

A.S. to vote on hospitality house

by Lisa Reynolds
Daily Aztec staff writer

Construction of a \$119,000 hospitality house for the Open Air Theatre will be decided today by the Associated Students Council.

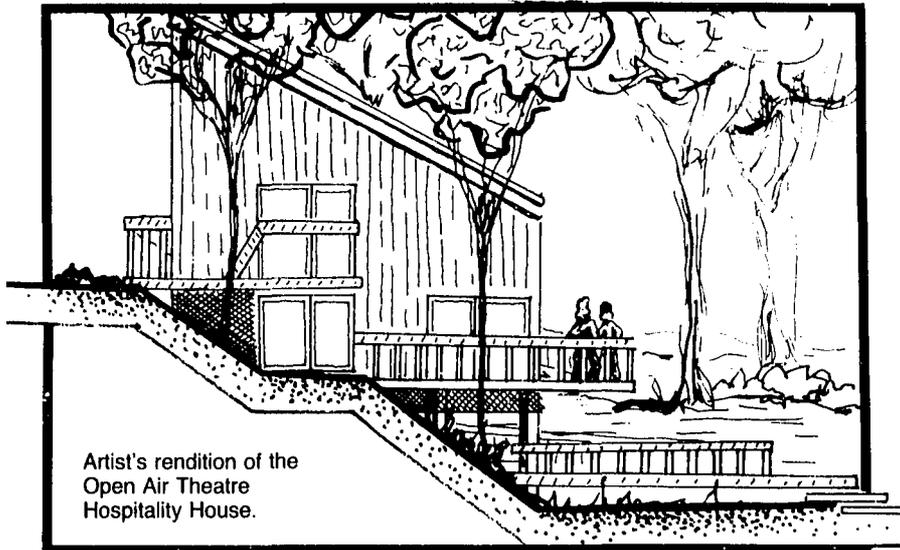
Contingent upon official approval, the hospitality house would replace unventilated dressing rooms used by OAT performers in Love Library's basement. It would also be used to house guest speakers and job applicants during the OAT off-season. The A.S. could generate revenues from the house during the off-season by having meetings and workshops scheduled there.

The proposal is supported by operations manager Don Chadwick. He said the three makeshift library dressing rooms are a source of embarrassment to the university and look like the "interior of a submarine."

Aztec Center Board member Steve Garnett, who is also an OAT employee, supported Chadwick and added that not only performers would use hospitality-house facilities.

"Road crews — they are running on empty when they come in here, and it would be a nice idea to have a place for them to crash out," Garnett said.

Chadwick said top-name per-



Artist's rendition of the Open Air Theatre Hospitality House.

formers don't use SDSU facilities often and come solely for a pre-show sound, then go on stage and perform.

A.S. Executive Director Dan Cornthwaite was told by the administration that University Librarian Don Bosseau had asked the OAT to vacate the basement facility.

In a memo to Joe Vasquez, Administrative and Business Ser-

VICES director, Bosseau wrote that "the library is an academic facility with its own needs" and that shelving and custodial supplies need to be moved to the basement.

A.S. President Chris Wakeman said Bosseau not only indicated a need for more space to relocate old books, but he said the library was also tired of the extra work that OAT performances

bring. Wakeman said he is in favor of the hospitality house if that is the only option available to A.S.

"I'd rather put money into the library to deal with hassles rather than building a house," Wakeman said. "The OAT makes a hell of a lot of money, and, without adequate facilities, it can't have the acts to make the money."

Bosseau declined to comment. But Chadwick said the hospitality-house proposal was inevitable even without Bosseau's actions.

"It was the next logical renovation after the stage and the installation of nice seats," he said.

Before the 1971 library opening, performers were housed in Scripps Cottage, then located at the Love Library site.

After Scripps was moved and the library constructed, the A.S. began to use the basement as a hospitality area for performers. This temporary agreement between library officials and the A.S. continued until Bosseau stressed the need for basement space.

The proposal, drawn by Facilities Planning and Management, includes plans for a three-level house with about 1,585 square feet of building space (including four dressing rooms, four baths and a hospitality room) and 940 square feet of outdoor decking.

The proposed construction cost is \$101,000. Other required funding is \$3,000 for design fees and miscellaneous architectural costs and \$15,000 for furnishings. Total construction costs for the house are estimated at \$119,000.

Please see HOUSE on page 2.

Group will meet to discuss campus problems

by Lori L. Riggans
Daily Aztec staff writer

The future of concerts at Aztec Bowl and a "student conduct code" will be among topics discussed tonight at a meeting of local residents.

The College Area Community Council, a citizens group, is expected to talk about noise complaints from last month's Police concert. The 7 p.m. meeting, open to the public, will be at the College Park Presbyterian Church, 5075 Campanile Drive, across Montezuma Road from SDSU.

Residents complained of excessive noise and trash from the concert held in Aztec Bowl before more than 20,000 people.

It was reported that noise complaints were received from as

far away as two miles from campus. Residents also complained of discarded beer and liquor bottles on their property.

Other issues on tonight's agenda include the city enforcement of conditional-use permits for fraternities, SDSU enforcement of a "student conduct code" and various projects for cleanups around the campus perimeter and surrounding streets.

The conditional-use permit is a method the city uses to ensure that certain zone requirements are adhered to.

According to Doug Case, SDSU fraternity adviser and CACC secretary, residents are upset with some fraternities that have paved their front yards to provide room for additional parking. The CACC is checking to see if any of the city's zone regulations

have been violated by the fraternities.

The discontent of residents over the behavior of students living around the campus has also prompted the CACC to see if a "student conduct code" exists and is enforceable, Case said.

As part of its campaign to clean up the area surrounding SDSU, the CACC is expected to approve a request that SDSU assume responsibility for the cleaning of certain designated streets.

The CACC was originally formed during the late 1960s to develop a community plan for the college area. After the plan was established, the group dispersed. Three years ago, residents reunited to face the problem of area noise.

Homecoming will return to tradition

by Andrew Kleske
Daily Aztec staff writer

SDSU Homecoming has been renamed, combined with Open House and restructured during the past 15 years, but this year it will return to a more traditional form, said Homecoming planners.

Shannon Herren, special events and alumni affairs director, said the return to a traditional Homecoming includes the resurrection of the Homecoming parade and dispensing with Open House, part of Homecoming for five years.

"We feel that there is enough school spirit amongst the students and the community to separate the two of them and go back to the traditional model, where homecoming is centered around football," Herren said.

"Open House will be held on campus in the springtime, when we showcase the academic side of the campus," she said.

"Homecoming... during the whole Vietnam era, really all those activities that you might call rah-rah, really declined; student emphasis was not there," Herren said.

In the past, Homecoming coordinators have planned the activities here and at San Diego Jack Murphy Stadium. This year all activities will be at the stadium. They include a bonfire-pep rally and all-night float-building party, an 8-kilometer run, a one-mile fun-run, a barbecue and a parade.

"Everything we are doing this year is centered around football, also encouraging people to stay at the football game," she said. "It is difficult to plan Homecoming when you've got a campus and a football stadium at two separate locations."

Herren said she expects 15 groups will enter floats in the parade, including an alumni float, residence hall floats and an alumni legislature float.

Please see HOMECOMING on page 16.

SDSU Affirmative Action tries to remedy past discrimination

by Robert Richelmann
Daily Aztec staff writer

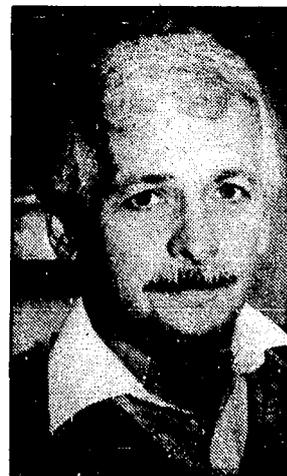
SDSU still suffers from the effects of past discrimination in the hiring of minorities and women, according to the university's affirmative action officer.

"I don't think we have been as successful as we might be in the placement of minorities in faculty and staff positions," SDSU affirmative action officer Robert B. McCabe said.

McCabe said the inability to recruit enough protected-group members to faculty and staff positions is not caused by lack of trying. Rather, it is the result of a limited pool of qualified minorities and women who want to come to SDSU, faculty pay that is non-competitive with private industry and the high cost of living in San Diego.

McCabe has been the affirmative action officer since 1978. His job has been to advise the administration and faculty on matters of affirmative action and to hear grievances of racial

and sexual discrimination filed against the university.



Robert B. McCabe

Affirmative Action, according to the official handbook, "consists of

actions to remedy the effects of past discrimination." This doesn't mean just providing equal opportunity, but includes making sure that all disadvantaged people who might be interested in the job know about it.

A big part of McCabe's job is attracting protected-group members to faculty and staff positions here. The handbook said protected groups are blacks, native Americans, women, the disabled and Vietnam veterans.

"We want to at least have a representation of minorities in our faculty and staff that equals that of the population at large," McCabe said.

But he added that the Affirmative Action program can't achieve its goal at present.

"We just don't have enough qualified people who are in protected groups to choose from," McCabe said. "In addition to that, we don't pay enough. A dean makes \$41,000 to \$45,000 a year, but in private industry with the education that person has he could be making \$60,000."

Please see ACTION on page 3.

Calendar

Today

- **Society of Women Engineers** will have an activity-planning meeting in CG-418 at 4:30 p.m.
- **Women's Studies Department** will present a lecture titled "New Careers from Homemaker to Corporate President" in HH-221 at 3 p.m.
- **MEChA** will have a pan dulce sale in Aztec Center starting at 8 a.m.
- **Gay & Lesbian Student Union** will meet in Aztec Center room C & F at 7 p.m.
- **Student Chapter of A.S.P.A.** will present a slide presentation titled "Public Administration in China" in PSFA-100 at noon.
- **AASA** will meet in Aztec Center room K & M at 1 p.m.
- **Circle K** will meet in Aztec Center room B & G at 5:30 p.m.
- **Women's Resource Center** will host a potluck in lower Aztec Center at 4 p.m.
- **Student Health Advisory Board** will have a board meeting in Aztec Center room A at noon.
- **Preventive Dentistry** will give dental exams for \$1 in Health Services, room 201, at 2:30 p.m. and 3 p.m.
- **Waterski Association** will meet in Aztec Center room K & N at 6 p.m.

- **Model United Nations** will meet in SS-142 at 6 p.m.
- **Jewish Student Union** will have a council meeting at the Jewish Campus Center at 7 p.m.
- **Campus Y** will host a lecture titled "Lebanon: What's Happening There?" in NE-60 at 2 p.m.
- **N.A.A.** will have a workshop titled "Applying for a Government Job" in BA-345 at noon.
- **Geological Sciences Department** A seminar series will be in CG-302 at 4 p.m.

