

Aztec Shops, A.S. seem inseparable

by Tony Gonsalves
Daily Aztec staff writer

"They may not go around wearing wedding rings, but they do sleep together."

Aztec Shops and A.S. General Manager Harvey Goodfriend's analogy of the two corporations as lovers reflects a relationship in which responsibilities, money and living quarters are shared.

An intimacy that has continued for 46 years, A.S. and Aztec Shops' relationship has evolved to include:

—A \$200,000 loan last summer to help finance the bookstore renovation;

—Contracts for the operation of Aztec Shops services within Aztec Center;

—The use of 12 full-time Shops employees for accounting services, business management and general management to A.S.;

—The potential legal difficulties that can result when two corporations share board mem-

bers and management personnel.

Recent grievances by A.S. employees have caused both the A.S. Council and the Aztec Shops Board to re-examine their present relationship.

A.S. and Aztec Shops are now both studying the impact that would occur if Shops was to no longer provide A.S. with management and accounting services.

The present contract for the sharing of management between the two corporations has made university President Thomas Day very "uneasy."

Starting in December 1980, the job descriptions for management personnel provided to A.S. by Shops were re-examined to consolidate responsibilities and to create a more efficient organization.

Goodfriend submitted the new job descriptions to the A.S. Executive Committee this past summer for approval.

In August, however, the new job description

for A.S. Business Manager Susan Carruthers was vetoed by university President Thomas Day.

Although the business manager works for A.S., she is an employee of Aztec Shops. The new job description, Day said, did not answer an important question: "Who in fact is legally liable for this agent's actions?"

If the grievance filed by former General Store Manager Bob Ward led to a lawsuit, the parties involved would not know who to sue, said Day, and the university could be held liable.

Although Carruthers called Day's concern "spurious," the ultimate authority of Day as university president forces both A.S. and Shops to consider his concern when changes are made in the present contract for management and accounting.

Aztec Shops, formed in 1935, has always done accounting and provided management for Associated Students.

Before student activity fees were implemented by the California legislature in 1955, Associated Students could not afford to do its own accounting and pay for full-time management without drawing from student services funds.

From 1955 to 1974, Aztec Shops continued to absorb most, if not all, of the costs for management and accounting. Aztec Shops in effect subsidized Associated Students.

By 1974 the cost of the subsidy became too expensive for Aztec Shops, according to documents obtained from the A.S. business office, and a new contract was signed with Associated Students, agreeing to pay for a portion of the services provided by Shops.

For the fiscal year ending on June 30, 1981, the cost to Aztec Shops for the services provided to A.S. was \$166,348. A.S. paid Shops \$90,674 for these services, and the balance of \$75,674 was absorbed by Shops.

Please turn to page 3.



Daily Aztec photo by Ron Dipping

CALM BEFORE THE STORM—A student takes advantage of the sunshine breaking through the clouds as she naps on the Campus Lab lawn.

Understanding older folks is goal of Center on Aging

by Eleanor Tumaneng

The Saturday morning TV program "Kids Are People Too" shows that children are functioning, contributing members of society. And if one doctor's views are accepted, a program that shows "Senior Citizens Are People Too" may appear on the TV screen one day.

The University Center on Aging at 6363 Alvarado Court, through research and education, is trying to help people understand some of the problems older people face.

"As people become classified as older, a dehumanization process occurs. Older people are treated as inanimate objects," said Dr. E. Percil Stanford, director of the center.

Not too many people, said Stanford, take the time to recognize an older person. Older people are treated as nameless, faceless entities. However, many older people are lonely and want interaction with others, he said.

The term "senior citizen" and the stereotype it carries are demeaning, according to Stanford. Older people are seen as incapacitated and disabled, without emotions and not capable of contributing to society, he said.

Being bombarded with these negative feelings makes older people less

willing to risk becoming involved in making changes on their behalf, Stanford said.

"It gives them a feeling of being worthless. They become more passive and less willing to fight for themselves," he said.

These attitudes seem to start in the immediate family, according to Stanford. Family members automatically do things for older people. The adult son or daughter of the older person is usually the first to do this. He or she unknowingly tends to demean the older person with statements like, "You're too old," or "Act your age," Stanford said.

They prohibit older people from trying any new experiences. Ironically, it is often the younger children who give the older person gratification or a sense of worth, according to Stanford.

"The senior citizen is a learned behavior," he said, "but the young child hasn't learned the older person is seen as a non-contributor or worthless."

The center is a focal point for the campus to learn about aging matters. It began in 1966 as a field base for sociology majors training to work with older people. By 1972 it had expanded to a more comprehensive

education, research, training and learning center. The center has become multi-disciplinary, encompassing several departments and academic units.

Stanford is also involved with the White House Conference on Aging, to be held Nov. 29 to Dec. 3 in Washington, D.C. About 2,000 delegates and 1,500 official observers will make recommendations to President Reagan and Congress for a national policy on aging. Health, housing, transportation, income and nutrition are among the items to be discussed.

"This year is perhaps the most important we'll see in a long time to make some starts at major policy changes referring to older people," Stanford said.

He says attitudes are slowly changing, older people are becoming more assertive, and the words gerontology and geriatrics are becoming more common. Also, education in secondary schools about older people has become important.

"We can easily change the attitudes and behavior in society if we're willing enough to spend money on advertising in the media the positive as well as the negative side of aging," Stanford said.

Expulsion doesn't phase Workman

by Norman Tipton
Daily Aztec staff writer

Some say he has been successfully swept under the rug. He has other ideas.

Quincy John Workman, 86, is the first student to be expelled from attending classes by SDSU President Thomas Day.

In a letter to Workman dated Oct. 15, Day cites California Administrative Code, Section 41301, which includes "obstruction or disruption, on or off campus property, of the campus educational process" and "abusive behavior directed toward, or hazing of, a member of the campus community."

The letter further informs Workman that his "future admission will be contingent upon evidence, subject to campus review, indicating that you will conduct yourself in an orderly manner respecting the rights of all other individuals involved in the educational process."

Workman has been at SDSU since 1970, when he inaugurated his "Garden of Eden" at the north edge of campus. Last summer, the "carefully engineered" greenhouse was demolished by campus officials.

A hold was put on his admission to classes after he disrupted biology professor Mary Clark's "Guidelines to Our Future" course last semester. He then attempted to re-apply for the

same class in Fall 1981.

Clark, who won a national teaching award for the class, declined to comment on the situation.

Workman, however, flares when questioned on the expulsion.

"Don't call it an 'expulsion,'" he exclaimed. "I am still on this campus. The only thing they have stopped me from doing is attending classes."

Workman said his new strategy will be to "ignore them completely." His first step is to get on-campus recognition of his organization, New-World Builders.

In a response letter to Day, dated Oct. 17, Workman accuses Day of making the matter "personal" rather than "educational."

"Many thanks for your compliments," the letter begins sarcastically. He then invites Day and his administration to "co-operate with the New-World Builders in their sincere efforts to develop a more friendly relationship" between them and the SDSU community.

Despite the formal expulsion, Day still has reservations about relabeling the Workman situation.

"I've come to learn nothing is finished when a dedicated, free U.S. citizen puts his mind to something," he said.

"I hope the aspect where Mr. Workman disrupts classes is over," he added.

Witnesses testify in Ward grievance

Additional witnesses testified yesterday to aid the Associated Students grievance committee in making a decision on Bob Ward's grievance.

Ward was fired in July from his seven-year position as General Store manager because he refused to manage the concessions operations for all campus events.

He claimed that he should be given additional compensation for his duties.

The grievance committee tried to determine why the A.S. Executive Committee, which discussed the firing in a meeting July 21, did not overturn management's action.

A.S. President Henry DeSilva and former council member Chris Dunn testified that they did not overturn the firing because Ward had indicated to them that he would rather go through the grievance procedure.

"He (Ward) felt that it would be hard to be working under the circumstances," Dunn said.

Floss Bos, administrative assistant to General Manager Harvey Goodfriend, testified for the committee to explain why Ward was not compensated for Concessions.

She and Goodfriend said Concessions was "not considered a major change," because it "didn't have enough value."

Ward said he doubted that and asked what study determined that Concessions lacked enough value for more compensation.

The grievance committee may announce its decision at the next A.S. Council meeting, Wednesday, according to Neal Berry, chairman of the committee.

—Pam Burn

Headlines

Church may set new canon laws

VATICAN CITY (AP)—A Vatican commission has approved a revised canon law that limits automatic excommunication — the church's most serious penalty — to a handful of offenses, including violence against the Pope and abortion, Roman Catholic officials said.

A special commission of 74 cardinals and bishops made final revisions in the 1,700-article code at the meeting and presented the draft to Pope John Paul II, who must approve it. The previous code, enacted in 1917, listed 37 reasons for automatic excommunication. The new code contains six.

Under the proposed code, Catholics would incur excommunication automatically for the following offenses: desecration of the eucharist; physical violence against the pope; violation by a priest of the secrecy of the confessional; consecration of a bishop with papal mandate; abuse by a priest of the power of absolution; and moral and physical involve-

ment with an abortion.

The new code would not exclude the use of excommunication for other offenses after investigation by a tribunal, but it would no longer be automatic for any but the outlined areas.

Economy could take big plunge

WASHINGTON (AP)—An "especially steep plunge" in a key government index foretells a national economy already in a mild recession sinking even lower in the next few months, a top Commerce Department official said Thursday.

The decline in the Leading Indicators Index — the biggest drop since a 4 percent fall 17 months earlier — "obviously strengthens our conviction" that the trend is still downward, said Assistant Secretary Robert Dederick.

"The report strongly suggests that industrial productivity will be sliding into the autumn and

that real gross national product will be down for the third successive quarter. Any upturn is unlikely before early 1982," Dederick said.

Technician zaps pilots with laser

LOS ANGELES (AP)—An electronics technician who was arrested after his laser briefly blinded two policemen in a helicopter termed it "an unfortunate accident" yesterday and said he thought the laser was only dangerous at close range.

Michael Archer faces preliminary arraignment in Van Nuys Municipal Court Nov. 9 on a misdemeanor charge of interfering with a police officer, but the 21-year-old Encino man insisted, "I was not breaking the law."

Officers Tom Brooks and the pilot, James Van Bibber, said they were blinded for five to 10 seconds Tuesday night as they flew 700 feet above the San Fernando Valley. Van Bibber,

45, briefly lost control of the craft but landed safely and directed ground officers to the light source, Archer's front yard, where he was arrested.

Polish strikers gain momentum

WARSAW, Poland (AP)—Poland's strike wave spread to a major port and the universities yesterday, swelling the ranks of protesters to about 400,000 across the nation. Meanwhile, the military council of the Soviet-led Warsaw Pact began meeting in Hungary.

