

# Budget proposal cuts fringe services

by Catherine Schofield  
Staff Writer

Student services will be minimized in next year's Associated Students budget, but students will not be drastically affected, an A.S. official says.

The A.S. Council will vote today on the Finance Board's budget recommendation, which totals more than \$650,000.

Vice president of finance Bob Moore explained how the budget will affect students.

"Basically, with no increase in the number of students and inflation eating us up, it'll mean some service but a lot less fringes," Moore said.

After the appeal hearings April 25, the

board recommended additional funding for the Ombudsman's Office, Student Alumni Chapter, A.S. Information, Health Advisory Board, HELP Center and CalPIRG.

Ombudsman Barbara Gunning said services to the Imperial Valley campus would suffer since travel requests were denied.

"Travel has been cut out, and it is horrible that Imperial Valley won't be served by this office. They deserve an equal portion," Gunning said.

The office was denied funding for a part-time student position which will be converted into a work-study position.

"I don't anticipate any cutbacks in student services, and I feel there is tremendous

support for the office (the Dean of Student Affairs)," Gunning said.

The Finance Board recommended \$278 as a one-time allocation to help establish the Student Alumni Chapter. Alumni and Associates pledged to support the group after the first year.

The Committee Against the Draft appealed its request for \$469, but the board decided the funds would not meet the criteria of recruiting and retaining socially or economically disadvantaged groups.

Instead, the board recommended the money be added to the A.S. information fund for publicity to oppose the draft contingent upon the A.S. establishing such a

subcommittee.

The board also recommended \$2,500 to purchase classified advertisements for A.S. public announcements as a result of a publication authority charter change.

The charter change will omit the annual \$5,000 A.S. subsidy to the Daily Aztec, discontinuing the service of free A.S. announcements.

The Health Services Student Advisory Board received a recommendation to approve \$600 for reimbursed salaries for weekend and night services.

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San  
Diego  
State  
University

## THE DAILY AZTEC

Wednesday  
May 7,  
1980

Volume 60

Number 6869

# Finances threaten Paper Chase

## Loss of \$3,000 may force closure

by David Ogul  
Staff Writer

The Paper Chase typing and copying center faces financial problems that could lead to the closing of the facility.

The store, administered by the Aztec Shops bookstore, provides typewriters and copying machines for student, faculty and staff use. It also sells paper, pencils and other office supplies.

"The fact is it just cannot generate enough revenue to cover the operating expense," said Phil Robbins, bookstore manager. He said there have been discussions concerning closure of the Paper Chase, although a decision has not been reached.

From its opening last fall through Jan. 13, the store generated approximately \$6,200 in revenue, according to Robbins. For the same period, expenses were about \$9,200, resulting in a net loss of about \$3,000.

"I would hope to have a decision before the semester is out," Robbins said. "Right now it could go either way. Aztec Shops board members have asked the Aztec Center Board to reduce the (cost of) renting the space."

Aztec Center Director Jim Carruthers said the space occupied by The Paper Chase is worth at least \$5,000 a year. The store now pays \$3,000 a year in rent.

"We think that space is worth more than what Aztec Shops is paying for it," Carruthers said. "But the board values the service so much we're taking less."

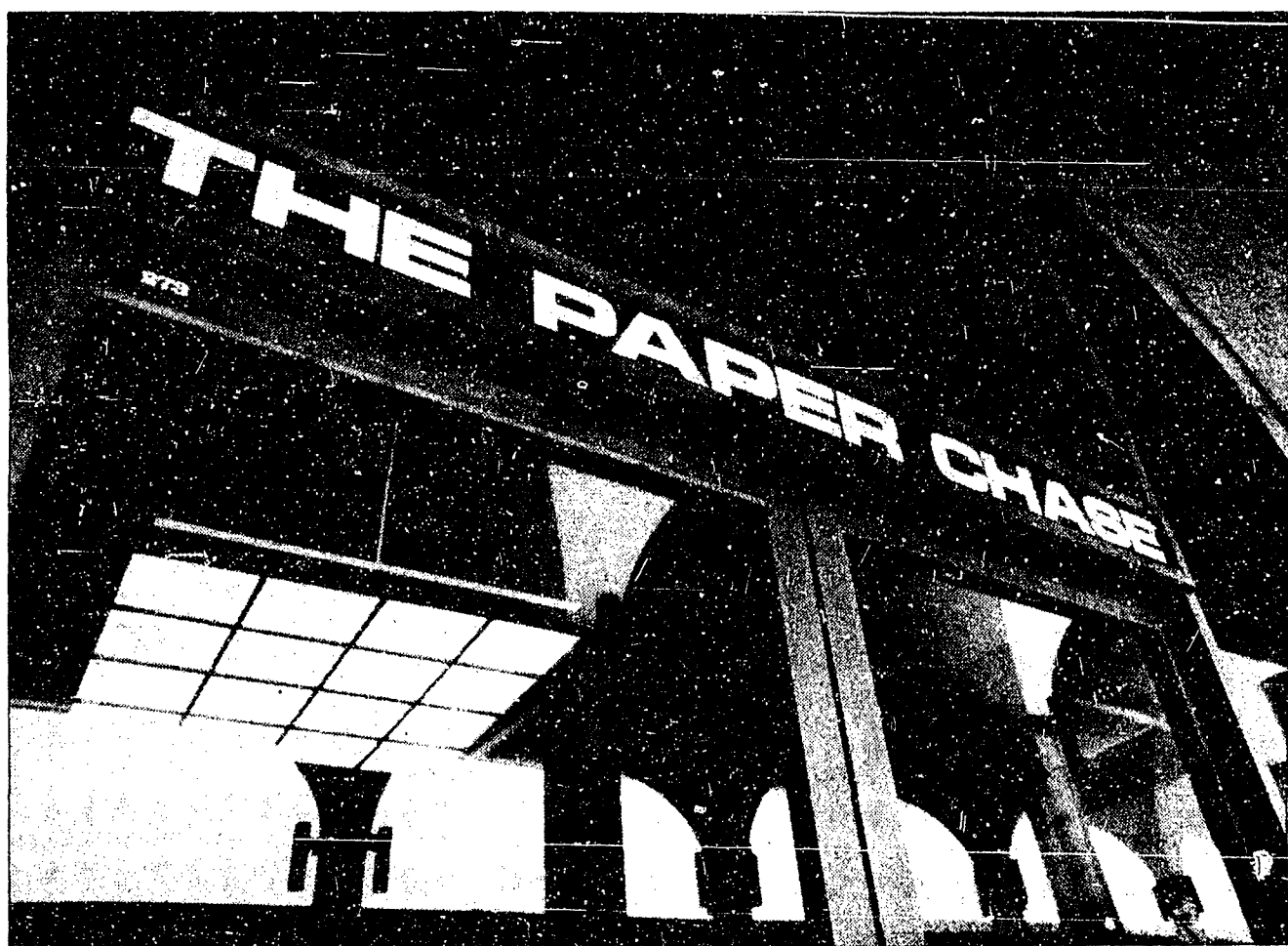
He said Aztec Center Board has been approached by other interests that would like to rent the space. "We have other alternatives, and we've been approached. There are quite a few options available," Carruthers said.

The store was able to break even in the last few weeks, serving 3,600 customers in April, Robbins said. Money was saved by closing the facility on weekends.

"We weren't getting any business at all on weekends, so we closed it, which saved us in operating costs," he said.

Robbins said the fact that the store really didn't get started until late September or early October must also be taken into consideration.

"I think (Aztec Shops Board) would like to see it con-



Staff photo by Chris Holme.

**FINANCIAL DIFFICULTIES** could force The Paper Chase typing and copying center to relocate or close. The store has not generated enough revenue to cover its operating expenses.

tinue if they can. It is one of the first operations of its kind anywhere. We hoped to provide a space for students to rent good quality typewriters in a nice atmosphere."

The recent acquisitions of IBM typewriters by Love Library diverted customers from the store, Robbins said.

Carruthers feels the library would be a better location for The Paper Chase.

"I hope there is a good chance of it. It's a fine service and it may be more successful in the library," Carruthers said.

by Max Gullekson  
Staff Writer

In a move he feels will bring "new blood" to SDSU's administration, Frank Marini, dean of the College of Arts and Letters, will resign July 1.

Marini will take the job of vice president for Academic Affairs at Cal State Fullerton.

"I've been in this position seven years," Marini said. "Colleges need new blood in the deanship, and I needed a new challenge."

In Marini's seven-year tenure, the number of majors in the college has declined. This indicates a change of emphasis, but not a decline in importance, Marini believes.

"Enrollments are not down; the number of people majoring is down," he said. "At this college, we provide services to other majors. We are still the core of anybody's education, along with the sciences department. I think people who think that the arts and letters are declining in importance are narrow in their time perspective and narrow in their intellectual perspective."

The importance of college goes beyond immediate job opportunities, giving students the ability to learn, Marini maintains.

"There are many, many industries that will hire a

person who can think and learn," he said. "Placement offices tend to tell students at a very early age to train themselves in their specific field—to be told what to do at the beginning. Some students need that. We deal with the long term well being—your sense of what life is all about is so much more important than immediate job opportunities."

"Besides, some businesses find it more desirable to be able to speak and communicate than to know the specifics of some facet of an industry that is likely to be outdated when the student graduates anyway. It is more important to teach people how to think and learn."

President Thomas Day has slated the College of Arts and Letters for several of his proposed post-Proposition 9 cutbacks. Marini feels this is already hurting his college.

"There are people we want to hire, but they don't know what the impact (of the tax-cutting initiative) will be. Nobody knows what guarantee they have here—this is the worst place to be because of the uncertainty," Marini said.

He does feel though, that some of the smaller language departments like Chinese, Japanese, Italian and Hebrew could be eliminated if necessary.

DEAN continues on page 14.

## Marini cites need for 'new blood' in deanship here

## world

### Israel ousts mayors

WASHINGTON (AP)—Israel's deportation of three prominent West Bank Palestinians violates international law and could make peace more difficult, the State Department said Tuesday.

The deportation of two prominent mayors and an Islamic religious figure to Lebanon was in retaliation for a terrorist assault on a group of Jewish settlers in Hebron.

"As far as we are aware," the department said in a statement, "Israeli authorities have not stated that these individuals had any direct connection with the murders in Hebron or with persons responsible for them."

### Iran returns bodies

(AP)—The bodies of eight American commandos killed in an attempt to rescue the U.S. Embassy hostages in Iran were flown home to the United States yesterday.

Preparations were made at Dover Air Force Base in Delaware to receive the bodies after they were flown from Iran to Switzerland.

### CIA agent caught

(AP)—Iranian authorities arrested an American woman as an alleged CIA agent and three other foreigners and six Iranians in connection with a recent wave of bombings in Tehran, newspapers in the Iranian capital reported yesterday.

The American woman in the reported espionage case was not identified, nor were the nine other persons said to have been arrested.

The Tehran newspaper Kayhan reported

the woman was arrested Monday night, and it said Iran's militia-like revolutionary guard, who apparently carried out the arrest, contended they had documents to prove she worked for the Central Intelligence Agency.

It was reported that the Iranian Foreign Ministry asked that she be turned over to its custody.

In Washington, a State Department spokesman said he was unaware of the report and could not comment immediately.

### Priest won't campaign

(AP)—A Wisconsin priest who is a former two-term congressman said today he would drop his candidacy for the U.S. House of Representatives, becoming the second Roman Catholic clergyman in two days to yield to Vatican orders to get out of politics.

The only priest now in Congress, Robert F. Drinan of Massachusetts, confirmed yesterday that he will not seek re-election.

In Green Bay, Wisconsin, the Rev. Robert Cornell said today he would bow to the wishes of the church and quit the race. Just two weeks ago, Cornell announced he would again seek the Democratic nomination for Congress from Wisconsin's 8th District.

### U.S. media denounced

ATHENS, OHIO (AP)—An international panel of journalists has criticized the U.S. media's coverage of the Iran hostage crisis—especially day-by-day television coverage.

The panel members said that American journalists are spending too much time on daily developments and not enough time on the explanation of the events that led up to the crisis.

The panel also said the attention given by the U.S. media is making it difficult for the

U.S. government to negotiate with the Iranians.

The top BBC official in the United States said, "In Britain we are very worried, particularly with Walter Cronkite and with ABC TV's 'Day 182' coverage of the hostage situation."

## national

### Missile system killed

WASHINGTON (AP)—The controversial "racetrack" system for deploying the MX missile was declared dead today by the Defense Department, which says it's found new economies in putting the missile tracks in a straight line.

Defense Secretary Harold Brown and Undersecretary of Defense William Perry told a Senate appropriations subcommittee that defense planners have abandoned the idea of building 200 huge oval-shaped tracks in the deserts of Utah and Nevada.

As first envisioned, each "racetrack" would have had 23 hardened missile shelters on its borders. An MX mobile missile would have been shuttled among the shelters in an elaborate shell game, intended to fool Soviet spy satellites trying to target U.S. defenses.

The racetrack concept has been opposed by many Utah and Nevada residents, who say it unnecessarily would take vast amounts of land.

## state

### Carson signs pact

LOS ANGELES (AP)—Johnny Carson has agreed to stay with NBC and "The Tonight Show" after the network gave in to its late-

night star's biggest demand—a shorter show.

NBC's concession to Carson—cutting the 90-minute "Tonight" show to an hour—may cost the network millions of dollars in lost advertising revenue, but it allows NBC to keep its most valuable property for three more years. And it is a moral victory for NBC, which was in dire need of some encouraging news after losing the Moscow Olympics and finishing a dismal third in the ratings for the fourth consecutive year.

Also, NBC won from Carson an agreement to appear four times a week, a matter of contention that was at the heart of the year-long Carson-NBC dispute. NBC President Fred Silverman, noting that "The Tonight Show's" ratings dropped when Carson was absent, had wanted Carson to show up for work more often.

## weather

### Hazy sunshine seen

The National Weather Service forecast for San Diego calls for low clouds this morning with some clearing later in the day in the inland areas. The high temperatures should reach 70 degrees along the coast and 80 degrees in the inland valley areas. Yesterday's high at Lindbergh Field was 68 degrees.

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—Compiled by David Ogul

### SDSU JEWISH STUDENT UNION

#### Should Jews Assimilate?

Joseph Telushkin  
co-author of

Eight questions people ask about Judaism

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# Center seeks to assist blacks

Story and photos by Steve Whalen.

Black. Minority. Those two words seem to go together too easily. But when you're black and look around the classroom and can't find one other person with the same color of skin, you realize that blacks are a minority.

Less than 850 of more than 30,000 students at SDSU are black. Yet the Black Communications Center keeps its hands full dealing with the problems of blacks on campus.

Corinne Conway, director of the BCC, said the goals of the center are to assist minority students in adjusting to SDSU, to help students develop a stronger self concept and to retain a larger percentage of black students that enter the university. In addition, the BCC provides black students with a social setting, a place to gather with friends.

"The lifestyles of blacks are totally different," Conway said. "A black student's first time at SDSU can be culture shock. It's an alien environment for many of

them. They feel alienated at such a large place because of the lack of black students."

"There's also a fear of being yourself," Vince Holmes, a program assistant at the BCC said. "You try to be what everyone else is. When you try to take on a new identity, you automatically feel inferior when you're the only black in the class."

The BCC helps students adjust to a white majority campus. Many black students come here from the Los Angeles area. There aren't any black colleges in California as there are in other parts of the United States.

"Activities on campus are not planned for blacks," Conway said. "For blacks who live in the dorms the situation is worse. There's nothing for them to do on campus. There's a need for someone who is sensitive to their needs."

The center also helps students academically. While enrollment of blacks at SDSU is low, Conway says it is a problem getting the ones that are here to graduate. For various reasons, many drop out before graduation.

The BCC is sponsoring its ninth annual awards banquet for black students with high grade point averages. Twenty-five of the 229 students who qualify will be awarded for 4.0 GPAs.

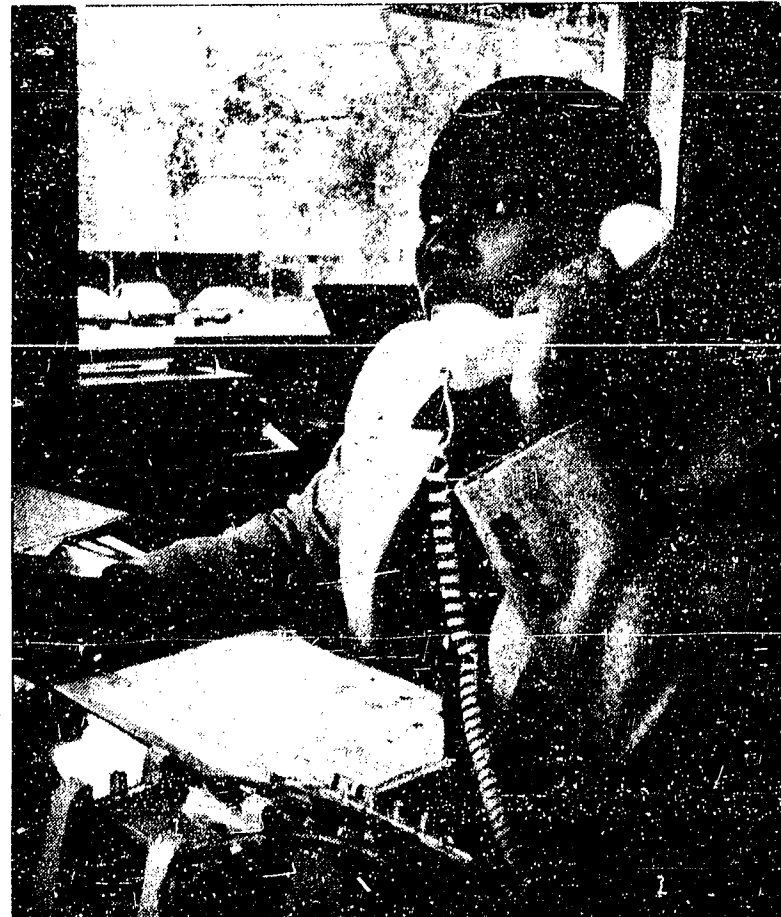
"The awards are used as a motivational tool for other students," Conway said. "The students feel good with their achievement and realize that somebody does care if they get good grades."

The staff at the center has been getting support for the banquet from community members and also from fundraisers such as dances, bake sales and barbecued rib sales.

Another campus organization working for black students is the Black Student Council. The organization was established in 1968 when there were about 700 blacks on campus. The goals for the council this year are the pursuit of black excellence academically, socially and financially.

Ingo Beard, BSC president, expressed concern about

**BLACKS continues on page 8.**



Clockwise from upper left: Linda Rollins, administrative aide to the president; friends of the Black Communications Center; Paula Fuller, BCC secretary; and Harold Washington, Clovis Michael Honore and Ingo Beard (left to right).



# Committee dodges issue

This week's recommendation by the Faculty Resource Advisory Committee that no department cuts or faculty layoffs occur is an exercise in self-interest at the university's expense.

SDSU President Thomas Day recommended that four departments be eliminated along with 115 faculty positions should SDSU suffer a 15 percent budget cut—the worst feared if Proposition 9 passes. Day also asked the committee to review his "five-year plan" for the various departments.

The committee's report stated that no emergency existed to justify the faculty and department cuts. It rejected Day's "five-year plan" and recommended that there be no layoff of tenured faculty without at least one year's notice.

Day's proposals leave a lot to be desired. But by rejecting them without providing realistic alternatives, the faculty plays into Day's hand.

The committee was supposed to come up with specific recommendations as to where cuts should or should not be made, but it failed to do this. Committee chairwoman Joan Flagg said, "We are not an academic planning committee. We don't have to do that."

A more likely reason is that the professors

are too concerned with saving their own jobs and not worried enough about the university and the students.

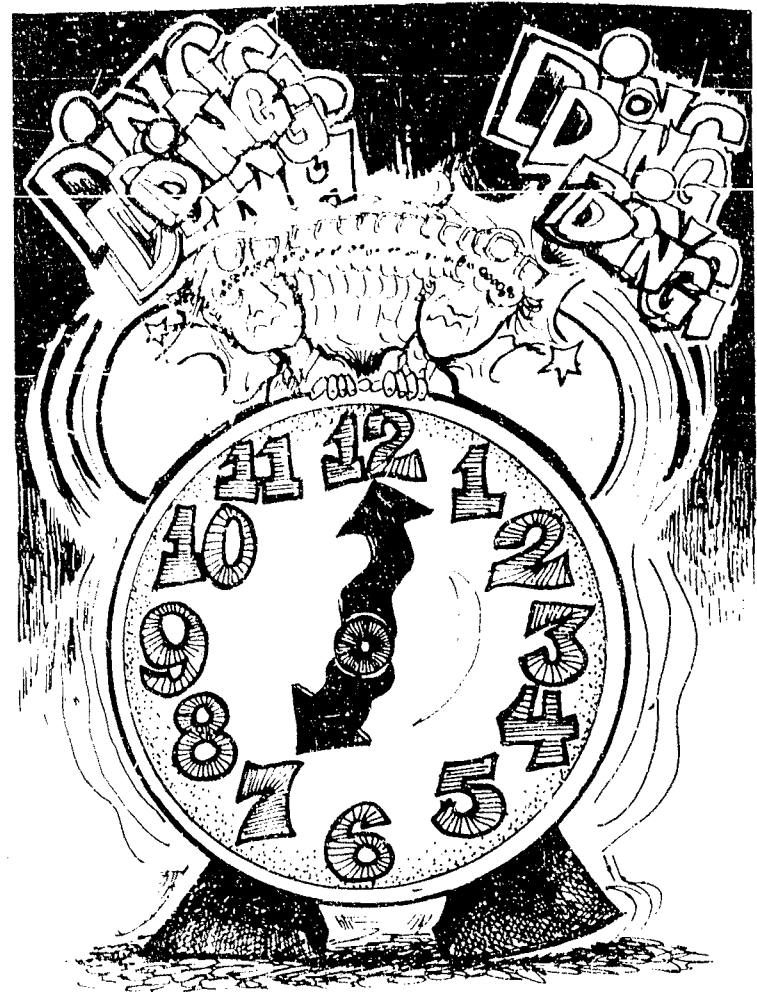
While it may be true that the threatened budget cuts may not materialize, SDSU had better have a ready plan if they do. By not listing areas which could be cut with the least harm, the Senate is risking much greater harm from unplanned faculty cutbacks if there is a budget shortfall.

The committee is on firmer ground in rejecting Day's call for a five-year plan for the university. There simply is no reason to plan this far into the future in so short a time when it is difficult to predict what will happen at SDSU only six months from now.

It is time to face reality. No one can be given solid guarantees that they will not be hurt by budget cuts—be it instructors, students, or administrators.

The only thing that can be done is to plan for the worst while hoping it won't happen.

The faculty must stop pretending that planning for budget cuts means it approves of them. By cooperating in this matter, the faculty members can show that they care about SDSU—and not just their jobs.



HEY FACULTY — WAKE UP!!!

By Steve Basay '80  
THE DAILY AZTEC

## commentary

# Fear and loathing in A.S. Chambers

by Terry Shields

*"Paranoia strikes deep,  
into your lives it will  
creep . . ."*

Ah yes, that old Buffalo Springfield tune keeps haunting me as I sit in this godforsaken room watching the Associated Student Council busy at work.

People keep flashing concerned glances back toward my section of the audience as Paul Cashman,

A.S. president, reads the results of a poll taken over a month ago. As interesting as the results are, some members seem to be more interested in me. What am I doing here?

I knew that I couldn't handle the meeting by myself, so I lined up my friend, Richard Graham, to come along and help me cover the event. We managed to pull together our resources, and on April 30, we made our way to the

Council Chambers with our notebooks, camera, and tape recorder. No use going in unprepared. Besides, this was my first meeting, and I didn't want to miss anything.

The first thing that is particularly striking when you first walk in is the room itself. A bunch of tables are set up in a large square and at the head of the design is a microphone. This microphone seems to stand out as a powerful symbol. As it happens, Cashman eventually comes in and sits behind it. I'll leave it to your interpretation.

It becomes increasingly evident that a lot of people realize that we're here, as they look at us in disgust and start whispering to their neighbor. I dismiss it as a paranoid reaction to our premeeting drinking, but Graham is a little more apprehensive. Nevertheless, I leave Graham in charge of the tape recorder, as I become involved in the goings-on of the meeting.

It's interesting to watch executive vice president Mark Ernster and Bob Moore, vice president of finance, pass notes to each other behind Cashman's back. I won't even begin to speculate as to what the notes say. After awhile, Ernster leaves the room and meets with some council members outside. What are they doing? Making a drug deal in the hall?

Members of the council are free to come and go as they please. This is a saving grace for us, as some friendly members come back and give us some insights into the behind-the-scenes actions of many council members, as well as waking us up. Being a respected journalist, I just can't bring myself to reporting all this hearsay. It is tempting, though.

Graham gets up to follow a council member out of the meeting as the discussion turns to

the "rib man." This item is of particular interest to me as my most flavorful meal in months was served by this connoisseur of barbecued meat.

Some council member describes the grounds crew as a "red herring" in the case of the barbecue issue. This meeting must be far more important than I first thought it to be. I had no idea that they discussed the Communist influence in these gettogethers.

Graham gets back and offers his report about the fleeing council member. It seems that he wandered down to the bowling alley to play some pinball. Yes, these are your elected officials, folks.

The debate on the rib man goes on for some time. Members of the Black Student Council start to come in and fill up the seats in the audience. All of a sudden, a vote is taken by the council and any further discussion on the issue is wiped out.

Someone from the BSC starts to complain, but it seems that the quick vote overrules his discussion. A council member drops back to inform us that the "white student council" has won again. The remark seems extremely poignant as there is only one black member among the council.

The feeling of paranoia becomes increasingly unbearable. Even President Day's representative is starting to give us some weird looks. (I guess the man himself was too busy to attend.) Some members of the council begin to drift off into sleep as the meeting continues. The only bright spot that seems to arouse everyone is the flash from my camera. As if rehearsed, everyone turns around in unison to see where the comotion is coming from. I guess they're not used to multimedia coverage.

After about two hours, I am

abruptly awakened by Graham. "Terry, let's get the hell out of here. The alcohol's worn off, the tape recorder's stopped, and my last five pages of notes have been about the audience."

I look around the room. Even Bill Calkins, who spent most of the meeting asleep in his wheelchair, has left. The meeting seems to have degenerated into a static buzz.

"I think you're right. We better get out while we still can." And with one last, quick flash, we make our way out into the open, constantly looking back over the shoulder to make sure that nobody is following us.

*Terry Shields is a self-proclaimed resident cynic.*

## THE DAILY AZTEC

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The Daily Aztec is published Monday through Friday during the regular school session. The editorial (265-6975) and advertising (265-6977) offices are located in SS-135.

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# commentary

## Government mouse turns 'nightmare'

by Bryan Borich

It started out as a simple government construction job but soon turned into a nightmare of outrageous proportions. What we were supposed to construct was a mouse, rather simple and harmless you say, and that's what we thought too.

But, knowing how government works (or, rather, doesn't work) we all should have been forewarned, because not even the simplest job it does turns out the way it was planned to. That's exactly how it turned out with us.