Thursday

- **AIAA** will discuss films and tour information in E-328 at 11 a.m.

House

Continued from page 1.

Some \$70,000 would come from reserves — specifically set aside for renovation and replacement purposes — which the OAT is expected to have by the end of this season. On June 30, the OAT had \$38,000. The OAT reserves are now up to about \$55,000, said Susan Carruthers, A.S. associate director.

The other \$49,000 would come from a \$200,000-Aztec Center future development reserve and would be paid back to the center at the end of next year's OAT season.

The house would have three levels and would be easily accessible from

the west entrance of the OAT or library elevator.

The first level of the house would have two 10-foot by 11-foot dressing rooms with bathrooms. Two shower areas for stage hands would also be placed on this floor. Performers and crew currently use showers in Aztec Center's Backdoor because no shower facilities are available in the library.

A storage space on the east end of the floor could be used by promoters as an office. Sliding glass doors would lead to an outdoor deck that would face the back wall of the OAT.

A second level would have a 30-

foot by 30-foot hospitality room and a kitchenette, equipped with a refrigerator and grill. This level would also have an outdoor deck.

The third level would hold two 12-foot by 14-foot dressing rooms with bathrooms. Smaller decks would be placed outside.

Contingent upon A.S. and university approval, the proposal would go before the California State University Board of Trustees in November. The trustees must approve any changes to the master plan of the university.

If approved in November, the hospitality house could be built in time for the next OAT season, which begins April 1. If the measure is not presented before the board in November, the trustees will not address the proposal until January, which could delay completion of the house until mid-summer.

According to Chadwick, construction of the facility would take about two to three months.

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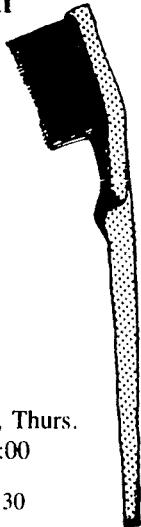
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Philosopher keeps politics outside class

by Colleen Costello
Daily Aztec staff writer

Gary Jason is good at destroying stereotypes.

An instructor in a department that is traditionally considered liberal, he refers to himself as an "epistemological conservative."

He enjoys debating new and different ideas with his students, but discourages political discussions in the classroom.

In addition to teaching six philosophy courses here and three courses at Saddleback College near his home in Mission Viejo, Jason admits to being "guilty of a political column" from time to time. He has written a soon-to-be-published book, *Patterns of Thought*, which he uses in his logic classes. Yet, he still has time to spare.

Now, Jason, a philosophy lecturer, fills up his spare time as the faculty adviser for SDSU's College Re-

publicans.

Jason, 33, was asked to be adviser by last year's College Republican president, Doug Puett, after Puett read a political article by Jason in the *San Diego Union*.

"Gary Jason is one of the very few faculty members at SDSU who is a conservative Republican," Puett said.

Numbering about 25, the College Republicans intend to "create student involvement in the political arena and to give students a chance to learn," he added.

Jason coordinates speakers for the organization. They need not be conservative or Republican.

"There is a spectrum of beliefs; conservatism doesn't mean you're not open," Puett said.

These beliefs fall under three areas, Jason said.

"The libertarian who opposes governmental control of all sorts, the

religious conservatives (who) are very inclined to oppose abortion, and the traditional who focuses on the fact that institutions exist for a long while."

In contrast to his work with the College Republicans, Jason said he "bends over backwards never to indicate political beliefs in class."

"Teachers cross the propaganda line," Jason said. "I have known people in comparable classes who showed strong anti-war movies and then asked their people to write stories about nuclear war."

"I try to discourage political statements in class from students as well."

But out of class, Jason likes to debate anything and everything with his students.

"My door is open anytime about politics to my friends, colleagues and parents," he said.

"I'll have an impromptu session on politics at Two Bit (a nearby eatery) with a tongue-loosener like my favorite dark beer anytime. To get to know people, you need to converse on mutual ground," he explained.

Jason said the members of the College Republicans also contribute to breaking conservative stereotypes because they enjoy having fun and listening to alternative viewpoints.

"I know for a fact they have dances, parties and beer with politics."

"The trick is not inviting people, it's getting them to come," Jason said. He said he would like to see special interest groups of moderate liberal persuasion speak.

"The College Republicans schedule speakers of a particular background such as engineering or military expertise," Jason said. He added that some of the most interesting speakers have not been politicians, but engineers who have been working on their own projects.

"This (makes) it a person-to-person situation," Jason said.

"A political club is to have speakers and to get to know candidates on a personal basis. If we can get good speakers lined up, then there is more involvement."

"Gary Jason is 100-percent supportive of our group and has 100-

percent participation. I can't say enough about the guy. (With) the help he's given us, the conservatives are taking big steps," Puett said.

About his new position with the College Republicans, Jason said he is "happy to be involved. I think on any campus organization, it is an uphill struggle."

In addition to teaching, Jason is also a master's student in the computer science program. He finished his physics and philosophy undergraduate work at UCLA and completed his graduate work in history and philosophy of science at the University of Illinois.

Action

Continued from page 1.

Seniority and tenure are also roadblocks to equal employment, McCabe said.

"If nobody is leaving the department, there are no vacancies to fill. We can't put someone where there is not a need."

Although McCabe believes affirmative action could do a better job, he pointed out some advances it has made.

"We have a woman dean of faculty, a woman athletic director, a black dean of human services, and a Hispanic dean of the Imperial Valley campus," he said.

McCabe said, however, that overzealous enforcement of the guidelines has led to reverse discrimination — the hiring of some protected-group members who are less qualified than their competitors.

"The most insidious form of discrimination is hiring someone solely because they are a certain race," McCabe said.

"We have gotten bad press because certain jobs have been written for protected group members, rather than on the qualifications of the person."

McCabe said this approach to Affirmative Action has angered people who might otherwise support it.

"I don't agree with that sort of hiring. Much of Affirmative Action is creating a social problem. We need to review what is going on," he said.

Some of the bad press that Affirmative Action and other equal opportunity employment programs have received is in part because of allegations of "quota" hiring. This is when a certain number of minorities must be hired, often regardless of qualifications.

"We never had quotas on hiring minorities. That can only be assigned through a court order," McCabe said. He added that he also tries to identify problems in retaining protected groups before they become critical.

"Part of my job is to inform President (SDSU President Thomas) Day on our efforts in affirmative action," he said. "If I were, let's say, to notice that certain positions that have protected pool members in them continually lose those people, then I would talk to the president on ways to solve that problem."

McCabe added that the Affirmative Action program here has received relatively few complaints of discrimination.

"We have established a record of responding honestly and fairly to any grievance."

According to records, in almost 10 years of SDSU affirmative action,

fewer than 10 grievances involving either racial or sexual discrimination have been filed against the university.

Since 1976 there have been eight non-academic and administrative grievances filed. There has been only one faculty grievance in that time. J. Owens Smith, a black faculty member, was denied tenure and filed a grievance.

"However, (Smith) was found wanting in his qualifications and was therefore turned down by the faculty review board. That is when he filed a charge of racial discrimination with the Department of Labor. Smith was not denied tenure on basis of his race; he was denied because he lacked the qualifications."

McCabe said the Smith discrimination charge was the only one filed in the last five years.

In the event that a charge of racial or sexual discrimination is brought against the university, McCabe said, there are many channels a person can go through to resolve the problem.

"We try to resolve the problem at the lowest administrative level. And we put no restriction on the amount of appeals a person can make regarding a decision."

McCabe said deans of the university's various colleges are in charge of selecting their faculty members. For this reason they are trusted to keep the Affirmative Action requirements in mind when making a decision.



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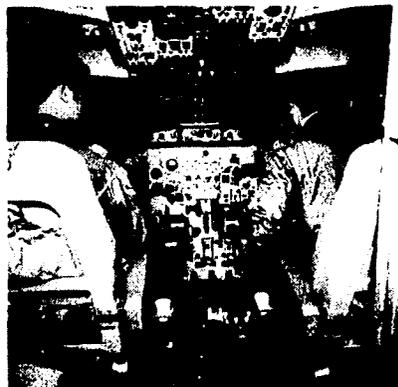
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Diploma costs

Have we a year-end clearance sale for you! 1983-model College of Arts and Letters diplomas at cost. We gotta be outta our minds! We're making room for the 1984s, so we're letting these diplomas go for a low, low \$634.50 each.

But, seriously, folks, the College of Arts and Letters experimented with handing out diplomas at the graduation ceremony. This past spring, only 29 of the 734 graduates eligible to participate in the new program were actually handed a diploma. The experiment cost \$18,400, which means that SDSU paid \$634.50 for each of the 29 diplomas. That's too much.

Although the *Daily Aztec* supported the idea and the experiment when they were first proposed, the experiment has clearly shown the program to be cost-prohibitive, and we urge the university to drop the idea.

In these days of falling budgets, rising costs, successive fiscal crises and unmet financial needs, throwing good money after bad on a program of questionable value and little interest to students is irresponsible.

Stereotyping of Greeks paints false picture

by Kirk Richardson

We Greeks are all the same. We all wear penny loafers, Izod shirts, Bermuda shorts and drunken expressions, right?

Greek guys have short hair, square jaws and wandering eyes hidden behind Vuarnet sun glasses. They always have nice tans. Cutting class and going to the beach with a cooler full of beer is in. Greek girls also like to hide behind Vuarnets.

We all talk the same. Sorority girls are synonymous with Valley Girls. They all talk and wave to each other, making a big scene every time they pass a sister.

Fraternity men are not much better. Frat boys are faster talkers than the guy on the Xerox commercials. We're forever trying to put one on your audience.

When we do talk it's only with each other. God forbid we speak with someone who isn't Greek. The thought of it ruffles my toga.

Greeks form their own little society — the

upper class. We look down on our fellow students. Once we graduate we will be our country's crooked leaders. We're a corrupt clan, we Greeks.

We never do anything constructive. Would that be any fun?

We take pride in our ability to keep society balanced. It is a known fact that Greeks are firm believers that if there is a good side, then there must be a bad side. With so many good people at this university, the few muggers, car thieves and rapists are outnumbered. We have to help them uphold the rotten end of the scale.

We Greeks litter, cut down palm trees and just flat out make nuisances of ourselves.