Solidarity union officials said 40,000 construction workers struck 68 factories for two hours in the Baltic port of Szczecin on the East German border and threatened a wider strike to get more building supplies.

In Budapest, the Warsaw Pact's military council opened a "regular session" attended by defense ministers or their assistants from the seven East Bloc member nations, the Hungarian news agency MTI said.

Calendar

Calendar is a public service provided by the *Daily Aztec*. SDSU organizations may announce events up to one week in advance. Deadline for entries is two days prior to the event and is on a first come, first serve basis. Forms are available in the *Daily Aztec* office, SS-135. Although every effort is made to run each entry, space limitations preclude print guarantees, and the *Daily Aztec* reserves the right to edit for length. No entries will be taken by phone. For more information, contact Norman Tipton, 265-6975.

Today

• **WOMEN IN COMMUNICATIONS INC.** will meet in Aztec Center rooms B & G at 9 a.m.

• **FINANCE AND INVESTMENT CLUB** will meet in BA-341 at 2 p.m. Thomas Clutinger will speak.

• **CONFLICT SIMULATIONS CLUB** will meet in Aztec Center

rooms B & G from 11 a.m. to 7 p.m.

• **NEWMAN COMMUNITY** will hold a Halloween Dance at 8 p.m. at the Newman Center.

• **CHABAD HOUSE** will hold Shabbat services, with meal following, at 6115 Montezuma Rd. at 6:30 p.m.

• **CHURCH OF LDS** will hold a lunch forum at noon at the LDS Institute of Religion.

Monday

• **WOMEN'S RESOURCE CENTER** will hold a Women's Opportunity Week with a seminar presenting Judy Gumbiner, director of Career Planning, at 11 a.m. in Aztec Center Council Chambers.

• **STUDENTS FOR JESUS** will sponsor a debate on Marriage in Aztec Center Casa Real at noon.

• **FAMILY STUDIES & CONSUMER SCIENCES STUDENT ASSOCIATION** presents Carolyn Balkwell, "A Contemporary Look at Widowhood," at the FS & SCSA Hospitality Room at 7 p.m.

• **SURVIVORS** will meet in Aztec Center room A at 11 a.m.

• **COLLEGE REPUBLICANS** will meet in Aztec Center rooms C & F at 2:30 p.m.

A.S., Shops' marriage can't be severed

Continued from page 1.

The projected savings to A.S. for services provided by Shops for the 1981-82 fiscal year is expected to be \$90,000, with A.S. paying about \$120,000.

A severing of the present contract between A.S. and Aztec Shops would result in a loss of these savings, Shops officials said.

As a campus corporation, state law requires that Aztec Shops return all income to the campus community.

The money not charged to A.S. for management and accounting would be spent anyway by Shops to help support student services, Goodfriend said. By not charging A.S. the actual cost for these services, Shops allows A.S. to distribute the money.

"The (Shops) board of directors, instead of getting involved in deciding who the good guys and the bad guys are, uses the Associated Students as the appropriate vehicle to return a share of that (money) to the campus," said Goodfriend.

Accounting and management is only one of a myriad of connections between the two corporations.

In May 1981, Shops borrowed \$200,000 from A.S. to continue renovating the book-

store. Renovations had started in early April, and by May, Shops had already drawn \$200,000 from the money it uses to operate the corporation. Shops could not draw any more without depleting their operating budget, according to Shops officials.

At the start of each semester, the student activity fees — projected in the 1981-82 budget to be \$631,000 — bring in more money to A.S. than is immediately needed. To earn interest on this surplus, A.S. invests in short-term certificates of deposits with local savings and loans.

These investments are made throughout the year, depending on the cash on hand compared to the bills due.

A.S. drew from this surplus to lend Shops the \$200,000 it needed.

Shops agreed to pay back the money borrowed with interest at a rate equal to the prime interest rate plus 1 percent, averaged with the interest rate A.S. would have earned through a certificate of deposit. The interest that Shops pays to A.S. is adjusted every three months to reflect changes in the interest currently being offered for these certificates.

The loan must be paid in full by September 1984 or paid on demand within 90 days.

In June 1981, California First bank agreed to

lend Shops \$600,000 to complete the bookstore renovation.

Aztec Shops also contracts with A.S. to operate Monty's Den, the Aztec Ticket Office and the post office at Aztec Center.

In 1979, the A.S. Council renewed its contract with Shops to operate Monty's Den until June 30, 1984. In return, Shops has agreed to set aside a minimum of \$15,000 or 3 percent of gross sales per year with a maximum of \$75,000 through the five-year contract.

The money set aside by Shops can only be spent on approval by a joint ad hoc committee of Shops and Aztec Center board members. The Aztec Center board has a voting majority on this committee.

The patio in front of Monty's was built with money set aside by Shops and has been the only expenditure to date.

According to figures from the Shops controller's office, gross sales during the fiscal year ending June 30, 1981 at Monty's Den amounted to \$681,566. After expenditures, the net income to Shops was \$35,225.

University policy prohibits the corporations on campus from competing with one another. Therefore, A.S. could not operate a food service like Monty's Den. Shops alone operates

food services on campus.

Aside from this argument, Jack Dement, Shops controller, said that A.S. would have difficulty operating Monty's at a profit because A.S. lacks the refrigeration facilities Shops has for storage and could not buy food and beverages in large enough amounts for a discount from wholesalers.

Aztec Shops does not pay A.S. for operating the ticket office or the post office. However, Shops officials said the combined loss for both operations was \$25,488 during the 1980-81 fiscal year.

Shops officials said that low ticket sales during the football season and for concerts at the Open Air Theatre were the biggest contributors to the loss.

Losses from the ticket and post offices are absorbed by Shops through its operating expenses, because both provide an important service to the university, said Goodfriend.

"The post office is the most heavily used service on campus. Everybody uses it all the time. They have to. We sold \$275,000 in postage alone last year."

No commission is made on postage stamps. The post office pays Shops a flat rate of \$12,000 a year to sell stamps.

Leisure Program starts anew

Second session Leisure Program classes begin Nov. 2. Register at the Leisure Connection, 5828 Hardy Ave., south of the Humanities Building. Office hours are Monday through Thursday, 8 a.m. to 9 p.m.; Friday, 8 a.m. to 5 p.m.; and Saturday, 10 a.m. to 3 p.m. The Leisure Connection offers classes ranging from aerobics to woodworking. The average cost for each class is \$17, and the classes run for five weeks. Call the Leisure Connection, 265-6994, for more information.

CSUC's 'caste' system described

A balance of power exists between the students, the administration, and the faculty in the university system, said Carl Emerich, associate dean of Student Affairs, at a lecture Wednesday.

The topic of the lecture was "The Role of the Administration in University Governance." However, Emerich didn't like this title, and retitled it "Why Utopia Has Never Achieved the Franchise in the Valley of Higher Education."

Emerich began by defining administration from different points of view.

"From the student's point of view," he said, "administration is a solid cube, impenetrable to sympathy, student interest, and personality."

"In reality, we have varied administration in the university. The A.S. solid block is penetrable only to loud rock music."

Emerich explained how, through the years, as organiza-

tions have grown, the need for more people in specialized jobs has grown. In the CSUC system, as student enrollment has expanded, administration has expanded with it.

"The entire body of the university follows a caste system — the faculty are like the Brahmins, the administrators are like the middle class, etcetera," he said.

"Priority is not uncommon, nor necessarily inappropriate in this system," Emerich con-

tinued. "Organizations are run by the dynamics and human emotions of the individuals in the administrative jobs."

However, he said, even though there are always ways around certain decisions, like favor-granting, each group can make things pretty uncomfortable for the other groups.

The lecture was sponsored by the Student Resource and Information Center for a public university governance class.

