

Winter 1986

# Access Magazine, Fall/Winter 1986

San Jose State University, School of Journalism and Mass Communications

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san jose state university

# ACCESS

fall/winter 1986

BROADWAY  
IN YOUR BACKYARD

Downtown Renaissance

'76 Grads:  
Where are they now?

Holiday Blues

618048

ADMIT  
ONE

618048



fall/winter 1986  
volume 1, number 1

# ACCESS

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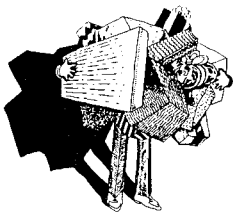
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## Editorial

# Revitalization

Access is the start of a regular once-a-term publication that will tap into the many aspects of our community. Each of the magazine's departments is intended to show the university in a different light. The nature of magazine articles allows our writers to cover a wide range of stories, from newsworthy issues to interesting anecdotes.

The staff at Access is proud to be part of the revitalization of the SJSU community. The face of the campus began changing this year with the ground breaking for the new Rec Center in early October. Also underway is the demolition of the 1952 Engineering Building to make room for the Project 88 construction. And change is being reflected downtown with the construction of the \$39 million transit mall and the new Guadalupe Corridor light-rail system.

Much is happening around this campus, and it is not simply construction. The magazine staff saw this issue both as a timely pioneering effort and a needed improvement for the university.

We wish to thank the Department of Journalism and Mass Communications, celebrating its 50th anniversary this coming spring, for providing us with their support. As with any new entity, we were unable to do all we would like to have done, and because of space limitations, we were unable to print some fine articles. The staff would like to thank Cindy Johnson, Lucy Santopietro, Juliana Halter, John Douthit and Donna Buckmaster for their patience.

Access is your student magazine, and we hope you will make it a part of your university life, just like the Spartan Daily.

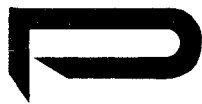
Finally, many thanks to Clyde Lawrence and Bonnie Ball for their technical support. We couldn't have started without you.

Editor

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# Are We Ready For A Major Disaster?

By Joan Thomas

What if . . . Dwight Bentel Hall, Wahlquist Library, Tower Hall and other buildings on campus are suddenly in ruins.

Outside communications have been disrupted, and highways and major thoroughfares are inaccessible.

Hospitals are either destroyed or overcrowded, and the wounded must wait until emergency medical teams arrive to receive aid.

As far-fetched as it may seem, it could happen if the San Jose area was hit by an earthquake with a magnitude of more than seven on the Richter Scale — 31 times more powerful than the earthquakes that hit Mexico and El Salvador.

Experts predict that in the next 20 years a major earthquake will occur somewhere in California. "Almost everyone agrees there should be one in the Bay Area," says Professor of Geology, Dr. D. C. Stevens.

According to Stevens, of the three major faults in the area, the Hayward, the Calaveras and the San Andreas, the San Andreas poses the greatest danger. It runs west of Santa Clara Valley through the Lexington Reservoir and the foothills of the Santa Cruz Mountains. Pressure on the fault has been building north of Hollister.

"We're not talking of 'if,' we're talking of 'when,'" says University Public Relations Director Richard Staley. "It may be in the next five minutes, it may be in 50 years."

Is San Jose State prepared to deal with the catastrophe of a major disaster like an earthquake?

Earthquake preparedness tops the list of concerns for San Jose State in a new disaster plan, which lists its major goal as "the preservation of life, the protection of property, and the continuity of campus operations."

University Police Chief Lew Schatz, the president's appointee, put together the plan that landed on the Chancellor's desk on Nov. 1. He hopes that during winter session an emergency operation center will be set up somewhere on campus. "We're not depending on the city to provide any services," he says. "We're figuring on a stand-alone scenario from 72 hours to five or more days if need be."

In any emergency, Schatz's key personnel at the center would include Dr. Raymond Miller, health service director, and Staley, as public relations officer.



Miller will communicate with the local hospitals, and assure there is adequate water, food and housing. If necessary, he would set up a temporary morgue on campus. At the moment, Miller is working on establishing medical triage teams that would move quickly from patient to patient to assess the extent of the injuries and determine which patients should be moved first. "Eventually everybody, even the dead, would get moved," he says.

Yet, Miller points out a weak point of the plan. "It is no problem if the emergency or disaster occurs between 8 a.m. and 5 p.m., but after five, or on a weekend, the staff will be dispersed and at home."

Staley, as public relations officer, will keep communications going. In pre-

paration he has stored away some manual typewriters and a hand-cranked mimeograph machine. He is also trying to obtain some marine batteries to use with a microphone to help disperse information from the Tower to the campus. "I pray that the building is standing so that emergency information can go on," he adds.

What role do students have in the emergency plan? At the most they would be involved as volunteers. "There's nothing for them to do but follow instructions," comments Harold V. Manson, special projects coordinator for the UPD. "The fewer the people that get involved the better."

