUS** for each entry published in U., we'll pay you at least \$25.

Photos can be of anyone or anything on or off campus, from normal (whatever that is) to outrageous. For best results, keep the faces in focus and the background as light as possible. **Deadline for entries is March 15, 1995.**

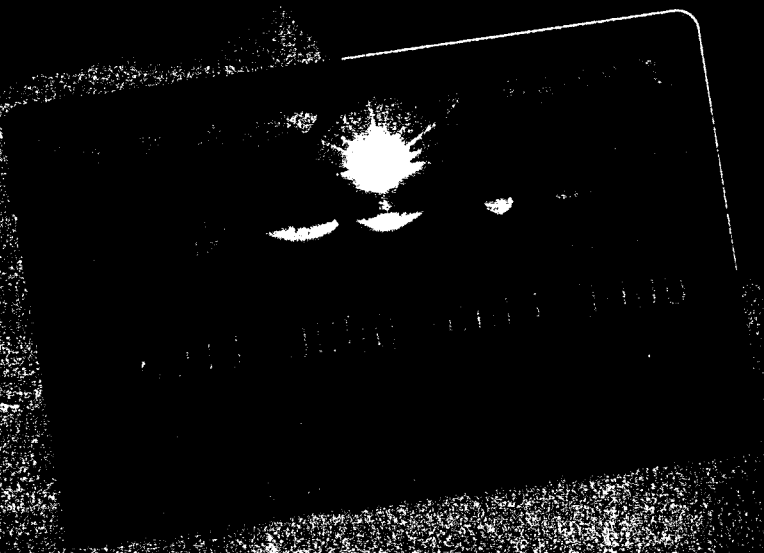
At least one entry will be published in each issue of U. The Grand Prize winning entries will be featured in U.'s May 1995 issue in our third annual College Year in Review special section.

Send entries on color print or slide film labeled (gently) on the back with your name, school, address, phone number (school and permanent) and info on who, when, why, what and where the photo was taken. Include the names of the people in the picture if possible. Entries cannot be returned and become the property of U. **MAGAZINE.**

Mail entries to **U. MAGAZINE Photo Contest**, 1800 Century Park East, Suite 820, Los Angeles, CA 90067-1511.

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