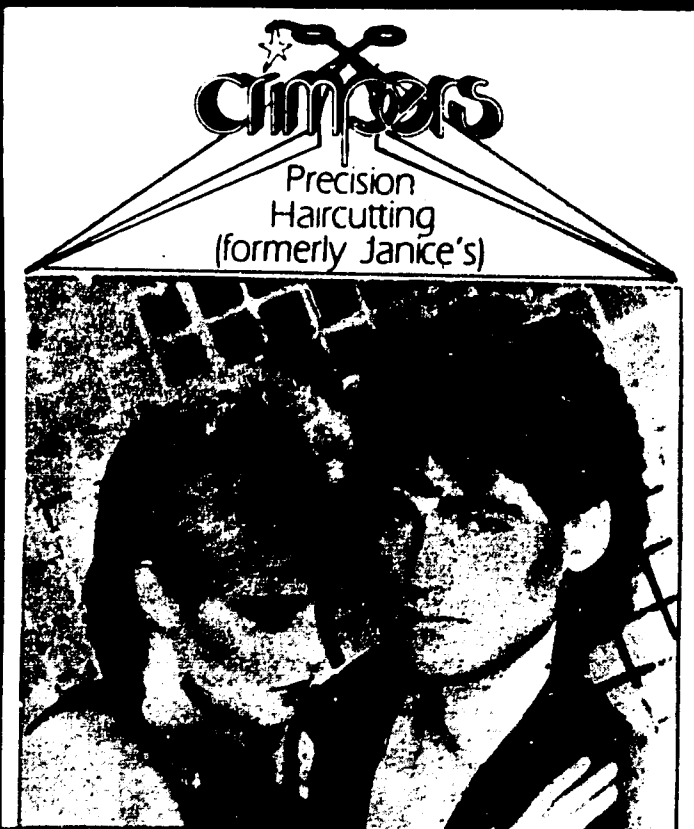
—Pam Drake

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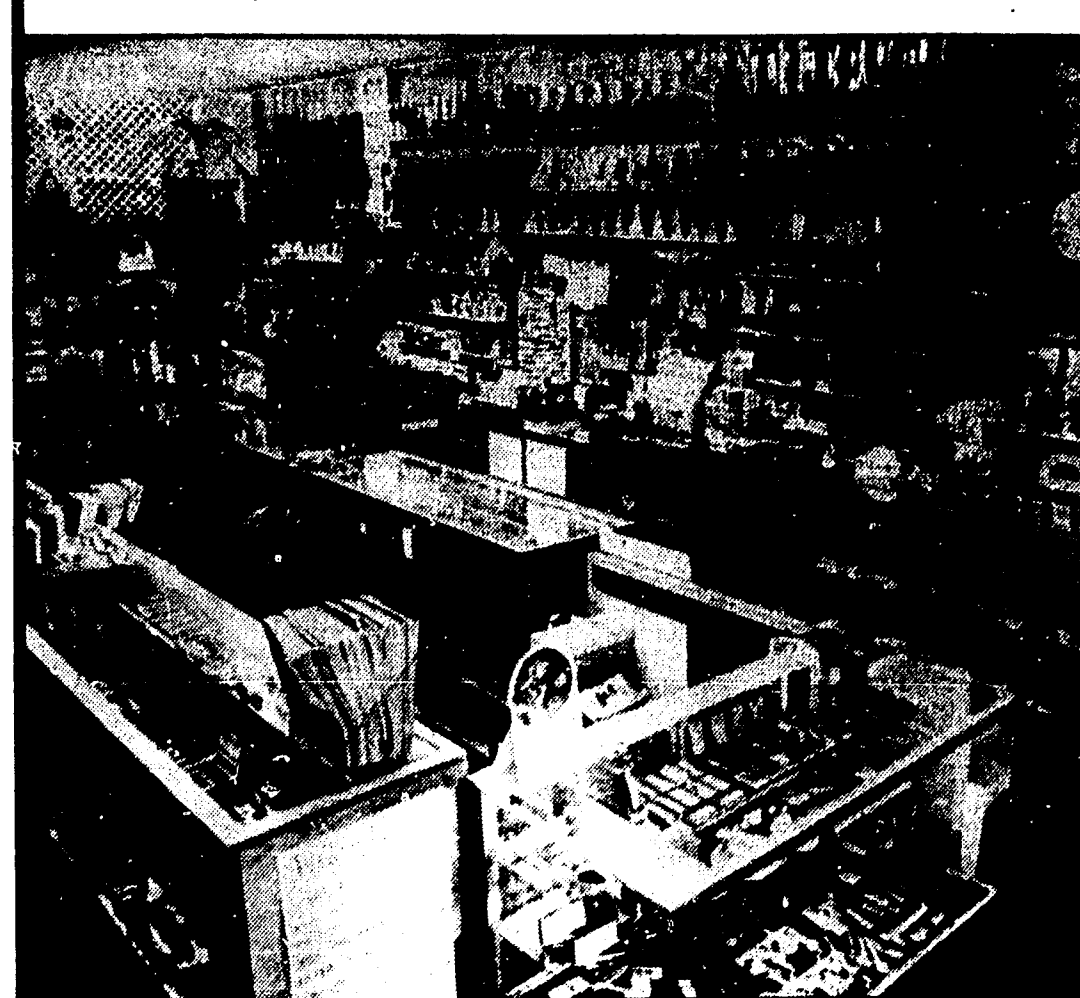
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Forum

No choice

We doubt the dispute between 86-year-old Quincy John Workman and SDSU President Thomas Day will end anytime soon. Recently, however, Day took action that he hoped would end his feud with Workman, and, sadly, we feel compelled to support him.

On Oct. 15, citing evidence of Workman's "disruptive behavior" in campus classrooms, Day formally expelled the octogenarian from SDSU.

Workman, as we have noted in the past, is an energy-filled activist dedicated to spreading his faith in free-enterprise throughout the land via his "New-World Builders" organization. For several years Workman was allowed to keep his "Garden of Eden" and workshop on a hillside on the east edge of the campus.

This summer, however, after a long battle with Workman over just what the aging philosopher would be allowed to do on campus, university officials ordered his shed torn down, effectively removing him as a permanent campus fixture. The fight had just begun.

Because of an investigation into his behavior in a "Guidelines for our Future" class last semester, a hold was placed on Workman's fall 1981 registration, a hold that was to be removed after completion of the disciplinary hearing process. Workman, however, insisted upon attending the same course — now called "Our Global Future" — and repeatedly disrupted the class. His action resulted in Day's move to expel him.

We believe this confrontation between Workman and Day was unfortunate and needless. Workman, though occasionally long-winded and over-aggressive in his political evangelism, had harmed no one during his long stay here. Campus officials over-reacted when they first moved to kick Workman out, and they should have known that their actions would only provoke the man into an even more uncooperative state.

Workman, however, should not have taken out his anger on the professors and other students of SDSU. They did nothing to bother him.

Although we believe campus officials were at fault for stirring up this dispute in the first place, we agree that they had no choice but to discipline Workman for his behavior.

Day has told Workman that his student status could be reinstated if he demonstrated he could attend classes while respecting the rights of others "involved in the educational process."

We hope Workman shows he is capable of respecting others' rights and that when he does, Day allows him to return to classes.

Park it

SDSU's parking situation is fraught with stories about students who get to campus late and are forced to plant their vehicles somewhere near Alpine and hike back to school, but some friends of ours have told us about a unique twist to the age-old dilemma.

It seems their professor had an early-morning appointment off campus today, and, while he would have made it back to the college area in time, he feared he would not be able to find a parking place anywhere near the campus. So he cancelled the class.

Only at SDSU.

A revelation: Hamlet had senioritis

As anyone who has ever studied Shakespeare will know, volumes of criticism have been written as to why Hamlet delayed so long in revenging his father's murder. Critics have maintained that Hamlet had an Oedipus Complex, that he was a coward, that he first needed to secure evidence of his uncle's guilt, and so on. These critics have overreached themselves in attempts to come up with a totally unique hypothesis and have missed the obvious: Hamlet had senioritis.

Senioritis is a disease of the mind that strikes students who are nearing the end of their college careers. Its symptoms include melancholy, frustration, confusion, ghostly visions, persecution complexes, paranoia, and feelings of inferiority. The causes of senioritis are varied. It often results from a combination of school drudgery and fear of what will come after graduation. It is also caused by professors

who have no care for the well being of their students and dish them out three "D's" in a row. The student with senioritis is prone to heavy sighs and wall staring and is likely to hold long conversations with an imaginary audience.

Certainly, not all students who are nearing

A student at Wittenberg University, Hamlet returns to Denmark upon learning of the death of his beloved father, the King of Denmark. Many critics believe that Hamlet's antic behavior is the result of his deep grief over his father's death coupled with his anger at his mother for marrying his father's brother within

classes and exams if you could stay home and flirt with a woman like Ophelia?

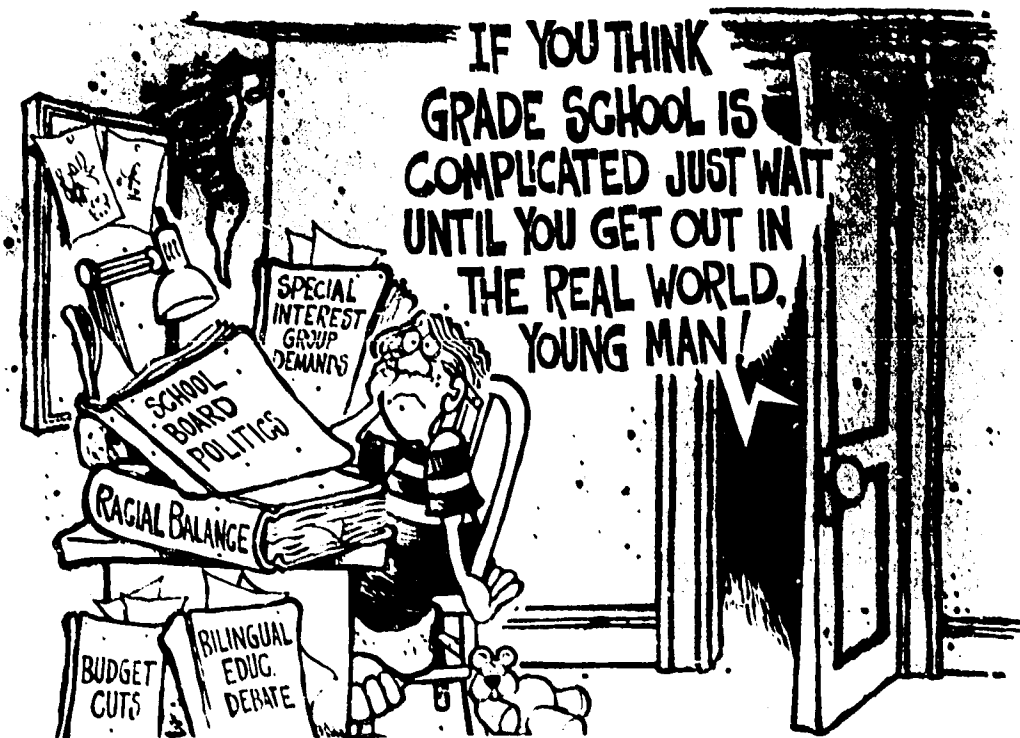
Throughout the play, Hamlet's sighs and groans point up the seriousness of his condition. Listen to the anguish in the words Hamlet speaks near the beginning of the play: "How weary, stale, flat and unprofitable/Seem to me all the uses of this world." "Almost any college senior can relate in some way to these despairing lines. It's quite evident Hamlet was no hypochondriac — he had senioritis bad.

As literary critic, I am open to criticism from other critics on my analysis of Hamlet's problem. However, there are much more pressing matters at hand than the worth of my critique. As a college senior with many of the same pressures felt by Hamlet, I have other things to worry about than whether or not my critique is valid. To study or not to study, that is the question....

Richard Graham

Daily Aztec

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Abolish all fraternities

Editor:

I believe that the fraternity system should be abolished on all colleges in the United States. The reason for this belief is simple. The behavior of many fraternity members is spiritually reminiscent of the Nazis of Hitler's Germany as well as the leadership of the present-day Communist Party in both Russia and China. This may well seem to represent an extreme viewpoint, but I believe it to be a fair and rational conclusion in view of all the facts.

For example, you may recall not only the recent destructive behavior of certain pledges in terms of noise and property (palm trees), but also the recent law passed against hazing (an activity that has taken the lives of a number of students). There was also the fraternity member who endangered the lives of several thousand students at SDSU by flying his plane at nearly ground level a few semesters ago.

Furthermore, earlier this semester a writer for the *Daily Aztec* wrote an article concerning a particular fraternity. Certain pledges replied with a short letter to the *Daily Aztec* that was filled with the usual arrogance, hatred, and implied threats.

Like any hate group, the goal of the average fraternity is the destruction of the human spirit. But they cannot stand the heat — even the smallest criticism of their goals or methods drives them wild with hatred. And, while they hypocritically speak of their good charity work against various diseases and of the poor press they receive in response, they consistently call those whom they do not agree with "spastics" and "turkeys."

Such a person might be termed a "silent terrorist." He is convinced that human nature is basically childish and glibly and truly believes that respect, dignity and love are of little worth. This individual is very dangerous because he is not a civilized human being. To him, people (especially women, the old and the sick) are trash to be manipulated and disposed of — all life except his own is considered to be of little value.