We make our pledges do demeaning things. All Greeks haze. We make our pledges drink enormous amounts of rude concoctions. Pledges have to design large paddles, which we active members use on them when they've been bad. Sometimes we spank them just for the fun of it. We're a bad bunch, we Greeks.

To make matters worse we disgrace our noble institution with poor report cards. Who

wants to study when there is a six-pack to be guzzled? Our home away from the "house" is Monty's Den. If we started going to class, the place would go under. We're a spirited bunch, we Greeks, supporting the school and what not.

Should any of us of the "bad flock" be seen in the library, it surely wouldn't be with an open book. We go there to socialize. You know, to talk about last night's party or the one coming up tonight, or to plot the panty raid on the Eta Thetas.

We're a nasty company, we Greeks.

Our weekends start Thursday and end Monday morning. We're usually too hung over to go to Monday morning's classes. No biggie — there's always Tuesday and Wednesday for school. That way we make it to each class at least once a week.

Oh yes, and Greeks are selective. Not everyone was meant to be Greek — only the cream of the crop.

During rush we ask perspective members how much their father makes, what kind of car they have and how much they can drink.

Thirty thou a year, chevy and a six-pack are all unacceptable answers.

Young men and young women come to our rush functions with high hopes of becoming members. We lead them to believe they are coming to make it, then blackball them. Greek rejects often drop out of college and take on jobs as secretaries or factory workers.

What it all boils down to is that Greeks are clones. We all come from one mold. Fraternities and sororities are for partying, mingling with members of the opposite sex and learning how to cheat your way through life. Like the saying goes: "It's all Greek to me."

Hardly. The world has had its share of categorizers. Adolf Hitler was a master at classifying large groups of people. But do we have to be like him?

Please, spare me the stereotyping. Spare me the bullshit.

Richardson is a journalism senior, a Daily Aztec staff writer and a member of Sigma Nu.

For some, apathy is the way to happiness

by Andrew Kleske

I really have nothing to gripe about; but everyone else on campus is writing letters, so I felt left out.

My life is going just fine, I make a fair amount of money, my love life is okay-dokey, and my vegetable garden is overflowing with squash, lettuce, tomatoes, artichokes, strawberries and cucumbers.

I really don't care about the problems in Beirut, and if we end up going to war, I have relations all over the world who would hide me from conscription.

Maybe you don't think I should be wasting space in the *Daily Aztec* spouting off about my happy existence and promoting apathy as an ideal way of life. If so, I hope it keeps you up at night because I'm sleeping

in late tomorrow.

In the past, I have lost sleep and a few inches off the tips of my fingernails, worrying about the way the world is crumbling. I may in the future, but as I'm writing this on Friday, I have geared up for a weekend of apathetic, restless ignorance. When Sunday comes, I'll read the newspaper and, once again, worry about rapes, muggings, wars and, most of

all, the squirrel with bubonic plague in Los Angeles.

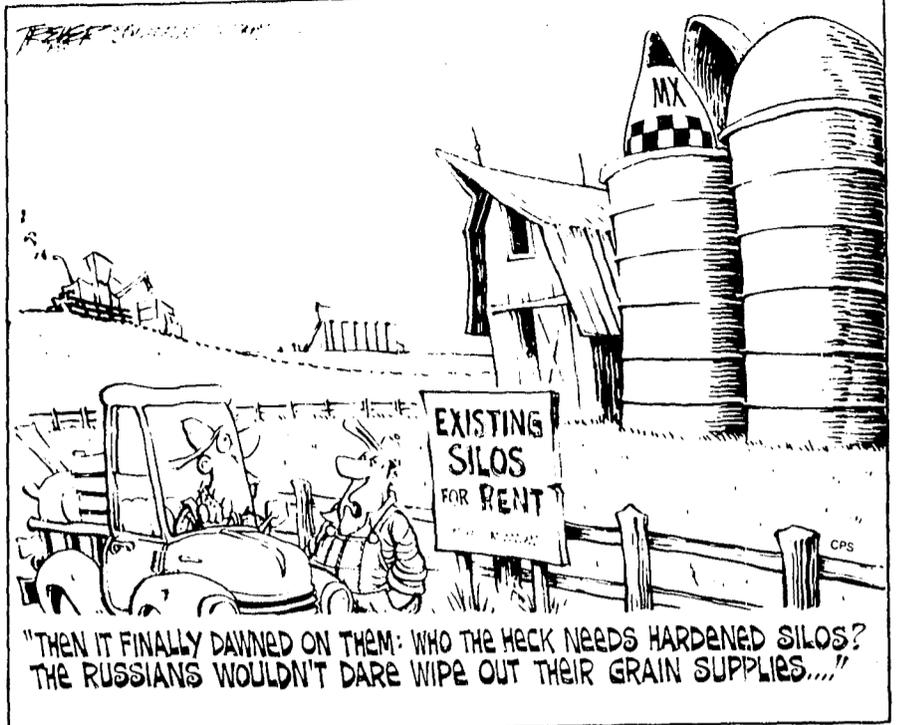
Don't laugh. When your lymph nodes swell to the size of small grapefruits and your tongue turns purple, you'll be thinking about it, too.

If you liked my letter, and read it all the way through to the end, there is psychiatric help available. If you didn't like it, write your own. Not

that it will help, because I never read the letters anyway.

And to all you folks who disagree with *Daily Aztec* editorials, I'm reminded of that old adage, "If we all liked the same things, you'd all be after my old lady."

Andrew Kleske is a journalism junior and a Daily Aztec staff writer.



"THEN IT FINALLY DAWNED ON THEM: WHO THE HECK NEEDS HARDENED SILOS? THE RUSSIANS WOULDN'T DARE WIPE OUT THEIR GRAIN SUPPLIES...."

'Real' men hide in shadows of real life

Real men are wimps.

For instance, real men don't eat quiche. Why? Because they're wimps. Because they're so insecure about their own value and competence and so cowardly about the judgment of others that they refuse to eat food that is even slightly delicate or cultured (fem food). Beef, baked beans and bad beer — that's the stuff for real men (regardless of the effect of such food on human beings).

Real men own handguns and keep them ready for action. Why? Because they're wimps. Because they are so insecure about their ability to face adversity and so cowardly when confronted with danger that they need a .45 caliber pacifier.

Real men like old-fashioned girls. Why? Because they're wimps. Because they are afraid of women who are their equal. Because, in general, they're afraid of dealing with intelligent, talented, autonomous, ambitious people; people whom they cannot control. When such people are female, real men are reduced to a mass of quivering flesh because they do not believe that women can

be anything more than quiet, cooperative, ornate sex toys, maids and babysitters.

Real men insist on being leaders, especially of their families, and on controlling the people in their lives. Why? Because they're wimps. Because they are so insecure about their ability to adapt to interpersonal environments, and to deal effectively with

the complexities of human beings, that they cannot face life as it is and are intent on forcing life into a mold of their own design.

Real men don't even want to be in the same room with a homosexual. Why? Because they're wimps. They are uncomfortable with anything sexual (beyond ejaculation) and afraid of gays (do they fear their heterosexuality threatened or questioned?).

Real men like to hunt. Why? Because they're wimps. Because they are generally incompetent in their interactions with their environment and, therefore, feel weak. To compensate for their feelings of powerlessness they combine metals, explosive powders and telescopic lenses (rifles) to kill defenseless animals. To them, taking the

might get hurt.

Fortunately, real men are an evolutionary dead end and will join the original Neanderthals in extinction. The human species has little use for men who cannot or will not adapt to the changing environment. There is little call for men whose only ability is physical force, even less for men whose only interests are food and fecundity.

The relevant environment, for us, is not physical, but psychological. There is no call for fighting, hunting or mating for reproduction. Our lives are no longer spent seeking food and fending off imminent danger. We now seek happiness and fend off boredom.

If we persist in the real man mythology, we are maladaptive and placing ourselves in unnecessary discomfort and danger. Manhood must now be measured by how well we adapt to human environments: how able we are at perceiving our inner needs and how adept we are at meeting those needs in ourselves and in others.

Russell King

life of another, albeit weaker, living creature is the ultimate in strength.

Real men like to act tough. Why? Because they're wimps. Because tender emotion and behavior is subtle, complex and often opens us to injury. They choose tough over tender because tender requires trust and they fear the inherent risk of pain in trusting another. The wimps are afraid they

STANZA

Reggae poet Mutabaruka attacks system's injustice

by Betsy Jagger
Stanza staff writer

The stalking lion with the white streak of protest in his mane of dregs returned to San Diego for the second time Thursday at the Belly Up Tavern in Solana Beach.

Mutabaruka is a young poet from Jamaica who speaks with conviction and clarity. He has written several poetry books that have been well-received by his country's critics.

Influenced by revolutionists Malcolm X and Eldridge Cleaver, he only set his poetry to music in order to get people to listen. Peo-

ple have been listening since Sunsplash '81.

In his first album, "Check It," Muta voiced his opposition to poverty, inequality, Angola atrocities and hunger. The results of such an ambitious enterprise are surprisingly smooth. And his stage presence since his last San Diego appearance has gotten even smoother. Perhaps too smooth.

Two of his new songs, "Ode to Johnny Drughead" and "Junk Food," perhaps lower the seriousness of Muta's message. Yet, the singer's belief in a wholesome body and spirit fueling a rational mind allows him this small, seemingly frivolous, indulgence.

His band set the stage for the suddenly hot reggae singer by styling through two entire skanking tunes before his ominous recitation of Angola gloom boomed over the enthusiastic audience. A great percussionist, a competent drummer and a cohesive front of lead and bass guitarists stood as a smiling backdrop to the unsmiling Muta and his equally somber organists.

His best tunes, "De System" and "Everytime A Ear de Soun," were performed at an energetic level; the layers of the instrumentation meshed with one

another at different rhythms, speeds and volume. But the one-time Jamaican Telephone Com-

pany employee didn't lend any great physical presence to the music. There were no manacles, glowers or free-spirited dancing.

Instead, he has replaced the highly-stylized drama with the subtler effect of letting his words speak for themselves.

"Sometimes the words get lost in the music," he told the packed club. "Sometimes the people dance and don't hear what the man is saying and only hear pure music." Yet, he conceded, sometimes the body and soul of the message gets through, "even in places like this."

"We came to tell the people in San Diego that the system is a fraud." And with that, Muta bounded into the set with enough emotion to carry the cynical rhetoric.

In "Witeman Country," the poet sadly says, "Me listen to the news/ Me get confused/A black man join the Ku Klux Klan?"

Sometimes his native dialect got in the way of understanding the artist's words, especially when he directly spoke his poetry to the attentive audience. But when he brought out an American and a Russian flag, and said, "International morality has disappeared," one member heard well enough to respond, "It was never there!"