At first we did the job according to the original plan and, thus, soon finished the first test model of the mouse, a living life-size model with whiskers, nose, tail and everything else that a mouse has, to exact detail and specifications. We turned it over to the government for testing.

Then the government formed one of the numerous committees which are made up of six or more legs and no brain, otherwise a perfect creature in every way designed for absolutely nothing.

The committee studied the plans and specifications, then it studied the mouse and blew up. It decided the mouse was too dangerous (ridiculous, isn't it, a mouse dangerous—no really!), so it decided we had to add some safety devices (do you realize how big those safety devices are?).

So, when we got the mouse back, we had to rebuild it com-

pletely, and we added safety devices according to the new specifications. Soon the mouse was again finished. But now it was the size of a Volkswagen and a good bit heavier, too. We then turned it back over to the committee.

The committee kept the now rebuilt mouse for weeks. The committee poked it, prodded it, jabbed it, studied it and did everything else in its power to it. The committee again decided the mouse was unsafe, and they gave new plans and specifications. Now every feature both in and outside the mouse was in triplicate (governments have fetishes for threes; they'd probably even prefer three sexes if they had the power to do it.)

When we got the mouse back again, we took it apart once more and rebuilt it entirely from scratch, this time according to the new specifications (by this time the mouse wasn't so cute anymore, but that wasn't our fault, blame the government). When we finished, we gave the mouse to the committee.

The committee again studied the now rebuilt mouse, which was the size of an overgrown elephant. The committee checked it and rechecked it and then rechecked the rechecking of the rechecking (they also like numbers over three, but for our convenience they usually use only three of everything.)

The committee came to the conclusion the mouse was completely, absolutely, positively, no doubt about it, safe (it must have been kidding since the mouse was now definitely heavier than a breadbox or even the heaviest tank around and a bit more dangerous, too. We were glad when we finished this government construction project and decided not to do any more ever, no matter how badly we needed it.

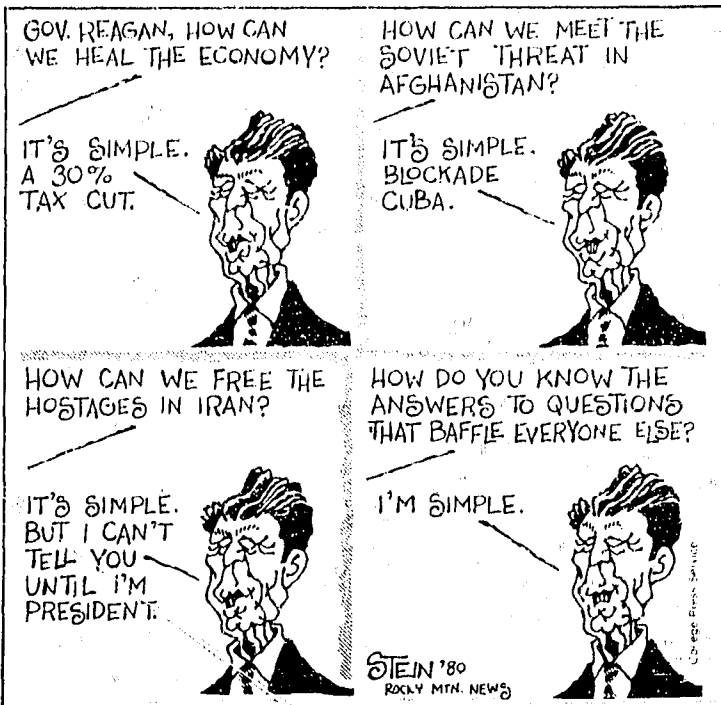
But we soon found out we were wrong. We were not through with the government, or rather, they were not through with us because we were soon involved in a court case against the government, or rather, government had a court case against us. The charge was for creating a menace against the public (namely, the mouse). Us creating a menace to the public! Now we really know it was out of its minds.

We couldn't prove we were innocent because the government job was top secret and it also confiscated all our evidence against it, and so we lost the case and the

company, which is now government run and owned.

Moral: secrecy is the beginning of tyranny.

Bryan Borich is a Mesa College student who will attend SDSU next semester.



## letters

### Day treats humanities wrong way

Editor:

This is an open letter to President Day:

Your proposed budget cuts in the Humanities Department brings to mind a fellow who, upon deciding he was getting too fat, ceased eating vegetables. He said he didn't like the taste of the green stuff.

Religious Studies is the leanest course of the educational fare served at SDSU and perhaps the healthiest. True, the initial benefits of such programs are not

centralized in the job market.

I suppose that if you view the university as a giant clone machine stamping out interchangeable parts for business and industry, then the Religious Studies Department is bitter tasting indeed. However, a job only lasts eight hours a day and a person may find himself ill-equipped to contend with the other 16.

Consider today's society: its prime movers are technicians, engineers and businessmen, all sadly lacking in exposure to the humanities. President Carter was a nuclear engineer. Oil Industry executives learned about "humanities" in the Texas oil fields, and corporate directors at G.M. realized the worth of their fellow man through corporate infighting. Those folks that brought you the likes of Mr. Whipple and

Virginia Slims create minds in their own image daily.

The fact is that the Religious Studies Department does give maximum return of university investments. While using only a little over 2 percent of the College of Arts and Letters' budget, its student faculty ratio is around 30-1, tops at SDSU. Enrollment in the department increases yearly, classes are always in demand, and some of SDSU's professors in this field are the most prestigious in the academic world.

But, perhaps, President Day, you are right. With the dwindling resources and increased demands of today's society, the answer may lie in efficiency and production. It's a shame, though, that in order to save man, we must throw away the best part of him.

Butch Krehn  
History junior

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## Kunysz election 'dangerous'

### Editor:

With all the arguments concerning the recent Associated Business Students Council presidential election over with, and the election committee's decision now final, some questions need to be raised.

First, I do not agree with the committee's finding that John Kunysz should be sworn in as the new president, but that isn't the issue here.

I could live with the committee's decision, as long as they gave a clear and concise explanation of its findings. However, they did not. The committee instead based its finding on the fact that both candidates had violated the election code, so the results of the election would stand.

I find that preposterous!

After about 10 hours of debate on the legality of Kunysz's candidacy, the committee chose to equate that with one unproven charge against Lakin, who didn't even run a campaign. What a wonderful explanation!

Furthermore, I find it hard to believe that this election committee could even consider the issue when one of the three committee members, Jim Ponder, participated in Kunysz's campaign.

I would consider that an obvious conflict of interest. Since the decision was not a unanimous one, it is nice to know that someone in the committee stood up for the facts.

Finally, let me say that I am not a business major, nor do I have any connections with either of the two candidates, and I have never met them. However, I am a concerned student who feels that a dangerous precedent has been set by what has happened.

Allowing such a blatant set of violations to go by without corrective action being taken only casts a giant shadow upon the entire election process at SDSU. Student government is looked upon as being of little importance or value by a large majority of students on this campus. What happened this past election only helps reinforce this belief.

Jeffrey Sherman  
Speech communications  
junior

in every aspect of horse racing.

Some of us better our knowledge of the game and find it a challenge to beat the odds. The rest of us regard track operations as a business and investigate the financial, managerial, legal and equity aspects of horse racing.

The image of the Sport of Kings club is undamaged, and for this newly formed club we expect from students a rapid growth of interest in San Diegan and Mexican racing facilities.

Paul M. Savage  
Vice president  
Sport of Kings club

way of life. We may not have all the freedom we would like, but look around and ask yourself, "What other country would I rather live in?" We all have to make sacrifices and endure through the worst of them.

Do what you must to satisfy your innermost feelings, but don't disallow others that same right if it differs from your own. ROTC or Committee Against the Draft both have a right to be here—and to recruit!

David A. Jones  
Geology senior

## Letter Policy

The Daily Aztec welcomes expressions of all viewpoints on all topics from readers. Letters should be kept as brief as possible and are subject to condensation. They must be typewritten, triple-spaced and must include signature, year in school and major. Initials or pseudonyms will not be used.

## Recruiters have right to solicit

### Editor:

I am by no means advocating the U.S. Congress' right, by virtue of its own powers, to reinstate the draft in our country. Neither am I advocating the presence of the ROTC on campus or its procedures here.

What I would like to try and impress upon so many of us who forget is the right of the various organizations and individuals, through the constitutional amendments, to speak for or against any issue they feel obliged to discuss.

We often overreact to differing opinions. We are supposed to be united in one aspect, that being the protection of our inalienable rights at home and abroad. With all our government's faults and our own, we need to protect our

## Club links students to horse races

### Editor:

I'd like to thank Steve Mercer for his article (April 25) on the Sport of Kings horse racing club. His article might have had an adverse effect on us, but instead it has attracted many new members for next semester.

Despite A.S. vice president of finance Bob Moore's description of us as "gambling students," there seems to be an increasing interest in horse racing. We give our members the chance to participate

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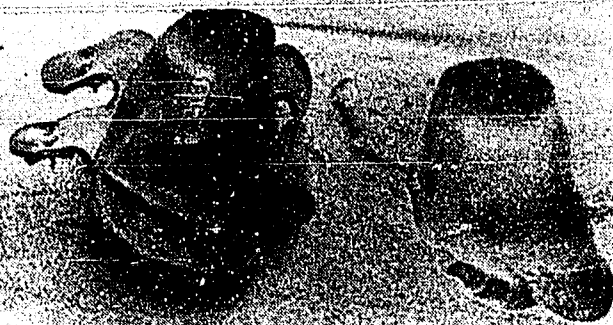
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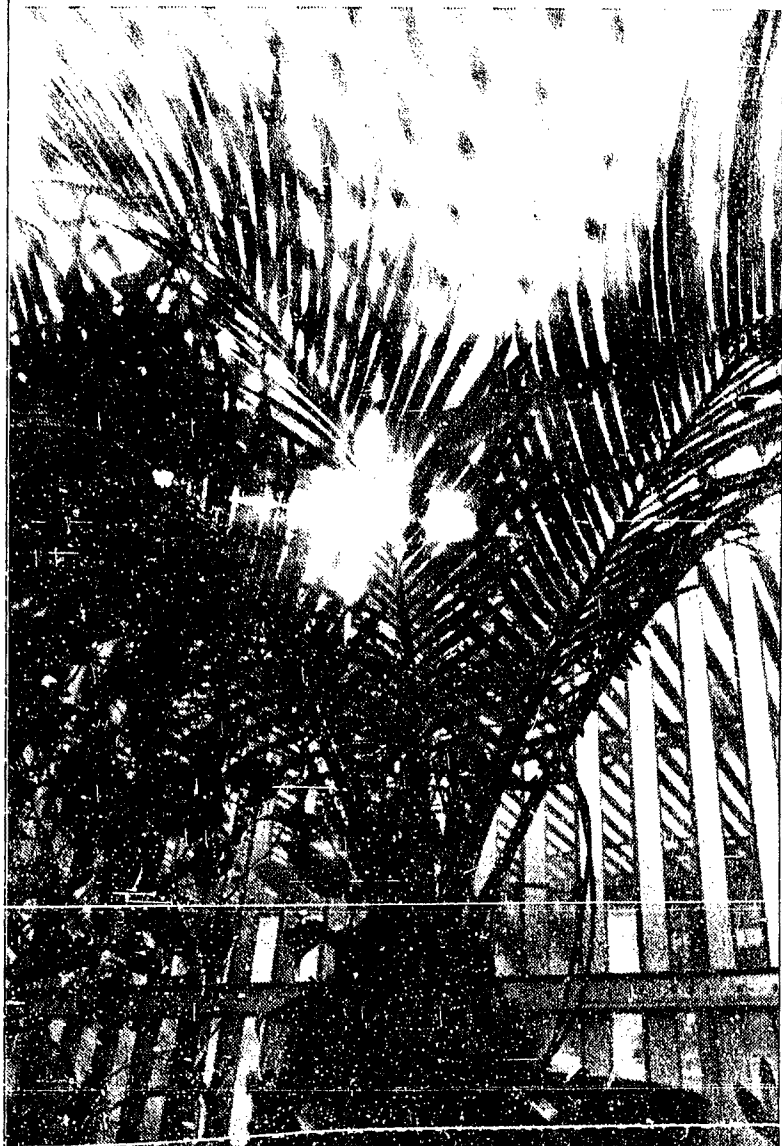
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# Future botany majors on hold

*Loss of department will hurt SDSU's life sciences program*



Staff photo by Robert Field Bremmer.

THE LIFE SCIENCES GREENHOUSE, where this palm reposes, is maintained by funds from the Botany department, but Botany may be eliminated if Proposition 9 passes in June.

by Terry O'Neil  
Staff Writer

SDSU's Botany Department may wither away next year. It is slated for elimination in President Thomas Day's post-Proposition 9 budget.

The Botany Department has been a part of the SDSU campus since the early '60s, and its greenhouse is an integral part of all the life science disciplines.

David Rayle, department chairman, said it would be extremely difficult to have a well-rounded life science group without botany courses.

"It is an integral part of biology," he said.

According to Rayle, there are approximately 50 botany majors here this semester.

"This figure has been pretty constant for the last five years," he said.

The botany faculty consists of eight full-time professors, all but one of whom is tenured.

"As a group of eight members, the department is extremely well-rounded," Rayle said.

The impending elimination of the department will hurt the recruitment effort for future botany majors, according to Rayle. He also feels that faculty morale may slip because of the uncertain future of the department.

"It will be hard for us to plan projects and ask for government funding if we don't know where we will be next year. I don't feel inclined to start research with funds that would remain here if I

have to go somewhere else," Rayle said. "It is demoralizing both personally and educationally."

Rayle said if the department is eliminated, the closest school that would offer a degree in botany would be U.C. Riverside. No other university in San Diego offers degrees in botany.

***'If botany is eliminated, the closest school to offer the major will be U.C. Riverside.'***

"It would be a great loss to lose this department," said Jon LaFayette, a business junior who is taking a botany class to satisfy general education requirements.

Zheiman Daoud, civil engineering sophomore, said he is opposing the cuts completely. "It is bad to think that they should eliminate any department," he said.

Daoud, who is also taking botany to satisfy G.E. requirements, said he had learned a lot of valuable information in his botany class. "I feel I need to have some information about things outside my major in order to be able to understand things better," he said.

Botany majors are sought after for positions in environmental agencies, commer-

cial ministries, the forestry service and agriculture.

Rayle said he wasn't sure of the placement rate for botany graduates, but he was fairly sure that their placement rate was "equivalent to that of the other sciences."

Botany students at SDSU have their own lab site, the life science greenhouse, located between the two wings of the Life Science Building, where many research projects are undertaken.

"Both students and faculty have research plants in the greenhouse," Rayle said.

All the life science disciplines use the greenhouse lab, Rayle said. "Presumably the greenhouse lab will have to be continued even if the department is cut."

All money for the upkeep and improvement of the greenhouse is included in the Botany Department's budget, Rayle noted.

The department also possesses a scanning electron microscope, which it received through a National Science Foundation grant.

The botany faculty members have also been very busy with their own research projects.

Government grants have been given to faculty members to study such diverse areas as chaparral ecology (a local vegetation found in the San Diego area), cell to cell interaction (how two cells recognize each other, mainly for fertilization processes) and the mechanics of plant growth hormones.



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# BLACKS: BCC offers assistance

Continued from page 3.

the lack of black students at SDSU.

"There's nothing for blacks to do here," Beard said. "The total academic program isn't geared towards getting blacks here."

"We need positive visibility to attract students not only throughout the state but at a national level," Beard said. "In order to attract blacks, you have to have something to offer them. We hope to increase black enrollment and retention at SDSU. We are not concerned with quantity, but with quality."

The Black Student Council also acts as a spokesman for black students.

"Blacks need a political voice on campus," Beard said. "We try to do things to keep blacks financially stable."

A current issue of concern to the BSC is the proposal to place the study skills program under Extended Studies. Many black students would be affected by the proposal which would create possible financial hardship

for some of them.

Another proposal may have more serious consequences for both the BSC and BCC. Administration members are considering a multicultural center that would group the various minority groups under one roof. Currently, the minority groups occupy separate offices. The center could save money by allowing the groups to share facilities and equipment. If the center is approved, Conway said, the BCC would lose its current facility, a house located on Hardy Avenue.

"It's important to have a separate center," Conway said. "Recently, Marvalene Styles, chairwoman to the Affirmative Action Advisory Committee, asked us to come up with a way to all be in the same place. I don't understand why we need to be clustered."

"We don't want to hassle with other ethnic groups with their own sets of problems. I know from past encounters with other groups that when there are only a few crumbs, it causes problems."

Says Beard, "If we don't have our own center, blacks

won't come back to SDSU next year, and they won't be encouraging their friends to come here either."

Besides a low black student population, there are only about 25 black faculty members here. Many of these are in the Afro American Studies Department, which is a source of pride for the BSC.

"We treasure our Afro American Studies," Beard said. "The department is held in awe by other Cal state colleges."

Conway expressed a need for more black faculty and for blacks in EOP advising and tutoring positions. Originally blacks had their own EOP program before it was merged with other minority EOPs.

Conway and the BOC have a long struggle ahead of them to solve the problems of being a minority ethnic group at SDSU. Their future looks uncertain: they don't know what funding they will receive for next semester, the multicultural center threatens their existence and the house which they now occupy is sitting on the site of the new parking structure.

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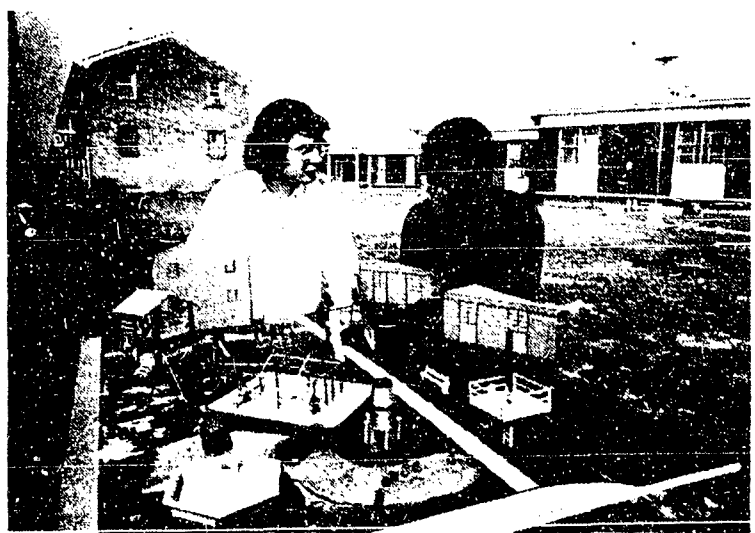
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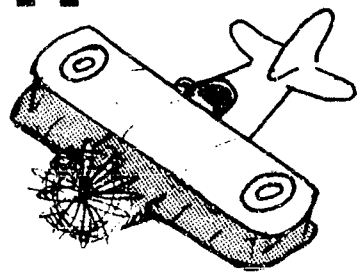
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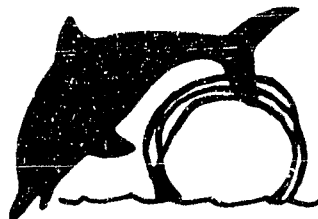
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# sports

## Top WAC tracksters here Friday

by Howard Stutz  
Staff Writer

This weekend's WAC Track and Field Championships at Chee Sportsman Track could be a carbon copy of last year's finish, according to a consensus of WAC coaches.

UTEP won the conference last year and then went on to finish first in the NCAA championships. SDSU and BYU battled it out for the second spot with the Aztecs coming out on top.

Most of the teams in the WAC appear stronger than they were last season, including the Miners. Here is a look at six of the WAC teams that will compete in the two-day affair. SDSU will be profiled Friday.

**BYU**—Like most of the WAC teams, the Cougars have run mainly in invitational meets this season. Head coach Clarence Robison, who is entering his 30th season as the BYU coach, pictures the same results as last season.

"It will definitely be a fight for second between SDSU and us," Robison said. "They beat us by only one point last year, but their sprinters are even better this year. "Our strength is right in line with UTEP's. We're strong in the distances."

In those events, the Cougars will be lead by freshman Agberto Guimaraes from Brazil and junior Doug Padilla. Guimaraes will run the 800 and the 1,500 while Padilla will definitely run the 5,000 and could double with the 1,500.

BYU is also strong in the field events, especially the weight toss events.

Senior Kim Nielson is one of the

top high jumpers in the WAC this season and has a lifetime best of 7-4. Two sophomores from Sweden, Anders Jonsson and Goran Swensson are coming off fine freshman seasons.

In the hurdles, the Cougars are led by Rafael Echavarria, from Mexico, who won both the 110 highs and the 400 intermediates in the WAC last season.

**COLORADO STATE**—For the Rams, this could be the last season the school fields a track team because of money problems, but head coach Gerry Quiller feels if the school retains the program, next year will be its year.

"Most of our kids red-shirted this season because of the possible loss of the program," Quiller said. "We will be fighting this weekend to stay out of the cellar."

The distance races appear to be where the Rams will challenge the other WAC schools. Richie Harris will run the 800 and the 1,500 and is described by Quiller as being "solid." John Sinclair will also help out as he will run the 5,000 and 10,000 meters.

The high hurdles are another strong area for Colorado as Steve Ball and Cecil Stockdale lead the charge.

"They could score some points for us," Quiller said. "We could also get some points from Greg Johnson in the triple jump. He did 50-6 indoors and should do better outside."

**NEW MEXICO**—Like the rest of the Lobo's athletic teams, the New Mexico track team lost some runners due to eligibility problems. But head coach Bill Silverberg feels that a fourth place finish is realistic.

"Our team is almost entirely freshmen, so we have to be a long shot," Silverberg said. "I figure UTEP, BYU and SDSU to be the top three, but we have the talent to be the fourth place team."

The Lobos will be lead by Silver Ayoo from Uganda. He holds the WAC's best mark this season in the 400 intermediate hurdles and will also be strong in the 400-meter dash.

Duane Rudd will do both the long and the triple jumps, while Roger Moore will lead the New Mexico charge in the 800 and 1,500. Ibrahim Kiuna is the top Lobo in the long distances.

"We will score in the hurdles, distances and the jumps, but fourth place is realistic for us," Silverberg said. "Unless something happens to one of the top three teams, then we will be waiting around until next season when we will be really strong."

**UTAH**—The Utes have had their problems. They've been at the bottom of the WAC the past

couple of years. But first year coach Mike Jones figures to close the gap with the rest of the teams.

The field events just might do it for the Utah team. It will be led by Mark Davenport in the high jump and Greg Steene in the long jump. Steene will also run the sprints. Steve Scott could be a point getter in the triple jump.

"Our strength lies in the field events," Jones said. "We are also hoping that our decathlete, Scott Daniels, will finish fairly high up."

**UTEP**—There's not much to say that hasn't been said about the defending WAC and NCAA champions. Head coach Ted Banks feels the Miners could repeat last year's performance.

"We have to be the favorites, and I think we are a little stronger than we were last season," Banks said. "I think though that SDSU is the team to beat."

UTEP has two NCAA individual champions returning, Jerome Deal, the 100-meter

champ, and Suleiman Nyambui, who won the 10,000 meters.

The strengths, of course, are in the distances, where Nyambui is joined by James Rotich and Michael Musyoki.

"With everyone healthy, I feel that we should repeat as champs," Banks said.

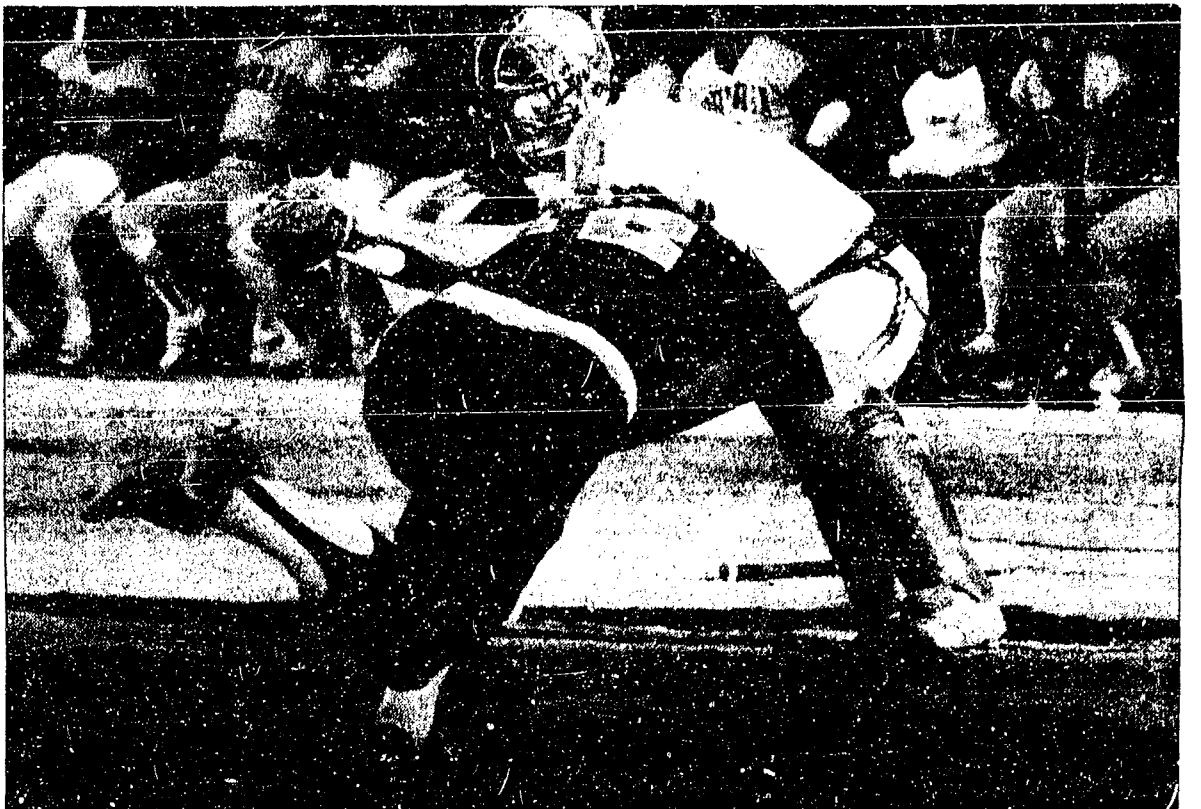
**WYOMING**—Depth appears to be the problem for the Cowboys, as they are blessed with many top runners.

Mike White is the top Cowboy and the defending WAC champion in the high jump. Head coach Ron Richardson feels that White could go at least 7-5.

The distances, as in many other WAC schools, are the strongest events. Wyoming will be led by Geir Kvernmo, Dave Magness and Ronald Holten.

Kurt Lehnort and John Patton are the leaders in the javelin and shot-put, respectively.

The Cowboys finished fifth last season and will probably finish there again.



Staff photo by Chris Holme.

**YER OUT!**—Montey McAbee of the Aztec baseball team is nailed at the plate by Collin Tanabe of the Hawaii Rainbows in the first game of a doubleheader Saturday. The Aztecs won the game, 8-5, but dropped the nightcap, 9-3. The Aztecs are now 9-11 in WAC Southern Division play.

### Only 5 games left

## Hergot to face USD

Scott Hergott takes to the mound at 7 tonight against USD at Smith Field as the Aztecs head into the final five games of the year.