Clearly, such a member of the "New Order" is a liar and coward in the worst possible sense of the word. The dead stare, the devilish smile, the shark-shaped mouth, and the awful power of the face all give us a powerful insight into the character of whole-hearted evil. Like the well-known schoolyard bully, he excels in destroying those who he is reasonably certain cannot fight back.

We see that the "jungle fighter" has denied his essential humanity. There is nothing he hates more than "weakness." Of course, this means he hates himself most of all. Nobody

is weaker or more afraid of people. His greatest fear is that others will find out that he is as confused, weak, strong, contradictory as everyone else. He has observed that those who take the offensive usually get their own way. To be constantly on the attack also gives a perfect smoke screen to hide his actual motivations.

Finally, I might add that until recently I had very little personal contact with the fraternity system on this campus. However, one year ago I met a member who liked to be called "Sid Vicious." At any rate, he spread false rumors among other fraternity members concerning my activity. As a result, I have received threatening and abusive calls ever since the early part of this year. All such calls had ceased during the past four months; however, they began again last Sunday. Should I receive just one more such call, I will immediately contact both the police and the FBI.

In conclusion, as long as free men anywhere are armed with a free press, there is always hope. It is quite unlikely that the entire universe with its uncountable number of stars and galaxies, vast stellar dust clouds, and unimaginable distances has all been created solely for the use of those who have "intellects vast and cool and unsympathetic."

Craig Miller
B.A., M.S. in Math

STANZA

A WEEKLY ARTS AND ENTERTAINMENT SUPPLEMENT

Public recognition baffles Stoppard, English playwright

by Karla Peterson
Stanza staff writer

To the knowledgeable theatre-goer, playwright Tom Stoppard is an impressive figure. To the gentleman himself, Tom Stoppard is not so notable.

Stoppard (pronounce the name with equal stress on each syllable) is currently gracing the Theatre Department under the auspicious title "guest artist." He will be on campus for the next week as associate director of the West Coast debut of his 1979 plays, "Mackoon's Hamlet, Cahoot's Macbeth."

There have been countless workshops, receptions and interviews in the past week, and the hoopla will no doubt continue until he returns to England. All of this is very nice, but when confronted with so much adoration, the reticent author dismisses his biography in one sentence: "I'm English and I write plays."

His brief summary is a bit of an understatement. He is British. The refined, hesitant diction that makes American "English" sound like metallic garbage in comparison is an obvious clue.

And yes, Stoppard does write plays — successful plays that win enough awards to lend him a sort of glamorous notoriety that impresses everyone but Tom Stoppard.

A Tony Award at age 27 for "Rosencrantz and Guildenstern Are Dead" brought Stoppard instant acclaim, prodding critics to compare him to the likes of Samuel Beckett and John Osborne. A string of popular plays followed, and another Tony was

given for "Travesties" in 1976. Lofty stuff, but does it affect Stoppard at all? Yes and no.

"I can't deny that it's nice to win something," Stoppard said. "If you're in competition, whether you choose to be in it or you didn't, and there's six people being nominated for a prize, I think the honest answer is that I am temperamentally competitive enough to want to win it. But the next day I've forgotten about it. That sounds awful doesn't it?"

Not really. Stoppard has this same gently bemused attitude about public recognition in general. It seems that after years of notoriety, all the fuss that surrounds his work has him somewhat baffled. Critical response for instance. Once a theatre critic himself, Stoppard views critics with a sort of wary amusement, listening to everyone and believing almost no one.

"I don't have any deep thoughts about critics," Stoppard mused. "I tend to find bad notices much more plausible than good ones about my own work. Insecurity I guess. Occasionally someone writes something very complimentary, which I find embarrassing because I don't think that the stuff is as good as the notices it gets. I tend to believe the notices that generally like the stuff but have certain reservations about the work, because that's much how I feel about it myself."

With success comes criticism, followed shortly by critical analysis, a process Stoppard frequently compares to "having one's baggage ransacked for secret contraband."



Daily Aztec photo by Tom Penner

WHAT'S IN A PLAY?—Tom Stoppard will work as the associate director on the drama department's presentation of his "Mackoon's Hamlet, Cahoot's Macbeth."

"It's like going through customs with a suitcase," Stoppard laughed. "They say, 'What have you got here?' and you say, 'Not a lot.' Then they start going through everything and find all kinds of esoteric interpretations. You have to admit they're there, but you don't remember packing them."

What, no secret meanings? Apparently not. Earlier in his career, Stoppard was apt to tell critics that his plays "didn't mean anything except what they were

about," and even now, he doesn't feel that he has any clues to drop into eager literary hands.

"I tend to say I'll answer any factual questions, like do I use a pencil, or where was I born, but 'What do you really mean?' is not a question which I have an answer for. There isn't any right answer."

Facts then. "Mackoon's Hamlet" used to be "Dogg's Hamlet." The title change was in honor of drama faculty member Dr. Mack Owen, who worked with producer-

in-residence Paul Gregory to bring Stoppard to San Diego. Owen is also directing the plays for their opening next week.

"When Mack came to London to talk to me it just seemed like a good idea to name the play for him. To localize it a bit, I suppose," said Stoppard.

More facts. Both plays utilize excerpts from Shakespeare, and according to Stoppard, the plots go something like this:

Please turn to page 7.

Exhibition bears importance of masks

Give unique look at Mexican culture

by Matthew Elsen
Stanza staff writer

Masks provide an anonymity to their wearers that allows them to lose their inhibitions and release inner feelings and express pent-up emotions. This Halloween, notice how friends will often change their behavior upon donning a mask or outfit, letting suppressed emotions come out behind the security of these face shields.

In Mexico, the wearing of masks during festivals is a means for the community to release repressed feelings, give instruction on proper behavior to women and children, and express the community's shared goals, values, and ideals.

The Art Department's University Gallery is celebrating these masks with an exhibition entitled "Faces of Fiesta: Mexican Masks in Context." It is a collection of numerous masks, presented together with photographs of their use in festivals, explanations of their origins, and a color videotape explaining their importance to the preservation of the society and the people's relationship to their church.

The exhibition has been assembled by Dr. Janet Brody Esser, Associate Professor of Art History. It will be presented through Nov. 21, together with a special symposium sponsored by the Center for Latin American Studies on Nov. 7. An impressive list of authorities on art, dance, and anthropology has been assembled to shed even more light on the importance of these masks in Mexican culture.

The masks in the exhibition have been grouped into five categories: Viejitos (Old Men) and other elders; Conquistador Dances; Blackmen; Women; and the various clowns, devils, grotesques and animals that "together represent the forces of chaos and inversion," according to the title cards that accompany the exhibits.

All of the masks are colorful and intriguing, and together with the photographs of their use, provide a unique look at an important aspect of these peoples' lives. But of all the categories, it is not the beautiful masks, carefully produced by local craftsmen, but the ugly ones composed of different types of materials that hold the most fascination.

Please turn to page 6.



photo by J. B. Esser

GROUP BUFFOONERY—Gourd masks are worn by the buffoon group "Truck Gardeners" in a performance of *Hortelance*, in honor of the patron saint in the Barrio de la Magdalena, Uruapan, Michoacan, Mexico.

Asides

October 30, 1981

All you pen-happy, desert drama fans will note a little article on Tom Stoppard, a somewhat well-known playwright these days. Hope you're satisfied. Someday persons like Chick Corea will have a reason (like for more bucks)

to perform here instead of a U.C., but 'til then, we will trek to La Jolla for good music. Michael J. Williams reviews the show. Our famous film critic stabs deeply into "True Confessions." Doesn't it figure that the team with the third

best record in the Nashua League should win the World Series of the Asterisk Season? Only snails could do it. Or board about it.

Masks in Mexican culture express community values, release repressed feelings

Continued from page 5.

These outrageous masks, resembling grotesque animals and frightening devils, have the power to invert the values the wearer cherishes the most. As a result, the dances by the wearers of ugly masks are often obscene and blasphemous.

"While seemingly destructive in their behavior, it is actually through the chaotic intensity of their inventions that openings are made for new beginnings," explains one of the exhibition cards.

The presentation of these cultural artifacts is unique for most art galleries, but

unfortunately "Faces of Fiesta: Mexican Masks in Context" cannot present the masks in their actual use, only describe the outrageous behavior of the people that wear them. Yet they are a colorful and intriguing display of how a traditional society uses the inherent power of a mask to express community values and preserve the culture and its history. Presented in the pleasant atmosphere of the University Gallery, this exhibition provides the viewer a unique opportunity to explore one of the more fascinating elements of a culture that is physically close, yet spiritually very far removed from our own.



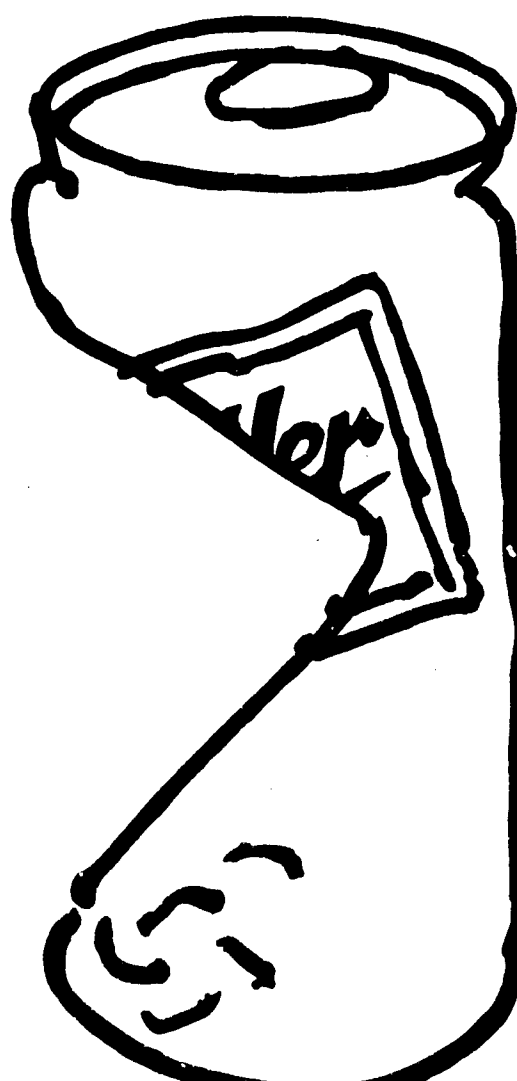
BRIGHT-EYED AND BUSHY-TAILED—The University Gallery exhibit features the smaller Zoque Parachloa mask (wood and lacquer) and a Zoque Parachloa mask with headdress and rattle (wood and lacquer, tin and glass).