Mutabaruka, a talented man of simple desires, might just be the artist to bring morality back, at least temporarily, in the hearts of his audiences.



Daily Aztec photo by Amalia Luscheri

FIGHTIN' DE SYSTEM—Jamaican poet/songwriter Mutabaruka delivers his Rasta manifesto last Thursday at the Belly Up Tavern in Solana Beach

New poets come alive at Scripps

by Suzanne Puorro
Stanza staff writer

Scripps Cottage had a full-house gathering of more than 50 people last Tuesday, as poets Michael West and Joseph Duemer read from their works. The reading was the first in the fall '83 Living Writers Series.

As in past semesters, the Living Writers Series gives the SDSU community an opportunity to hear a variety of poetry and fiction writers bring their works to life.

English professor Joseph Butler, the coordinator of the series, said he was delighted with the attendance at the first reading. Despite the fact that some classes were asked to attend, Butler said that about half the audience was spontaneous. He is optimistic that interest in the series will continue at that level.

"I think this series (along with next semester's) will be the best yet," he said.

Ironically, one reason for his positive outlook is that the writers lined up for this semester are not big-name "crowd pleasers," Butler said. In looking for writers, Butler said he wanted "real artists, not 'pop' writers."

"The cast that we tried to give this whole series is a kind of committed cast...all these writers are deeply affected by social conditions and want to make some statement about that in one way or another—in poetry or in fiction," Butler said.

Butler said that the purpose of putting together such a cast is "to try to reach an audience that goes beyond the traditional poetry-listening audience to people who are interested in the world around them, who are actively concerned with the way life is."

The main reason for this growing social consciousness in poetry, Butler said, is the volatile situation in Latin America.

Please see SERIES on page 7.

SDSU sculptor mixes art, zoology

by Paul Levikow
Stanza staff writer

It might seem that an art major and zoology minor would be about as compatible as peanut butter and tuna. But for art graduate student Susan Carlton, the two areas have fit together to earn her a job.

The Palomar district of the Cali-

fornia Garden Clubs has hired Carlton to sculpt eight animals in bronze, to be displayed at the San Diego Wild Animal Park in Escondido.

The sculptures are part of a "Sensorial Trail" in the Park's Australian Rain Forest attraction. The trail is designed for handicapped and blind people so they can get a better idea about the animals in captivity. The slopes on the trail are level enough for wheelchair access, and Braille signs will

be displayed at each sculpture.

All the pieces will be of Australian animals, in keeping with the theme. An emu was Carlton's audition piece and has become the trail's first installment. Carlton is in the process of making the next entry, a wallaby.

Ironically, the emu that earned Carlton the commission is her first attempt at doing a clay sculpture. Her previous area of emphasis was oil painting and sketching. It was her love for animals that led

Carlton to sculpting, after she learned about the club's search for an artist.

"I always wanted to try sculpting," Carlton said. "And it was the perfect opportunity."

Sculpting instructor Jess Dominguez urged Carlton to try her hand at the art and guided her through the first project.

"It combines both of her areas of interest," Dominguez said. "She is talented and does very well."

A zoology background helps in forming the structure of each animal, and Carlton also does sketches from many different angles, using photos and live models. So, she always has an idea of what the finished product will look like after capturing the animal in its natural pose. Like most artists, Carlton is never really satisfied with her product.

"It seems like I am constantly wanting to make adjustments," she said. "But there comes a time when you have to just stop and say, 'That's it.'"

The California Garden Clubs planned the Sensorial Trail as a Bicentennial project, but fought government red tape getting it off the ground. The delay came just in time for Carlton, who was the first applicant in the project, which was advertised statewide.

The Sensorial Trail was originally planned for construction at the Cabrillo Monument on Point Loma. But an agreement could not be reached, said Marilyn Puddy of the garden clubs' Palomar district.

Please see SCULPTOR on page 10.



MARSUPIAL ART—Sculptor Susan Carlton puts the finishing touches on a kangaroo, part of the exhibit she is creating for the San Diego Wild Animal Park.

Daily Aztec photo by Jimmy Dorantes

Space Theater presents unique media experience

by Lori Honczarenko
Stanza staff writer

You're forced back into your seat as you climb through the sky with a World War II pilot-turned-stuntman. Or, maybe you're sitting in the front of a car as it takes you up and down the world's

largest roller coasters. You may never have the chance to experience these thrills, but at the Reuben H. Fleet Space Theater and Science Center, you can.

Situated in Balboa Park, this theater offers viewers one of the most revolutionary experiences in the world.

Its unique design and equipment give the viewer the feeling of being suspended in space and time. It's comparable to 3-D, but done more realistically even without the paper glasses.

Instead of looking straight ahead at a flat screen and picture, viewers sit on a steep incline, surrounded by a giant dome screen that lets them feel they are part of the film. The 76-foot dome is tilted 25 degrees to give the audience a better view.

"The dome is 76 feet in diameter, which is as far as peripheral vision can see," so it gives viewers the sensation of being surrounded, said Kim Pugh, community relations representative.

The Space Theater was the first of its kind built anywhere and has served as the prototype to the nearly two dozen other planetariums built around the world.

"The theater was revolutionary when it was built because it was the first planetarium where the seats were not horizontal to the ground," said Pugh, an SDSU graduate.

In the center of the theater sits the "Starball," a 4-foot ball that

can project more than 10,000 stars onto the dome screen. The Starball can be programmed to project any starfield from any location on Earth at any time.

"You see so much more of the sky than you do in the city. It shows all the constellations and the Milky Way. It's like being in the desert or mountains, but you see even more," Pugh said.

But the most exciting presentations are the Omnimax features. Omnimax is a special type of filming process designed for dome screens. To create this unique presentation, the picture is both photographed and projected through a fish-eye lens.

"That's what gives you the feeling of things coming at you. We call it the 'you are there feeling,'" Pugh said.

Their present feature is "Flyers," about a World War II pilot who turns stuntman.

"In 'Flyers,' you sit in the plane with the pilot. A lot of people have been getting motion sickness," Pugh said.

The massive Omnimax projector is the largest projector and motion picture process on earth. At each showing the projector is hoisted by an elevator from the basement projection room into a box behind the Starball.

The space theater was the first planetarium to introduce the 70mm Omnimax projector, said John Hogan, a full-time volunteer.

See page 10.

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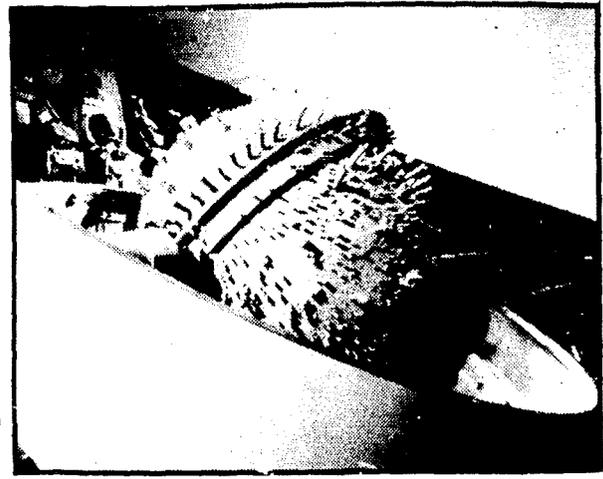
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Course helps budding playwrights to grow

by Tanya Adams
Stanza staff writer

Offers students encouragement, criticism

On Wednesdays at 3 p.m., room 210 in Hepner Hall is transformed into a haven for budding script writers. These aspiring writers of stage and screen are enrolled in a course titled "Play Writing," offered through the English Department.

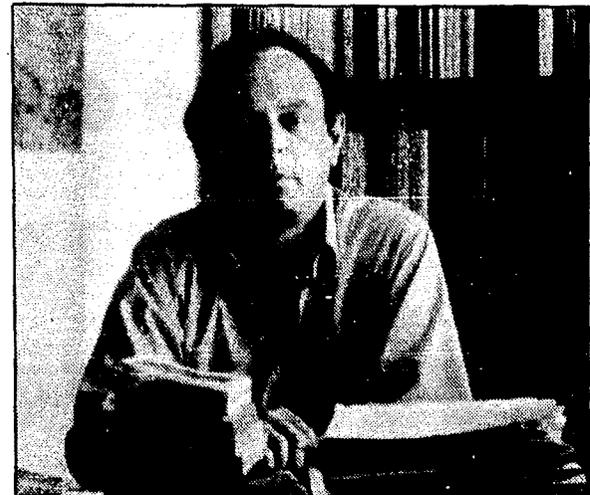
The course, which has been material that is seen as well as heard, the author of a scene must pick other students to portray the characters. Rother says this is important because it lets the writer know what his work would sound like performed by amateur actors. He added that it also creates an informal classroom atmosphere.

After the work is performed, the emphasis is placed on writing for the stage.

one-act program in the Drama department.

His personal goal for the class, he joked, is "to produce 17 Critic Circle Award winners in one year."

Are there a few Eugene O'Neil's, Tennessee Williams' or Lillian Hellman's among the students in this haven of sorts? "It's a bit early to tell yet," said Rother, smiling.



Daily Aztec photo by Rick Schwartz

I'D ROTHER BE PLAYING—English professor James Rother teaches a class in play writing that offers working experience and constructive criticism.

offered every fall semester since 1978, is taught exclusively by Professor James Rother. A published playwright, Rother won an award in 1961 for Best Canadian Play and had his work, "Phaedra," performed on Canadian television.

students and Rother comment on the work. Rother feels that the workshop situation is important to "expose the student to criticism of a gentle sort," adding that the outside world is often harsh when criticizing a work.

Each student in Rother's play writing course is required to write a number of scenes throughout the semester and complete a one-act play of 20 to 35 pages as his or her final project.

One of his students, Diane Yohe, said she believes the comments help her "because it's hard to see your own mistakes."

Because the course deals with

Although many of the students enrolled in the course seem to be interested in screenwriting, the

"It is a place to begin," explained Rother. "A person should begin writing for the stage and then branch out to film or television. The stage provides conflict and live performance."

Rother said that even if many of his students do not become professional writers, he hopes he is creating a more sophisticated audience for theater, film and television.

Student David Tavernas essentially agrees with Rother.

Although his interest is primarily screenwriting, he enrolled in the course because he felt "play writing would be a good place to start."

Rother said that in the five years since he began teaching the course, he has seen his students' writing develop a "sitcom mentality" from television. Students are using the gimmicks that are portrayed on situation comedies and going for the easy laugh.