The Aztecs will not be considered for an at-large berth in the NCAA regionals. Conference champions receive automatic berths in the playoffs and second place teams are considered for at-large spots. SDSU is currently in third place of the WAC Southern Division with a 9-11 league mark.

Coach Jim Dietz has set his sights on winning the remaining games, but he views the Toreros as a major stumbling block.

"We'll have our hands full with USD," Dietz said. "They recently beat U.C. Irvine and Cal State Fullerton."

Friday and Saturday, the Aztecs wrap up their season with a pair of doubleheaders at the Univer-

sity of Texas at El Paso.

Dietz was pleased with the fan response in last weekend's series with first-place Hawaii.

"The fans really make a lot of difference," Dietz said. "We used to have a lot of big crowds, but we haven't had many people out the last two years. On the road, we have crowds like the Hawaii series every game."

SDSU's Vic Martin was named player of the week in the WAC for his performance in the Hawaii series. He went three-for-four as a designated hitter in Friday's win and then came on to pitch two shutout innings in relief to get the victory.

In the first half of Saturday's doubleheader, Martin pitched SDSU's only complete game of the series and picked up another win. The back-to-back wins raised his season mark to 3-1.

## Momentum lost as Aztecs drop first tennis match

by John Shea  
Staff Writer

The BYU Cougars overcame an early SDSU threat yesterday and beat the Aztecs 7-2, in the first round of the WAC tennis championships on the SDSU women's courts.

The two Aztec wins came when No. 1 Dave LaFranchi beat the tough Mike Tammen in three sets, and No. 6 Marc Anderson defeated Rich Bohne in straight sets.

The Aztecs lost their momentum when fourth man, Kevin Keenan, lost 6-4, 6-1, to Matt Murphy after he was leading 4-2 in the first set.

BYU entered the doubles competition with a 4-2 lead and never looked back.

"If Kenny would have won that match, we would have gone into the doubles even at 3-3," SDSU coach Skip Redondo said. "As it turned out, there was a lot of pressure going into the doubles knowing we had to win all three to beat BYU."

"But we had some bright spots. LaFranchi played gutty the entire game. He was on his knees throughout the match chasing balls."

"Anderson played the best he has played all year. If I could change the lineup this far into the finals, I would play him two or three."

The Aztecs play Utah, the top team in the WAC at noon today. SDSU would have to win to stay in contention for the title.

"If we play like we did against New Mexico, we'll probably beat San Diego State," Ute coach Warren Eber said. "Our No. 1 man, Jeff Robbins (a 6-1, 6-3 winner over David Geatz yesterday) can take care of LaFranchi."

Prior to the SDSU-Utah match today, Hawaii makes its tournament debut with a 8 a.m. match against New Mexico.

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# Water poloists host invitational

by Robert Krier  
Sports Editor

The waters of William Perry Pool will be turbulent this weekend when SDSU hosts the fourth annual Aztec Invitational.

"It's the unofficial women's water polo championships," coach Denny Harper said. "This is what most clubs gear up for all year."

Harper considers his squad one of four pre-tourney favorites, along with U.C. Santa Barbara team "A," Stanford team "A" and Arizona.

Both Santa Barbara and Stanford beat the Aztecs earlier this year in their home pools. The Gauchos claimed a 10-2 victory in the finals of the Santa Barbara Classic, and the Cardinals downed the Aztecs, 7-4, in the semis of the Stanford Invitational.

"We didn't play well at all in the UCSB game," Harper said. "That was one of our worst games of the year."

"Against Stanford, I wouldn't go so far as to say we were 'homered,' but the officiating definitely made a difference. The officials weren't sanctioned—they were just players from Stanford's men's J.V. team."

"Before we went up north, I told the girls that we could play Stanford even and still lose by five goals because of the officiating. The style of play in Northern California is much rougher because of the lack of sanctioned officials."

To avoid similar problems, Harper has arranged to have sanctioned officials for all games of the Aztec tournament.

"I told Stanford's coach to expect to play the game correctly down here," Harper said. "He knew the refs were poor up there, and that tarnished their win."

Last Sunday, the Aztecs topped the Fullerton Area Swim Team, 34-2, behind the strong goalie work of Peggy Brown. The win was the team's first ever over F.A.S.T.

Harper plans to rotate goalies in this weekend's tourney. Barb Bils, who has been the team's No. 1 goalie, will share time with Brown.

"Barb has been great in goal, but we need her in the field," Harper said. "She'll play goalie in the deep end and Peggy will play in the shallow end."

Stanford is slated to meet SDSU Saturday at 10 a.m. The finals of the tournament will be held Sunday at 5:30 p.m.



Photo by Mike Hopkins.

A SHOT ON GOAL heads towards Aztec netminder Barbara Bils. Bils will share goalie duties with Peggy Brown in this weekend's Aztec Invitational.

## Women earn playoffs

### First-year soccer team faces UCLA

In only its first year as a team, SDSU's women's soccer club has reached the league playoffs.

The Aztecs will face UCLA in the semifinals of the California Collegiate Women's Soccer Conference today at 4 p.m. at UCLA. SDSU finished third in league play with a record of 8-4. The Bruins tied U.C. Santa Barbara team No. 1 for first with an 11-0-1 mark.

UCLA shut out SDSU in the two meetings between the teams this year, 7-0 and 2-0, but coach Brian Crouch has devised a strategy that he hopes will end the drought. Crouch will employ four forwards, one more than he has used all year.

"Our two halfbacks will be the key," Crouch said. "If they play hard enough and don't get tired,

we'll be able to go with four forwards the whole game."

"I've been trying to stress mental preparation to the girls. It's a big part of the game, but it's been one of our weak points all year."

Last Saturday, the team hosted U.C. Riverside in its last regular season game of the year. Aztecs Sue Wingate, Theresa Welch and Kim Bonni netted goals to give SDSU a 3-0 win.

"We won, but other than our fullbacks, we didn't play well," Crouch said. "I'm glad to see our fullbacks working together, because we'll need that against UCLA."

The winner of the SDSU-UCLA game will meet the winner of the UCSB team No. 1-UCSB team No. 2 game. The championship game will be held next week, with the site and time yet to be determined.

SDSU allowed 22 goals in 14 games, for 1.57 goals against average. The team averaged 3.00 goals a game on offense and shut out the opposition three times.



PASSING FANCILY, Shelly Anderson prepares to hit an open teammate in last Saturday's 3-0 win over UC Riverside. The Aztecs play at UCLA today in a semi-final playoff game.

## Rowing team sweeps USD

SDSU's women's crew club, recovered from a rash of early-season injuries, swept USD in all events last Saturday in West Mission Bay.

With all eight rowers in the shell for the first time this year, the Aztecs whipped their arch-rivals in the open eight by two-and-a-half boat lengths. Its time of 3:42.3 was the crew's best time of the year and the fastest women's time recorded on the course this year.

Later, the Aztecs completed the sweep by winning the lightweight four, open four and junior varsity eight.

This weekend, the team will take its 13-7 record to the San Diego Championships. Still pending is an invitation to the Western Invitational Championships May 17 at Redwood Shores, California.

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# Golf coach named to Hall of Fame

## Scott reflects on his 33-year tenure

by Greg Hanlon  
Staff Writer

Stacks of letters from all over the globe are piled in one corner of his office. Sheets of statistics are spread from one end of the cubbyhole sized office to the other.

The ever present calculator is comfortably situated in the middle of the desk. The typewriter is loaded with an application form for the upcoming NCAA finals in Columbus, Ohio.

From the sheets of statistics and the wads of mail, you might think this elderly gentleman is an accountant or a tax consultant. But this is Frank Scott, coach of the Aztec golf team and one of the initial entrants into the Golf Coaches Association of America Hall of Fame.

His official induction into the Hall will take place May 27 at the NCAA Division I Tournament banquet.

Scott, who has coached at SDSU since the golf program began in 1948, is a statistics nut. He has compiled an amazing record book of the golf team here. Nine pages in length, it contains almost everything you ever wanted to know about SDSU golf or even cared to ask.

"I love doing this sort of thing," Scotty said. "I could tell you every score of every match ever played by a San Diego State golfer. I could tell you the score of Gene Littler's first match when he played here in 1948. I could even tell you the number of putts.

"I have compiled all career and individual stats on every player I've coached. I couldn't even say how many hours I've spent preparing them. I do it for fun."

The fun approach to coaching is what's kept Scott from tiring from his job when others have faded. Being named to the Golf Coaches Hall carries a special meaning for the silver-haired doctor of physical

education.

"I'd be lying if I said I wasn't tickled to death, especially on the first time," Scott said. "The NCAA has recognized golf for over 80 years. The golf coaches association decided to establish a hall of fame. The committee took in names of coaches from all over the country and came up with 12 names.

"The big thing about being appointed the first time is the recognition from my peer group. It's an honor, but it's a special honor coming from the people I work with."

The Pittsburg Pirates captured a world championship in baseball last season playing under the theme "We are family." Scott and his wife, Helen, pioneered the family approach to sports many years ago.

"I've said consistently that when coaching golf isn't fun anymore, I'll retire. The things I enjoy most about coaching are the friendship and camaraderie around the golf course.

"My wife has retired now and our children have grown up. We run the team as if it were our own family. That's what makes it so difficult for me to cut someone."

Scott's success formula doesn't come from special training techniques or strenuous workouts. He gets his team to play as a team and to pull for one another—a rarity in today's world of individualism.

"If I have had success in any one area it's in building morale. The rapport between my players and myself is very important to me. I feel most of the current players and former players are my friends.

"The bad part about coaching golf is getting up at 4:30 in the morning for tournaments and having to spend six to seven hours at each practice."

Helen Scott believes the secret of her husband's success is his attitude.



Staff photo by Robert Field Bremner

**HALL OF FAME BOUND**—Frank Scott, a veteran of 33 years at SDSU, was named to the Golf Coaches Association Hall of Fame last week. His teams have won 80 percent of their dual matches and tournaments. He has coached such golfing greats as Gene Littler, Lon Hinkle, Chuck Courtney and Frank Morry.

SCOTT continues on page 12.

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## Uniforms to aid gridders

by Jerry Kahn  
Staff Writer

The increasing number of day football games is the main reason for the change from the all-black uniforms, according to head coach Claude Gilbert. The move has drawn some negative comments from the community.

"We've had a mixed reception," Gilbert said. "The reaction has been about three to two against the move. This is very understandable, as most people are reluctant to break with tradition."

Gilbert explained there were several reasons leading to the change.

"My initial comment for changing the uniforms was that it was time for a change," he said. "This is partially true, but the prime motive was that we are playing a greater amount of day games in warm weather."

Collegiate rules allow for the home team to decide which uniform a visiting team will wear. Because the Aztec all-black uniform absorbs the heat, it was a natural advantage for the opposition to force the Aztecs to use these.

"This is what happened when we played Missouri last year in their hot and humid climate," Gilbert said. "They not only requested, but demanded that we wear the black uniforms in the game."

"Because of this, we had to go out and buy white practice pants (which were also used in games) and black mesh hot weather jerseys, which are lighter, cooler uniforms."

In spite of the move, SDSU lost 45-14. They were leading before faltering mid-way through the fourth quarter.

The new Aztec uniforms will debut in September's season opener against BYU. The road uniforms will consist of black helmets, white jersey, and white pants. There will be red and black striping and trim.

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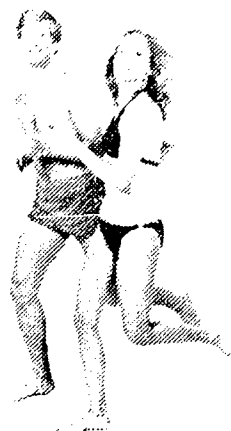
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# SCOTT: Coach honored

Continued from page 11.

"He's always got an optimistic word for a player when things aren't going well. In all the years I've been around golf, I've never seen any coach treat his players as well as Scotty does," Helen said. "He never gets upset or scolds them. He tells them to play the course one hole at a time and things will work out."

"He runs the team like a family with a very accepting and encouraging philosophy. It's a pleasure to see how well the kids get along. Other teams are envious of how San Diego State golfers pull for each other instead of competing against each other."

"There's a warm, friendly feeling between players from the other teams and Scotty. That's very rare."

Scott didn't always plan on a career as a coach.

"I came out of the bottom of the Depression and went to work as a bill collector and a credit manager. At that time, it was hard to take money from people. My heart wasn't in it."

From there, Scott went to work for a furniture store, again as a credit manager, in Ann Arbor, Michigan.

"The head of the Physical Education Department, an old friend at the University of Michigan, gave me a call and offered me a job as a graduate manager of intramurals and athletics because he knew I was unhappy. So I went back to school," Scott said.

Scott, a retired Lt. Colonel in the Air Force, was always interested in sports. He was a three-sport star at Bondurant High School in Iowa, lettering in basketball and baseball, playing both sports at the semi-pro level for seven years.

"I started coaching at Ann Arbor High in 1940, then in 1942 I went into the Air Force. I was stationed at Hammer Field in Fresno and in 1946, when I got out of the service, my wife and I moved to

California."

One might think to be an excellent golf coach, one would have to be a scratch golfer, but not in Scott's case.

"I came to San Diego as a P.E. professor on a regular academic status. The athletic director at that time felt that everyone should be involved in coaching, and he asked me to coach golf."

"I had played golf before for fun. I was a 10 handicapper but only on a recreational basis."

In his first year as head golf coach at SDSU, Scott experienced immediate success. But, according to the soft-spoken veteran of 33 years on Montezuma Mesa, he had little to do with it. One of the golfer's one Scotty's first team was Littler, a top-ranked pro golfer for many years.

"Gene Littler came into San Diego State as a champion," Scott said. "He came here because he knew some people here. In my first year, Gene led us to an undefeated season and everyone said I was a fantastic coach."

If getting into the Hall of Fame had anything to do with modesty, Scotty would have been selected immediately. His teams have won 27 tournaments, eight conference championships, 40 straight dual matches (still going), and have an overall winning percentage of .800.

After all the years of late practices and early rising for tournaments, does Scott consider it all worth it?

"Yes, it is," Scott said. "When you no longer see me here, then the answer is no. I've been blessed with a fine number of men."

"Many years ago, my wife and I had a chance to go to Los Angeles, but we decided to sink or swim with San Diego State."

Scott and his wife not only swam, they dove into the Hall of Fame.



Photo by John Shea.

KEVIN KEENAN of the Aztec tennis team lost his match to Matt Murphy of Utah, 6-4, 6-2, as the Utes won the match, 7-2, on the women's courts at SDSU.

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# BUDWEISER

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Bud Player of the Week, Kathy McTighe, shown here slamming in two.

## Sportland tops I.M. coed basketball poll

Sporting a little female elbow grease on the boards, coed basketball season is well underway with a few newcomers making some of the oldsters tow the line.

Sportland has to be one of the strongest contenders in the 1980 field, sporting a 3-0 record with wins over Nectar, 48-38, Out-of-There, 44-15, and Majatmide-DuCapo, 51-30. As always, dominating both the shooting and rebounding was Sportland's Kathy McTighe, who in two games compiled an impressive shooting score of 32 points. Also contributing to Sportland's success are Karen Mittleman, Michelle Formico and Steve Senser. Steve "Curling Iron" Pischel has shown some out-of-the key defense to help pave the way.

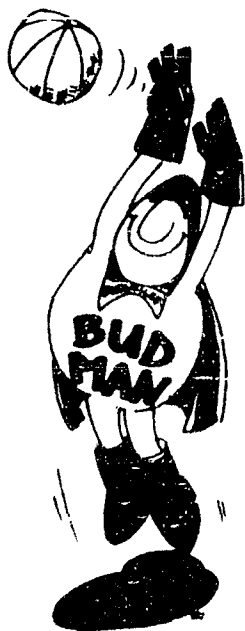
Don Fortman's squad, Bounders III, is one of the Monday night leaders having exchanged wins with Femamen, last year's champs, and having trounced Boobs and Boobs 56-22, and A2 and 3 50-37. Looking tough for the Bounders is Renee Rowan, who is averaging 18 points a game, and teammate Andrea Kamp.

Wells Fargo has banked in a myriad of shots and has a perfect 4-0 record. Standout for Wells Fargo is Peggi Dulay, who had handed in the highest single score this season, a 34 point game.

Also in the contention are Femamen and Majatmide-DuCapo.

Coed Basketball Top Five

1. Sportland
2. Bounders III
3. Wells Fargo
4. Femamen
5. Majatmide-DuCapo



## Theta Chi top I.M. hit parade

With the Greek Fast Pitch League coming to a quick close, the Div I championship is up for grabs. The TKEs, Delta Chi, and the preseason favorite, Kappa Sigs, all still have a shot at the crown. The Kappa Sigs have split with both clubs and the all important TKE-Delta Chi had won the first game. The second game will be concluded Sunday, May 11 at 5:30. The TKEs still have a tough road to hoe, with the likes of the ever tough D.U.s in their way. Much maligned D.U. manager, Mitch "Bow Wow" Prather, has remained incognito after the alleged charges of his illegal recruiting practices and his ties with the Mafia.

In Div II action, the Theta Chis, displaying all the finesse of a runaway tank, continued their dominance. Displaying the form that landed them the campus championship two years ago, the Theta Chis crushed the Pikes this past weekend 10-0, 10-0. The Theta Chis could be the team to bet on when it comes to playoff time. Statistics for all the Theta Chi games are available compliments of Ernie Ortiz. Ortiz has also planned a Theta Chi photo day after their first playoff game.

The SAEs are inching toward their first sports banner in many years. A Division III championship could grab them the points

they need to take the banner. The SAEs, despite Matt Bowee's base running, have cruised to a 4-0 record. The Lambda Chi, still with an outside chance at the banner, are the last roadblock remaining in the Lion's path.

In men's softball action, the preseason favorite and number one ranked team, Golden Stroke, met their match as the Muffriders, another undefeated club, handed them a 3-0 defeat.

The Muffriders were led by the hot hitting of Ernie Ortiz. With their victory, the Muffriders have grabbed

the number one spot, and the top seed in this week's upcoming playoffs.

The Catboobs, another tough club out of the Sat. A league, have the material to go a long way. Lumber and Lightning, a consistently tough club, trounced everyone until they ran into Don Benke's playoff-hungry KPBS squad. The KPBS boys handed Lumber and Lightning their only loss of the year by an 8-6 margin.

Wire to Wire "Faced" an outmanned Midnight Express Club to gain a playoff berth. Steve Pischel, captain of the Express, may have to miss the playoffs because two pigeons have taken up residence in his hair. Pischel blamed his club's loss on a late Sat. Night party.

Lost Weekend, the only undefeated Sunday team, are favored to capture the Sunday championship. Never has a team been more appropriately named. Sporting a team batting average of .502, Lost Weekend has managed to score 72 runs and given up only 26. Lost Weekend, if they don't get lost on the ball park, have the tools to take it all. Andy Guyer, team spokesman, has voiced a concern his team only has five ice chests to bring to this all-day affair. Anyone with an extra chest should call Andy at 697-8131.



SDSU's number one team, the Rimriders, left to right: Steve Diambra, Guy Pery, Joel Garrel, Rich Mann, Mike Schoenberger, Chris Coles and Dan Dixon.



# DEAN: Marini resigns

Continued from front page.

Another problem Marini sees in the college is its lack of turnover.

"We have so much talent available that we want to expand the program, but we don't have the turnover," he said. "It's hard to get new blood—it's going to be difficult for a while."

Marini's job entails making the College of Arts and Letters an integral part of the university dealing with internal problems and adjustments within the department.

"We have a duty to serve our students while serving our discipline, and to make the department fit into the university," Marini said. "If an instructor is having problems with a course, or if he is not very good, it is my responsibility to work with my colleagues to help the instructor improve the course. We work together to make the

department the best it can be."

Marini's new job will be indicative of his many-faceted career. Before taking the job seven years ago, Marini held various positions throughout the country, including several teaching positions and an associate dean position at the University of Syracuse.

His move from Syracuse to SDSU was a homecoming. "I grew up in Arizona, so the West is sort of home for me. I was attracted to state because it was a large, important college and a good university—still is," Marini said.

"My years at SDSU have been good years. The university and the city of San Diego will be hard to leave." Marini's post will be temporarily filled by Associate Dean Robert Detweiler while the department searches for a replacement.



Frank Marini

# A.S. Council to vote on budget

Continued from front page.

The HELP Center received a \$7,852 recommendation as a one-time expense to develop a training program that can be sold to generate income.

"This program will require a second year one-time allocation and is subject to reviews at intervals to be developed later to evaluate reasonable progress," Moore explained.

The campus consumer group, CalPRIG, was recommended for \$1,341, a portion of the \$16,327 requested as phase-out funds.

"The purpose is to phase out, rather than cut them off cold turkey," Moore said.

Bill Judson, CalPRIG coordinator for SDSU, USD and UCSD, said the group's services to SDSU will be proportionate to the funding.

"Students at USD and UCSD kick up extra for CalPRIG and they have the right to expect a return in services for their money," Judson said. "It is gonna' hurt us because we won't be able to put out as much energy at SDSU."

The Inter Fraternity Council, Panhellenic Association and Residential Housing Association were denied travel money.

Bob Harwood, president of the Inter Fraternity Council, said he will appeal to council today for \$248 to send someone to the Western Regional Inter Fraternity Conference in Reno next year.

"We have no other sources. We have a budget of \$1,200 from house dues. The council is only made of 20 representatives, one from each house. We'll probably have to do some fundraising but those funds usually go to national philanthropies," Harwood said.

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# Mass media conference scheduled

by Matthew Eisen  
Stanza Staff

Sexism in the media, how children are affected by television and the possible effects new technologies will have on future communications are some of the topics planned for the fourth annual West Coast Critical Communications Conference being held this weekend at Aztec Center.

"The purpose of the conference is to bring together people particularly interested in a critical analysis of mass communications," said Mike Real, co-chairman of

the organizing committee.

"The workshops will deal with how well the media serves the public, what kinds of problems exist with the media and what kind of potential there is for better serving people."

Participants will include academicians, community activists and broadcasters from Southern California, as well as speakers from various parts of the country. There will also be a mixture of special interest groups, with women and older people, in particular, being represented on the workshop panels.

While faculty members from both SDSU and UCSD will be involved, Real feels that the conference will not be geared solely toward scholarly concerns.

"This is the kind of gathering that allows people who are experts in an area to deal not so much on the basis of their research data as their own opinions. So there's a freewheeling quality about it, and people are expected to be a little more out front, and potentially controversial," he said.

The workshops will address current issues and the media in terms of their social, political and economic impact.

"While there is a solid intellectual component to the discussions, they will also be aimed toward real issues in the outside world. We might deal with anything from the

Iranian conflict to oil shortages to any number of issues that might relate to the topics being discussed," Real said.

"This conference should be of particular interest to anyone in journalism, telecommunications, speech communications, political science, sociology and a variety of other areas concerned with current issues and power in society."

There is no admission charge, although a contribution of \$5 to \$10 to cover operating expenses is asked. Activities will include the workshops, a continuous video show and informal parties with the speakers. For more information call 265-6575, or contact Mike Real in the TCF Department.

## SDSU Ad Club wins regionals, goes to nationals

The SDSU Advertising Club is on its way to Dallas, Texas to compete in the National Student Advertising Competition. The club, which placed first in the recent regional competition, boards a plane for the all-expense paid excursion June 6.

The campus chapter of Alpha Delta Sigma, the national advertising fraternity, impressed the local judges with its campaign design for a new line of chips and snack crackers from Nabisco.

According to club president Linda Kirvin, the group chose a theme of "Snack Light America" in hopes of drawing more attention to the company's line.

"They (Nabisco) were already using 'Heavenly Light' as a theme," said. "We made it a bandwagon sort of thing; everybody's doing it."

The club decided to scrap most of the work done by the large corporation and start anew. "We wanted to do what light beer had done for beer sales," said the president.

The club became involved with the competition through contact with the American Advertising Federation. According to Kirvin, "It's the first time the club ever tried it (competition). I just wrote them a letter and told them we'd be interested."

That interest paid off for the club, Kirvin said. "This award has made the club more highly regarded. It's something that can be used for a job and not just a social thing anymore. The people working on it have made a lot of contacts."

The acceptance of the local award and the trip to Dallas aren't the end of work for the group. Efforts are being made to improve the production before the departure date arrives.

The club and its efforts are going to be featured at the meeting of the city's professional Advertising Club today at noon at the Atlantis restaurant. Call the club for more information.



THE PRODUCTION STAFF of the San Diego State University Advertising Club, recent recipients of a regional award from the American Advertising Federation, are pictured above. Back row from the left, Meredith Logan, Tony Dark, Abby Ehman, and Dave Brokaw. Front row from left, Anne Cornell, Janice McAnney and Linda Kirvin.