Daily Aztec photo by Ron Dipping

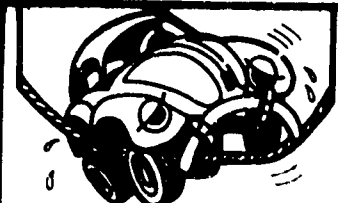
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Stoppard is 'guest artist' on campus

Continued from page 5.

"Mackoon's Hamlet is fundamentally a play about a group of schoolboys putting on 'Hamlet' as their school play."

Notice he says "fundamentally." There are schoolboys in "Mackoon's Hamlet," and they do perform the classic Shakespeare tragedy, but not in the accustomed fashion.

"They do 'Hamlet' in fifteen minutes," Stoppard explains. Then as an encore they do the whole thing in about ninety seconds."

Shakespeare also suffers a fond butchering in the second half of the evening. "Cahoot's Mac-

University Theatre to present his 1979 plays

beth" is dedicated to Czechoslovakian writer Pavel Kahout, who joined with a small group of Czech actors to form the Living Room Theatre. The troupe performed theatre classics in the privacy of people's homes because the government forbade the performances anywhere else.

"Anybody who wanted to have 'Macbeth' could call them up and say, 'We'd like Macbeth on Tuesday,' and they'd show up and do 'Macbeth.' This play takes off from that situation. That would be all there would be to say about

it..." Almost. "...but for the fact that, for some reason which I don't attempt to rationalize, out of mischief I suppose, towards the end of the second play I brought in one guy from the first play into the second play. It's hard to explain."

It's even harder to explain the language used in the plays. Stoppard has created a non-English English for his characters to speak at various times in the plays. It's not that the words aren't from our beloved English lan-

ble each other much at all. "There's a sort of strange eclecticism about my plays. I find it quite difficult to think of any consistent phrase which would apply to all the plays I've written. They tend to be unlike each other more than like each other. It's as though I were a sort of a flirt rather than a lover."

Language quirks and flirtations aside, "Mackoon's Hamlet, Cahoot's Macbeth" will run Nov. 6, 7 and 10-14 on the University Main Stage.

Tom Stoppard will be in attendance, and if you want to speak with him about the plays, he will be much too polite to refuse. Just don't ask him what they're about.

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Chick Corea and friends jazz up city's music menu

Autumn brings outside relief for San Diego jazz fans

by Michael J. Williams
Daily Aztec staff writer

In San Diego the opportunities for exposure to jazz have blossomed in the last three years. In the winter of 1979 only a few nightclubs featured jazz. While that situation has been remedied by the emergence of other clubs and concert series, most musicians have been resigned to performing the popular styles of jazz that sell.

Only a few groups in the San Diego area strive to produce the brand of jazz that stimulates and challenges the frontiers of the brain. The progressive listener must frequently depend on the rare nourishment offered by visitors to San Diego. With the exception of appearances by Oliver Lake, David Murray, and Carla Bley, sponsored by the La Jolla Jazz Festival, San Diego has suffered from a severe drought, reducing the area to a musical desert this summer.

Fortunately, with the onset of autumn, an influx of events has brought some 'outside' relief. The La Jolla Jazz Festival, the Bobby Hutcherson Quartet, and solo pianist Keith Jarrett are some of the sources relieving the thirst for modern sounds.

The appearance of keyboard artist Chick Corea in a trio setting with bassist Miroslav Vitous and drummer Roy Haynes at UCSD's Mandeville Auditorium Tuesday evening further expanded the musical latitudes offered in San Diego.

The event promised to be exciting for two reasons: that Corea would be assisted by Vitous and Haynes, two musicians of creativity and capabilities comparable to Corea, and that this context in conjunction with Corea's latest album, "Three Quartets," signals the reemergence of Corea after his musical career seemingly became bogged down at the end of and following the "Return to Forever" era.

Throughout his recorded career, beginning in the middle '60s, Corea had demonstrated creative proficiency in a variety of settings. Prior to his "Return to Forever" groups, Corea had established himself as an influential and innovative pianist, circulating among East Coast musicians. He gained recognition in groups led by Dizzy Gillespie and Miles Davis, assisting Miles in entering his electronic "new directions," documented by albums ranging from "Filles De Kilimanjaro" to "Live at the Fillmore East."

Corea established himself as a force in free improvisation on the avant-garde scene with "Circle" in league with reed man Anthony Braxton, bassist Dave Holland, and drummer Barry Altschul. Corea's solo albums have been analyzed and emulated by students of advanced jazz piano.

Corea lived up to expectations Tuesday night. The musicians worked with a variety of contrasting vehicles for improvisation, with everyone receiving a good amount of solo time.

A delicately, swinging waltz featuring a spry right hand by Corea and the melodious, bowing by Vitous on bass was followed by Thelonious Monk's brilliant composition, "Monk's Blues." Corea retained the Monkish flavor of the tune, making abrupt, oblique single note comments punctuated by strident, percussive chords and leaving space for Haynes' snappy

interjections. Vitous soloed, bowing the bass in a horn-like projection, a technique for which he became famous as a member of the first Weather Report group.

The trio continued the Monkish mood in a brooding state of mind on the classic "Round Midnight." Corea's reworking of this standard showed his knowledge of structuring space within a form, rather than extending form.

Following Corea's announcement that "now, we're going to break up into smaller bands," Haynes and Vitous left the stage for Corea's unaccompanied contribution. Corea displayed amazing facility on a free-form composition that developed into a propulsive rhythmic attack reminiscent of Stravinsky's "Rites of Spring." Vitous joined Corea for a duet and then soloed with the bow, employing a slight electronic echo. Vitous went through a series of modes from traditional European to mountain music to

blues.

Haynes introduced his solo on mallets and then loosened up his snare to obtain some subtle rattling textures. Haynes worked out on the different components of the traps and then put them all together in climax.

Haynes' use of the snare is probably the most distinctive feature in his approach.

Corea and Vitous returned to join Haynes. Corea moved over to organ for a fast, space-bop blues, with Haynes getting free on drums. On his solo, Corea took it into medium-tempoed segments featuring an organ blues line derived from the Jimmy Smith songbook.

Following enthusiastic applause, the group came back on stage for an encore with a straight-ahead version of "Green Dolphin Street."

The world of jazz encourages a fraternity of participants with an

Please turn to page 9.



STRANGE STRINGS—Curt Bouterse (left) and Duane Lakini-Thomas of the Alfonso X Early Music Ensemble will perform at Smith Recital Hall at 8 tonight.

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Whomp That Sucker
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Sparks music for Sparks people. What the hell is it about this band that makes you pity the poor suckers, but get a kind of smirking joy while listening to their music?

This Angelicized American group is actually the musical and composing abilities of brothers Ron and Russell Mael, spread among themselves and four other musicians. After that definition, the band is incredibly hard to analyze.

Floating in the Bowie/Zepplin era of the mid-70s, Sparks, as

with domestic eclectics the Tubes, were making music about five years ahead of their time.

It was something of a cross between the soon-to-emerge new wave electronic sound and the hook-laden pop of someone like Cliff Richard. Russell Mael's spraying falsetto made it all a bit too cute and the themes were always a bit peculiar; "This Town Ain't Big Enough For the Both of Us," "Kimono My House" or even "Amateur Hour."

The band kept plugging and plugging, five LPs worth, all with the same result: poor sales and critical degradation.

To top it off, the band has never come within a few megahertz's of mainstream radio. Program directors might have gotten a kick out of listening to the band in their own homes, but were afraid to put them on the air because (and they do have a point) Sparks has a way of alienating the average listener.

"Whomp That Sucker," the band's latest release, may finally bring the band within the realm of

average taste. The LP is a collection of intriguing, humorous tunes set within the band's wry wit and captivating intellect. The effect is pleasant.

The selections are diverse, bound only by humor and the quality of the band's musicianship. The band stretches the bubblegum with "Tips for Teens" and "The Willys" and piles through some strange, bizarre, yet wholly captivating heavy metal in "Funny Face," "Upstairs" and "Wacky Women."

Russell has smoothed out his falsetto and adheres pretty well to the pop phrasing formula. His share of the composing chores have also improved. Without a close look, however, the lyric content seems a bit familiar in some instances.

The group has kept the song list down to the perfect average AM running time of three minutes, maybe in an attempt to placate the shy programmers. It's a mainstream attempt that is valiant in its navigation.

—William R. Harris



Standing Tall
Crusaders
MCA

It would be too simple to dismiss the latest Crusaders' release as just another blatant attempt by a jazz group to produce a commercial album.

Although it's true the Crusaders' "Standing Tall" is far removed from the jazz circle this group was once the center of, such a dismissal would be unfair to a group of this stature.

Since their first discs, the present-day Crusaders — Joe Sample, Wilton Felder and Stix Hooper

— have had an underlying infatuation with the blues-soul sound. A good sampling of this material will reveal heavy bass lines and a beat that confirms their cross of influences from jazz trumpeter Dizzy Gillespie to blues guitarist B.B. King.

Charting their more recent history, they've been recording as the Crusaders since 1970. In 1979 they came out with "Street Life." The album's title track turned out to become a disco single, but disco was "in" then, so jazz enthusiasts forgave them as the album climbed to number one.

The following year they recorded and produced "Rhapsody and Blues," which was another change of format, bouncing over to the more comfortable blues-soul sound. Their big hit off that album was "Soul Shadows," sung by R&B star Bill Withers.

Please turn to page 10.

**San Diego
gets new
jazz fare**

Continued from page 8.
identity separate from other musical and artistic communities. New York is recognized as the "fertile crescent" for the development of jazz, largely because the extensive community of musicians encourages an atmosphere of creativity. Musicians can create on their own terms without making a whole lot of money if they receive the support of their peers.

The productive environment that will increase awareness of jazz in San Diego was provided last Sunday. That afternoon in Smith Recital Hall, SDSU Jazz Combos under the direction of jazz professors Butch Lacy and Gunnar Biggs demonstrated their developing proficiencies.

The program featured four student groups and a faculty group. Concerto Grosso performed standards in a bebop style with the harmonious blending of soprano, tenor, and trumpet. The Deb Clark Five, featuring Deb Clark on tenor saxophone, made an interesting attack on group improvisation on Oliver Nelson's "Stolen Moments." The unusual instrumentation of banjo and electric guitar implemented the standard rhythm section and a reed section of three saxes and one flute in the group, Two Todds and a Batch.

The most advanced ideas on improvisation by the students were presented by The Groove Factory, performing "Au Privave," by Charlie Parker; "Morning," by Clare Fischer; and "Yes or No," by Wayne Shorter.