They're getting away from genuine conflicts and they have developed an excessive respect for special effects from the films they see," he said. He added that "many students almost never get to the theater."

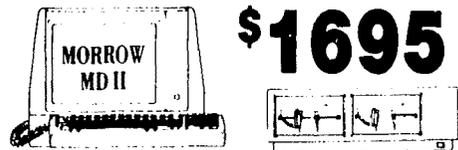
Rother said that one of the criteria for a good drama is "characters that engage, get our attention, and create genuine empathy for their conflict." This is something he feels is lacking in television and film today.

In the five years since Rother began teaching the course, none of his students has made a major contribution to legitimate theater.

One student who is well on his way is Steven Amick, whose final project for the class, a one-act play titled, "Quarter Deck," was produced last Spring as part of the

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Series

Continued from page 5.

"Much of the most vivid writing today — in poetry and in fiction — is going on in Latin America," he said. "Much of the most interesting North American poetry is directly inspired by the Latin American poets."

deals mostly with political repression in Argentina.

Other writers include novelists Dana Hall and Evelyn Butler, both part-time instructors at SDSU, who will read Nov. 1. Though both are locally well-known, neither has found a publisher.

"Much of the protest in Latin America against the repressive regimes has taken the form of poetry. American poets who are sensitive to the world around them — as poets generally have to be — pick up on that vibration inevitably," Butler said.

Richard Katrovas, a poet who also teaches at the University of New Orleans, will give a reading on Nov. 15. His book of poetry has been accepted by the Ohio Wesleyan press, and Butler predicts he will be "one of the stars of the future."

Most of the writers featured in the series are poets. Butler claims this was not a conscious decision on his part, but that he was "hard-pressed to find really vital writers of fiction today," he said. "Poetry can muffle meaning, therefore, can express anger and rebellion" more readily than fiction.

Another poet with a national reputation, Sherley Anne Williams, will appear on Nov. 29. Williams is a teacher at UCSD and has one book of poetry in print.

Another reason for the pre-dominance of poetry is that its aural nature — rhythm, rhyme, assonance — lends itself to being recited or sung.

The Living Writers Series will be presented every other Tuesday at 3:30 p.m. in Scripps Cottage. Admission is free, and all are welcome.

"It has become a tradition that poets read poetry to their audiences," Butler said. "Poets rely on this as a way to communicate, and they develop a whole performance repertoire."

The next reading of the series, Oct. 18, will feature Luisa Valenzuela, an Argentinian novelist living in exile in the U.S., who has given successful readings at SDSU in the past.

English professor Prescott Nichols said Valenzuela is a great success as a female novelist since most Latin American writers are men. Her work, which Nichols termed "heightened realism,"

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'Koyaanisquatsi' shouts down societal madness

by Rick Schwartz
Stanza editor

Ko-yaa-nis-quatsi (from the Hopi language), n. 1. crazy life. 2. life in turmoil. 3. life disintegrating. 4. life out of balance. 5. a state of life that calls for another way of living.

So what does this all mean? It's either something vitally important or merely some vitriolic presumption that will amount to little more than shouting down the wind.

"Koyaanisquatsi" does shout. This is a film that screams out a warning at the inherent madness of modern society. It doesn't offer much for a solution, other than the recognition that the world as we know it is hopelessly out of kilter, and perhaps that by acknowledging this fact we can do something about it.

The film is produced and directed by Godfrey Reggio. If the name doesn't ring a bell, it is because Reggio has never made a film before. He does not intend to

make another one. "Koyaanisquatsi" is Reggio's statement of life and his plea for sanity. He chose film because "my intention was to use the medium that people were addicted to, to give them an idea that wouldn't ordinarily be available to them, but would speak to their instincts and heart. I believe that consciousness affects behavior and that this film could stimulate a new outlook on our way of life. I have no ambition for it beyond that."

"Koyaanisquatsi" is a comparison between the monumental beauty of nature and the unwieldy size, speed and crush of modern living. Beginning with a series of visuals that majestically sweep through some of the most beautiful vistas in the United States, the film moves into the overworked bowels of New York City and Los Angeles.

It makes its statement obviously. The breathtaking landscapes are followed by congested freeways and sidewalks, urban blight and depictions of loneliness and alienation. This series of visuals goes on for 87 minutes enhanced solely by a musical score composed by Philip Glass, a modern classical pianist.

This "artsy" form has been done many times in experimental



EXCUSE ME—The crowded, claustrophobic, chaotic character of life is depicted in this scene from "Koyaanisquatsi," currently playing at the Fine Arts Theater in Pacific Beach.

films and shorts, but it is revolutionary for a feature film. At this length, the film requires more than a modicum of effort to maintain interest.

Fortunately, the film is paced very well, thanks to the collaborative efforts of Reggio, cinematographer Ron Fricke, editor Alton Walpole and composer Glass.

The relationship between Reggio and Glass is interesting. The music was composed to fit footage already shot. But that same footage was then edited to the rhythms of the newly composed music.

Glass' soundtrack blends ex-

ceedingly well. His sound moves from ethereal to eerie, shifting emotions with as much impact as the visual content.

Still, 87 minutes may be too long to hold the audience's attention. The message is fairly simple and straightforward. By hammering on it for nearly an hour and a half it becomes redundant. The message could have been much more powerful had the film's running time been cut by 20 minutes.

"Koyaanisquatsi" is still a very interesting film, admirable in its stylistic attempt and thoroughly thought provoking.

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Santana rides reputation through dull show at OAT

by Rick Schwartz
Stanza editor

After the 747th conga solo, followed by the 318th drum solo, the crowd at Friday night's Santana concert at the Open Air Theatre wadedly filed out.

Maybe there weren't that many solos, but the repetitiveness of Santana's presentation was all too apparent. But then what could you expect from a man who hasn't changed his style more than incrementally since he sold megacopies of "Oye Como Va?"

Yet despite being locked into a singular musical style, the years have worn well on Carlos and friends. Santana has a large and loyal enough following to keep them in the studio and on the road. Judging by the crowd, it is a following that seemingly began with the Woodstock generation.

In all fairness, Carlos Santana is an exceptional guitarist. The band he brought with him on his current tour featured a nine-piece ensemble of able musicians. The crowd lapped up every lick from Carlos and every thud from the incessant rhythm section.

So why criticize?
No reason really, but it is hard to discern how dinosaurs like Santa-

na continue on, riding their reputations ad infinitum.

The show was incredibly poor by presentational and musical standards. There was no pace or variety through the course of the evening. The music's redundancy was absolutely grating.

Much can be attributed to Santana's ineptitude as a centerpiece. His licks Friday were simply too redundant to lead the group into any interesting musical

changes. Carlos simply sets up his high-flying note progressions and soars into an all-too-familiar corner of the sky.

His stage persona was also weak. Every time Carlos got off a good solo he turned his back to the crowd. Is the man playing to the audience or only to his drummer?

He could have been playing in Tucson, and my ears would have been extremely pleased.



Daily Aztec photo by Ian Tapp

EVIL WAYS—Guitarist Carlos Santana does his black magic on stage last Friday at the Open Air Theatre.

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Sculptor

Continued from page 5.

"It turns out that the Wild Animal Park is a better location anyway," she said. "The terrain near the Cabrillo Monument might have been too steep for wheelchairs."

An Australian rain forest was already in the planning stages at the Wild Animal Park, so the trail offered an additional attraction.

Puddy says the trail is the only one of its kind in the country. Along with the animals, special plants and flowers that have distinguishable scents and textures will be added.

Carlton's sculptures will be displayed in front of the live animals they depict, so viewers will get a closer look at the animals. Since this is the case, Carlton must

make each sculpture as authentic-looking as possible.

"They are very realistic and offer a challenge," Dominguez said. "But animal sculpting is not a new direction in art."

"Susan has a lot of talent with animals, and she could probably sculpt any one she wants. I have a lot of confidence in her."

Theater

Continued from page 6.

The film reels for the projector are four feet in diameter, with an average of 11,000 feet of film on each reel.

The frames have a width three times the size of Cinerama and are run through the projector horizontally rather than vertically.

The multi-media presentations play with the Imax features. The combination of projectors, overhead cameras and slide projectors, all controlled by a computer, produce the multimedia shows.

The theater also has laserium shows, which are the combination of colorful laser images projected onto the dome screen that correspond to popular music. The theater has two laserium shows playing now. One is set to music from the Beatles, the second to music from John Williams, who composed the soundtracks for "E.T.," "Jaws," "Superman" and "Star Wars."

Admission to the Omnimax and the multi-media shows is \$4 and \$4.25 for the laserium shows. Students receive a 20-percent discount.

The admission price for the shows also includes a visit to the Reuben H. Fleet Science Center. The center contains over 35 exhibits with which visitors can "interact." They can move a 500-pound slab of granite, have a machine guess their age or create their own cloud in the cloud chamber.

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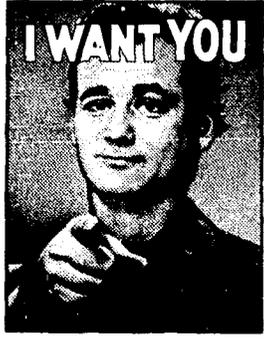
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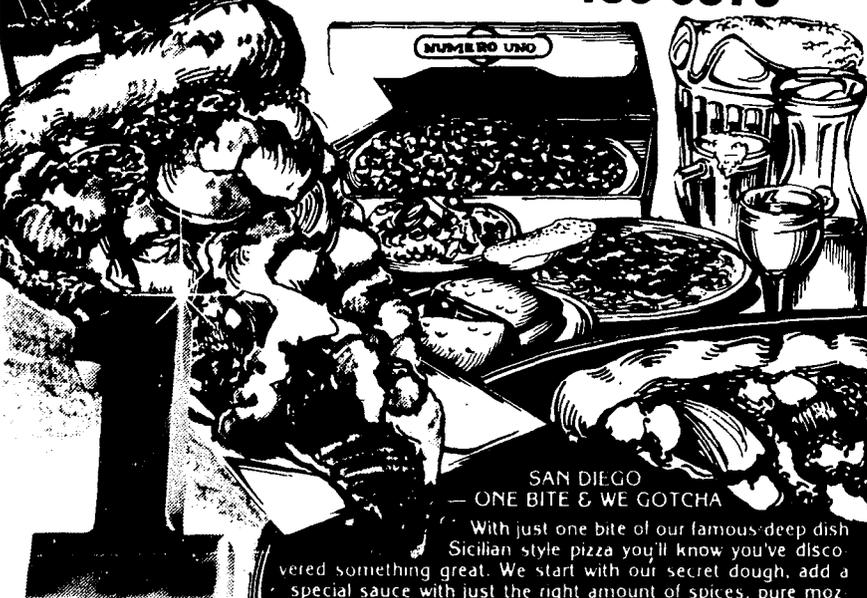


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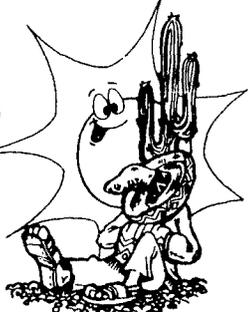
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More Fun in the New World
X
Electra Records

On its fourth album in five years, X remains true to its vision of rock as a synthesis of purely American styles: a back to basics approach that incorporates rockabilly, soul, blues, country and punk.