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UNCLE BRENT: Thanks for a great weekend. Yuma will never be the same. Love, Auntie Katie. (31610)

LAST BASH BEFORE FINALS: Friday night at Theta Chi. Robin Steet will rock you. (31745)

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LIL BRO AL: Between SAE rush & your Initiation I've found a friend in you. Congratulations! YBS, Amy. (31740)

#7, THANKS FOR ASKING me to the KS cocktail party. I can't wait. Love #7. (31735)

CARLENE MAGGIO: Now you can't say that someone never wrote you a personal. But will you know who it's from? (31732)

HAPPY 21st Melissa. Time to hit the bars and get radical. Love Ya, Abby. (30732)

HAPPY 21st Lou. Will tonight be the night, or will we see the best of Schulte. Luv, 54th St. Gang. (31723)

TO OUR NEW ACTIVE Sigma Phi Epsilon bro's, Congratulations, you made it. Love, your sweethearts (30550)

### HELP WANTED

TELEPHONE SALES—Assertive student salary + commission. Advertising sales. Call Ed Odermatt at 291-7700, Ext. 241 for interview Thurs. or Fri. (31633)

NEED SPACE IN U-hall going up to Bay area. Will pay for share. 562-6841. (31615)

CIRCULATE THE NEW BLACK'S BEACH petition for extra money. Call Bob, 291-7212. Noon to 3 for details. (31741)

SUMMER POSITIONS: Montecito-Sequoia Camp for girls in High Sierra needs live-in counselors (20-up) to teach Eng-West riding, tennis, crafts, archery, creative dramatics, riflery, photo-yrbk, fencing, tech theatre, "ESL" also needed: Secretary, asst. cooks, laundress, gen. maint., boat driver 6/17-8/13 or full season. Experienced. Call (415) 967-8612. (31733)

RUSSIAN TUTOR wanted for basic instruction Call 475-8433 (31710)

SUMMER WORK IN SALES—Make 43% comm avg student made \$997 a mo. last summer. Qualifications: hard worker, teachable, relocate. Southwestern interviews on May 14 Call 582-5788. (31712)

OUR GROUP OF STUDENTS IS setting up a mktg bus. now so we can make our own choices this summer. We need two more exp partners 234-0141 ex 731 (SDS 203)

NATIVE SPEAKING JAPANESE to participate in challenging work in field of Automatic Language Translation. Salary: open flex. Hours: Part or full time; Contact Katie 459-6700 (30582)

PART TIME CAMPAIGN ORGANIZER needed for area campuses. Call Matt 282-7520. (30560)

### LOST-FOUND

LOST TWO GOLD CHARMS sis ring, and star. Reward. Sentimental value. (31638)

HELP! I lost my glasses on 4/31 in the LS building. If you found a brown case with wire framed glasses, please call Debby at 436-9152 (Coll). (31635)

### ANNOUNCEMENTS

CANADIAN IMMIGRATION Loyal Consultants Ltd., Est. 1973. Offices in Hong Kong, Vancouver. Experienced advice offered in connection with immigration to Canada. All enquiries will be treated in confidence. Please send all enquiries to Suite 1205, IBM Tower, PO Box 10153, Vancouver, B.C., Canada. (SDS 223)

BEFORE YOU TYPE—Raise your grade! Let me edit your thesis, term paper or essay. 1 day service. 452-9629. (31744)

UNIQUE GRADUATION CARDS available at Logos Bookstore, 6312F El Cajon Blvd. Come soon for best selection! (30703)

110-220V APPLI. at unbeatable prices. AIA, 3470 Adams Ave., SD. 280-8590. (30594)

MATH TUTOR — CALL 287-9070. (SDS 213)

MAKE YOUR MOTHER proud of you: Buy her a Mother's Day card at Logos Bookstore, 6312F El Cajon Blvd. (30704)

CRUISESHIPS/Sailing Expeditions/Sailing camps. No experience. Good pay. Summer. Career. Nationwide. Worldwide! Send \$4.95 for Application/Info/Referrals to CruiseWorld 18, Box 60129, Sacramento, CA 95860 (SDS 176)

WOMEN—Ready for changes? Check out the Women's Resource Center, Lower Aztec Center, M-F 8-5, and the Women's Store, 2965 Beech in Golden Hill off freeway 94. Open 6 days a wk, M—F, 2-7, Sat 11-5. 233-4164. (SDS 204)

SUPER!!—Fast, cheap typing!! Call 236-1551, (ext 18) or 697-0843. (31728)

NEED A GIFT FOR MOTHERS DAY or Graduation? SDSU color guard plant sale. Campus lawn, May 5 thru 9. Healthy plants, Big selections and low prices. (31719)

DID YOU DO WELL IN STATISTICS? I'll make you an offer you can't refuse. Call 565-0657. Monica. (xxxxx) (31719)

T-SHIRTS SILKSCREEN PRINTED AT THE CRAFTS CENTER. 265-5872. ASK FOR RICH. (31295)

INTERESTED IN WORKING on issues affecting students? The Associated Students announces an opening for the Director of Local Government Affairs, a position working with the A.S. Council and lobbying city legislators. Applications are being accepted in the A.S. Office, lower level in Aztec Center until Friday, May 16. Contact Patrick Wilson at 265-6571 for more information (SDS 210)

GET INTO SUMMER looking healthy—Come "Run for Lunch" MWF 12-1 at field behind Peterson Gym—open to everyone. (31413)

WE SHIP anywhere in the world. AIA 3470 Adams Ave. SD 280-8590 (30595)

### BOARD OPENINGS

Positions are open on the Associated Students Child Care, Counseling Services and Placement, Health Services and Housing, Advisory Board until Friday, May 9. Applications are being accepted in the Associated Students Office, lower level in Aztec Center. For more information contact Patrick Wilson at 265-6571. (SDS 206)

PERSONALIZED GRAD Announcements. 2-day service. AA Printing. 288-3300. (30693)

PE HEALTH SCI AND REC MJRS and min. Advising night Wed., May 7, 5:30 in Peterson Gym. BBQ and games. (30686)

FREE PREGNANCY TESTING, counseling and financial and medical aid referrals. 24 hours at 583-5433. (30604)

TYPING—Fast & accurate / Laura / papers, theses, graphics / 297-5746. (30559)

TYPING! Rush jobs. Term papers, disses, theses. Call Jenny. 225-1449. (30583)

TYPING/EDITING SERVICE: Prof. IBM Specialties: Theses, disses, mss; langs. Top quality. Fast. Barbara 460-5343 (31344)

TYPING/IBM: TERM PAPERS/THESES/ DISS/EDITING/RUSH JOBS/265-2553/ 453-0656 (31020)

IBM TYPING—THESES, RESUMES, PAPERS 464-7240 or 225-9111. (31314)

TYPING Top quality, fast, reasonable. Theses, papers, etc. Kathie 286-4650. (31309)

UNWANTED HAIR REMOVED PERMANENTLY in College area at Alvarado Medical Center. Call 236-1601 for apt. (30030)

EDITING, TYPING BOOKS, resumes, papers Reasonable—near SDSU Joan 461-8523. (30091)

TYPING TYPING — FAST FAST — CHEAP CHEAP 295-1556 or 286-2363. (30107)

TKE TGIF This Friday 4-12 featuring the Features from 4-8PM then Tremor from 8-12:35! See coupon in Aztec. (SDS 217)

UPTIGHT? BUMMED OUT? Come to the Health Faire & get a therapeutic massage from Rudy Vaca at 11:00 AM on May 7 & 8 in Aztec Center at The 1980 Health Faire. (SDS 219)

THE DOCTOR is in at the Health Faire. May 7 & 8 in Aztec Center. (SDS 220)

JAZZERCISE, AEROBIC DANCE, clowns, balloons, & Health care for you at The Health Faire, May 7 & 8. Aztec Center. (SDS 221)

YOUR TAX DEDUCTIBLE DONATION of a desperately needed new or used Selectric typewriter will greatly assist Community Energy Action Network. Please help. 236-1684. (SDS 222)

### HOUSING

ROOMMATE WANTED. Own room, \$140/month. 2 min. walk to State. Pool, fireplace, balcony. Male, non-smoker. 582-2445. Available June 1st. (30658)

LOOKING FOR A ROOMMATE? Meeting nothing but bimbo's? Home-Mates will find the compatible roommate for you. We'll do all ref. chks, credit chks. & screen. 291-9643. 2188 San Diego Ave. (SDS 190)

SUMMER HOUSING SDSU FRATERNITY. Next to campus pool, \$75 per month. Call Nick between 5 and 7 for info. 265-9871. Very reasonable. (30681)

2 RMATES for 4 bdrm house, \$118 mo. Own rm. Nice yard. Move in now. 282-6559. (30696)

ROOMMATE NEEDED M or F to share 2 bedroom condo 3 miles from SDSU. Master bedroom and bath. Pool, sauna, jacuzzi, tennis, weight room. \$200 a month. Avail. June 1. Call 697-6834. (31714)

2 MALE RMATES. 1/4 mile from State. 3 br., 2 ba., jacz., pool. 265-2346. (30720)

ROOMMATE NONSMOKER, MALE wanted to share 2br 2bth apt. Tennis crts, Jacuz, Racquetball & more. Avail June 1. \$217.50 mo + 1/2 util. Call 268-8728. (31691)

AVAIL JUNE 1—Quiet, clean, grad/UpDiv nonsmokers to share tranquil, spacious 3bdrm 2ba solar home. 5 bks to SDSU. Own rm w/lock \$140-160 mo. or rent hse, \$600/mo. Eves. 270-0214, details. See at 5388 Brockbank Pl. (SDS 201)

# classified ads

Continued from page 15.

## HOUSING

MALE ROOMMATE WANTED: Own rm in nice 2br apt close SDSU \$137.50/mo + 1/2 util. Avail June. Pat 583-5249. (31725)

F WANTED to sublet 1 bdrm furn in 2 bdrm condo 2 mi from SDSU May 19 to Aug 19! Tennis, Pool, Jacuzzi. Great place. Call evas 464-0144. (31716)

ROOMMATE WANTED: \$132.50/mo, 1/2 util, \$50 deposit. Own room and bath, pool, laundry room. Neat, nonsmoker. La Mesa, 5 min to SDSU. 469-1909. Karen. (31717)

MSTR BDR in turn condo avail June Aug. Inc pool jacuzzi, frpl. \$160 mo. Call 464-6680. (31614)

ROOM FOR RENT: \$110 + 1/2 utilities. Walking dist. to State. Need clean person. Henry. 583-0801. (31601)

ROOMMATE WANTED for Fall semester. Furn, walk to state. 20 +. 287-7445 for info. (31750)

ROOMMATE wanted. Del Cerro condo. Pool, Jac, Ten. Near SDSU 265-2658. (31730)

F RMTE NONSMOKER Own rm sm yard La Mesa \$150 + Avail 6/1 Robin 460-9644. (31699)

OWN ROOM IN 3-bedroom house 1 1/2 mi from State Large yard \$175 Hob 287-6175. (30715)

RENT YOUR OWN ROOM for the summer 3-bdrm house w/large yard 1 1/2 mi from State \$100-\$115 287-6175. (30714)

ROOMMATE WANTED M OR F 2 miles from State \$130 & Util Pool & laundry fac Need quiet mature non-smoker Avail 24 May Call Dan at 461-3613. (30727)

ROOM FOR RENT in turn condo near SDSU. Pool, Jacuzzi, tennis. Summer only. 6614 Reservoir Ct. 286-7554. (31405)

ROOMMATES San Diego Roommate Bureau has imm. vacancies in all areas + price sm fee guar. Free listing service if you live in house or apt. Student discount of \$5. 692-3711. (30646)

WANTED MALE RMATE 1 mi SDSU \$110 per mo. Pool, sauna, laundry 286-0771. (30601)

2-3 BEDROOM HOUSE OR APT. JULY 12 AUGUST 12. CALL EVES 295-6112. (31343)

TIRED OF LOOKING?  
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- Call 265-1266 or stop by 6342 El Cajon Blvd San Diego One mile from campus open 7 days 9 AM - 7 PM \$2 STUDENT DISCOUNT (SDS 123)

FEMALE NUDIST wanted to share house: Own room (\$100 or trade massage). Joff, Box 3656, San Diego 92103. (31746)

SUMMER RENT: 1 bdrm apt. Avail 5/30 to 8/20. mo. 2 1/2 miles from SDSU. Call 286-8634. (31742)

ROOMMATE WANTED: Own bed, bath. Move in ASAP. \$140 per month. Call 561-1283 after 6. Females only. (31736)

SUMMER RENTAL: Furnished 2 br. duplex in La Mesa. Available June 1. Rent is \$275 a month. Call 466-9715. (SDS 216)

WANTED: 2 bdrm apt. in SDSU area for Fall. Would also share. Will pay up to \$250. Call Jenny at 265-3517 evas. (31718)

LOOKING FOR M + F wanting to live 1/2 blk from Bay for summer + next year Lrg 4bd house 185 plus utils. Kevin 270-4915. Leave message/keep trying. (SDS 209)

SUMMER RENT 2br 2ba Adobe Falls condo furn 400 2mi from State Call eve Ask for Pat 583-8939. (31697)

M RMATE NEEDED for next FALL to share 2br 2ba condo 2mi from SDSU 200 + 1/2 utilities aft 7:30PM 583-8939. (31698)

HOUSE FOR RENT w/option to buy. 4 bdrm, 1 1/2 ba. Pool, garage, walk to SDSU. \$750/mo. Call Alan/Pon. 286-7554. (SDS 200)

MISSION BCH - Responsbl guy wntd to shr apt. Own rm. \$170 incl. util. Call evas after May 18, John, 488-9979. (316400)

2 RMMT WANTED for this summer. Furn, pool, 3 min from school. \$120 ea. 286-2410. (31622)

LARGE 2 bedroom apt. 10 min. from State, on busline, quiet, responsible, mature. Lots of windows. 563-8033. Keep trying. Must be nice! (31620)

# organi- zations

### AMA

Open bar-buffet 6:30 p.m. Friday, May 10 at San Diego stadium for the Padre vs. Pirates game. Meet in triple play room, press level. Members \$10, others, \$12. Sign up in BA 433.

### AERho

Meeting 7 a.m. Thursday, May 8 in MS 107. Elections and last official meeting of the semester. We will be making plans for summer bashes. Be there.

### Barony of Calafia

Meeting noon, Sunday, May 11 in Mission Hills Park, Washington Street. Medieval fighting practice.

### Campus Y

Meeting 5 to 5:45 p.m. Mondays and Wednesdays in Presbyterian Church on the corner of Campanile Drive and Montezuma Road. Jazz exercise class. Come dance.

### Circle K Club

Meeting 5:30 p.m. today in Aztec Center, rooms K and N. New members welcome.

### Data Processing Management Association

Vote today for fall's officers. Ballot box in room BA 404.

### DPMA

Meeting 1 p.m. Saturday, May 11 in Morley Field. Club picnic and potluck. Sign up sheet in room BA 404. Join us and greet next year's DPMA officers.

### Episcopal Fellowship

Meeting 12:20 p.m. tomorrow in the Episcopal Center in the Wesley Foundation on the corner of Campanile Drive and Hardy Avenue. Eucharist service and luncheon afterwards.

### Finance and Investment Club

Meeting 2 p.m. today in BA 120. Burt Salomon, vice president of International Division of San Diego Trust and Savings will speak on "International Banking." Everyone's Welcome Party, this Saturday.

### Jewish Student Union

Meeting 7 tonight at 5742 Montezuma Rd. Elections meeting.

### Lutheran Campus Center

Meeting 5:30 p.m. today at 5862 Hardy Ave. Alternative ways to health presentation, with Pam Nathan, holistic health educator. 75 cent supper following. Open to all.

### NAAS Majors and Minors

Meeting 3:30 p.m. today in Aztec Center, rooms B and G. Important issue concerning black students.

### NAISA

Meeting 3:15 p.m. Thursday, May 9 in Pewam house. Discussing the close of the semester. Drum and Bussle info.

### Phi Upsilon Omicron

Meeting 6:30 p.m. Monday, May 12 in Hospitality Center, FSCS Building. It is our end-of-the-year social. Don't miss it.

### Pi Sigma Alpha

Meeting 8:15 tonight in the Barcelona room, Sheraton Inn Airport. Speech by Armand Hammer, U.S. Soviet industrialist. Free to students.

### SAM

Officer elections today in BA 433. End-of-the-year BASH this Friday. Tickets must be bought in advance in BA 433.

### Samahan

Meeting noon today in Aztec Center, rooms D and E. New members welcome.

### SDSU Waterski Association

6 p.m. tomorrow in Aztec Center, rooms L and M. Election nominations will be taken, so be there.

### Society of Women Engineers

Meeting 3 p.m. today in Engineering 424. Krista Martin, design engineer, General Dynamics Corporation, will speak on "Graduation, Now What Do I Do?" Everyone welcome. Members, non-members, and yes, even if you're a male.

### The Loving 20s

Meeting 7 tonight in Scripps Cottage. Massage workshop.

### Women's Resource Center

Meeting 1 p.m. today in WRC. FRA action team, urgent support needed for upcoming ratification vote in Illinois.

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1980 Summer  
MUSIC & MOVIES GUIDE

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Finally Some  
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&  
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# CLASSIC JAZZ

**ANGEL ROMERO**

*Classical Guitarist*

**GEORGE SHEARING**

*Jazz Piano*

**Shelly Manne**

*Drums*

**Ray Brown**

*Bass*

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FOR CLASSIC GUITAR AND JAZZ PIANO  
ANGEL ROMERO • GEORGE SHEARING  
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Long established as a master in French jazz and pop music, Claude Bolling has brought a state-of-the-art sophistication to the fascinating blend of classical music and jazz with his new composition.

The dialogue between two instruments and two styles is brilliantly stated by George Shearing, the legendary pianist, and Angel Romero, who figures prominently among a handful of the world's most distinguished classical guitarists.



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AND JAZZ PIANO

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Everyone knows what Technics direct drive does for performance and accuracy in our turntables. That's why 75% of the top 100 radio stations that use turntables use Technics direct drive turntables. Now, for only \$550, you can record your cassettes with the accuracy of Technics direct drive. And that says a lot about the Technics RS-M45.

So does its tape transport system. Especially when you consider what the RS-M45 has going for it: An FC servo DC direct drive capstan motor. And while 0.033% wow and flutter can tell you a lot about our direct drive performance, the world's only limited 3-year motor warranty tells you a lot more.

Equally impressive are the RS-M45's solenoid controls. They not only make switching from one mode to another simple and accurate, they also put minimal strain on the tape and tape system.

And to get the most strain on your tape, the RS-M45 has a motor of a different drive. With its all metal gear train, it's built to last. And it can be replaced without voiding the warranty.

Plus, as you know, the RS-M45 has a decent VU meter and a very good set of headphones. And, like all Technics, it's a durable, well-built unit. And, like all Technics, it's a lot of fun to use.

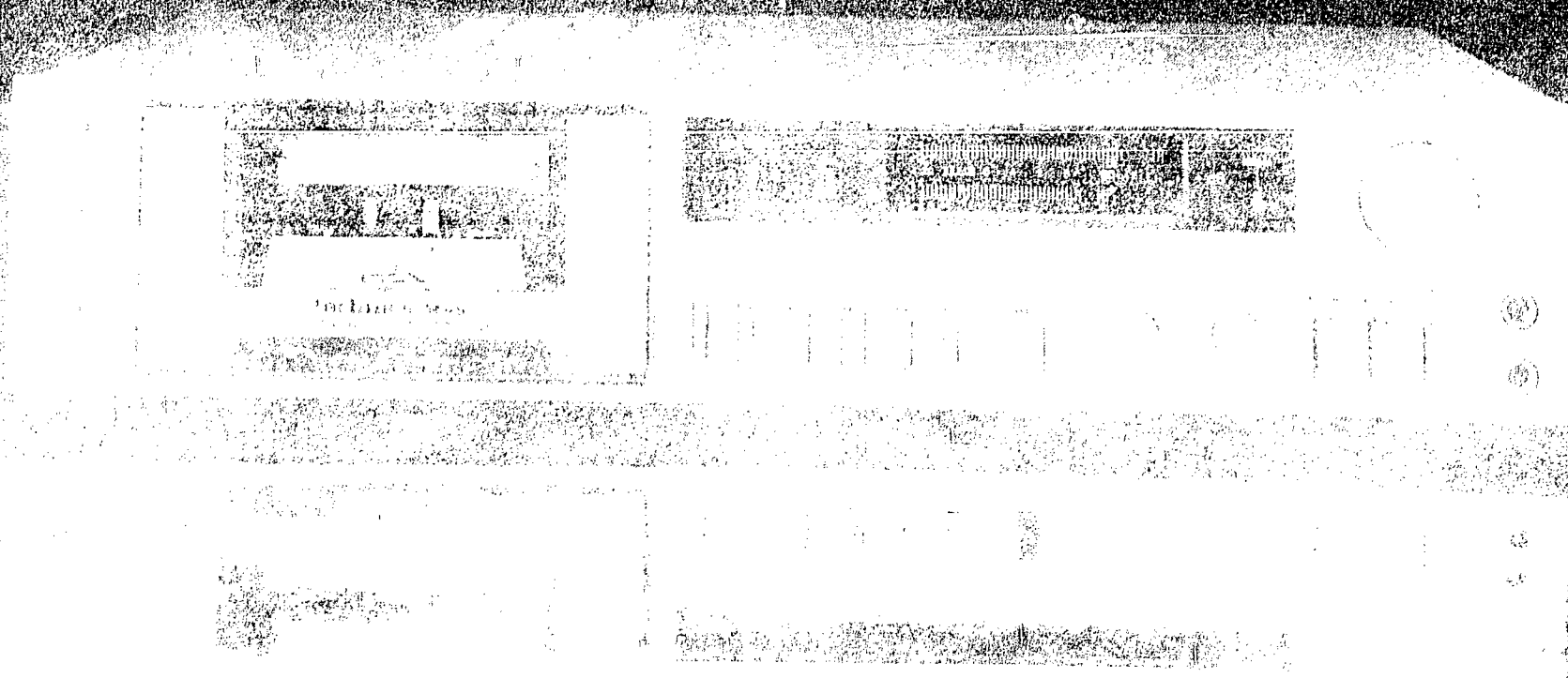
And, like all Technics, its playback heads make CRI (Crosstalk Ratio) 100 Hz/10 kHz, wait and you hear the difference. (Crosstalk response: 100 Hz/20 kHz) and its frequency response range is 20 Hz/20 kHz.

Technics RS-M45 Direct drive and solenoid controls say it isn't your typical \$500 cassette deck. In fact, compared to the leading brands, it's something like a new breed of animal. And, like all Technics, it's a lot of fun to use.

Technics RS-M45 is a direct drive turntable. Limited 3-year motor warranty. See dealer for details. Only on the deck. No other turntables. See dealer for details. Warranty is void if not used properly. See dealer for details.

## Technics

# How to tape your records as accurately as Technics direct-drive turntables play them.





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JACOB A. ATLAS, MARLIN  
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*Office Manager*  
JOAN SHAW

*Advertising Offices*  
Los Angeles

JEFF DICKEY  
1680 North Vine, Suite 201  
Hollywood, CA 90028  
213/462-7175

Chicago  
TOBIN, KREITMAN & ASSOCIATES  
4753 North Broadway  
Chicago, IL 60640  
312/561-9334

New York  
WILLIAM P. COOLEY & ASSOCIATES  
299 Madison Avenue  
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212/687-5728

#### New Contributors

VERA CARMIGNANI (*On Tour*), an active music and entertainment photographer in Los Angeles, is headed soon for an assignment in Texas, where they play her favorite kind of music all the time.

DAVID COURSEN (*In Print*) lives in Eugene, Oregon, where he writes, on film mostly, for *Sight and Sound*, *Film Quarterly*, and *Take One*.

JON GINOLI (*On Disc*) thinks there's room for improvement around Champaign, Illinois, his hometown, when it comes to New Wave music coverage. So he publishes his own sheet, dense with mimeographed print. Journalism talent scouts take note: we've located a compulsive one.

W.B. REEVES (*In Print*) lives in Atlanta, writes for Georgia State's *Signal*, and is very patient.

STANLEY SCHMIDT (*In Print*) writes to us on University of San Diego, Office of the Provost stationery, which may or may not mean something. He is the author of *Kurt Vonnegut, Jr.*, which does mean something.

MICHAEL SCHNEIDER (*On Disc*) has reviewed records and profiled musicians in *Rolling Stone*, *Crawdaddy* and other, even sillier, places. A Bronx native, he passes for a Californian with ease, at least until asked his opinions.

SALLY STEVENS (*On Disc*) won her rock journalism credentials the hard way—taking naps during recording sessions of thunderous country rock groups. She also holds the current land speed record through the Caluenga Pass, Burgundy Fiat Division.

TIM YOSE (*In Print*) is a graduate student (writing and lit.) at Michigan State; he also labors as a freelance writer and photographer and claims he doesn't smoke, drink, chew or carouse.

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Judith Sims, say no more! I am one female who enjoyed *Kramer vs. Kramer* for its dramatic realism and was not particularly concerned with Benton's stereotypes of men and women. However, after reading the responses to your review, I am amazed (and enraged!) that to some men criticizing *Kramer vs. Kramer* is tantamount to being sexually frustrated! This merely adds fuel to your belief that there is indeed a male backlash toward the demands of women in this country for equal rights.

KAREN GELMAN  
BERKELEY, CA

That *Cruising*, as released, has absolutely no "redeeming value" could not be disputed, except perhaps by Bill Friedkin. However, to state that "a provocative film about violence and sexuality in the all-male leather world of New York's tough gay bars" could have been made, based on Gerald Walker's *Cruising* is an absurdity.

From a piece of "writing" now ten years dated (something of little or no consequence to a piece of literature) Friedkin did a fine job of making a film as bad if not worse than the book from which it came. *Cruising* is one piece of trash, and the dedication would seem to serve as an indicator, "To the eighteen who turned it down."

MARIA FOTOPOLIS  
UNIVERSITY OF OKLAHOMA

I think your "In Brief" comment on The Jam LP *Setting Sun* (March/April 1980), is so far from the truth you must have listened to it once and only once and you had both ears closed at the time. Paul Weller is a lyricist that can be compared to Ray Davies in his prime and Weller's guitar playing is magnetic enough to impress the master himself, Pete Townshend. The playing of Foxton and Buckler is getting better and better. If you can get past the accent of Weller's singing, which I have and you should, you can find that *Setting Sun* and the three prior Jam albums have enough energy to pick up even dead weight like you and refuse to put you down. So thank the Jam for keeping rock alive and Melzer. I only wish you would let them harden that L.A. sun-softened brain of yours.

PAMELA GILL  
HVALSVILLE, MD

I was just wondering if plagiarism is now acceptable? I refer to Sol Louis Siegel's review of *Being There* ("On Screen," March/April 1980). He states: "Andy Warhol had it all wrong; everybody doesn't become famous for fifteen minutes; they become famous in fifteen minutes." This sounds very similar to Warhol's own remarks in *Andy Warhol's Exposures*, where he says, talking of Studio 54: "It's the place where my prediction from the Sixties finally came true: 'In the future everyone will

be famous for fifteen minutes.' I'm bored with that line. I never use it anymore. My new line is, 'In fifteen minutes everybody will be famous.'"

PAULICA PRICE  
SAN DIEGO, CA

Mr. Siegel replies: "(A) I thought it was a good line, and (B) I never steal from anyone, not even Andy Warhol."

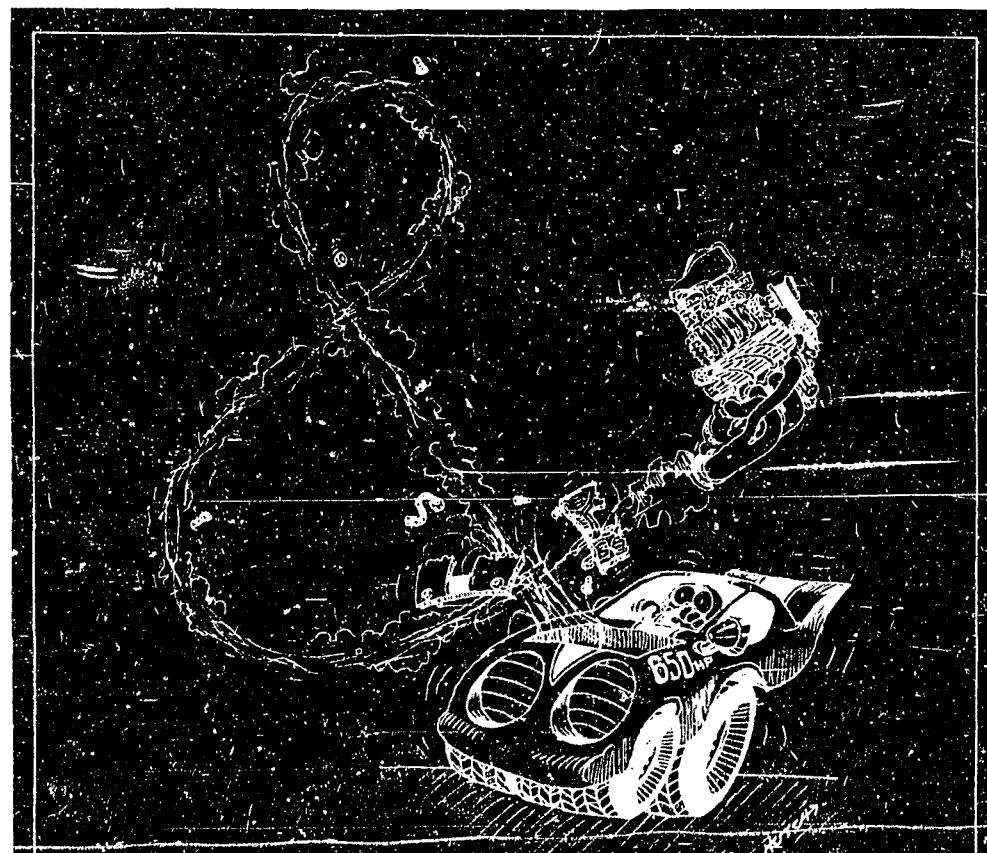
In your review of Cheap Trick's concert ("On Tour," March/April 1980), the guitarist is Rick Nielsen. Get the difference? In the same issue, the article "A Wonderland of Books" contains a stupid mistake: *Down and Out in London and Paris*?! Not likely.