Lacy and Biggs were joined by SDSU professor and French Horn artist Bob Routh for sensitive renditions of Ellington's "I Let A Song Go Out of My Heart," Bernstein's "Some Other Time," and Monk's "Blue Monk" to conclude the program.

A jazz celebration of Picasso's 100th birthday took place Sunday evening at the International Blend. The program brought together some of the most productive jazz performers in the

Jaime Valle led the session on guitar and was ably assisted by Ronnie Stewart on drums, Charles Chadwick, bass (from the People Movers), Hollis Gentry on tenor saxophone (from the Bruce Cameron group), and vocalist Marguerita Page. While the crowd was sparse, the energy level was high. From the stage back-drop of a black and white photograph, Picasso's eyes overlooked the creative scene in spiritual affirmation.

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'True Confessions' not absolved

by Matthew Eisen
Stanza staff writer

It seems like more and more films these days are being made the way a chef would bake a cake. Take a highly successful team of producers, mix in two top stars, throw in a healthy handful of supporting actors, stir in a liberal amount of pornography, murder, corruption, and intrigue, then place the mixture in the greasy parts of Los Angeles during the '40s. Sprinkle with some fine technical support, and bake for 108 minutes. Result? In the case of "True Confessions," the concoction has come out a flop.

The prime ingredient missing from this film is a decent script, and without that, nothing holds together. An adaptation of John Gregory Dunne's bestseller, loosely based on L.A.'s legendary Black Dahlia murder case, "True Confessions" could have been a great movie instead of the half-baked, confusing mess that appears on the screen.

The most immediate attraction of "True Confessions" is the pairing of Robert De Niro and Robert Duvall, two of the most interesting actors working in films today. Both of these men have taken on provocative and challenging roles in their careers, constantly testing their limits as actors. Cast as two brothers, one a police detective and the other a Catholic monsignor, Duvall and De Niro provide the only high points of the picture.

Duvall's detective is a cynical, street-wise cop who is assigned to a grisly sex-murder case. As he unravels the various tangled clues leading to the death of a young starlet the papers have tagged the "virgin tramp," he finds that they lead to the upper levels of society. And typical of the detective genre, which this picture borrows from, Duvall becomes something of an avenger, exposing the corruption and filth that permeates even the most respected corners of our community.

What makes this story all the more provocative is the nebulous involvement of the Catholic Church in the murder. De Niro's monsignor is one of the more powerful people in Los Angeles' Catholic hierarchy, operating less

as a priest who saves souls, and more as a politician who gathers money for the church and attends endless social gatherings to keep supporters happy. But as the murder case unfolds, one of the church's primary backers, beautifully played by a corpulent Charles Durning, seems to be involved in the girl's death. And Duvall is suddenly faced with the dilemma of pulling his brother down when he exposes those responsible for the murder.

"True Confessions" starts off very slowly, and never really finds a firm foot to stand on. Although De Niro and Duvall succeed in creating a fascinating pair of

brothers, the attempt to explore their Cain and Abel relationship is not sufficiently developed. In the end, we are left with too many unanswered questions and absolutely no emotional involvement to propel the story along.

Here is a plot cast in the classic mold of a James M. Cain or Raymond Chandler novel, complete with murder, pornography, money, politics, power, and corruption at every level of Los Angeles society. On top of that, there is the opportunity to explore the inner workings of the Catholic Church, not as a spiritual center for soul, but as a business organization that needs money to con-

tinue and must work to protect its valuable investments.

But every opportunity in the story is missed. The filmmakers seem to have forgotten about getting the audience involved in the complex series of events. By the time we get to the ridiculously simple solution of the murder, it is completely unfulfilling. And so many loose ends are left unanswered, the audience has to

ask itself what this film is really all about.

Part of the problem with "True Confessions" is the completely flaccid direction of Ulu Grosbard. Grosbard is an "actors' director," with roots in the theatre. But as he did with his last movie, the disappointing "Straight Time," starring Dustin Hoffman, Grosbard has assembled a fine cast with no idea of what to do with them. The

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'King' Carrasco serves it up Texas style

by Keith Newman
Stanza staff writer

'Low rider' sound leaves some impressed

In a phone interview earlier this week, Joe "King" Carrasco assured me his San Diego concert debut would be "pandemonium" unless his 60-foot guitar cord broke.

Well, Wednesday night at the Spirit club, Carrasco's guitar cord didn't break, but the concert did fall a little short of the hysterical level that Carrasco predicted. Perhaps this was due to his lack of material. He's only made one LP and has just recently released a four-song EP. Another possible reason for the group's failure to

reach its expectations was the time factor, which forced Carrasco off the stage at 1:45 a.m. However, his 45-minute set still left his relatively small following impressed.

Along with his cheerful group, the Crowns, this band of Southern Texas rockers stormed into town from a recording session in L.A. to put on a very energetic, carefree concert.

Carrasco has a difficult style of music to describe. To let him tell it, "we have a real low rider sound which incorporates the Texas

rockably rhythm with a Mexican and reggae flavor." However you decipher that description, Carrasco proved that he and the Crowns were, as suggested, a "real party band" capable of getting a majority of the small Wednesday crowd out on the floor.

Banging out songs from his debut album, "Caca de Vaca" and "Kicks On You," Carrasco, along with his keyboard player Kris Cummings, bopped, rapped and danced with each other in a B-52's approach that revealed their playful style and coaxed the audience

onto the floor.

As Carrasco announced several times during the show, "OK, it's time to start to rock and roll." Then with a few "Ay Ay Ay's" in his Frito Bandito imitation, the group went into "96 Tears." This cover song proved to be quite a crowd pleaser, with Cummings showing her adeptness on the synthesizer and Carrasco slicing out some solos on his shiny Les Paul guitar.

Then as Carrasco promised he would, he jumped into the audience with his guitar and started walking around and playing while

the Crowns held down the stage. But this was no quick jump into the audience. Carrasco continued to walk through the entire club, front to back, then continued right out the front door — Lone Ranger fashion.

However, Carrasco returned to be thanked, unlike Kimo Sabes, and finished up with a couple songs off the EP, like "Bad Rap," which definitely supported Carrasco, who said, "The main thing is to have a good time and get the crowd to dance and get off on the music."

Judging by "King" Carrasco's reasonable objectives, the concert was a success.

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Saucy Benatar hits San Diego with her 'best shot,' thrilling all

by Daniel Edwards
Daily Aztec staff writer

If genetic scientists could combine the sassiness of Grace Slick, the mellowness of Olivia Newton-John, the ballads of Linda Ronstadt, and the driving brashness and driving force of Patti Smith or the Wilson Sisters, they would get someone like Pat Benatar.

Last Saturday night at the San Diego Sports Arena, Pat Benatar was all of the above, plus more. For about an hour and a half, the former New York City opera student demonstrated the tremendous vocal range that has made her famous in the pages of rock and roll—the quiet, pleading remembrances of love gone sour, and the brash, saucy, driving vocals of rock and roll, Pat Benatar style.

From the opening number, *You Don't*, to the end of her show, the Sports Arena was filled with Pat Benatar's brand of music, presented in a selection of songs from her three LPs—all songs that mark Pat Benatar as one of today's leading ladies of rock.

However, Pat is no stranger to San Diego. Saturday night's date being her third appearance here. And like the previous two even-

'Confessions' is unforgiven

Continued from page 10. sequences with Duvall and De Niro are exciting, but that should almost be taken for granted considering the strength of these actors. Except for these scenes, Grossbard never captures enough of our interest to even be able to lose it.

As a director who knows how to work with actors, Grossbard has succeeded in eliciting fine performances from the entire cast. Especially notable is Kenneth McMillan's old-school Irish cop, as lovable as he is corrupt. Together with people like Burgess Meredith, Cyril Cusack, and Ed Flanders to back them up, the cast does a respectable job of muddling through this mess.

Even the look of the film is nice, once again creating the dark world of the film noirs of the '40s. But despite some fine technical support and an impressive cast, they cannot overcome the horrendous script and completely unmuscular direction by Grossbard. At least it can be said the film does have atmosphere.

When a movie like this comes along, loaded with possibilities that are never developed, it is completely frustrating. There is simply no excuse for the problems with the script, or the lack of any emotional involvement with a top cast and intriguing story. Although the film does have its moments, and is actually better than many of the films coming out today, movie audiences deserve better than this botched picture.

ings, at SDSU in 1979 and the California Theater in 1980, nobody in the Sports Arena Saturday night left disappointed.

Arriving onstage in black pumps and a seductive black outfit with red trim and lacing on both front and back, Pat was greeted with a roof-shaking roar of applause, which spiraled upward in volume until the show was over.

At the beginning of the show, the usual sound distortion which the arena is famous for was present, but after the first few numbers, the sound engineers seemed to have the distortions almost eliminated, and Pat Benatar's voice sang out loud and clear.

After the usual rock artist greeting to whatever city she is in, Pat gave a stern warning to her audience with *Treat Me Right*, which is just what the crowd did for a tremendous performance.

Lead guitarist Neil (Spyder James) Gerald took the spotlight several times throughout the evening with his driving leads and his soft, delicate play. He is the general of Pat Benatar's band, and he played with grace and finesse all evening, reaching studio perfection at times with blasting, vibrating rock and roll and pliable, tractful instrumentation.

The rest of the band is Roger Capps on bass, Scott St. Clair-Sheets on guitar and a very energetic and hyper Myron Grom-

bader on drums.