With "More Fun in the New World," the Los Angeles-based quartet has further diversified its

sound without watering down its impact. In fact, this is its best album.

Leave it to less-dedicated bands to play mechanized disco for mass consumption; X will continue to play its immediately identifiable brand of driving and passionate rock 'n' roll, a music of celebration in the classic tradition of Elvis Presley, Eddie Cochran and Bo Diddley.

The celebration, however, is tempered with a serious realization of the darker side of life. Lonely people, lost love, cars, trains and buses in the netherworld of 3 a.m. provide the images in X's songs.

The group sings about ordinary working class Americans trying to find solace from the cold reality of their shattered dreams. This solace is often found in bars, as in "Painting the Town Blue," where a battered woman who has left her

husband wonders where to turn as the bartender announces closing time.

X also makes political statements on this album, singing in "The New World" that life was better before "they voted for what's-his-name" and revealing sympathy for the unemployed in our nation's industrial cities. In "I Must Not Think Bad Thoughts," it expresses guilt over the killings of thousands of innocent people by American guns, -bombs and planes.

The music remains generally upbeat, as if the members of the band want people to have a good time at least as long as the music

is playing to provide a temporary escape from the reality portrayed by the lyrics. They wish that radio would play their type of music, stating in "Make the Music Go Bang" that they want to hear songs that are "new and loud and rough."

While most American bands seem intent on copying English groups, which are in turn copying older American artists, it is refreshing to hear a home-grown band playing roots rock with an updated beat. That we have the opportunity to hear X in its prime is exciting. That X is not more popular is depressing.

— Douglas Balding



Error in the System
Peter Schilling
Electra Records

Please see page 12.

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Continued from page 11.

Far beyond the farthest corners of our stratosphere While the planets go on spinning, we are banished here.

And with that charming bit of existential isolation, we enter the cold, meticulous world of Peter Schilling. On "Error in the System," the German synth-songwriter delves headfirst into the ultra-efficient yet alienated world of modern man.

From the opening synthesizer note, the listener is a prisoner in a technological eldorado; the result of Western rationalism taken to its furthest extreme. Schilling sings of this digital "paradise" in a dry, clipped fashion, sardonically echoing the emotionlessness of his subject matter.

What differentiates this album from most synth music is the presence of *real* drums, basses and guitars to provide some human warmth to balance the chilling

sterility of the keyboards and lyrics.

While Schilling's modernistic tales of boredom and apathy are similar to those spun by other synth artists (i.e. the Human League), his work is marked by much more intellectual depth and subtlety.

On songs such as "Only Dreams" and "Lifetime Guarantee," Schilling paints stark vignettes of a society whose members have become completely divorced from life. They are only spectators, scientifically programmed to think, feel and dream exactly what the technocracy wants.

Of course, the fearsome spectre of runaway technology has been a popular subject for modern prophets of doom since the days of Orwell and Huxley. Neither of them, however, is currently writing pop songs.

"Error in the System" occasionally errs itself when the instru-

mentation becomes overly dominated by synthesizers or when Schilling's foreboding lyrics get a bit too preachy.

These criticisms aside, "Error in the System," is a solid effort and one of the best synth albums produced in many a moon.

— Jeffrey Miller



Punch the Clock
Elvis Costello
Columbia Records

Like fine caviar, dry wine and

good scotch, Elvis Costello takes time and effort to love. Not that one cannot instantaneously be affected by Costello's catchy pop style, but to appreciate fully the extent of his artistry, one must spin Costello's vinyl carefully to reach its peak.

It is time well spent. In fact, there isn't a more rewarding experience in the entire rock spectrum.

"Punch the Clock," Costello's new LP, follows in the contemplative, moody and poetic footsteps of last year's landmark album, "Imperial Bedroom," so closely, in fact, that at first it appears Elvis is playing it safe by reworking the "Bedroom" style. By remaining on proven ground, Costello runs the risk of being criticized for his redundancy.

But "Clock's" delicate refinement overcomes these risks.

Within the narrow pop framework, Elvis' unmatched skill

as a songwriter allows him to advance the breadth of his music and ideas. By combining enough time-tested elements with his own original touches, Elvis manages to create something excitingly rich, new and interesting.

Elvis fuses any number of pop cliches, deriving his hooks and chord changes from a wide range of sources. From the fab four of Liverpool, to the mod scene of the '60s, up through punchy R&B and American soul music — he takes these snatches of inspiration and, like a consummate artist, reshapes them into his own.

"Punch the Clock" is laden with soul hooks, but the horn charts and choruses have a snap that is singularly Elvis. There is a calypso beat in "Charm School," but it comes out not as derivation, but as a compendium that is markedly Elvis. There is a kitschy horn chart leading into "Let Them All Talk," but it manifests itself not as camp, but as brilliantly satirical Elvis.

Elvis' musical acrobatics are adept, and, predictably, his lyrical acumen shines. No one in pop music can consistently fuse rhymes and couplets the way Elvis can. And no one can inflect a complex lyric with such perfect nuance.

Additionally, Elvis seems to be reaching toward more lucid imagery by closely incorporating both lyrical and musical colors into his richly painted scenarios.

"Pills and Soap" demonstrates this most aptly, evoking the horror thriller genre of the '30s with its four-chord piano progression against foreboding images of life on the edge. *Give us our daily bread in individual slices / and something in the daily rag to cancel any crisis.*

"The Invisible Man" offers further proof of Elvis' cinematic allusion with its piano chords rolling out like a Mack Sennett chase scene. The lyrics offer obvious analogies, from the lift of the title to lines like *But it's a wonderful world within these cinema walls.*

These inclusive evocations evolve into beautiful time-pieces and unparalleled imagery. Once again, Elvis is king.

— Rick Schwartz

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Sports

Spikers looking to bounce back

by Kirk Richardson
Daily Aztec sportswriter

Now that the SDSU women's volleyball team has taken a nose-dive for the 1983 season, the team *should* end its descent and climb upward before its next meeting with the WCAA's top teams.

But, after the Aztecs' dismal finish against Stanford last weekend, nothing is for sure.

SDSU will try to begin to right itself tonight, when it faces Long Beach State at 7:30 in Peterson Gym.

SDSU Coach Rudy Suwara said the spikers will be trying to sharpen their skills against the 49ers.

"We're going to train through the match with Long Beach," Suwara said. "I just hope I don't get burned for being overconfident."

In the past, the Aztecs have had success against the 49ers, but have not dominated them. The series stands at 13-5 in SDSU's favor.

Suwara said he doesn't know much about the 49ers.

"Honestly, we haven't paid much attention to Long Beach because they haven't been a real threat," he said. "In the early '70s and late '60s, Long Beach was a national power. It's not so much that they've slipped now, but that other teams have gotten better."

The 49ers were a national power in the early '70s. Long Beach won back to back national championships in 1972 and 1973. In 1972, the squad went unbeaten through 32 matches.

Nowadays the 49ers are fighting to remain mediocre. This season Long Beach is 8-11 overall and 0-3 in the WCAA.

Although the team has shown some improvement over last year's 0-14 squad, it will be hardpressed to win a game in the tough WCAA this season.

This season, it has not been uncommon for the 49ers to have four freshmen and a sophomore in the lineup at the same time. Senior Kathy Jensen, a setter, is the team's leader and one of the few experienced players.

The 49ers are coached by Dixie Grimmer, now in her 12th season at Long Beach. Since coming to Long Beach she is 220-145.

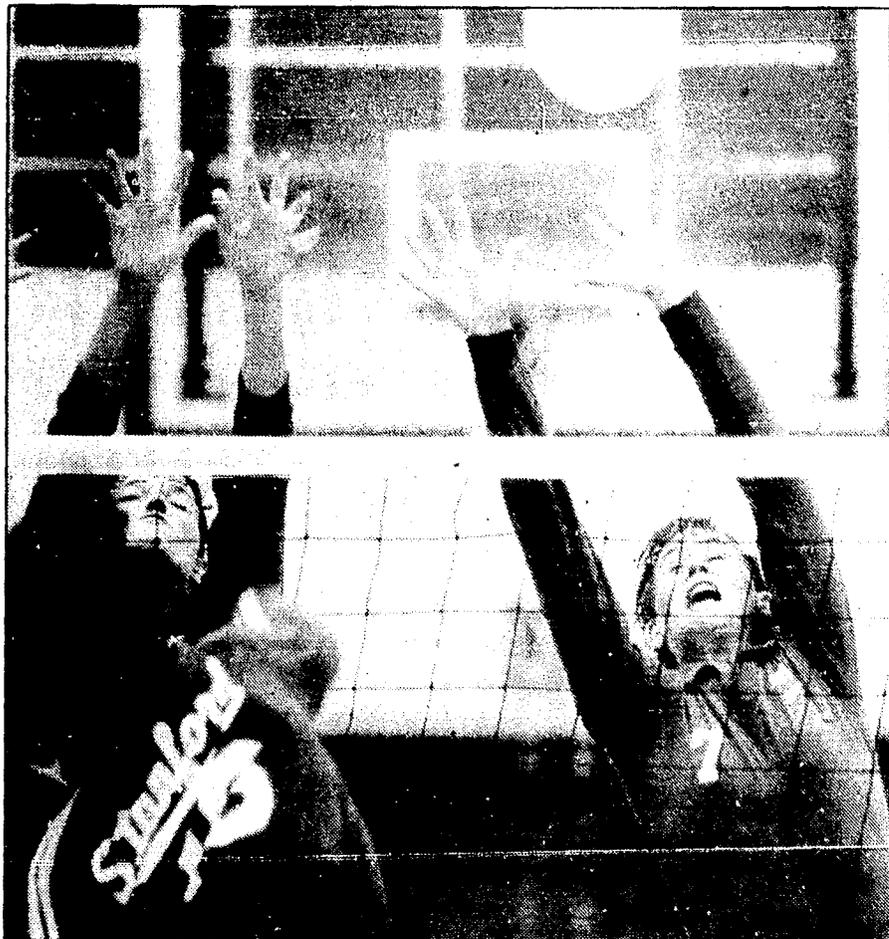
"I think she always has good defensive teams," Suwara said. "But lately they haven't been as good. Maybe that's because they have fewer scholarships."