Does this mean that you obtain your information third-hand? As for your content, a snuffle for the tree that died to carry this bullshit to the public.

LORA WILDENTHAL  
OKEMA, MI

Omigod! We typo-ed Nielson instead of Nielsen, and transposed London and Paris! Thank you, thank you for using up an entire sheet of paper—a fraction of that poor dead tree—to tell us this.

You too can curse us, praise us, and squeeze us, but do it in letter form, please. Send complaints, opinions, questions to *In One Ear*, 1680 N. Vine Street #201, Hollywood, CA 90028.



David Hutchinson of Lexington, Kentucky devised this hotrod Amper-sand. Other readers who feel inspired to create Amperart should do so with black ink on stiff white paper (with name and address clearly printed on the artwork). Send the goodies to Amperart of the Month, 1680 N. Vine Street #201, Hollywood, CA 90028. Those chosen to appear in the mag earn \$25.

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### OUR COVER

Blue-eyed beauty Jeff Bridges was photographed by not-bad-himself Ladi Jansky on the set of *Cutter & Bone*.

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**JOHN BELUSHI**

**DAN AYKROYD**

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**Produced by ROBERT K. WEISS • Directed by JOHN LANDIS**



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# & OUT THE OT

## Also Rans

DEBORAH HARRY auditioned for the lead in *Night People*, a film about Los Angeles folk who toil at night (starring Gene Hackman), as did *WKRP's* Loni Anderson, but neither was chosen; Lisa Eichhorn (see feature this issue) won.

EGAD, NOT ANOTHER ONE: we made a mistake in the last issue when we claimed *Being There* was nominated for a Best Picture Oscar. The nominators weren't so astute.

## And Now, That Hilarious Viet Nam War

NO LESS THAN THREE TV series about Viet Nam are scheduled for primetime, one on each network. CBS offers *Bureau*, a one-hour comedy-drama about a news bureau in Saigon in 1965; *Six O'Clock follies* will appear on NBC, where it's called a M.A.S.H.-like half-hour sitcom about a military television station in Saigon. Over on ABC, look for *Bringing Them Home*, another (they hope) M.A.S.H.-like half-hour about rank-and-file soldiers in funny old Nam.

Also, *The Deer Hunter* may eventually see the light of the small screen — as a TV series. CBS refused to air the film in its

full-length version (realizing that the Russian roulette scenes were integral to the plot), but EMI is preparing some series scripts based on the De Niro and Savage characters after the war. (Other recent films turned into TV series — *Breaking Away*, mentioned last issue, and now *Foul Play*, in which Deborah Raffin plays Goldie Hawn and Betsy Bostwick assumes the Chevy Chase role.)

## Overambition, Thy Name Is Copyrighted

FIVE SONGS on Bernie Taupin's forthcoming solo debut album, *He Who Rides the Tiger*, have been copyrighted for use as films. Though his collaboration with Elton John sold a reputed 100 million records worldwide, Taupin has remained rather non-famous, particularly since ceasing to work regularly with John. A subsequent collaboration with Alice Cooper proved pointless. But the determined songwriter is high on the possibilities of his new work. "The Whores of Paris," one of the copyrighted-for-film songs comes, says Taupin, "from my experiences when I was hanging out at L'Hotel, a crazy small hotel in Paris, with only 25 rooms, where both Oscar Wilde and Sarah Bernhardt died."

## You Gotta Know When to Clothe 'Em

REPORTER THAT JERRY LEE LEWIS will open a Nashville night club turned up an interesting item: Kenny Rogers, whose career solidified around the success of "The Gambler," a well-crafted (by someone else) sentimental C&W tune, and who recently starred in a dumb TV movie based on the song, once ran the same club. But Rogers, whose appeal is now very middle-American, was forced to close the nightclub by persistent police raids, provoked by equally persistent nude dancing acts. Lewis plans to feature music by live, clothed performers.

## Good News, Odd News

A SMALL REVIVAL of John Steinbeck's work is in progress: *East of Eden* is currently filming in the Salinas Valley, bound for television, while Nick Nolte is poised to star in a big-screen version of *Cannery Row* (which will also reportedly include bits of *Sweet Thursday*, plus other stuff Steinbeck never wrote), written and directed by David Ward (who won an Academy Award for his screenplay for *The Sting* and was subsequently sued for ripping off the idea). Michael Phillips (*Taxi Driver*, *The Sting*) will produce... and he'll also produce *Heartbeeps*, to star Andy Kaufman. A dubious distinction for the flick: it will be directed by Allan Arkush, whose main claim to fame is directing *Rock and Roll High School*.

ALBERT BROOKS is working on a new film (his first since *Real Life*) which he's co-writing with Monica Johnson; he'll probably direct and star in it too.

THE STRANGEST PEOPLE show up in *Variety's* casting news column: *Betail*, a sci-fi film fantasy, stars Marty Robbins, Peter Tork, Billy Barty, the Ricci Martin Band and Joey Mitchell. Marty Robbins is the country-western singer-songwriter ("El Paso," "White Sport Coat," etc.); Peter Tork was once a Monkee; Billy Barty is a well-known Hollywood midget; and Ricci Martin is Dino's son. Producer Joe Bucchieri says the flick (title of which is pronounced bay-tie and means "animal" in Cajun) concerns a rock promoter who incorporates science fiction and folklore into his concerts... until fiction becomes a reality. "We have an eight-foot creature and a space craft," said Bucchieri. Joey Mitchell, by the way, plays Jimi Hendrix.

## Scoreboard

ACTRESS AMY IRVING and director Steven Spielberg (after living together many years and planning their marriage this summer) split up recently; Amy started spending time with her *Honeysuckle Rose* co-star Willie Nelson, who is many years her senior (and still married). Meanwhile, Spielberg is comforting himself with *One Day at a Time* star Valerie Bertinelli, who is many years his junior.



Professor Longhair died on Wednesday, January 30, at age 72, undisputed king of New Orleans musicians. Through his joyous, polyrhythmic piano playing — and through disciples like Fats Domino, Art Neville, Allen Toussaint and Dr. John — he created a lasting influence on American popular music. As Neville smilingly put it in a 1977 interview, "Goin' on seventy years old and he's still treacherous." Longhair's last LP, among the best of a thirty-year recording career, is reviewed on page 12.

## Music Makes Movie Money

AFTER 29 YEARS ON TV, *American Bandstand* will be a movie — about a boy and a girl who meet while dancing on the show and fall in love. Awww. Dick Clark, needless to add, will play the show's genial host. Although this flick will take place in modern times, the *American Bandstand* early Sixties heyday of South Philadelphia crooners and rockers is the setting for *The Idolmaker*, based on the discovery and promotion of a singing star vaguely reminiscent of Fabian.

## Damn the Depression, Sign 'em Up

DAVID GEFFEN, once head of Asylum Records, is back in the music business: his new label, still unnamed, will be the fourth under the Warner Communications Inc. banner (after Warner Bros., Atlantic and Elektra/Asylum) and will follow the small artist roster formula Geffen devised for Asylum. Geffen's past few years were spent as an ill-fated exec at WB pictures, after which he holed up in New York, occasionally teaching courses in music biz survival at NYU.

INTO THE FREQUENTLY BORING and generally lily-white world of L.A.'s "new wave club scene" has come the refreshing and highly danceable force of the Bus Boys, a black and chicano outfit some observers already call the best rock & roll band in town. Their recent stand at Madame Wong's West drew top brass from the *L.A. Times*, Elektra/Asylum Records and Arista Records, among others, and prompted one happy dancer to exclaim "We've needed these guys!"

## Wax on the Way

CARLY SIMON, who has always had a good ear for innuendo, is considering some spring tour dates to pump sales of her soon-to-be-released LP, *Come Upstairs*. The B-52s, meanwhile, have titled their next opus *Urgentissimo* and Devo will soon be out with *Freedom of Choice*, a self-produced venture on which, say inside sources, they're "going leisure suit." Which should create a stir in Norman, Oklahoma, to say the least.

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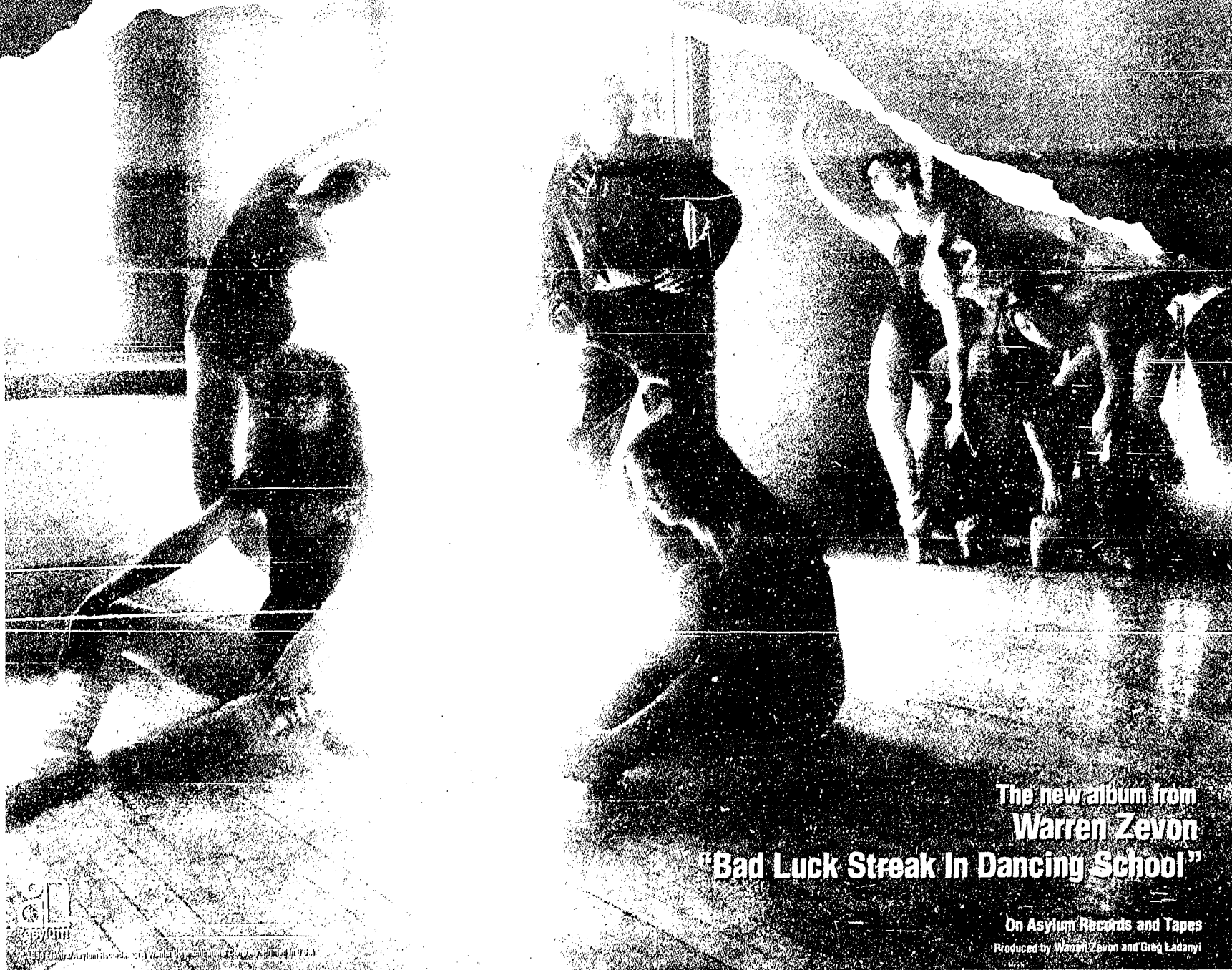
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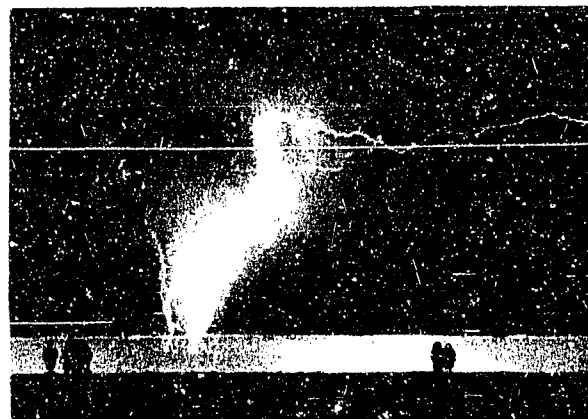


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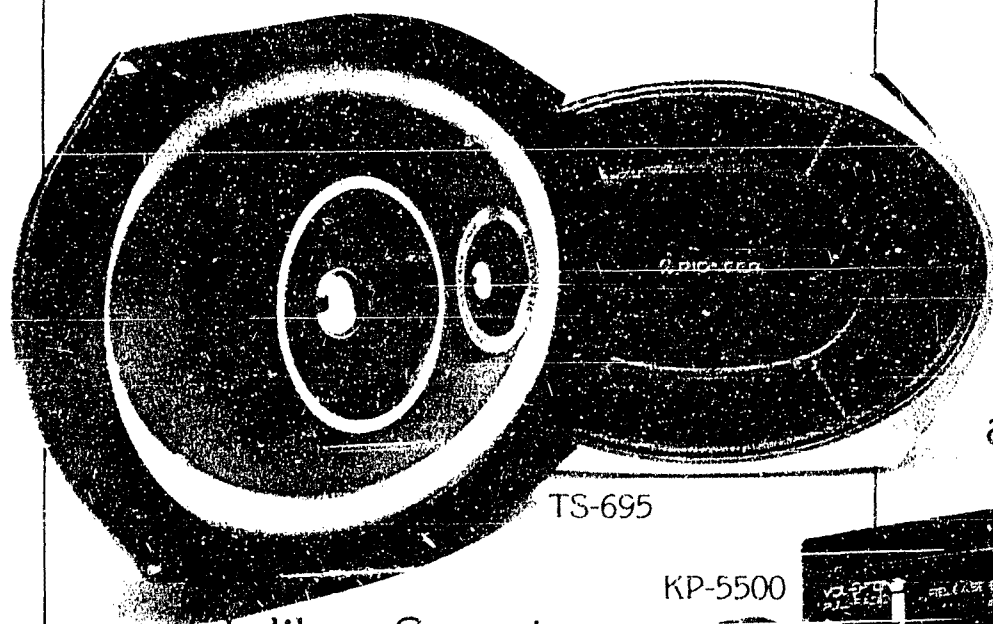
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# PROFESSOR LONGHAIR

## Crawfish Fiesta (Alligator)

Professor Longhair, who died of a heart attack earlier this year, was one of those underappreciated pioneers whose thumbea/hooie piano style heavily influenced New Orleans keyboard tinklers from Fats Domino and Huey Smith to Allen Toussaint and Dr. John. Though posthumous collections (particularly those by unjustly obscure legends) tend to be eulogized regardless of quality, *Crawfish Fiesta* is an excellent collection of rollicking New Orleans rhythm & blues that shows Longhair's talents were undiminished.

The production may be a bit odd to those with ears accustomed to rock records. The Professor's vocals and piano, John Vidacovich's drums and the horns are emphasized but

that's perfectly appropriate for the syncopated second-line rhythmic thrust of his music (Dr. John's *Gumbo* album is in the same vein). The material is divided equally between Longhair classics like "Big Chief" and "Bald Head" and r&b covers. The band, featuring Dr. John on guitar, cooks up a tasty, danceable groove throughout.

Don Snowden

# BOB SEGER

## Against the Wind (Capitol)

It is quite possible that Mr. Seger has temporarily lost the ability to top himself. *Against the Wind* doesn't have the strength of *Stranger in Town*, but it's still a worthy addition to the Seger opus.

Opening cut "Horizontal Bop" celebrates a favorite physical pas-

sime with Seger's distinctive raspy voice and a thundering back-up from the Silver Bullet Band and sessionman Dr. John, an all-stops-out entrance that leads to "You'll Accompany Me," a medium-tempo piano/acoustic guitar thing about Seger's desire for an unobtainable woman.

Like the Eagles' "The Long Run," with which comparisons are unavoidable, "Against the Wind," which opens side two, sounds destined to be a classic. From an easy piano intro it slides gently into the lilting piano/guitar melody, accompanied by Seger's tough-but-tender vocals and into the long harmony fade-out by Seger and Glenn Frey. Unfortunately, it's followed by "Good for Me," an ersatz praise-my-woman song that hovers unconvincingly on the edge of gospel with quavery

female backup vocals. After the energetic "Betty Lou's Getting' on Tonight" and "Fire Lake," the current single, the album ends on another piano-oriented, quivering backup number called "Shining Brightly," in which Seger assures us that it's been a long, hard road, but things are looking better — another filler cut.

*Against the Wind* is somewhat of a risk, though it has enough good tunes to make it worth half of what it costs and, God knows, inflation isn't Bob Seger's fault. He's still the same.

Sally Stevens

# "GLORY BOYS"

## Secret Affair (I Spy)

"Glory Boys," available in America only as an import, owe plenty to the Sixties and Seventies but has a finely

sculpted face of its own. Featuring a self-production every bit as majestic and varied as *Who's Next*, the LP ranges from the anthemic pop of "Shake and Shout" through the utterly modern re/rock of "Don't Look Down" to the strong aggression of "New Dance," which is as musically epic as the Who's "Won't Get Fooled Again." Underlying Secret Affair's mod battle cries are trumpets, saxes and symphony.

The Affair is fronted by 19-year-old Ian Pargie and David Cairns. Their *endlessly* catchy melodies, along with Pargie's rich, smooth vocals, distract from the general arrogance of the lyrics in a manner that is totally disarming and witty.

Considering it may never be released here, immediately search out "Glory Boys" in the import bins.

Mitchell Schneider  
(Continued on page 21)

# On Disc

## In Brief

**INTENSIFIED!** Original SKA 1962-66 (*Mango*) A potpourri of pre-reggae island hotstuff, much of it with ultra-familiar mainland roots but worked thru a Caribbean filter that makes it all sound downright *otherworldly*. So there's alternate R & B ("Housewife's Choice"), alternate soundtrack ("James Bond"), even alternate nutso novelty ("Duck Soup") — all of it hopped up, raucous and extremely *alive*.

**JAMES BROWN, People, (Polydor).** Unlike Ray Charles, whose most recent LP represented somewhat of a comeback for him, James just sinks further into the muck. There're moments of passable intensity here, unattractively draped in neo-disco cloth that isn't even authentic enough to get James the belated attention of *that* waning crowd. (Tragic).

**SMOKEY ROBINSON, Warm Thoughts (Tamla).** "Let Me Be the Clock" is a standard lower-echelon Smokey — cutesy wordplay with an emotional compass still more accurate than Mick Jagger's. Otherwise, black MOR *per se*, a genre he's always seemed better suited for than conspicuously commercial overreachers like Stevie Wonder or Marvin Gaye.

**J.J. JOHNSON, Pinnacles (Milestone).** The goddam inventor of bebop trombone, J.J. sure doesn't have much to say — er — blow anymore. Title cut features some of the most nondescript ascending-riff cliches of the past humpteen years, and his backup team (incl. Tommy Flanagan, Ron Carter and Billy Higgins) seems bored beyond tears. *Z-z-z-z...* Go for *The Eminent J.J. Johnson* on Blue Note instead.

**DAVID SANBORN, Hideaway (Warner Bros.).** With "mood pieces" ranging from tepid to jive-hot to

funky-cool, this outing by the saxophone voice of *Saturday Night Live* is no more of a hasco than Gato Barbieri w/strings, which is to say some terminal cocaine users may find it simply comic.

**BUZZCOCKS, A Different Kind of Tension (I.R.S.).** Pouches under the eyes have called for hazing out Pete Shelley's features two LPs in a row now, but the music itself is totally pouchless (fresh stuff). Better tho is their debut LP on British U.A. which if you're rich y'might *pick up*.

**CRETONES, Thin Red Line (Plante).** A shameless coverup for the record industry's fear of the Real Thing (i.e., punxperimental), the term "new wave" has been stretched so thin it no longer means dogdoo. Out of an utterly conventional lot with not one collective ounce of musical courage between them, the Cretones are (so far) the lamest, most reactionary n. wavers of all, with vocals that think they're Elvis Costello but're really Paul Simon by way of Roger McGuinn.

**BLASTERS, American Music (Rollin' Rock).** Nice to see some kids under 40 finally get it right — the Blasters are easily the most unaffected rockabilly unit on wax. Great covers, great originals, solid rhythms.

**BEACH BOYS, Keepin' the Summer Alive. (Capitol).** These dinosaurs (meanwhile) have been together longer than the Who, with whom they share a common goal of just tryin' to keep their musical asses alive. As always, the product is listenable, bearable — if all you wanna do is listen, beat. At least Jan & Dean have a credible alibi — a doctor's note.

**KITTYHAWK, (F.M.I.).** Fusion music for 1967 (April), featuring the snarl of the Eighties, the Chapman Stick. When the instruments exceed the tunes in interest, it's time to look elsewhere.

R. Meltzer



# JACK DEJOHNETTE

## Special Edition (ECM)

Jack DeJohnette, drummer, composer and pianist, has come up with an album that might make jazz radio stations play jazz again, an incredibly welcome, somewhat surprising record.

Over a decade ago, that same surprise and welcome greeted two other records — Tony Williams' *Emergency!* and Miles Davis's *Bitches Brew* — that are oddly linked to DeJohnette's new work. What happened then was a confrontation of jazz and rock. It was a logical step. Where else would jazz go after Coltrane's "Ascension" and Davis's own travels to the edge of listenability? How else would jazz

and its musicians respond to the chaos around them and to the new electronic instruments that spoke so well for the noisy, acrimonious late Sixties?

We didn't get the answers right away. The authority of *Bitches Brew* and its few brilliant companions splintered into a decade with fusion's aimless banalities on one side against a confounded mainstream and bleep-blopping avant-garde on the other. The latter music was lousy with integrity and challenge but it was damned hard to get next to.

With *Special Edition* DeJohnette has made moot both the commercial antagonisms and the artistic malaise of jazz in the Seventies. *Special Edition* swings, with kudos and affection

to the mainstream (see "Zoot Suite"). Its two renditions of Coltrane ("Central Park West" and "India") give us a kind of Coltrane without tears — taking care of dead leaders and the shadows of giants.

Saxophonists Arthur Blythe and David Murray summarize tradition and sketch a new one. DeJohnette and bassist/cellist Peter Warren rewrite the literature on rhythm sections. DeJohnette's composition knits his own and jazz's history into a new compatibility.

*Special Edition* is about confidence and authority. It even swaggers a little with heady self-assurance. It answers more than a few of *Bitches Brew*'s questions.

Linda M. Eklund



# JEFF BRIDGES

## Still Looking for His Best Shot

BY DAVIN SEAY

From his good ol' boy starring role in *The Last American Hero* to the hippie ecologist in *King Kong* and the faltering whimsical toy department clerk of *Somebody Killed Her Husband*, Jeff Bridges remains essentially the same: his broad, open face, easily winning smile and loose-knit frame reflect a flaky optimism and off-handed charm that seem a very real part of his character. A man at ease with himself and his craft, Bridges, the younger son of the famed Hollywood acting family that includes brother Beau and their durable sire Lloyd, has had innumerable opportunities to exhibit his singular cinematic presence over nearly a decade. His early efforts ranged from handsome, dumb Duane in *The Last Picture Show* (for which he won a supporting actor Oscar nomination) to an intriguing rendering of a young 1930s radical in *The Iceman Cometh* to the delightful would-be writer in *Hearts of the West*. Through such spotty later efforts as the hopelessly muddled *Winter Kills*, the flawed but energetic *Stay Hungry*, the macho Eastwood action flick, *Thunderbolt and Lightfoot* (for which he earned a second supporting actor Oscar nomination) and the above-mentioned *Somebody Killed Her Husband*, a Farrah Fawcett-Majors vehicle of dubious merit, Bridges has emerged intact if not exactly unscathed. He is a working man doing his best in a chancy business; failures and successes are met with equal aplomb. It is, finally, just a job.

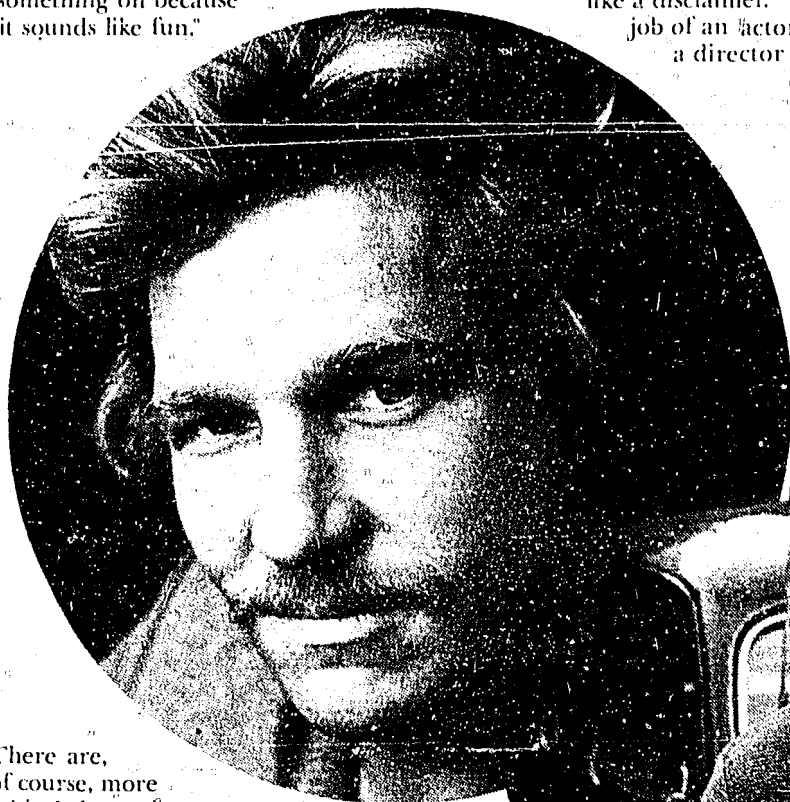
Bridges' current efforts hold the promise of an altered, if not entirely changed, screen presence. A meaty role in Michael Cimino's troubled epic, *Heaven's Gate*, scheduled for release this Christmas, could do for Bridges what *Apocalypse Now* did for Martin Sheen: that is, place a competent actor in a monumental setting. *Cutter and Bone*, Bridges' most recent film is, by his own estimation, the most "different" role he has played to date. He dubs the character "a stud," something obviously and quite refreshingly far from the relaxed and lackadaisical Mr. Bridges.