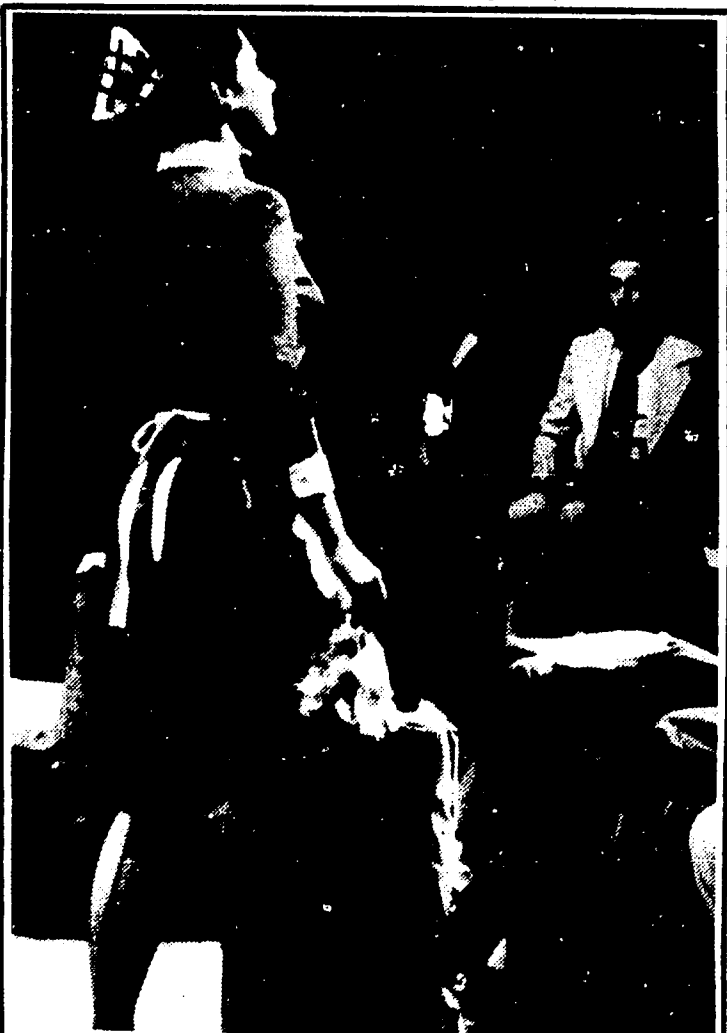
Geraldo's play was the necessary companion to match Benatar's vocal variability, a successful melding of sensitivity and finesse with the brash, driving energization of pure rock and roll, which makes Pat Benatar one of today's best rock acts.

This perfect blend was evident in the performance of *Promises in the Dark*. Pleading innocence phased out into driving energization of a prophecy of a broken heart and survival: *just when you think you've got it down, your heart's in pieces on the ground...then you can whisper promises in the dark...*

From this point on, sass and pure blue-blooded rock and roll energy radiated from the petite brunette, belting out *Hit Me with Your Best Shot*, *Hell is for Children*, and then prancing and pointing an accusation of being a *Heartbreaker* for her grand finale.

And, as custom would have it, a sea of lit matches and cigarette lighters arose, calling Benatar back onstage for two encores, including her "tribute to the Beatles," *Helter Skelter*.

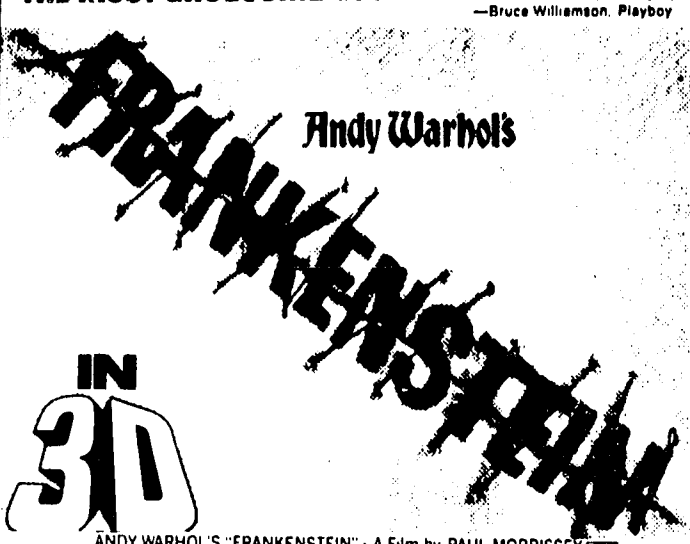
David Johansen, a Mick Jagger dress-alike, provided a decent dosage of his not too unique form of rock and roll in the warm-up act. Johansen was not too punk or too new wave, and his lyrics were simple and powered by his scaled down Jagger impersonation.



Daily Aztec photo by Tom Penner
STOPPARD TWICE—Karen Reed addresses Steve Amick and Robert Fishman in a one-act presentation of Tom Stoppard's "The Real Inspector Hound."

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Rain doesn't hinder Aztecs

Kickers shoot down Gulls

by Michael J. Williams
Daily Aztec staff writer

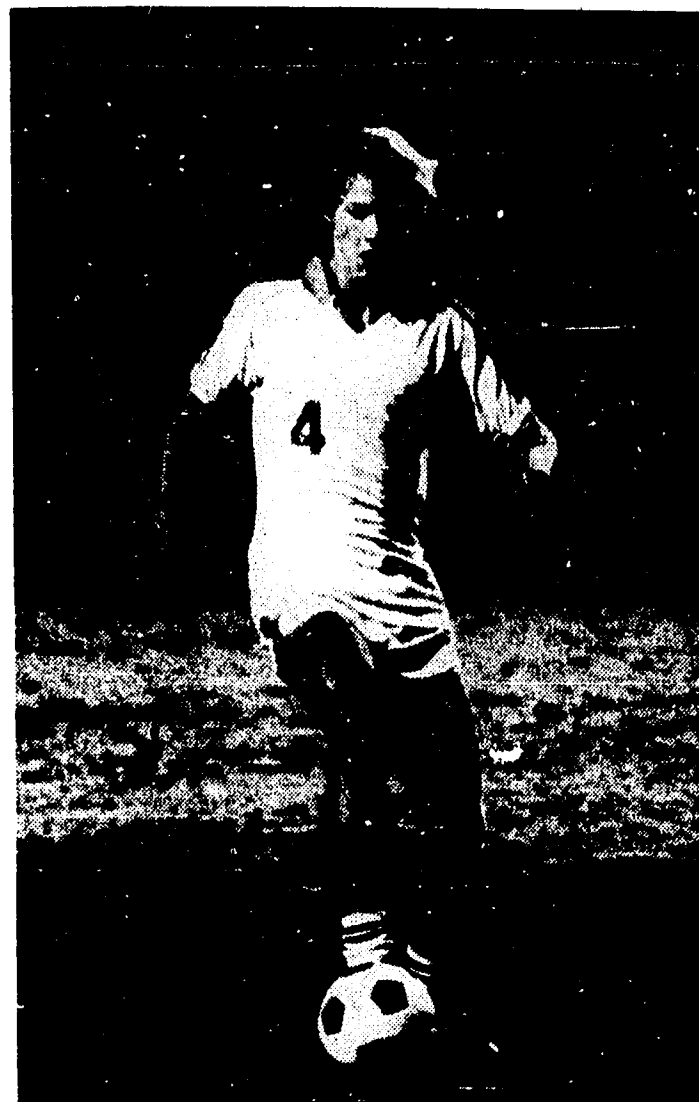
In Wednesday evening's soccer match between SDSU and USIU, the Aztecs' defensive unit not only held the Gulls scoreless, but also supplied the offensive power.

Three Aztec defenders broke downfield for goals in the Aztecs' 3-0 rain-soaked victory over USIU in Aztec Bowl.

Within five minutes from kickoff, Midfielder Sheldon Cohen

placed the ball in front of the goal on a corner kick and Kevin Crow headed it in for the first score. Soon afterward, Cohen tried the same play again. The ball was slightly deflected before freshman defender Cle Kooiman kicked it in, making the score 2-0.

Crow, the Aztec stopper and co-captain, and Kooiman, who was moved to sweeper, replacing the injured Chris Bru, each recorded their second goals of the season.



Daily Aztec photo by Manuel Ceniceros
SWEDISH CONNECTION—Aztec forward Anders Erlundsson, one of three Swedes on the soccer team, handles the ball. The Aztecs beat USIU 3-0 Wednesday and will face UNLV tomorrow night at 7:30 in Aztec Bowl.

It became obvious that USIU had trouble defending against inbounds plays when forward Micael Holmstedt tapped in a ball standing just outside the goal on a Kooiman throw-in. Fortunately for the Gulls the score was nullified by a pushing foul by the Aztecs.

Their goalie (Rocco Agosto) was caught out of position on the first two goals. Aztec Assistant Coach Bill Mayorga said, "There were two problems with that goalie. First of all, he was too short, and then, he wasn't aggressive enough. On the first goal, he didn't come out to meet the ball when it was floating in. Their defenders didn't clear the ball either. It wasn't all his fault."

The Aztecs' third goal came when defender John Johur received a pass across midfield from Cohen and attacked on the right side. Johur maneuvered the ball like a forward, feinting to his right, then, pushing the ball to his left, throwing off the defender marking him. With a swift kick of his left leg, Johur fired the ball home over the goalie's head from almost 25 yards out. It was Johur's first score of the year and his first in an Aztec uniform.

The defense continued to dominate in the second half, giving SDSU its seventh shutout of the season.

"The defense is getting the recognition they deserve," Assistant Coach Chuck Clegg said. "Right now, that's the strongest part of our game."

The Aztecs' spirits were buoyed by Head Coach George Logan's post-game announcement that earlier Wednesday, USF had defeated San Jose State, 2-1. Since the Aztecs have defeated both teams and have an equal record, it appears that they have the inside track on an NCAA playoff position.

"We beat both teams, so we should be moved up to first, but it's hard to say what these rating committees will do," Mayorga said.

Please turn to page 14.

Sports

Aztecs try to float in Salt Lake City

by Kevin Kragen
Daily Aztec staff writer

UC Santa Barbara Women's Volleyball Coach Kathy Gregory has mellowed from an early-season attitude toward losing that saw her agonize over any Gauchos setback.

UCSB's schedule, probably the nation's toughest to date, wasn't conducive to winning every game and retaining its preseason No. 1 ranking.

So Gregory adopted a new stance, which, while not making losing any more palatable, allowed her to look upon it in a new light. Tonight, she'll guide the No. 7 Gauchos against No. 5 SDSU in a nonconference battle at 7:30 at UCSB.

"If we lose, it won't be a blow to our confidence," Gregory said, "but winning is a better experience. A win would be nice. I hope we're out of losing the close ones."

SDSU beat the Gauchos twice: a Sept. 19 match that toppled UCSB from the No. 1 spot and an Oct. 3 battle which secured the No. 1 ranking for the Aztecs. The two losses dealt to UCSB by the Aztecs have whetted UCSB's appetite for a rematch.

"We want to play San Diego," Gregory said. "We don't have any animosity toward them, but if you've lost twice to a team, you want to beat them."

The Gauchos proved they are national title contenders by smashing USC and UCLA in four games Oct. 23 and Oct. 28, respectively. Wednesday's 14-16, 15-10, 15-12, 15-13 win over No. 2 UCLA gave UCSB its 15th win against six setbacks. Of its six losses, four have come against top ranked teams (SDSU and Hawaii, both twice) and

two others against No. 3 Cal-Poly San Luis Obispo and No. 6 University of the Pacific.

Gregory hopes to get some mileage out of such a rigorous slate of opponents.

"If you don't play in more pressure cookers, you won't be as prepared later in the year," she said. "I think it'll help us. We should have won some of those games we lost."