The 49ers have six full-ride scholarships. SDSU has 11.

Until Long Beach gains experience and becomes consistent, it will remain in the conference cellar.

Suwara said the Aztecs are working a lot conditioning this week. He said the team seemed to tire out in the weekend's matches with USC and Stanford.

Please see VOLLEYBALL on page 14.



Daily Aztec photo by Tom Riggs

EMOTIONS IN MOTION—SDSU's Toni Himmer (left) and Sue Hegerle go all out to try and block this spike during Saturday night's loss to Stanford. The Aztecs, slumping of late, try to start turning things around tonight when they host WCAA foe Long Beach State at Peterson Gym at 7:30.

After long rest, kickers hungry for win

by Mark Kragen
Daily Aztec sportswriter

All work and no play makes the SDSU soccer team hungry for a win. Unfortunately for the USD Toreros, they are next in line tonight at 7:30 in Aztec Bowl.

After a nine-day break after losing to Stanford, 4-2, the Aztecs are ready to enter the second half of the season. SDSU has compiled a 6-4-1 record for the first half, but has won four of its last five games.

The Toreros have yet to win a game this year, and SDSU Coach Chuck Clegg figures to put another loss on USD's record.

Clegg was quick to dispel any possibilities of his team looking past tonight's game to the USF contest on Friday night.

"I don't think there'll be a chance of a let-up," Clegg said. "They (SDSU) want to win all games."

Clegg also said with a nine-day break between games, his team will be anxious to play again.

"They'll be hungry for the match. You have to get on top of teams like this early," Clegg said. "If you don't play with intensity, the other team will play better."

Clegg said the nine-day break was used to re-emphasize fundamentals, especially after the loss to Stanford.

After a nine-day break, teams normally come out a little rusty in their next game.

"Usually the first 10 to 15 minutes they'll be rusty playing against an opponent," Clegg said. "They aren't as sharp the first part of the game, but they'll probably be very enthusiastic."

Clegg said that USD will come out fired up, too, and expects a fast-

paced game for the first 15 minutes.

"It'll be up to us to settle it down," he said.

To settle it down, Clegg's freshmen will have to control the game.

Clegg said mental attitude will be a major factor in the second half of the season, which will help in a fast-paced game.

"Overall, I'm impressed," said Clegg about his team's performance for the first half of the season. "But there's still much, much to do, especially with the freshmen."

Assistant coach Mitch Murray said there are two major areas of concern after the first half of the season.

"I'm still worried about composure when things aren't going well," Murray said. "After a pass goes haywire or they miss a tackle, they start to lose their composure."

The level of concentration on the players' part is also a concern.

"They tend to fade in and out," Murray said. "Against a team like USF, you can't afford to do that."

Murray was optimistic about the second half of the season though.

"I don't think we play anyone we can't beat," he said, and the Aztecs have yet to play USF or California.

Clegg said the first half of the campaign went pretty much as he had expected.

"We had no surprising defeats or upsets," he said. "The injuries (to returnees) really changed the outlook. Key freshmen getting hurt also changed the outlook."

SOCCER STORIES—Both coaches for tonight's game played

for SDSU in 1969, Seamus McFadden of USD and Clegg of SDSU. Six of the 11 players from that team went on to play professional soccer.... Freshman Rick Snyder, one of Clegg's top recruits, is redshirting this year because of severe tendonitis. Snyder is from the same high school as freshman Doug Neely.... Now for the injuries. Freshman Dave Robertson is still out with a pulled groin muscle. He has not played in more than a month. Junior Bruce Cochrane is still out with a broken nose, received in the Loyola game. Sophomore Garth Kupritz is recovering from the flu but will start tonight's game. Freshman Chris Sullivan still has a pressure spot on his back, and Clegg is not sure if he will play tonight. Clegg said a couple of other players are coming down with the flu. He termed the injury situation "good."

Series: Pick a dugout and start the war

Well, it's time to choose up sides. Or, as is the case with one man from the Windy City and another from the smoggy city, rechoose sides.

For the benefit of those who have not been following baseball too closely, the following is a description of this year's World Series participants and their fans.

PHILADELPHIA

The team: The Phillies are a veteran ball-club made up of superstars, former superstars and superstars-to-be.

In fact, at the season's midpoint it appeared the Phils, the major's oldest team, would not be going anywhere (no surprise considering that many insiders were betting that no team from the National League East would qualify for the playoffs).

But Paul "Pope" Owens came down from the tower to lead the flock to the top of the division and into the playoffs. His method for success was initially questioned by the players, but when they realized the team was winning (Philly had an 11-game

winning streak in September) they decided to go along.

Owens was able to win because he played who was hot and sat down who was not, even if that meant sitting down a superstar. He was aided by a good pitching staff and an even better bullpen.

The team's fans: You are a Philly fan if you

the City of Brotherly Love, flipped a coin and it came up heads for Philadelphia or are a frontrunner and the National Leaguers won Tuesday's opening game. Finally, you will cheer for Philadelphia if you are a Dodger fan and figure that if the Phillies could beat your team, then they'll surely beat the AL entrant.

Kirk Kenney

BALTIMORE

The team: The Orioles have not had a losing season in 18 years. That establishes somewhat of a winning tradition. Some persons were concerned about the team's prospects in 1983 without the retired Earl Weaver, but Joe Altobelli has fit right in.

This is because Altobelli uses the same strategy as Weaver did: "pitching, fundamentals and three-run homers." The

other key to Baltimore's success is the best farm system in baseball, which has recently accounted for shortstop Cal Ripken Jr. and pitcher Mike Boddicker.

The team's fans: You are an Oriole fan if you are the type that doesn't like flash, preferring to just get the job done. You are also a fan of the team if you have an under-wear f-tish (favorite player: Jim Palmer), are into nepotism (favorite player: Cal Ripken Jr.), favorite coach: Cal Ripken Sr.) or are one brick shy of a full load (favorite player: Rick Dempsey).

You will also root for Baltimore (even though you don't like baseball and don't understand it; if you live in or used to live in the city famous for crabcakes, flipped a coin and it came up heads for Baltimore or are a frontrunner and the American Leaguers won Tuesday's opening game. Finally, you will cheer for Baltimore if you are a White Sox fan and figure that if the Orioles could beat your team then they'll surely beat the NL entrant.

Volleyball

Continued from page 13.

"I think that we're trying harder," Suwara said. "In fact, we're working a lot harder on conditioning. We have to have a good start and a good finish. You have to put both together."

The only thing the Aztecs could put together last week was a pair of losses. The spikers watched their record drop to 18-6 overall and 3-3 in the WCAA. The Aztecs are currently ranked No. 7 in the Tachikara Coaches Poll.

Suwara said he is not used to such slow starts. "I'm disappointed because we've been so successful in the past," he said. "But we're not out of it. The team that wins the league could have three losses. I would definitely think that no team is going to go undefeated."

Suwara said he will experiment with some new lineups in tonight's match. "I'm going to give a lot of the other players a chance to play," he said. "We may use some different outside hitters."

MATCH POINTS—Speaking of outside hitters—SDSU's Vicki Cantrell needs two kills in tonight's match to surpass former Aztec Mary Holland as the all-time leader in that department.

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Denny and Phillies shoot down Birds in opener, 2-1

by Chris Ello
Daily Aztec asst. sports editor

During the 1983 National and American League Championship Series, the team that scored first won all eight post-season encounters.

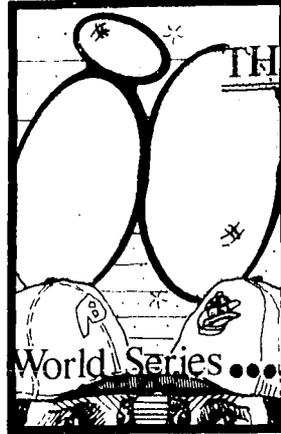
However, on Tuesday night at Baltimore's Memorial Stadium, the Philadelphia Phillies changed that by rallying to defeat the Baltimore Orioles, 2-1, and take the first game of the 1983 World Series.

Game two is slated for tonight at Baltimore with Philadelphia's Charles Hudson opposing the Orioles' Mike Boddicker at 5:30. The game can be seen locally on KGTU-Channel 10.

The story of game one for the National League Champion Phillies was the combined five-hit pitching of John Denny and Al Holland and the long-ball bats of Joe Morgan and Garry Maddox.

After Baltimore's Jim Dwyer homered off of Denny in the first inning, the Phillies' Cy Young Award candidate settled down and allowed only one Oriole to reach second base the rest of the game.

Al Rumbly doubled off of Denny with two outs in the eighth



inning but was stranded there by Holland, who retired pinch-hitter Dan Ford on a fly ball to left fielder Gary Matthews. Holland retired the Orioles in order in the ninth inning to record the save.

Orioles' starter Scott McGregor no-hit the Phillies through the first three innings and had the "Wheeze Kids" shut out through five and two-thirds frames, when Morgan connected on a low curve ball and sent it over the right-field

wall to tie the game at 1-1.

In the seventh inning, Maddox, who had not been credited with a game-winning RBI during the 1983 regular season, hit McGregor's first offering over the wall in left field to put Philadelphia in front.

The next batter, Bo Diaz, also took McGregor over the boards in left, but left fielder John Lowenstein made a sensational catch, reaching over the wall to rob Diaz of a home run which could have extended Philadelphia's lead.

As it turned out, the Phillies didn't need it.

Denny, mixing a variety of off-speed pitches with a darting fast-ball shackled the Orioles, striking out five and walking none in his seven and two-thirds innings of work.

McGregor, who lost the opening game of the American League Championship Series to the Chicago White Sox, 2-1, also pitched well, allowing just five hits and no walks in his eight-inning stint.

Unfortunately for the Orioles, two of the hits McGregor allowed left the ballpark.

Tonight's game matches two rookie right-handers, who pitched brilliantly during their respective Championship Series.

Morales undergoes surgery after his condition worsens

SDSU placekicker Marco Morales, injured during Saturday's football game against Long Beach State, had the upper portion of his right kidney removed Tuesday night in an operation at Alvarado Hospital.