It is on the set of *Cutter and Bone*, or rather in Bridges' rickety trailer in the back of the Culver City sound stage where the film's final sequences are being shot, that the veteran (at age 30) actor holds forth on a variety of subjects, beginning with his unruffled approach to the manic demands of cinema.

"I don't treat my films like precious little jewels," remarks a tanned, slim Bridges, lounging on a couch. "I like doing variety and films like *King Kong*, or the Farrah thing, which are really 180 degrees from my earlier stuff, are the kind of movies I really enjoy. If variety alone isn't enough reason to finally jump into a film, I'll usually think up another reason. I'm not afraid of doing commercial Hollywood films because that's what people like to see."

While not precisely defending himself against claims that the quality of his pro-

jects has declined from their promising beginnings, Bridges is cognizant of the fact that his reasons for accepting roles are different from those of actors more concerned with image and career curves. It is typical of Bridges that he decided to play the lead role in *King Kong*, "because I loved the movie as a kid. Maybe that seems kind of cute when you consider that it was nine months out of my life. How can you be flippant about something that takes all that time and energy? But sometimes I take something on because it sounds like fun."



There are, of course, more critical determinations, even for an actor with Bridges' distinctly unorthodox style. "A lot has to do with the people involved," he allows. "*Somebody Killed Her Husband* was directed by Lamont Johnson, who did *Last American Hero*. I like certain people's style of working, or sometimes it's just the raw script. I remember I made a couple of films with a fellow named Bill Richards. The first was *Winter Kills*." Bridges agrees with critics as to that film's almost total lack of sense. "When I saw the movie I really didn't understand it. I mean, I made it, and I couldn't follow it. But even after that weird experience, I made another film with Bill because I felt the guy had potential. That one never got released."

"Sometimes," Bridges muses, "you get real creative people and a good script and it still doesn't come together. It's a kind of magic and you can't worry it too much."

Talk shifts to *Heaven's Gate*, one of the most controversial productions in recent years and certainly the most expensive. Wildly over-budget, cloaked in thick secrecy that was breached only by bizarre tales of a maniacal director mad with power, shooting endless re-takes of the same scene while actors and crew simmered near open rebellion, *Heaven's Gate* has created the kind of advance publicity that virtually guarantees box office glee. While Bridges admits that the film's shooting was "an extreme situation even by Hollywood standards," he is guarded in his estimation of director Cimino (who won fame — and

an Academy Award — directing *The Deer Hunter*) as a Svengalian manipulator, willing to sacrifice all, including human life, for his vision. "Cimino is an intense guy," says Bridges, revealing his penchant for understatement, "which was something you could feel on the set. Each film has its own rhythm, usually set by the director, and Cimino created tension purposely. We were asked to do some wild, dangerous shit. But I enjoy that. It's all a question of your point of view. For every guy on the set who felt trapped there were two others who, you know" — and he lets out a lusty Apache war cry — "are into playing cowboys and Indians."

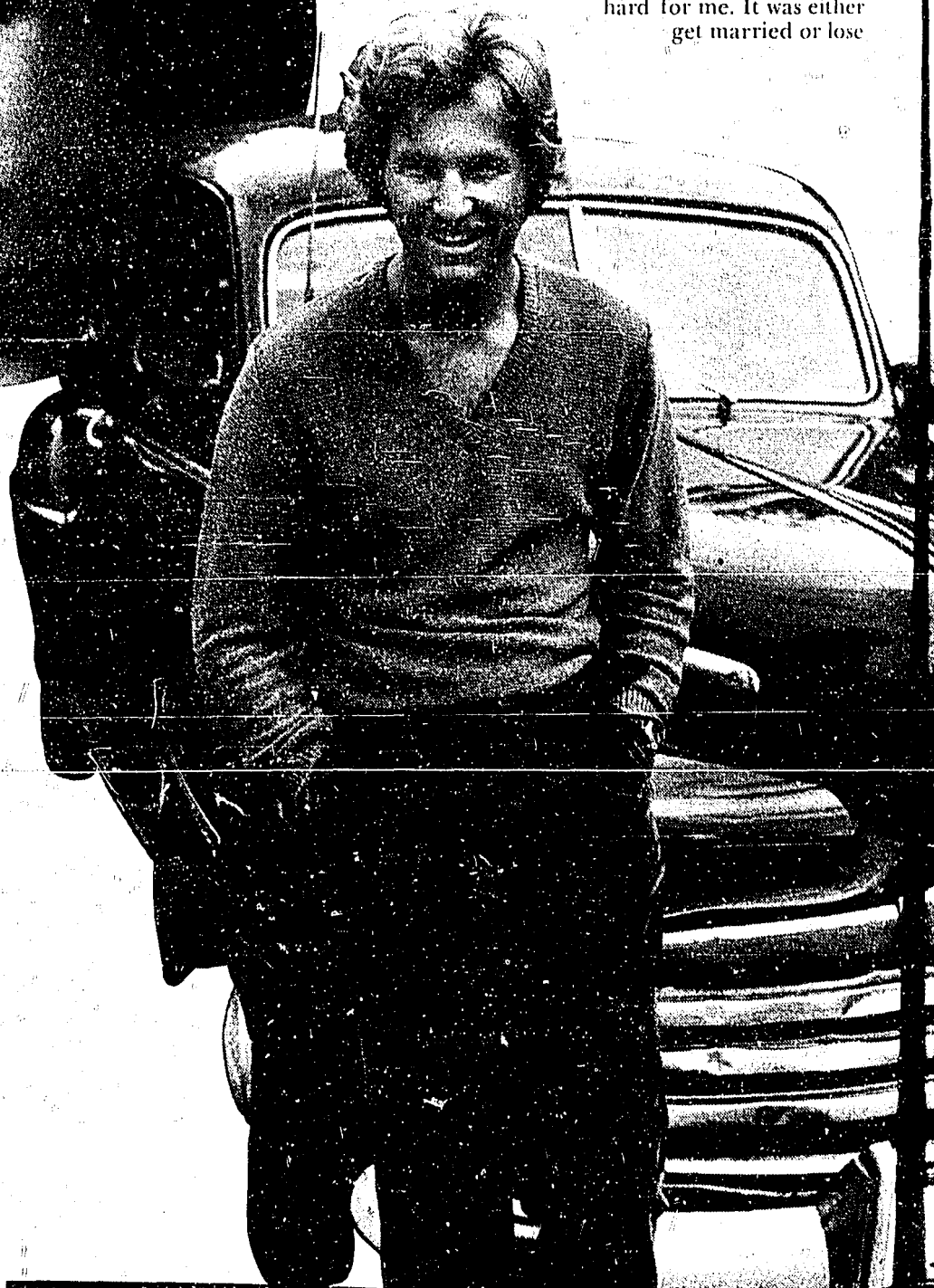
"Cimino got a lot of people angry with him," continues Bridges, "and it's hard to work with someone you don't like." He concludes with what sounds suspiciously like a disclaimer. "I feel it's the job of an actor to support a director in what he's doing. If you

want the picture to be terrific you have to give up some of your personal opinions and rights."

But perhaps Bridges gave up too much. "After *Heaven's Gate*, I never wanted to work again. A script would have to be stunning to get me involved, but after a while I just got horny to work. I picked this (*Cutter and Bone*) because it was by far the best thing around." Pausing, he adds, "I've been acting all my life and I remember a time right between *Last American Hero* and *The Iceman Cometh* when I wondered if this was what I really wanted to do. So I took *Iceman Cometh* as a test to see if I really wanted to act."

The implicit question posed is not answered as Bridges adds, "I'd like to be offered more parts that I'm not suited for, so that I'd work harder at different kinds of roles. Each job offers an opportunity to be your one great shot, but so far I don't think I've played it."

Unlike many of his more obsessed fellow actors, the profession is, for Bridges, far from an absolute justification for existence. While he obviously enjoys his work, he also finds pleasure in painting and playing guitar, both of which he has studied sporadically. Another area that takes up much of his present attention is his recent marriage to Susan, a Montana native (they met while he filmed *Rancho Deluxe* in that state). "I got married last year," he explains, "and it was really hard for me. It was either get married or lose





the girl. She told me as much and I was scared for a long time wondering if it was going to work out, which it is, but that first year was really rough."

One ambition Bridges shares with what often seems the entire acting establishment is a desire to direct. He is already involved in one project, the nature of which he declines to divulge.

But he is not nearly so reticent about his involvement in EST and its Hunger Project. In the spring of 1979 Bridges conceived, organized and lent his considerable prestige to a *Gathering for Hunger*. The event, billed as a benefit for world hunger, was held at the Los Angeles Convention

Center and featured, aside from Bridges and his brother Beau, fellow actors Harvey Korman and Bud Cort, singer Melissa Manchester and others. It was something less than a complete success. Aside from scant attendance the affair had the added misfortune of ill-timing. Just prior to the well-intentioned evening, *Mother Jones* magazine ran a piece describing in some detail the dubious ties between the Hunger Project and the EST organization. True, the Hunger Project, which aspired to end world hunger by the turn of the century, was the brainchild of EST founder Werner Erhard, who had recruited, aside from Bridges, a number of celebrity

types with EST affiliations, foremost among them John Denver. The problem, alleged *Mother Jones*, was an intricate web of cross-financing between EST and the ostensibly separate Hunger Project organization. A tax dodge was indelicately hinted at, as well as all manner of ulterior motives on Erhard's and EST's part. Whatever the facts turned out to be, not much has been heard of the Hunger Project since then, and world hunger seems no closer to ending tomorrow or twenty years from now.

Bridges, who acknowledges his own misgivings at reading the *Mother Jones* account, nevertheless asserts the pure motives of himself and the others involved in the *Gathering for Hunger*, and in the process reveals something of his own involvement in the EST lifestyle.

"The original idea of the Hunger Project, as Werner described it, was that hunger represented the main f--k-up. People try to rationalize it because they think they're helpless to change it. We had a lot of facts at our disposal and we wanted to put them out there and give the individual a chance to do something about the situation. We wanted to put the idea of ending world hunger by the year 2,000 in their heads, we just wanted to keep the idea going."

While Bridges denies any direct involvement between his *Gathering for Hunger* and the EST organization, certain contradictions arise in his account of events leading up to the clouded event.

"Werner wanted each of us to do our own hunger project," he explains, "so I chose not to make mine an EST event because EST has such bad P.R." The separation was never effected, not even, it seems, in Bridges own mind. "When the *Mother Jones* thing came out it was really a shock to

me because I had questioned that stuff when I was in EST. You know, you think, 'Is Werner a Nazi, is he trying to get my brain?' The *Mother Jones* article made me really confront my involvement with EST and I decided that I didn't give a shit about Werner and what he thought, but I agreed with what he said about stopping world hunger. Which is why I did the *Gathering for Hunger*. In fact, I'm thinking of doing another one."

Bridges' commitment to EST seems as off-handed as his career considerations. Admitting to being drawn to "all kinds of psychedelic bullshit, anything that has to do with exploring the mind," he describes the EST experience as "a roller coaster ride on a roller coaster you built yourself and that you can make as intense as you want. I used to go to EST meetings a lot and still occasionally drop by to get a hit of Werner's trip." But another area of spiritual exploration has drawn his attention of late. "I got involved with some born-again Christians on the set of *Heaven's Gate* and it's amazing how EST and Christianity dovetail. I got into this thing of praying in my acting. I'd pray to God in the morning and turn my body over to Him and ask for signals during the day to know what He wanted me to do. Usually He'd tell me 'don't do anything,' which I can really understand as a way of dealing with anxiety and paranoia."

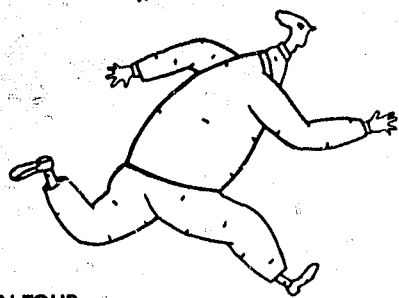
"On a basic level I know what to do, but I just don't do it. I know, for instance, that I shouldn't smoke so much pot, or that I shouldn't overeat, but I smoke a lot and overeat a lot. Work takes care of a lot of things for me. I shed pounds and don't smoke all day. I think I've really got what I've been looking for all my life, which is me. Now, all I've got to do is express that and have faith in it."



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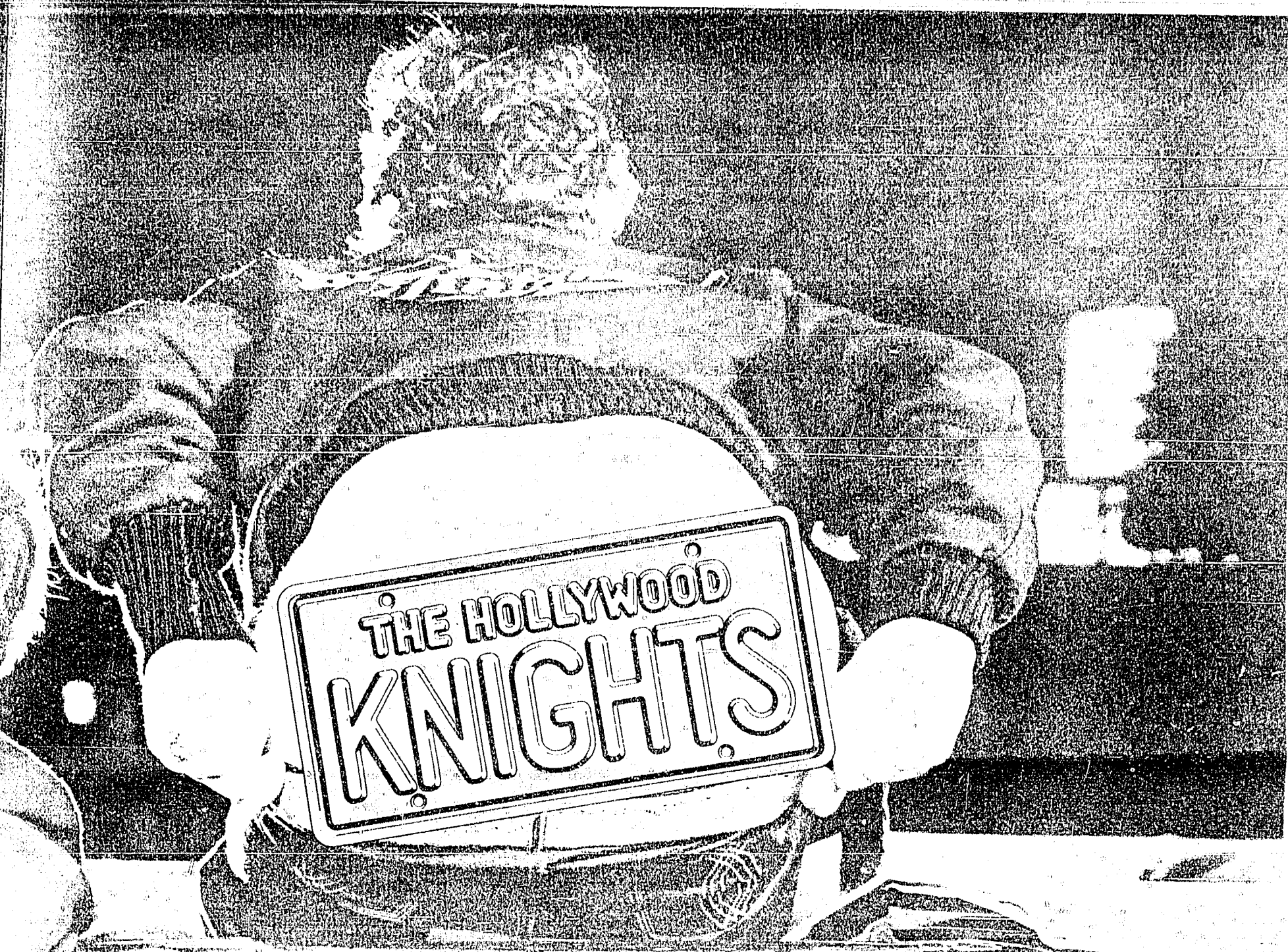
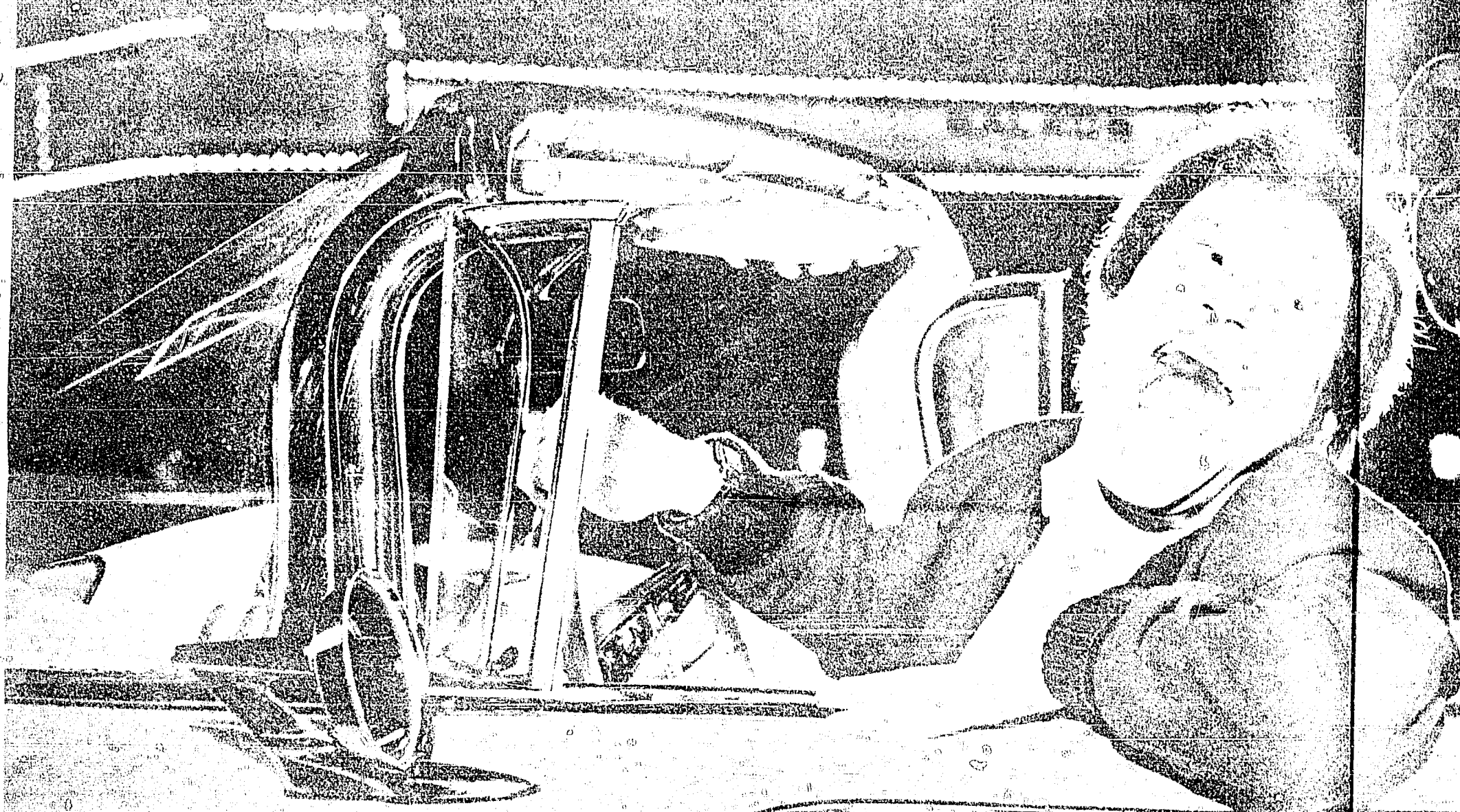
Expect some surprises

### GENESIS ON TOUR:

MAY 17 Northlands Coliseum Bowl, Edmonton, Canada. 18 Max Bell Memorial Auditorium, Calgary, Canada. 20 Coliseum, Vancouver, Canada. 23 Oakland Coliseum, Oakland. 24 Long Beach Arena, Long Beach. 26 Sports Arena, San Diego. 30 The Summit, Houston. 31 Sanger Theater, New Orleans. JUNE 1 Fox Theatre, Atlanta. 4 Municipal Auditorium, Kansas City, Missouri. 5 Kiel Opera House, St. Louis. 6 Rosemont Horizon, Chicago. 7 Arena, Milwaukee. 9-10 Pine Knob, Detroit. 11 Richfield Coliseum, Cleveland. 12 Music Hall, Cincinnati. 13 Stanley Theatre, Pittsburgh. 14 Merriweather Post Pavilion, Columbia, MD. 16 Spectrum, Philadelphia. 18 Orpheum Theatre, Boston. 19-20 Forum, Montreal. 22 Ottawa Civic Center, Ottawa. 23-24 Maple Leaf Gardens, Toronto. 25 War Memorial, Rochester. 26 Memorial Auditorium, Buffalo. 29 Madison Square Garden, NYC. 30 Performing Arts Ctr., Saratoga Springs, NY.



At last, a motion picture that  
moons a man on the land.





## Europe? Cheap? Are You Kidding?

To many travelers, the idea of seeing Europe on a budget must sound too good to be true. It is; rising prices and an endlessly falling dollar have made Europe on a Budget a myth, a relic from a bygone era, but people who spend a fortune on movies about spacemen will certainly find a few dollars to invest in guides to "budget travel."

The two most popular and successful budget guides are probably *Europe on \$15* (formerly \$10, and, before that \$5) a Day (Frommer Travel Guides, \$3.95) and *Let's Go: Europe* (Harvard Student Agencies, \$5.95). Both are widely respected and each is full of travel information and suggestions, but anyone seriously interested in seeing Northern Europe comfortably and cheaply would do about as well consulting *UFO* magazine.

Arthur Frommer probably invented the budget travel guide when he developed *Europe on \$5 a Day* during the 1940s as a way to share his travel secrets with the public. Today, the format has become so successful that he shares those "secrets" in a whole series of guidebooks and heads a travel bureau with the modest name of Arthur Frommer International. As a mini-conglomerate, Frommer may no longer be the best source for tips on budget travel. More to the point, any time *\$15 a Day* — or any other guidebook — recommends a place, it becomes the "discovery" of thousands of readers. The arrival of hordes of budget-happy tourists is almost certain to overwhelm local flavor, increase demand for rooms or tables, drive prices up, and generally change the things that made the place worth recommending in the first place.

Frommer's taste in restaurants is nauseous; he consistently praises the budget meals to be found in cafeterias, youth hostel dining rooms, and other places that serve dull, institutional food. In a recent edition he gushed: "... a pleasant little room of eight tables covered with pink-checked oilcloths... Is it a stage setting? A Russian plot? The work of a saint returned to earth?" *Let's Go: Europe* described the same place in less romantic terms: "Don't expect too much. It's dirty and the most you can say for the food is that it's food, but where else can you eat a full meal for \$1?"

*Let's Go: Europe*, revised annually by Harvard students who have spent the previous summer touring Europe, discusses cheaper places and generally seems to be written for younger travelers. At its best, it provides well-written, thoughtful, and realistic descriptions of hotels and restaurants, along with knowledgeable sight-seeing suggestions and practical information about everything from exchanging currency to buying drugs or selling blood. (Occasionally, the information gets a little too practical for comfort — "If you're really down and out, a good place to scrounge for discarded food is...") In general, though, the realistic descriptions in *Let's Go* are a refreshing contrast to the gushy, Chamber of Commerce enthusiasm of *\$15 a Day*. *Let's Go* identifies places that are dirty, noisy, poorly managed, or overrated, and even suggests a few places to avoid altogether.

Unfortunately, *Let's Go's* non-professional researchers are not always accurate, sometimes leaving out important details like street addresses.

*Let's Go* readers may dis-

cover that a recommended place has raised its prices, changed its policies, or simply disappeared without a trace. To make up for its own unreliability, *Let's Go* is careful to identify tourist information centers and to offer suggestions for readers who find themselves looking for their own accommodations.

A good deal of time, effort, and experience (both books are in their third decades of publication) have obviously been devoted to *Europe on \$15 a Day* and *Let's Go: Europe*; if popularity means anything, they are the best of their kind. The disappointing, uneven results suggest how difficult it is to compile a useful, reliable travel guide, particularly one devoted to a subject as elusive as Europe on a Budget.

David Coursen

## Collegiate How To

There is something curiously similar about the vast majority of books which are devoted, in one way or another, to aiding the college student scramble through the academic experience. Perhaps it's a function of the genre that all those study aids and guidebooks possess a usually subtle, occasionally abrasive element of what Mr. Rogers embodies so pedantically on TV: talking down to the pupils.

Take, for example, Michael Edelhart's *College Knowledge* (Anchor Press/Doubleday, \$7.95), an imprudently indiscriminate guidebook resting on the notion that college is a four-year experiment in growing up. Edelhart's assertion that one's education in college is only partially related to the classroom is a verifiable one indeed. His conclusion, however, seems to be that the average college student is an inept, apathetic youngster for whom inexpensively decorating a room or filling spare time is a difficult achievement. *College Knowledge* is plagued with a lot of what should be considered superfluous material: consumer sections on buying autos and sound equipment, psychological guidance for cohabiting couples, where to buy art reproductions.

There is some nifty advice under the litter: reference sections on summer employment, internships, financing and careers (especially the Dept. of Labor's OIS program of career information) indi-

cate some hefty research and an eye for the offbeat.

Edelhart's worst mistake is his shallow advice on academic ingenuity: the 25-year-old graduate should have left how-to-study remarks to those who take the matter seriously, such as James and Ellin Deese, whose third edition of *How to Study* (McGraw-Hill, \$4.95) reaps the benefits and shortcomings of the professorial approach. Here, too, one finds excessive explanation and a tinge of the humiliating, but the handbook, written in the dry, authoritative tone seemingly earmarked for such concerns, offers helpful sections on note taking (organize!), reading textbooks (highlight!) and studying foreign languages (recite!). Revisions are most apparent in the paragraphs on calculators, in which the authors advocate that every student should own one (a dubious prescription), plus adding emphasis on reading and writing, no doubt sparked by good ole' Johnnie, who can't write or read.

In *Playing the College Admissions Game* (Times Books, \$12.95), Richard Moll attempts an entertaining, readable approach to what is the prelude to the college experience, actually getting into an institution, which has always been a truly acute event. *Playing* relays tips from the Director of Admission at Vassar College, whose overriding advice, and it's excellent, is for the applicant to take real initiative to insure that his/her high school is properly "defining classroom accomplishments" and that his/her personality is evident in the application.

In an intriguing dialogue between members of a fictitious Admissions Committee, presumably based on Vassar, Moll shows us how and why selections are made in the private, relatively posh segment of American education. In a discussion which ironically assumes an intelligence and worth in its high school readership, a refreshing exception to the rule, Moll verifies the ineffectiveness of many high school guidance counselors and insists that one must fight to retain the services of those hired to serve.