UCSB led unbeaten and No. 1 rated Hawaii 9-3 in the fifth game of a match Oct. 16 in Honolulu before faltering. A week earlier, UOP whipped the Gauchos in straight games at UCSB. Despite UCSB's inconsistency, SDSU Coach Rudy Suwara knows a third consecutive win won't come easy.

"You can't count them out," he said. "Playing them up there is a little harder. I hope our team isn't overconfident. We've never trounced them."

Gregory has grown accustomed to what to fear from the Aztecs. "They're such a good serving team," she said, "and Laurel (Brassey) adds such a dimension to their attack."

Cindy Cochran, UCSB's strong middle blocker, saw limited action in the Gauchos' four-game loss at SDSU Oct. 3 due to a sprained ankle. Cochran is back at full strength but Suwara doesn't foresee her return as very significant.

"They have more confidence with her but we beat them the first time when they had her," he said. "She's a good player and we'll use different strategy when she's in there. But Mary (Holland) and Toni (Himmer) can put the ball down over anybody."

Please turn to page 14.

Sports Slate

FOOTBALL: Utah at Salt Lake City, tomorrow, 12:30 p.m. Wyoming at San Diego Stadium, Nov. 7, 7:30 p.m.

VOLLEYBALL: UC Santa Barbara at Goleta, today, 7:30 p.m. UC Irvine at Peterson Gym, tomorrow, 7:30 p.m.

SOCCER: Nevada-Las Vegas at Aztec Bowl, tomorrow, 7:30 p.m. Cal-State Los Angeles at Aztec Bowl, Nov. 4, 7:30 p.m.

CROSS COUNTRY: Men's — UC Irvine at Balboa Park, tomorrow, 11 a.m. Women's — NCAA District 8 Championships at Stanford, Nov. 9, all day.

Gauchos to apply different strategy against Aztecs

by John Shea
Daily Aztec sports editor

The game films from last week's Utah-UNLV football clash have been almost useless to the Aztecs, who face the Utes tomorrow at 12:30 p.m. (PST) in Salt Lake City.

Preparing for the WAC meeting, the Aztecs have been viewing the films of the Utes' 69-28 blasting of the Rebels. However, SDSU coaches were probably bewildered while watching them.

Utah's game plan appears difficult to figure. "They're a funny team," SDSU Defensive Coordinator Burnie Miller said. "Earlier in the season, they ran the ball 75 percent of the time and passed it 25 percent of the time. Later, they've been running 75 percent and passing 25 percent."

Utah is one of two remaining undefeated teams in WAC play (Hawaii is the other), with a 3-0 record. The Utes are 6-1 overall. SDSU is 2-2 in the conference and 4-2 overall. Against UNLV, the Utes scored on 11 of the 15 times they had possession. Running backs Del "Popcorn" Rodgers and Carl Monroe rushed for 114 and 85 yards, respectively, and each scored two touchdowns. Addi-

tionally, fullback Hilria Johnson had 57 yards and two scores.

"Now that they have a heavy ground game, we'll try to take away their strong side running, which is what they do best," Miller said. "They run pretty much like Hawaii ran against us last week. It'll be a knock-down, drag-out game. Rodgers and Monroe are two excellent runners."

While Utah has averaged nearly 42 points a game over its last five contests, the Aztecs have scored just 17 points in their previous two outings — a 27-7 loss to BYU and a 28-10 loss to Hawaii.

Utah is now sixth nationally in scoring and seventh in total defense. Its quarterback, senior Tyce Ferguson, has completed 58 percent of his passes and has thrown for an average of 123 yards a game.

"I expect the game to be pretty wide open," Ute Head Coach Wayne Howard said. "We try to stay balanced, but we'll probably throw more this week than we have in the past."

Prior to this season, few had picked Utah to win more than half its

games. Now, with the season past the midway mark, the Utes are sitting atop the division.

Much of the Utah success is credited to the defense, which is first in the WAC in rushing defense. The Utes allow an average of just 95 yards rushing per game. In last Saturday's game, UNLV netted negative 13 yards on the ground.

"We've had a very good season," Howard said. "Before the season, we weren't picked high, but I thought we'd have a chance at the title. Now, it looks very good."

Behind Utah and Hawaii in the WAC standings are BYU and Wyoming, both 3-1. SDSU is fifth.

While the Aztecs have five games remaining, the top four teams have four apiece. Utah, BYU, Wyoming and SDSU have two home games apiece. Hawaii, with three home games left, may have the edge.

"All five teams have a legitimate shot at this thing," Howard said. "But we can't think about that. We have to concentrate on one game at a time. This week, we're concentrating on San Diego State."

Please turn to page 14.



Daily Aztec photo by Manuel Ceniceros
KEEP IT UP—Aztec setter Laurel Brassey, keeping the ball in play, will lead the fifth-ranked volleyball team against UCSB tonight at Santa Barbara. The Aztecs will return to Peterson Gym for a contest tomorrow night at 7:30 against UC Irvine.

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PHANTASM

Men harriers' end-season meet scheduled Saturday

by Bill Brennecke
Daily Aztec staff writer

The SDSU men's cross country team will host the Aztec Quadrangular meet Saturday at Balboa Park. The meet will be the last of the regular season before the WAC-District Seven championships on November 14.

The Aztecs had last weekend off to prepare for this meet, which also includes UC Irvine, Long Beach State, and USIU.

All four teams were in competition two weeks ago at the Biola meet, where Irvine finished first to SDSU's third. Long Beach State and USIU placed fifth and eighth, respectively.

Aztec Coach Allen Hazard expects Saturday's meet to be competitive, although the teams are not in the same conference.

"All four teams are similar at this juncture of the season," Hazard said. "We will have to run well as a team to win."

SDSU's main competition is expected from only one team, however.

"Irvine has a pretty tough team," Hazard said. "They're defending PCAA champions. We'll give it our best shot and see what happens."

Aside from being the team's last home meet of the

season, this will be the last chance for San Diegans to see some of SDSU's best runners compete as Aztecs, and Hazard would like to see more SDSU fans at Balboa Park.

"Four of our top seven runners are seniors," Hazard said. "For Greg McKinstry, it will be his last meet ever for State; he will graduate in December."

Hazard added that the other senior runners — Richard Alarcon, Vance Eberly and Manuel Guaderrama — may compete with the track team in the spring.

Hazard said he's confident of the race and his runners' conditions.

"We've been looking pretty good in practice," Hazard said. "We had some good workouts last week, and we've had some good ones this week, so I anticipate all of the guys running well Saturday."

SDSU's premier runner, Graeme Fell, who won the Biola race, is expected to do just as well Saturday.

"Fell is in great shape and should have no trouble winning the race this Saturday," Hazard said. "The rest of the guys are now running with the consistency I've expected of them all season."

"They're looking forward to running against Irvine and comparing their times to last month's Aztec meet to see if they've improved."

Saturday's Balboa Park race begins at 11 a.m. at Sixth and Quince streets.

Aztecs face No. 1 Gauchos tonight

Continued from page 13.
UCSB had Cal-Poly down 2-0 and led 12-4 in the fourth game Oct. 23 but folded. The following night, it

Swimmin' women meet USC

The SDSU women's swim team travels north today to meet the top ranked team in the nation, USC.

"I'm looking for good performances from everyone at this meet," SDSU Swimming Coach Mike Judd said. "Usually, a few swimmers have bad swims, some do average and some do well."

"The pressure of swimming against a Top 10 team is lessened by the fact that the girls of both teams are close personally because many swim on the same summer clubs." Last week's Red/Black intrasquad meet saw Sue Jenner set a new school record in the 200-yard Butterfly event with a time of 2:07.4. The new mark broke the school record by 1.6 seconds.

Judd is hoping for many repeat performances at today's matchup, including Jenner's record time.

"The good swims at the Red/Black meet are indicative of the women's potential. This team has potential to be the best women's swim team at SDSU ever," Judd said.

—Brad Eigen

Aztecs attempt to float past Utes Saturday

Continued from page 13.

"Even after losing two in a row, San Diego State is a pretty darn good football team. That BYU game hurt them a lot. They didn't come back strong against Hawaii. But I wouldn't be surprised if they play us very hard."

"Matt (Koffler) is a complete, pro type of quarterback. He's a good runner, and he throws the ball well. They can score from anywhere on the field. We are going to have to play our best pass defense to win."

Kickers shut out cross town rivals

Continued from page 13.

"We've been in this situation in the past, thinking we would be picked, but we weren't."

The victory gives the Aztecs a 12-2-1 season record with a 5-0 mark in SCISA conference play.

The Aztec players had varying opinions on the effect of the rain.

"I play better in the rain," said defender Tim McGuire, who saw action late in the second half.

"It's great playing in the rain. I love it," said forward Steve Kim, who returned to the starting lineup in his second game since returning from Korea.

"We play in the rain all the time in Korea. It's like old times."

Defender Bobby Parra thought that the rain may have contributed to the lack of scoring.

"We had to get used to it,"

Parra said. "That's why in the second half, we lost our position on passes. We played good in the first half."

"I think we played a great game, the whole team in general," Kim said. "USIU, they're a good team, too. They move the ball and push it around well. They played good, but we played better."

"They're not a bad team. They had some good players," Mayor-ga said. "Their attack was good up to a point, until they got up to the penalty box."

The Aztecs' next home game is "The Halloween Bowl," Saturday at 7:30 p.m., against conference foe Nevada-Las Vegas.

UNLV has a 6-7 record. USIU defeated UNLV, 4-1, in an SCISA match.

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News Briefs

Openings announced

There are 50 categories of possible job openings in occupational areas in the community colleges in California. In order to obtain such a position, a person must have two to six years of experience working full time in that occupation. One year must have been completed in the last three years. Six to 12 units in education are also needed. Call Doris Meek, coordinator of Community College Education, 255-4730, for further education information.

Specialist to speak

Dr. Christopher Carstens, a child psychologist with the Kaiser Foundation Health Plan, will be discussing the works of Maurice Sendak Tuesday, Nov. 3, at 12:30 p.m. in room 218 of the Music Building. Interested individuals are welcome to attend. Carstens, a specialist in childhood sleep and dream disorders, will be talking about such works as Sendak's "Where the Wild Things Are." He will be speaking to classes in Children's Literature taught by Professor Jerry Griswold of the English Department.

Bowling for dollars

Aztec Center's Red and Black Lanes is again participating in the Cystic Fibrosis "Bowl for Breath" the Saturday before Thanksgiving, Nov. 21, to help find a control or cure for the genetic disease, which strikes the young.

Campus bowlers are asked to join the fight against CF by picking up a sponsor sheet at the bowling center, finding sponsors at 1 cent per pin, then bowling 3 games on Nov. 21 at either noon or 2:30 p.m.

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