The two-hour operation by Dr. John Emery was termed a success by Dr. Richard Butcher, an Aztec team

physician, who said the remainder of Morales' right kidney remains functional. According to Butcher, the senior will remain in the intensive care unit of the hospital for two or three more days for observation and will stay in the hospital for another two or three days thereafter.

Butcher said Morales will not return for the remainder of the 1983

season, but wouldn't rule out the possibility of Morales playing in the future because he plays a non-contact position.

Morales had been under observation since Saturday and appeared to be getting better, but blood was detected in his urine Tuesday morning, necessitating the surgery.

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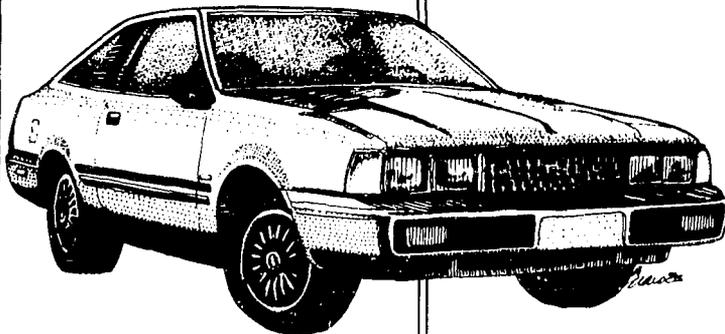
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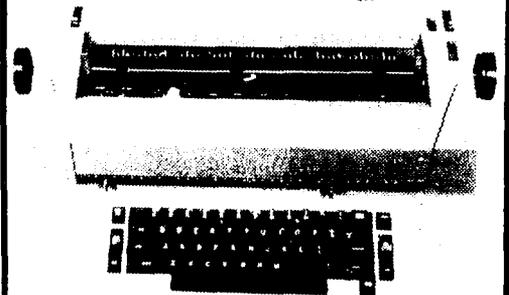
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Sports Slate

FOOTBALL: Colorado State, at Fort Collins, Colo., Saturday, 2:30 p.m.
WOMEN'S VOLLEYBALL: Long Beach State, at Peterson Gym, today, 7:30 p.m.
SOCCER: USD, at Aztec Bowl, today, 7 p.m.
CROSS COUNTRY: Men's: Cal Poly Pomona Invitational, at Pomona, Saturday, 9 a.m. Women's: Breakthrough 10K, at Mission Bay, Oct. 22, 7 a.m.

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79 Puch Magnum Moped, rebuilt engine, runs good. 440-1047 Ask for Sam (4937)

1979 Triumph Convertible TR7, AM-FM, 23,000 miles, \$5,000 Offer. Call 274-5339. (2348)

68 VW Bug AM-FM Cassette, New interior, New brakes. \$1500. Call Michele 287-6347. (10290)

HELP WANTED

DEMONSTRATORS: Must Be available Fri & Sat. Super hr contact Genie, 278-6100. (4815)

Day Nights, Security guards needed all loc. some will train. 281-6683 Locaters. (10213)

Driver/Delivery help wanted all areas, great pay. 281-6683 Locaters. (10215)

General Help Wanted no experience needed full and part-time jobs, call for info. 281-6683 Locaters. (10212)

Light typing filing help wanted Full-Part-Time. Call for info. 281-6683. Locaters. (10214)

OVERSEAS JOBS- Summer year round. Europe, S. America, Australia, Asia. All Fields. \$500-\$1200 monthly. Sightseeing. Free info. Write IJC Box 52-CA-36, Corona Del Mar, CA., 92625. (2334)

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Part-time & Full-time jobs available evenings & day. Cooks, Waitresses-Clerks-Cashiers, up to \$5.50 Hr. Also drivers & Security. Job Guide Agency 6759 El Cajon Blvd. 698-6071. (4962)

PART-TIME POSITIONS, Associated Student for Springfest Event in public relations promotions/entertainment; coordinating business/financial affairs; identifying recruiting student volunteers; coordinating physical facilities/needs. \$5.18-hr. Apply Aztec Center Office by Oct. 14. (2419)

Restaurant Help Needed all loc. will train full or part-time. Call 281-6683 Locaters. (10211)

WANT EXTRA INCOME? When I came to San Diego July 6, my goal was to sell a product/service which has a visible positive impact on people's lives. I am now profitably enjoying being a PRS consultant. Intrigued? Sound like your goal? Call Judith at 268-9161. Part-time/full-time income opportunity available. Minimal \$ investment. Opportunity meetings Oct. 6, 11, & 22. (2338)

HOUSING

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\$375 2BR private fenced yard, garage, pets ok, must see!! Homefinders 698-3951. (4943)

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Room In Zura Hall Suite, Female Required. Move in anytime. Call 265-3419 287-9611 (10275)

Student Housing Information 1,2,3,4 Bedroom Hse Apt Condo available all locations prices some bills paid \$140 and up. Call & tell us what you need, specializing in the hard to find. Locates 3817 El Cajon Blvd. 281-6683 Student Disc. w/ad. (10221)

\$225 Spanish style house, pets ok. Must See!! Homefinders 6810 El Cajon Blvd. 698-3951. (4948)

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PERSONALS

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Attention Sigma Pi- Little Sisters as well as Actives! Your Fall 1983 Pledge Class is offering a special Champagne Breakfast! Contact a friendly neighborhood Pledge for more information! (2418)

ATTENTION: VPI Pledge Bake Sale- Goodies to satisfy everyone's taste! Wed. Oct 12 from 10-3. See you in front of the Aztec Center! Don't Forget. Be there!! (4918)

SAE Bobby Shwartz. The sa...age SAE and me. under the moonlight, going bananas... in our open savannahs. come on and safari with me... Signed with Cannibalistic Tendencies. (9638)

SAE Big Bro Dave Winter. You are the Bestest!! We are going to have the most awesome semester together. Be sure to eat that Spnach. Much love. YLS Chumbley (9641)

Beth Fisher Happy Birthday Hope this one is the best, cuz you are the best. PS. MPLA Sgsppri is just waiting. Love, Mark. (4933)

B.J. Williston- He loses all who loses the Right moment. I'm sorry about last week. 697-0989 is my number. Call me and I'll give us another right moment. -Todd (2422)

Being franchised doesn't mean owning a McDonald's. Register and Vote. (14828)

324 Brock Yes, you'll get the fast laugh but we have the paddle! Best wishes. RF (4988)

DU Jeff Ganiman You and your DU bros will go where the liquor flows before we can party at the Phi Phi Safari I want to tangle in the Jungle with You! Gina (9608)

Elizabeth, Thank You for the best six months of my life! I Love YOU! TBN (9635)

VPI Elite Thomas. How was San Felipe? Was your 21st Great? Wish I could have been there to help you Celebrate!!! I Love You! Your Lil Sis Kathy (4917)

Gretchen, Happy 21! It's abt time! Well, on your spec. day, I have planned to steal u away. A travel we will go, for a show in Tokyo. For u deserve... best, but a Tokyo of the West??? -JAH (1045)

GS- I LOVE YOU! I've found my light again. Together Forever, Luv Your SBJ (9630)

More CLASSIFIEDS on page 16.

BLOOM COUNTY



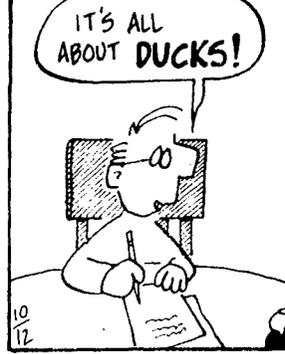
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Homecoming

Continued from page 1.

Seven trophies will be awarded for floats in three categories: sweep

stakes, best adaptation of the Montezuma Honors Time Past theme, and creativity.

"The San Diego State parade used to be quite the thing in town. It was like the Columbus Day parade or the

Mother Goose parade. There were really sophisticated floats," she said. "We're not anticipating that they

will be as sophisticated as in the past, since this is the first year out of the chute."

The parade will also include bands, clowns and the Homecoming queen, Herren said.

"We just got word that the Shriners would like to participate in the parade, which is really kind of fun. They add a lot," she said.

The bonfire will begin at 9 p.m. outside the stadium, followed by the float building party. The run, sponsored by Associated Students Recreational Sports Office, will begin at 8 a.m. and should end around 9:30 a.m.

Gift certificates from local sporting stores will be awarded to the winners, and Homecoming shirts will be given to all participants. Anyone interested in participating, at \$7 for students and \$9 for the general public, should contact the Recreational Sports Office in Peterson Gym.

The parade is scheduled for 10 a.m., followed at 11 a.m. by a beef barbecue sponsored by KCBQ. The barbecue is open to anyone for \$5 each for the first 3,000 people. Radio personalities Charlie and Harrigan will be doing a remote from the barbecue. Reservations can be made at the Alumni office and the Aztec Center ticket office.

At 1:30 p.m. the Homecoming game between the Aztecs and the Wyoming Cowboys will begin.

Classifieds

Continued from page 15.

Here's to all the Rosarito Beach Bums. We had a wicked awesome time. Our thanks go to Dave & Al. For all you do this Carta Blanca's for You... Burnin' Down the House... (4990)

AAA LS Laura- We are now official. Time to be corruptive! This semester will not be forgotten. Palm Springs is going to be a rager. Love ya, YBB Eric. (9649)

AAA LB Jamie, The Secret's Over! We're a Team! Lets make this a semester to remember! So when's our 6:00 tee time, or dinner at the Chart House? You owe me, remember? I Love You Lil Bro! YBS Cathy. (10284)

AAA LB Danny- No one ever said revealing was going to be easy! Hope you never forget it (Do you even remember it?) Here's to a super semester! K' Ya YBS Erica. (9648)

AAA LB Barry! This is it, we're official! I can't wait to get started on the Best semester ever! Love Ya tons. YBS Janny. (4936)

IIKA LB Shawn- I'm psyched for having the Best semester! How could I not be when I've got the most awesome Lil Bro Ever! Love, YBS. (9639)

SAF Pledges, You really know how to warm our hearts. Cold drinks and a hot fire, there's nothing better. Love, IIIIPledges. (9642)

ATI Pledges, Roses are Red, Violets are Blue, To the YII Pledges we will always be true! You, IIIIPledges. (9643)

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SHAREEBA! Through thick and thin we've stuck together. Ours is a friendship that will last forever. It's time for us to have some fun, we'll hit the town now that you're 21. Billy can't be here, but it could be worse, I'll make sure you have a Great 21st! Happy Birthday kiddo! P. Penulwis PS: Rho Delta Lambda-Four!! (9613)

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