Moll seeks to help us get into college, Edelhart strives to cushion life at the college level, and the Deeses demand wizardry in the college classroom. Enter Cliff MacGillivray with his manual for the college-bound gourmand, *The Simple Fool's*

*Handbook to Cooking* (Far West Publications, \$4.95). Those who have been accepted into college and are adjusting beautifully both in and beyond the classroom need not worry about another essential concern, eating. There is a college handbook, it seems, for everything.

MacGillivray, a 23-year-old graduate who apparently conceived of the manual in between phone calls to mom for tips on escaping dormitory food, lists over 150 recipes which he terms "tasty, economy-minded, quick'n easy." Virtually half of the meat dishes call for ground beef, the sauces are based on canned soups, frozen vegetables are preferred, and casserole dishes, in which one slips on the oven and bakes, run rampant. *Fool's Handbook* is written with crisp humor and gleeful anecdotal illustrations (by John Tormey) and there are some wild ideas, such as making a grilled cheese sandwich with an iron and formulating soup in a coffee pot. The hints on cooking in a dorm room bear the book's greatest fruits.

Having tried a few dishes myself, I can say that (hard to believe) this author relies excessively on the intelligence of his student audience. (Amateur gourmards require explicit guidelines.) Of course the *Fool's Handbook*, in the final reckoning, charms as much as whets the appetite. The food it recommends isn't all that tasteful, but *The Joy of Cooking* never looked so stuffy. MacGillivray, by the way, is distributing his own book; if it can't be found in local bookstores, write to him at Far West Publications, Box 953, South Pasadena, CA 91030.

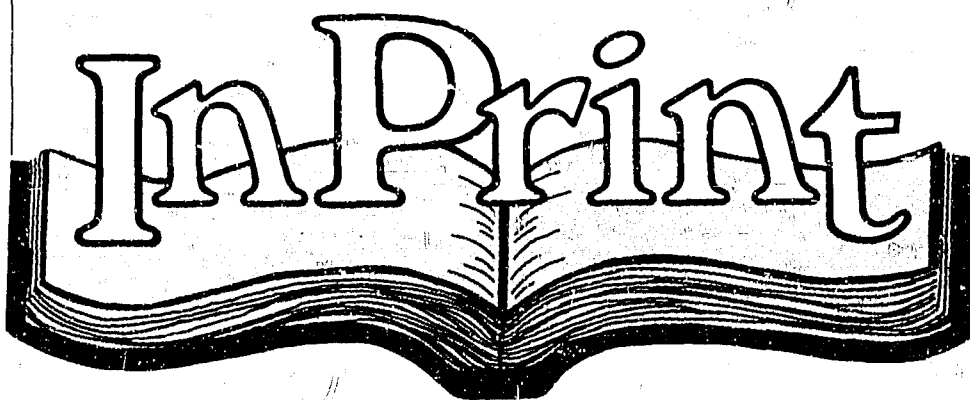
William W. Bloomstein

## Science Fiction

Science fiction writer Roger Zelazny's new novel is the latest installment in his continuing mythology of the motor vehicle, a mythology begun early with short stories such as "Devil Car" and "Auto-Da-Fe" and previously brought to fruition in the novel (and later the movie) *Damnation Alley* (1969). His latest motor myth is *Roadmarks* (Ballantine Books, \$8.95), in which a superhighway through time is the scene of the action.

Zelazny wastes little effort justifying the time-road's existence or explaining how it works. Instead he concentrates on Red Dorakeen, a tough time traveler who spends his days driving up and down the centuries in a blue pickup, searching for a way back home again. Red is accompanied or accosted by a variety of weird robots, mutants, throwbacks and hitchhikers, and though there's lots of talk about what's happening out in the "real" world of the off ramps, Red and his friends rarely go there.

*Roadmarks* has little in the way of a plot, but much of the action is generated by a



BOLD



© MICHAEL UARD

vendetta against Red, a series of attempts to kill him when he stops overnight along the road. This is not one of Zelazny's best books; his fans will probably want to wait for the inexpensive paperback. Nevertheless, Zelazny is one of the best SF writers going and *Roadmarks* is definitely worth the read.

Neal Wilgus

## Pitching Words

Every morning for five years Michigan State University American Thought and Language professor, Michael Steinberg, arose before dawn to participate in an informal baseball hitting clinic conducted by MSU exercise physiology Ph.D. and Minnesota Twins pitcher, Mike Marshall. At first, Steinberg, who is an ardent softball player, balked at the way his friend put his "pupils" through a variety of simultaneous drills. There didn't seem to be enough time to master one skill before another came spinning at him. Soon, however, Steinberg began to marvel at how productive his lessons were and began to look for ways to apply Marshall's approach to a writing program he and MSU English professor, Clinton Burhans, were formulating.

Burhans, an expert in language acquisition and language processing, had set up a successful six-year language arts program in two Michigan school districts which replaces the traditional grammar-oriented writing curriculum (the one some of us learned to write in spite of) with a cognitive, meaning-centered approach. They combined Burhans's holistic strategy with Steinberg's revision and rewriting

methods into a real-world worktext which stresses simultaneous pre-writing, drafting, and rewriting; and, about the time Marshall was collecting his league-leading thirty-second save last fall, the pair was putting the final touches on *The Writer's Way* (Spring Press, \$15.95), the first writing book ever dedicated to a Cy Young Award-winner.

Students who follow this worktext (so called because students read and summarize spirited explanations and complete exercises right in the book's perforated pages) are asked to adhere to a vigorous schedule of simultaneous writing tasks designed to give conscious control over all three integrated steps of the writing process. Any given week will find the student immersed in several stages: drafting a fable or application letter; polishing off some existential sentences or haiku; peer-editing, revising, and rewriting exercises encompassing techniques from sentence structure to similes; and, at the same time, keeping a writer's journal.

Writing instructors will be happy to find an accompanying teacher's guide outlining a suggested grading system that encourages students to write frequently, while freeing the instructor from counter-productive "theme correcting." With all that going for it, *The Writer's Way* looks like this year's MVP.

Timothy Yost

## A Female James Bond

Americans love a good conspiracy. We all want to know if the CIA did plan the assassination of JFK and why the government is hiding the truth about flying saucers. In *Speed of Light* (Simon & Schuster, \$9.95)

Gwyneth Gravens describes a grand conspiracy that links together Adolf Hitler, EST, a Governor Brown clone, and some sorcerers who are vintage Carlos Castaneda, and also, amazingly enough, manages to make sense out of two recent events: the Russian invasion of Afghanistan and the terrorist attack in Mecca.

Ella Speed is an unlikely heroine who quits her job because she yearns for something better. Her travels lead her to a cave deep below Mexico, the holy city of Mecca, and finally to Afghanistan. She even learns to travel outside her body.

Gravens is able to make us believe in the power of sorcerers. She even reveals testimony from the Nuremberg trials to show that Hitler believed that whoever ruled Central Asia would rule the world. Deep in the hills of Afghanistan is a secret cult that nourishes itself on human hysteria and death.

Ella Speed is a tough woman, a survivor who adapts whether the role is an Anthropology graduate student, a topless bar maid, a hardboiled journalist, or a secret agent. After two decades of James Bond books and movies, Speed is a welcome relief. Gravens is able to write a female version of *From Russia with Love* and make us ask for more.

Stanley Schatt

## Vidiot

*Station Identification: Confessions of a Video Kid* is a 215-page post-mortem of one man's love affair with the tube. Mark Bowie takes us on an extended walking tour of his life beginning with early childhood, passing through an extended adolescence and coming of age while

watching Edward G. Robinson on a hotel room TV screen with a woman Bowie picked up in a local singles bar. Along the way Bowie plays his tour guide role to the hilt, rather like a native hyping local history for the unenlightened visitor.

As might be imagined, the scenery leaves a good deal to be desired. After all, most people born in the United States within the last thirty years have spent a great deal of time watching TV. Why should they fork over \$9.95 to read about someone else's video addiction?

The author seems to recognize this contradiction and he takes steps to insure the reader's interest. Before we are halfway through the first chapter Bowie is playing doctor with the little girl next door and explaining the significance of *Howdy Doody* in early sexual development. This pattern of titillation is repeated throughout the book. Whenever the going gets a little too thick, usually after some profound sociological point has been attempted, Bowie throws in something lurid to keep our attention.

Bowie generalizes about an entire generation from his own peculiar experience. Thus, we are informed that the turbulent political and social outcry of the 1960's was nothing more than a kiddie show rerun. The emotion and tragedy of that decade are degraded to the level of a high school wild oats episode.

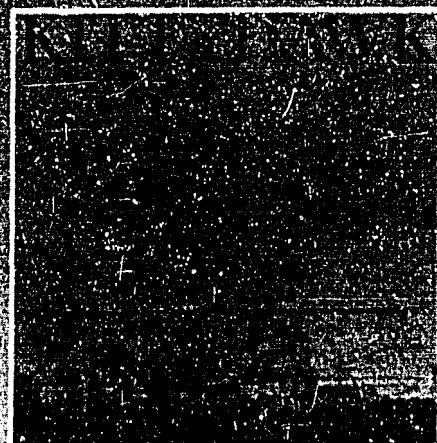
It is as if everything is to be viewed as the latest TV series while social and political issues are merely occasional variations in programming. This superficiality pervades the entire book. *Station Identification* tries to make us laugh at this sort of spiritual lobotomy, but it is a little too sad, too pathetic and too true.

W.B. Reeves

There's Something New In The Air....

WK

Soaring High into The 80's  
on Inspired Composition  
and Unique Instrumentation



ON EMI-AMERICA RECORDS

**MY BRILLIANT CAREER**, starring Judy Davis and Sam Neill; written by Eleanor Witcombe from the novel by Miles Franklin; produced by Margaret Fink; directed by Gillian Armstrong.

Sybilla Melvyn, eldest daughter of a care-less farmer and his well-born, once-beautiful wife, is determined to be somebody — a singer, a pianist, a writer — to have, as she writes in her schoolgirl notebook, a brilliant career. But young women in turn-of-the-century Australia were fated for marriage and a baby a year or a menial job like teaching other farmers' children to read and write.

Sybilla wins a reprieve from teaching when her grandmother invites her to while away the summer in relative splendor, during which time Sybilla still dreams of a career, but she does so in comfort: new clothes, dances, parties, her rough hands soaked in lemon water, her hair brushed by a maid. And in the course of this idyll Sybilla falls in love with Harry Beecham (Sam Neill), the young, handsome plantation owner neighbor who at first appears unattainable but soon becomes intensely attracted to her. The underlying sexual tension between them is frustrating and compelling.

Uncertain of her looks and social graces throughout most of the film, growing up homely in the shadow of a beautiful mother (everyone remarks how Sybilla didn't get her mother's looks; "pity") she is nevertheless quite certain what she doesn't want. When she is forced to return to her family, Beecham's aunt remarks that life will indeed be dull without Sybilla. She starts out the ugly duckling and ends up a graceful, independent swan; actress Judy Davis makes us believe every minute. With her broad, freckled face, masses of untamed hair and a defiance born of a secret conviction that she deserves more from life than she's getting — while at the same time believing that she is clumsy and unattractive and undeserving — Davis makes Sybilla genuine, likeable, awesome and heroic.

Written, produced and directed by women, based on the book (perhaps autobiographical) by Miles Franklin (actually Stella Maria Sarah Miles Franklin; she was 16 when she wrote *My Brilliant Career*, 22 when it was published in 1901), this film is no shrill polemic for feminism, but it is firm and true, honest and fine and gentle and every bit as brilliant as a young school-girl's dreams.

There are very few films I ever want to recommend without reservation; this is one of them. See it. If it means driving 60 miles in hard weather and a weak car, see it.

Judith Sims

**HIDE IN PLAIN SIGHT**, starring James Caan, Jill Eikenberry, Robert Viharo; written by Spencer Eastman; produced by Robert Christiansen & Rick Rosenberg; directed by James Caan.

In 1967, a Buffalo factory laborer suddenly found his two children incommunicado after the Justice Department relocated their mother and new stepfather, a mafioso turner of state's evidence, to another, unspecified part of the country.

In *Hide in Plain Sight* James Caan portrays the bereaved father, Thomas Hacklin, as stolidly as someone who's just lost a new pair of bowling shoes, and not had the fruit of his loins wrenched from his loving grasp. As Hacklin attempts to find his children, officious bureaucrats snub him at every turn, members of Con-

# On Screen



Davis & Neill: brilliant as a schoolgirl's dreams

gress lie to him, a contemptuous lawyer humiliates him, and the tire factory in which his family has forty-four years of combined service sacks him; we keep waiting — indeed, hoping — for him to explode, but he never does, a couple of halfhearted token acts of vengeance notwithstanding. Through all of it, Caan appears confused rather than infuriated, perturbed rather than anguished.

Confounding our expectations, he's infinitely more audacious behind the camera in this, his debut as a director. A couple of times — as when, at the end of the scene in which his ex-wife informs him that she's married the hoodlum paramour she'd earlier promised to give up, the camera pulls back across the street and traffic noise drowns out the dialogue — he seems to be trying very much too hard, for the movement makes no sense of any kind. Elsewhere, though, he accomplishes at least one striking juxtaposition when he cuts from a close-up of the blissful face of the schoolteacher with whom Hacklin's fallen in love to a close-up of his harried ex-wife's face as she whispers through a prison window to her mobster beau in such a way that one woman seems to become the other.

Aside from the generally listless performances, this picture is also impaired by a screenplay which assumes that the kids' feelings about being taken away from their father are of no interest. Between the time that they disappear and their reunion with Hacklin in the film's one emotionally charged scene outside an Albuquerque diner, we glimpse them but once, and then only very briefly.

Say what you will about *Walking Tall* having been lurid and manipulative — the remarkably bloodless and untouching *Hide in Plain Sight* would be ten times the film if it had a hundredth the passion and action of the former.

John Mendelssohn

**SIMON**, starring Alan Arkin, Madeline Kahn, Austin Pendleton; written by Marshall Brickman; produced by Martin Bregman; directed by Brickman.

Famous heretofore as Woody Allen's col-

laborator on the *Annie Hall*, *Manhattan* and *Sleeper* scripts, Marshall Brickman now begins his solo director-writer career with *Simon*, starring his old pal (they were once members of a folksinging group, the Tarrriers), Alan Arkin. Predictably, many critics have faulted Brickman because he isn't Allen — or because there are too many similarities, or not enough similarities. But never mind all that.

Arkin plays a university professor kidnapped by a mischievous, omnipotent "think tank" group of weirdo intellectual scientists-philosophers; to satisfy their twisted whim, Arkin is brainwashed into thinking he's an alien. In the process Arkin gets a showstopping routine — reenacting several million years of biological history, starting out as a plankton and evolving quickly through upright man (with sly-ape-&-bone homage to 2001).

Brickman manages to combine sweet optimism with intellectual cynicism, all the while taking potshots at the endless petty annoyances that make our lives so dreary and dreadful: Muzak, bad drivers, those strips of paper wrapped around motel toilet seats. Brickman also hits bigger targets, like the think tank itself (this one headed by Austin Pendleton, Machiavelli with an overbite and a leather jacket), television, academia and the military. And it has a nice happy ending. Enjoy.

Judith Sims

**NIJINSKY**, with Alan Bates, George de la Peña and Leslie Browne; written by Hugh Wheeler; directed by Herbert Ross.

After the success of *The Turning Point*, director Herbert Ross and his producer-wife, the former ballerina Nora Kaye, were able to raise money from a major studio to film a biography on Vaslav Nijinsky. But whereas *Point* was as wholesome as American corn bread, *Nijinsky* is as decadent as a hothouse truffle.

In many ways *Nijinsky* is *The Red Shoes* without the censorship which forced the impresario in the latter movie to drive a ballerina to her death instead of a danseur. In 1948 overt homosexuality was too scandalous for movies, but that's certainly not the case in 1980. But instead of using the

freedom to paint a valid, complex picture of Nijinsky and his need and love for both Serge Diaghilev and Romola de Pulskey, this movie reduces these three complicated people to cardboard puppets.

Only Diaghilev fares well, perhaps because Alan Bates is skilled enough to play between the simplistic lines, but George de la Peña as Nijinsky and Leslie Browne as Romola are both so outclassed by Bates I wanted to tell Bates to stop hurting the children. There can't be a tug-of-war for the body and soul of one man when the two opposing sides (Romola and Diaghilev) are so ill-matched.

Even without this emotional complexity, *Nijinsky* might have worked visually if Ross had been able to capture a sense of the times. Diaghilev's band of artists — from the painter Leon Bakst to the composer Igor Stravinski — were turning the art world upside down, but that revolution is missing. We never understand how these people were living on the edge of time and creating a whole new language that is still spoken in today's music and dance world.

The best thing that can be said about *Nijinsky* is that it's beautifully art directed, but this is hardly sufficient. For a film about passion, obsession, creation, madness and death, *Nijinsky* is painfully flat. Where is the flamboyant outrageousness of Ken Russell when we need it?

Jacoba Atlas

**A SIMPLE STORY**, starring Romy Schneider, Claude Brasseur, and Bruno Cremer; directed by Claude Sautet.

Marie (Romy Schneider) is Sautet's almost-40 heroine, and between her pregnancy that opens the film and a different pregnancy of hers that closes it, nothing much of dramatic import occurs. And that's as it should be, for this is a slice-of-life film that intentionally skims life's more mundane facets; in style, pace, and mood *Story* is like a grown-up *Peppermint Soda*. Marie drops her current lover, dallies with her former husband, tries to help a suicidal friend, and eats and drinks a good deal with an attractive group of friends — all in all, not bad company for two hours.

Robert L. Liebman

## MISCELLANEOUS MISERIES

*Die Laughing* is so wretchedly execrable, so thoroughly unamusing, so disastrously devoid of charm one wonders who was foolish enough to pay for this nonsense. Jon Peters, the one who lives with Streisand, is the executive producer; Robbie Benson is the star, the co-writer, the co-producer and the songwriter, and what started out as a disarmingly sincere young man in *One on One* has turned into a cheap, sleazy trickster who should think seriously about giving up show business for something worthwhile, like pounding sand in ratholes.

*A Small Circle of Friends* has already been rightly panned in several national mags, but I feel compelled to add one more nail to the coffin. For those interested in the Sixties, see instead *The War at Home*, a documentary (featured in a recent *Ampersand*) that far outstrips *Small Circle* in emotion, nostalgia and political insight.

*The Solar Film* lasts eight minutes and wouldn't earn much more than a cursory glance if Robert Redford's name weren't at the top as executive producer. It's a lamentably jejune look at the energy crisis and the lucky old sun, and it's about as informative as a *Dick and Jane* reader.

Judith Sims



# tech talk:

45 Watt RMS minimum per channel into 8 ohms.  
From 20 to 20,000 Hz. With no more than 0.03% THD.

## explained.

The tech talk you just read is a set of amplifier specifications, or specs. Specs for the remarkable MCS® Series Model 3248 45 Watt receiver. Most people think they need an engineering degree to understand specs so they usually don't even try. That's a mistake. Specs are intended to inform and protect you. With that in mind, we'd like to end some of the confusion.

The first sentence above tells you that 45 watts are the least amount of continuous (RMS) power the amplifier portion of the 3248 will deliver to each speaker channel when hooked up to 8 ohm speakers.

The second sentence states that at least 45 watts of power will be delivered over the entire audible range of sound frequencies. From 20 to 20,000 vibrations per second (20 to 20,000 Hz).

The last sentence contains the most important information of all. It tells you that under these conditions the unwanted overtones or harmonics will not exceed three hundredths of one percent of the output signal (0.03% THD or total harmonic distortion).

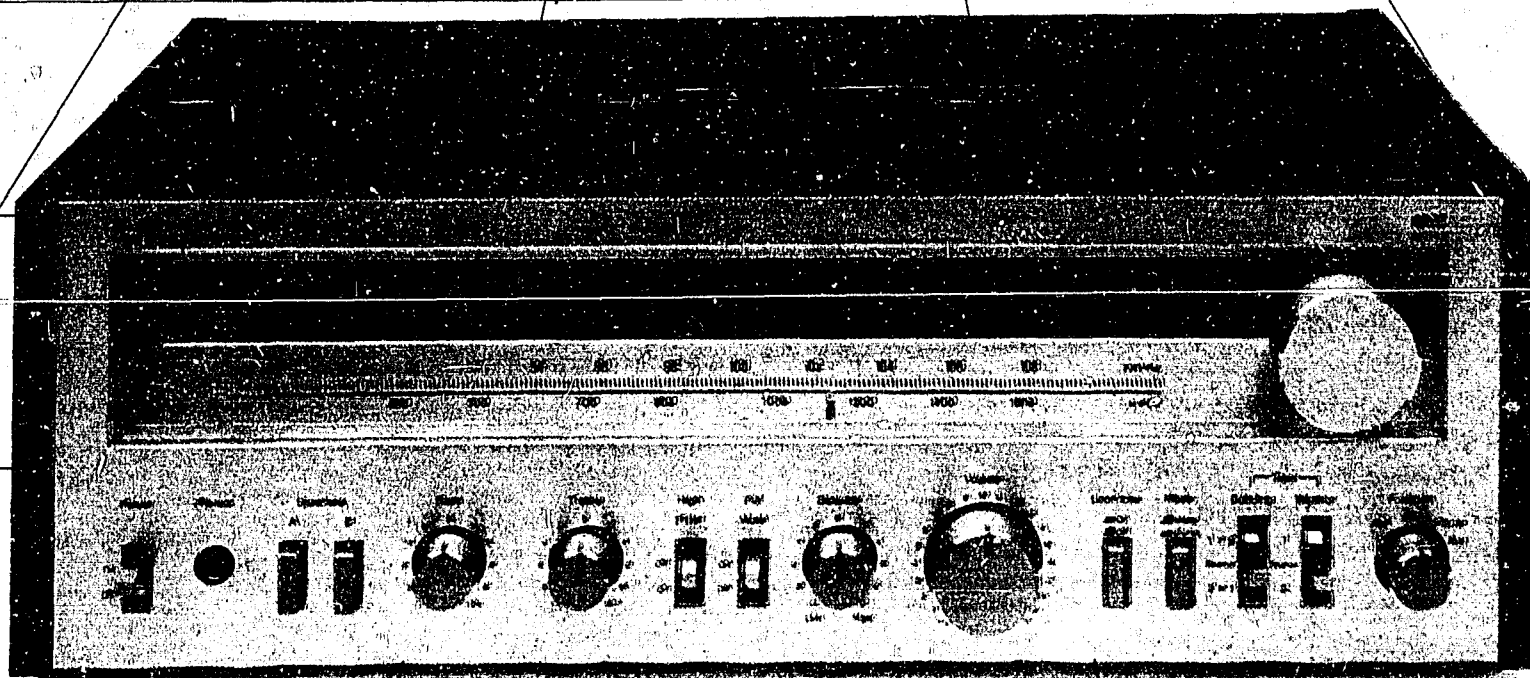
\*Prices higher in Alaska, Hawaii and Puerto Rico.

When you consider that THD of up to 3% is considered virtually inaudible you can understand just how remarkable the MCS Series 45 Watt receiver really is.

So come to your nearest JCPenney and see for yourself. See the LED power meters. The tape monitoring system that lets you compare what you're recording to the program source while you're recording. The tape dubbing control that lets you record from one tape deck to another, and back again, at the flick of a switch. The loudness switch that boosts bass and treble ranges when the volume is low. See all these features and much more. Or just come in and listen to the MCS Series 45 Watt receiver. You won't have to look any further. The MCS Series 45 Watt receiver only \$379.95\* and only at JCPenney.

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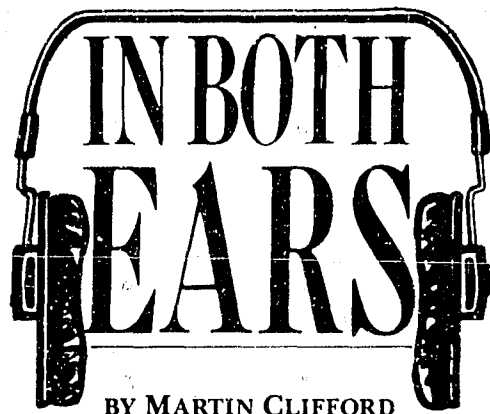
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IT MAKES EVERYTHING CLEAR.

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BY MARTIN CLIFFORD

In hi-fi, a speaker yields the moment of truth. Unfortunately, the speaker is still the weakest link in the system, though it doesn't bear the entire responsibility. What is heard depends not only on the speaker, but on the size of the listening room, its shape, acoustics, speaker positioning, on the physical condition of the ears, musical training, age and sex.

This means that the sound from speakers is subjective, tempered by a collection of variables. It just isn't possible to plunk a pair of speakers anywhere and expect superior results. Luck plays a very small part in speaker positioning.

The first step is to separate the speakers until the stereo left/right sound is satisfying. This can be done by playing a familiar stereo record while trying the speakers in different locations along the floor or on a bookshelf. The sound should have a distinct left/right characteristic and should not seem to come from a single speaker, an imaginary unit between the two.

Once the stereo balance is satisfying, the speakers can be placed at various distances above the floor, if possible, with the help of

speaker stands. This changes the response in the bass, midrange or treble. Generally, speakers near floor level will be "boomier." Also, treble tones come cleanest when aimed at ear level. Tilting the speakers left/right or up/down is also helpful. This doesn't mean both will be placed identically. One may be higher or more at an angle. The final criterion is that the sound should be pleasing.

Speakers and power amps have a symbiotic relationship. If a speaker requires a minimum input of 10 watts and has a maximum rating of 60, then the amplifier can be somewhere between these two extremes.

While that's the safest way, it isn't the best. An amp rated at 100 watts won't always use this amount of power. A transient or momentary peak can reach 100 watts with minimum distortion and, since this power demand is short lived, can be safely handled by a 30-watt speaker. Most hi-fi's use amps with power ratings in excess of speaker ratings.

Most in-home hi-fi speakers are 8 ohms, the impedance of the voice coil. Speakers should be connected to the 8-ohm taps on the amp, even if it has 4 and 16 ohm taps. Matching amps to speaker impedance supplies the greatest possible transfer of sound energy. Most auto speakers are made with a 4-ohm impedance.

The efficiency of a speaker is the ratio of sound output vs. audio power input. If an amp drives a speaker with 10 watts and it delivers 1 watt of sound pressure, that is 1/10 or 10 per cent efficiency, rather high. A low efficiency speaker would be one rated at about 0.5 to 2 per cent. The higher the efficiency the smaller the possible power requirement of the amp. High efficiency or low is a matter of personal preference.

Both types can give good results.

Use #18 gauge wire, or even slightly thicker, for connecting speakers to amps. The smaller the gauge number, the thicker the wire. Speakers should not be connected to amps with the power turned on. When records are played it is best to keep the volume turned down until the sound comes on and then advance the volume control.

Turning up the bass tone control and the loudness and volume controls simultaneously may be asking for trouble. With these advanced the bass speaker is being asked to work hard and it may not be able to do so, or at least not for very long.

Speaker fuse ratings are coarse, unreliable, and don't work fast enough. They are better than no fuses, but not by much. It is better to rely on good operating practice, for this will help speakers from going prematurely to their electronic Valhalla.

Speaker grilles are not only decorative but protective. It's easy to damage speaker cones so don't remove grilles unless it's necessary. Grilles are made to be acoustically transparent, so sound is not improved with the grilles off.

Good hi-fi specs are important, but refer only to new equipment. As a system gets older, rumble, wow, flutter, high frequency oscillation and hum may become evident. These produce sounds that make speakers work more, so amps and turntables should be checked periodically. Some audio dealers do this without charge.

BY BYRON LAURSEN

If music be the food of love, how can we improve the flavor? Santa Monica's Wayne Umbertis and George Carlsen have something that seems to turn the trick, a between-amp-and-speakers, sub-\$200 add-on they call Dynamic Compliance Fidelity Enhancement System.

"Somebody described it," boasts Umbertis, "as looking through a window with the screen removed." Indeed, handed a switch box that cut the Dynamic Compliance feature in and out of two sets of speakers, one of them cheap and the other high-cost, I heard a sense-pleasing improved fullness of sound over both sets, with the greatest enhancement effect noticeable on the cheap pair. It was like the difference between hearing a great acoustic guitar in one's own lap and a fair one over a p.a. system. Frequencies that were harsh, irritating and tinny without the device became round and luxurious when Dynamic Compliance was switched on.

The device's essential components are a power booster, which allows the main amp to operate at lower levels, hence farther from distortion, and circuitry that purportedly refines the communication between amplifier and speakers.

Dynamic Compliance, Inc. plans the same strategy that made the Dolby Noise Reduction System profitable for its inventor: they'll sell direct to consumers via mail order, but the future rides on licensing agreements from established stereo equipment manufacturers.

Already, Concord Electronics has released two Dynamic Compliance amplifiers for car stereo, with a brochure full of impressive claims about slewing rate, intermodulation distortion and amplitude linearity. By me, a thoroughly non-technical type with an oversized appetite for music, no spec sheet could make so dramatic an impression as did the switch box that clarified everything the speakers had to deliver.

**fact:**  
this small  
record  
collection  
represents a  
\$1,000  
investment

It's true—the largest investment in almost any hi-fi system is frequently the cost of the records played on it... and it is equally true that a badly worn phono stylus tip may ruin a valuable (or irreplaceable) record in a single playing!

With the rising cost of new phonograph records—and the difficulty in replacing treasured, older favorites—it's the worst kind of false economy to risk damaging them with a worn stylus.

**Check your stylus (needle)  
at least once a year**

Always insist on a Genuine Shure replacement stylus. Substitutes will not restore the Shure cartridge to its original performance standards.



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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.



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Appletree Stereo, Champaign

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\*Dolby is a trademark of Dolby Laboratories.

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**Platinum Series  
Panasonic**  
just slightly ahead of our time.

# Ondisc

(Continued from page 9)

## ELVIS COSTELLO & THE ATTRACTIONS Get Happy!! (Columbia)

In the past 2½ years, Elvis Costello has given us one singer-songwriter album (*My Aim Is True*), a rock band LP (*This Year's Model*), and one modern pop long player (*Armed Forces*). *Get Happy!!* is the bespectacled Britisher's rhythm and blues record, an album permeated with references to the soul music tradition.

"I Can't Stand up for Falling Down" is an old Sam & Dave B-side and both "Five Gears in Reverse" and "Beaten to the Punch" are virtual throwbacks to the Stax era. "Secondary Modern" is a very close cousin to the "I Heard It Through the Grapevine" groove while "High Fidelity" sounds like a backing track from Motown's mid-Sixties heyday. "Opportunity" boasts the throbbing, slow-burn sensuality of an Al Green song and "Human Touch" is based on the Jamaican ska rhythm that's all the rage in England these days.

But the black influence extends only to the music. Lyrically, Costello has largely returned from the political commentary of "Oliver's Army" and "Goon Squad" to his familiar themes of romantic obsession and thwarted desire. His flair for the brilliant wordplay ("He's got double vision/when you wanted him double-jointed") is still there and Elvis struts his lyrical stuff best on "Riot Act," the brooding "New

Amsterdam" and the country-tinged lament of "Motel Matches."

*Get Happy!!* contains 20 songs and close to 50 minutes of music but this admirable display of quantity isn't quite matched on the qualitative end. Muffled, distant production prevents the hooks from really sinking in. There's a sporadic air to the album — the songs sound good while they go in one ear but quietly slip out the other 15 minutes later without leaving much of an impression.

Don Snowden

## LINDA RONSTADT "Mad Love (Asylum)"

The scene is the West Hollywood office of Peter Asher, producer/manager extraordinaire. As the curtain opens, Peter is engaged in an intense discussion with Linda Ronstadt, singer/superstar. Linda is furiously chewing gum and pointing at the same time, a talent she alone in the world possesses. The play begins:

Linda: Gosh, Petey, (chomp chomp), why can't I do a punk album? I've just gotta branch out, or I'll go cray (chomp chomp) zee.

Peter: (a bit angry) And how do you expect me to produce that kind of album, anyway? I've made a very successful career, thank you, taking rock 'n' roll and running it through limiters and compressors and smoothing out every rough edge. Now you want me to work with that craftless noise? Why, it would take a damn near Herculean effort to reduce it to proper blandness. I'm get-

ting on, ducks, I don't think my heart could take it.

Linda: Aw, Petey, yer the best! You could do it (chomp chomp), I know you could. You made Chuck Berry's "Livin' in the U.S.A." sound like a Carpenters' "B" side, didn'tcha?

(The phone rings. It is Joe Smith, Chairman of the Board of Elektra-Asylum Records.)

Joe: Listen, on this new Ronstadt thing, I gotta great idea. Let's go New Wave on this one, awright, sweetheart? The kids'll eat it up. I figure a couple Costello things, some fuzzy electric guitars to kinda jazz it up a little, y'know, can't lose....

Peter: You tell Linda, I've got to lie down. (Hands phone to Linda.)

Linda: Hiya, Joey. What's happenin'?

Joe: You are, baby, you are. (The curtain lowers.)

Richard Levinson

## PUBLIC IMAGE, LTD. Second Edition (Island)

Listening to *Second Edition* is like experiencing physical harm, which is exactly what John Lydon's gang of four, Public Image Ltd. had in mind. The bass guitar dances circles around you. The drums pin you against the wall. The guitars and keyboards stick in the knives. Lydon's vocals pour vinegar on your wounds.

As with Brian Eno before them, Public Image aim to reinvent music as we know it. Their songs — which generally begin sparsely and then expand, swell and finally burst — are simultaneously primitive and futuristic, repetitive and intricate,

militaristic and random. Blending elements of reggae, ska, dub and disco, the group winds up with a sound that's somewhere out there.

Lydon's voice is central to the group's oblique strategies. Twisting words and even syllables beyond recognition, Lydon shrieks, moans, howls. But ultimately, the lyrics don't matter so much as the momentum and timing with which Lydon exorcises them. Check out his delivery in "No Birds," a song that terrifyingly presents heaven — "Life in lovely allotted slots" — as another hell.

Some may write off Public Image as heartless experimentalists. But they'd be dead wrong. Their mission — teaching us to respond differently to familiar noises and creating new ones — is quite heroic and actually compassionate.

Buy *Second Edition* for your children. It's beneficial, like a good spanking.

Mitchell Schneider

## JOE PASS I Remember Charlie Parker (Pablo)

*I Remember Charlie Parker* is Pass' tribute to the jazz world's most influential figure — a collection of standards from Parker's first album with strings. Parker didn't contribute any originals to that date, but by all accounts it remained one of his favorites and an appropriate choice for a guitarist with Pass' melodic gifts.

There's a reason Pass is sitting atop the most recent *downbeat* Best Guitarist poll and it's convincingly demonstrated on "They Can't Take That Away from Me." Glistening

single-note flurries, walking bass lines, perfect color and chording — all there and all beautiful. An impressive addition to the solo work already turned in on *Virtuoso 1*, 2 and 3. Pass must be only two or three albums

*Glistening single-note flurries, perfect color and chording.*

behind Oscar Peterson in the race for most-recorded Pablo artist. With albums this good, he's in no danger of overexposure.

Terry Gioe

## LENE LOVICH Flex (Stiff/Epic)

lene Lovich sings like silent movie stars used to act — her flourishes, exaggerations, swagger and warble are vehicles for a delightful quirkiness. She renders nonsensical all insistence that rock is inviolate as a style. Both with *Flex* and last year's brilliant debut, *Statless*, Lovich and co-conspirator Les Chappell have made rock synthesis work, blending disparate forms into a cohesive whole.

The primary influence on *Flex* is Middle European and Baltic music, although strains of opera, country & western, cabaret, *Wide World of Animals* sound effects and a severe techno-frigidity that makes Gary Numan sound like Andy Williams are also prominent.

Davin Seay

# E A R L K L U G H

The album he's had in him a long, long time





**MOSE ALLISON**

May 13-18 ..... Detroit, MI  
May 19 ..... East Lansing, MI  
May 20 ..... Suttons Bay, MI  
June 2-7, 9-14 ..... Ft. Lauderdale, FL  
June 16-21 ..... Washington D.C.  
July 3-6 ..... Seattle, WA

**AZTEC TWO STEP**

June 26 ..... Norwich, CT

**THE BABYS**

May 9 ..... Hempstead, NY

**BOBBY BLUE BLAND**

June 7 ..... San Diego, CA  
June 15 ..... Houston, TX  
June 27 ..... Atlanta, GA

**THE CRETONES**

May 2,3 ..... Los Angeles, CA

**JOHN DENVER**

May 3 ..... Cincinnati, OH  
May 4 ..... Kalamazoo, MI

**THE DIRT BAND**

May 2 ..... Elon, NC  
May 3 ..... Williamsburg, VA  
May 16 ..... Eureka, MO

**DIXIE DREGS**

May 3,4 ..... Los Angeles, CA

**FLEETWOOD MAC**

May 1 ..... Seattle, WA  
May 9-10 ..... Minneapolis, MN  
May 11 ..... Madison, WI  
May 14-15 ..... Chicago, IL  
May 16 ..... Indianapolis, IN  
May 20-21 ..... Cleveland, OH  
May 23 ..... Detroit, MI

**MIMI FARINA**

May 17 ..... Berkeley, CA

**FREDDY FENDER**

June 7-8 ..... Walla Walla, WA

**GANG OF FOUR**

May 1 ..... Allentown, PA  
May 2 ..... Philadelphia, PA  
May 3-4 ..... New York, NY  
May 7 ..... Boston, MA  
May 12 ..... Detroit, MI  
May 15-16 ..... New York, NY

**GENESIS**

May 23 ..... Oakland, CA  
May 24 ..... Long Beach, CA  
May 26 ..... San Diego, CA  
May 30 ..... Houston, TX  
May 31 ..... New Orleans, LA  
June 1 ..... Atlanta, GA  
June 4 ..... Kansas City, MO  
June 5 ..... St. Louis, MO  
June 6 ..... Chicago, IL  
June 7 ..... Milwaukee, WI  
June 9-10 ..... Detroit, MI  
June 11 ..... Cleveland, OH  
June 12 ..... Cincinnati, OH  
June 13 ..... Pittsburgh, PA  
June 14 ..... Columbia, MD  
June 16 ..... Boston, MA  
June 25 ..... Rochester, NY  
June 26 ..... Buffalo, NY  
June 29 ..... New York, NY  
June 30 ..... Saratoga Springs, NY

**DIZZY GILLESPIE**

May 3 ..... Hempstead, NY  
June 13 ..... Dallas, TX  
June 14 ..... Houston, TX  
June 19 ..... Medford, OR  
July 4 ..... Atlantic City, NJ  
August 23 ..... Acme, MI  
August 26 ..... Detroit, MI  
August 28 ..... Monaca, PA

**JOHN HAMMOND**

June 13-14 ..... Savannah, GA  
June 20 ..... Newport, RI

**JOHN HARTFORD**

May 2 ..... Tulsa, OK  
May 3 ..... Austin, TX  
May 10-11 ..... Palo Alto, CA  
June 13 ..... Ronceverte, WV

**EARL "FATHA" HINES**

May 7 ..... Cleveland, OH  
May 14 ..... St. Louis, MO

**JOHN LEE HOOKER**

June 20 ..... San Francisco, CA

**JOE JACKSON**

August 13-14 ..... Los Angeles, CA

**MILLIE JACKSON**

May 9 ..... San Diego, CA  
May 11 ..... Oakland, CA

**JEFFERSON STARSHIP**

August 3-4 ..... Los Angeles, CA

**ALBERT KING**

May 2 ..... Chicago, IL

**B.B. KING**

May 9 ..... Boston, MA  
May 15 ..... Tulsa, OK  
May 16 ..... Louisville, KY

*The Empire Strikes Back* or *Star Wars II*, also stars Harrison Ford, Carrie Fisher and those cute robots.

*Brubaker* stars Robert Redford as a reform-minded prison warden.

*Oh Heavenly Dog* has Chevy Chase turning into Benji — reincarnation with a vengeance.

*My Bodyguard* is the larger of two kids; the grownups are Martin Mull and Ruth Gordon.

*How to Beat the High Cost of Living* stars Jane Curtin, Susan Saint James and Jessica Lange as three housewives who steal.

*Dressed to Kill*, a psychological murder mystery, stars Michael Caine and Angie Dickenson, directed by *Fury* and *Carrie's* Brian de Palma.

*K-GOD* is a religious TV station; meant to be funny, isn't.

*Underground Aces* are parking garage attendants; sort of a *Car Wash* without the water.

*Happy Birthday Gemini* stars Madeline Kahn and Rita Moreno.

*Fame*, and the pursuit of it by teenagers attending a New York performing arts school.

*The Long Riders*, in which real brothers star as real brothers — the Carradines, Keaches, Quaid and Guests as the James, Dalton, Miller and Younger brothers.

*Roadie*. Meatloaf, Art Carney, Blondie and music.

*The Big Red One*, adventure with Lee Marvin.

*Sea Wolves*, more adventure, this with Gregory Peck, Roger Moore & David Niven.

*Those Lips, Those Eyes* — gorgeous Frank Langella in a comedy about summer stock.

*Why Would I Lie?* stars Treat Williams as a chronic liar and Lisa Eichhorn as a social worker.

*The Nude Bomb* (the Return of Maxwell Smart). Don Adams.

*The Gong Show Movie* stars Chuck Barris and is, we're told, semi-autobiographical. Who cares?

*The Island*, author Peter Benchley's latest venture into deep waters, stars Michael Caine, David Warner.

*The Blues Brothers*, starring Aykroyd, Belushi, Chicago and lots of old cars.

*Cheech and Chong's Next Movie*. 'Nuff said.

*Xanadu* has Olivia Newton-John and Michael Beck in a musical fantasy.

*Smokey and the Bandit II* stars Burt Reynolds, Sally Field, Jackie Gleason. More of the same.

*Tom Horn* was a famous Indian fighter; famous Steve McQueen plays him.

*The Shining*, Stanley Kubrick's long-awaited thriller starring Jack Nicholson and Shelley Duvall.

*Up the Academy*. *Mad* Magazine's answer to *Animal House*.

*Bronco Billy* has Clint Eastwood and Sondra Locke and a wild west show.

*Caddyshack* is about golf caddies and stars Chevy Chase, Rodney Dangerfield, Ted Knight and Bill Murray.

*No Nukes*, the film of the big anti-nuke concerts in New York a year ago.

*Honeysuckle Rose*: Willie Nelson, Amy Irving and Dyan Cannon in a country music tale of romance and adultery (hot damn!).

*Divine Madness* — Bette Midler in concert.

*Urban Cowboy*, at last; John Travolta struts his stuff in Texas.

*Rough Cut* stars Burt Reynolds and Lesley-Anne Down in a cute caper.

*Airplane*, a spoof of disaster movies, with a cast of "thousands" including Kareem Abdul-Jabbar and Jose Feliciano (huh?).

*The Hunter*, based on the life of bounty hunter Ralph Thorson, stars Steve McQueen.

*Hog Wild*, yet another youthful-antics flick.

*Tulips* has Gabe Kaplan and Bernadette Peters in a black comedy about suicide.

*Hollywood Knights*, about some hot rodders in L.A.

*Holy Moses*, a Biblical spoof, stars Dudley Moore and Laraine Newman.

*Blue Lagoon* has Brooke Shields and Christopher Atkins alone on a desert island.

*The Mountain Men* are Charlton Heston and Brian Keith.

*The Special Edition of Close Encounters of the Third Kind* has 20-odd minutes that the first edition didn't.

*Used Cars*, about, not surprisingly, used car salesmen, stars Kurt Russell and Jack Warden.

*The Watcher in the Woods*, in which an American family encounters bizarre events when they move to an English country manor. Bette Davis, David McCallum.

May 17 ..... Memphis, TN  
May 18 ..... Nashville, TN  
May 29 ..... Norman, OK  
May 30 ..... Fort Worth, TX  
May 31 ..... Shreveport, LA  
June 7 ..... San Diego, CA  
June 8 ..... Oakland, CA  
June 13 ..... Houston, TX  
June 27 ..... Atlanta, GA  
July 26 ..... Milwaukee, WI  
August 1 ..... Cincinnati, OH  
August 2 ..... Washington, D.C.  
August 9 ..... Philadelphia, PA

**LITTLE RIVER BAND**

June 30 ..... Los Angeles, CA

**GRAHAM NASH**

May 2 ..... Philadelphia, PA  
May 4 ..... Pittsburgh, PA  
May 6 ..... Atlanta, GA  
May 8 ..... Miami, FL

**NAZARETH**

May 15 ..... Lexington, KY  
May 19 ..... Philadelphia, PA  
May 21 ..... St. Louis, MO  
May 23 ..... Chicago, IL  
May 24 ..... Detroit, MI  
June 6 ..... New York, NY

**RICK NELSON**

May 27-31 ..... Houston, TX  
June 3-8 ..... Dallas, TX

**WILLIE NELSON**

May 1 ..... Fort Myers, FL  
May 2 ..... West Palm Beach, FL  
May 3 ..... Sunrise, FL  
May 4 ..... St. Petersburg, FL

**TED NUGENT**

May 23 ..... San Francisco, CA  
May 24 ..... San Bernardino, CA  
May 25 ..... Los Angeles, CA  
May 27 ..... Portland, OR  
May 28 ..... Seattle, WA  
May 29 ..... Spokane, WA

**JOHN PRINE**

July 9 ..... Ambler, PA  
July 12 ..... Washington, D.C.

**THE RAMONES**

May 2 ..... Champaign, IL  
May 3 ..... East Lansing, MI  
May 4 ..... Chicago, IL  
May 6 ..... Carbondale, IL

**LEON REDBONE**

July 12 ..... Washington, D.C.  
July 25 ..... Purchase, NY

**DEBBIE REYNOLDS**

May 23-26 ..... Buena Park, CA  
June 30-July 6 ..... St. Louis, MO

**SMOKEY ROBINSON**

May 2 ..... Monroe, LA  
May 3 ..... Houston, TX  
May 4 ..... Dallas, TX  
May 23 ..... Los Angeles, CA

**KENNY ROGERS & DOTTIE WEST**

May 2-15 ..... Lake Tahoe, CA  
June 19 ..... Spokane, WA  
June 20 ..... Portland, OR  
June 22 ..... Seattle, WA

**SONNY ROLLINS**

June 28-29 ..... Milwaukee, WI  
August 1-2 ..... Chicago, IL

**LINDA RONSTADT**

May 5 ..... Los Angeles, CA

**RUSH**

May 13 ..... Hershey, PA  
May 14 ..... Pittsburgh, PA  
May 16 ..... Providence, RI  
May 17 ..... Boston, MA  
May 18 ..... Portland, ME  
May 20 ..... New Haven, CT  
May 21 ..... Buffalo, NY  
May 23 ..... Nassau, NY

**GIL SCOTT-HERON**

May 2 ..... Los Angeles, CA

**BOB SEGER**

May 2-3 ..... Oakland, CA  
May 5 ..... Portland, OR  
May 7 ..... Seattle, WA  
May 10 ..... Denver, CO  
May 17 ..... Minneapolis, MN

**THE SELECTER**

May 3 ..... Houston, TX  
May 11 ..... Chicago, IL  
May 18 ..... Boston, MA

**SISTER SLEDGE**

May 17 ..... Arlington, VA  
June 1 ..... Oakland, CA  
June 13 ..... Houston, TX  
August 23 ..... East Rutherford, NJ

**AL STEWART**

August 25 ..... Los Angeles, CA

**TAVARES**

June 26-27 ..... Pleasanton, CA  
June 28-29 ..... Scottsdale, AZ

**TRIUMPH**

May 1 ..... San Antonio, TX  
May 2 ..... Dallas, TX  
May 3 ..... Houston, TX  
May 4 ..... Austin, TX  
May 6 ..... McAllen, TX  
May 7 ..... Beaumont, TX  
May 8 ..... Wichita Falls, TX  
May 9 ..... Amarillo, TX  
May 10 ..... El Paso, TX  
May 11 ..... Midland, TX  
May 15 ..... Corpus Christi, TX

**UFO**

May 3 ..... Houston, TX

**UTOPIA**

May 8 ..... Eugene, OR  
May 9 ..... Medford, OR  
May 11 ..... San Jose, CA  
May 12 ..... Davis, CA  
May 14 ..... Seattle, WA  
May 15 ..... Portland, OR  
May 17 ..... Berkeley, CA  
May 19-20 ..... Phoenix, AZ  
May 21 ..... Tucson, AZ  
May 24 ..... San Diego, CA  
May 26 ..... Fresno, CA  
May 28-29 ..... Los Angeles, CA  
May 30 ..... Santa Barbara, CA

**VAN HALEN**

May 1 ..... Washington, D.C.  
May 3 ..... Hyannis port, MA  
May 5 ..... Buffalo, NY  
May 6 ..... Rochester, NY  
May 7 ..... Philadelphia, PA  
May 8 ..... New Haven, CT  
May 9 ..... Philadelphia, PA

**THE WHO**

May 2 ..... St. Paul, MN  
May 3 ..... Chicago, IL  
June 23-25, 27-28 ..... Los Angeles, CA

**Z.Z. TOP**

May 1 ..... Springfield, MA  
May 3 ..... Boston, MA  
May 4 ..... Passaic, NJ



**Meet the waiters of Camp Oskemo,  
they make war, make trouble and make out.**



# **GORP\***

**\*a bunch of fruits, nuts and flakes.**

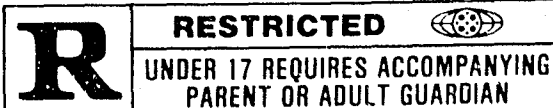
SAMUEL Z. ARKOFF presents A JEFFREY KONVITZ PRODUCTION  
**"GORP" MICHAEL LEMBECK • DENNIS QUAID • PHILIP CASNOFF**  
**FRAN DRESCHER • DAVID HUDDLESTON**

Story by **JEFFREY KONVITZ** and **MARTIN ZWEIBACK** Screenplay by **JEFFREY KONVITZ**

Produced by **JEFFREY KONVITZ** and **LOUIS S. ARKOFF**

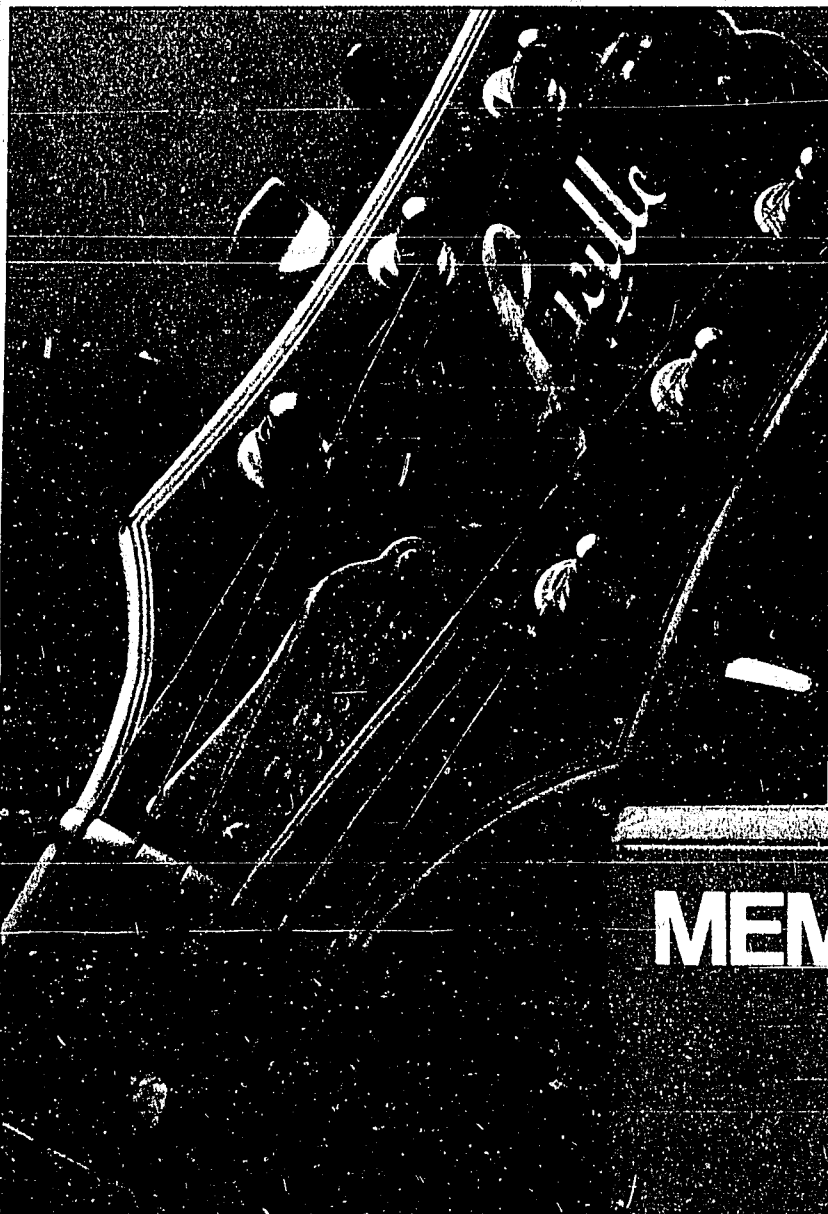
Directed by **JOSEPH RUBEN** Color by **MOVIELAB**

A PICTURE BY AMERICAN INTERNATIONAL/A FILMWAYS COMPANY



MEMOREX HIGH BIAS TEST NO. 2.

# WHICH HIGH BIAS TAPE WINS WITH "LUCILLE"?



Select any blues solo where B.B. King really lets "Lucille" sing, and record it on your favorite high bias tape.

Now record the same solo on MEMOREX HIGH BIAS tape, and listen to the two tapes back to back.

We're convinced you'll have a new favorite for two important reasons:

1. At standard record levels, no high bias tape has a flatter response across the entire frequency range.
2. The signal/noise ratio of MEMOREX HIGH BIAS is unsurpassed by any other high bias tape at the critical high end.

In short, you can't find a high bias cassette that gives you truer reproduction. And, after all, isn't that what you buy a high bias tape for?

Is it live, or is it

**MEMOREX**



## MEMOREX 90

The legendary "Lucille" solo, B.B. King's 1955 recording, made especially for this test.

**HIGH BIAS**

Memorex

minutes  
ion



For unbeatable performance in a normal bias tape, look for Memorex with MRX-Oxide in the black package.