Neither Associated Student Body President Tom Boothe nor Associated



Student Director of Communications Dan Larke said they were aware of the university consulting them on the plan, although Boothe saw the need to be consulted. Larke comments, "For reasons of limited time of the student body board, they don't bring up things like that. There are other things that top the priority board — things that are in the front of the students' minds — like the need to know when we are getting child care. We are here to voice the students'

*'It is no problem if the emergency or disaster occurs between 8 a.m. and 5 p.m., but after five, or on a weekend, the staff will be dispersed and at home.'*

— **Dr. Raymond Miller,**  
Health Service Director

concerns and somehow earthquake preparedness doesn't fit into the top ten."

The only students on campus who play a role in the plan is the Amateur Radio Club. Staley calls them the backbone of communications. They have been forced to move from the engineering building, their original headquarters, because of the remodeling. "We know that we are going to use them," Manson says. "We're going to give them all the help we can to find a decent place to operate out of. We don't want the club to die."

Dennis Stevens, the club's emergency communications officer, explains that it's a tradition of amateur radio to help out in times of emergency. "Every licensed amateur radio operator is versed in emergency procedures," he says.

"Our operating capacities are broader and more sophisticated than the police," judges Club President Steve Petersen. "They are limited to a few frequencies. We have thousands of frequencies to choose from."

The university is not dependent on the club's membership of 18 students. "As soon as I see we need more people, I can get on the radio and contact others to come in from off campus," adds Stevens. "There's a large group of people waiting to help. We're just the small campus chapter of the whole thing."

The ROTC is perhaps the only other student group that might be involved in an emergency, although their

role is still undefined. Manson feels that they would probably help out in the personnel area such as helping people assemble, finding their way onto buses and taking head count. However, Lt. Col. James Duffy says, "Our job shouldn't be to control people — that's a police function. We have people qualified in first aid, evacuation, communications and rescue. If anything would occur, I have no doubt about our cadets' capabilities."

So, what if Dwight Bentel Hall, Walquist Library, Tower Hall and other buildings on campus lie in ruins? Outside communications are disrupted, highways and major thoroughfares inaccessible? Hospitals are destroyed and the wounded must wait until emergency medical teams arrive to receive aid?

Manson feels confident that the university has about 90 percent of the equipment necessary to handle an emergency.

Chief Schatz cautions, "If you tried to nail down every detail it would be so

*'If you tried to nail down every detail it would be so cumbersome it would be untransportable. Emergency preparation is more a mind set than an educational achievement.'*

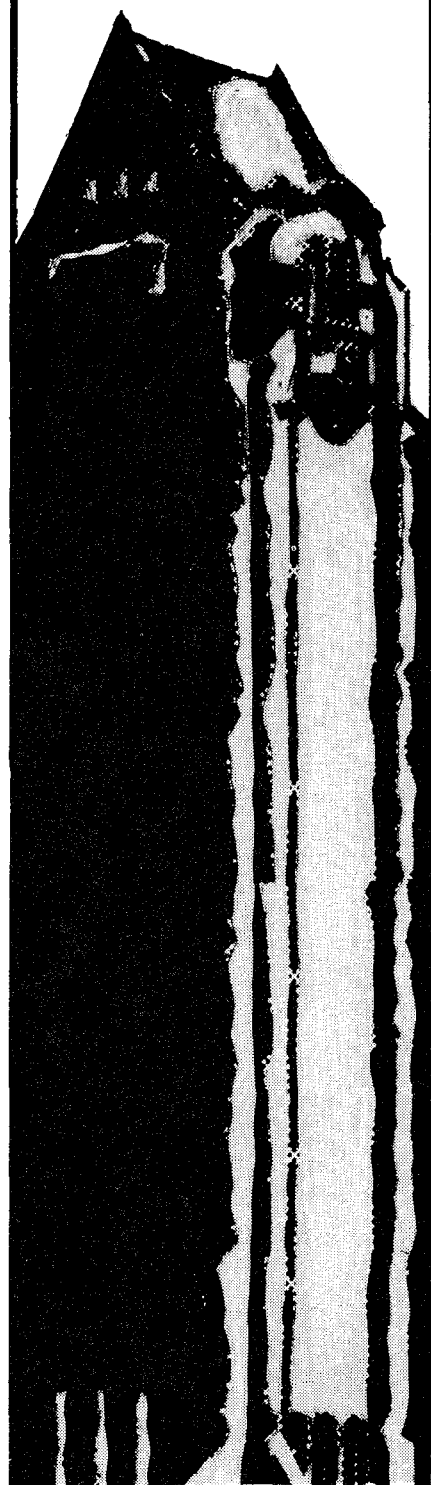
— **Lew Schatz,**  
University Police Chief

cumbersome it would be untransportable. Emergency preparation is more a mind set than an educational achievement. I've seen many people who've had no training and can function well in an emergency and many people who've had training who can't."

"One advantage we have at San Jose State University is on-the-job training," says Richard Staley. "We've been together so much in the last five years that I think we are ready to respond, which is not to say we are ready for the big one." □

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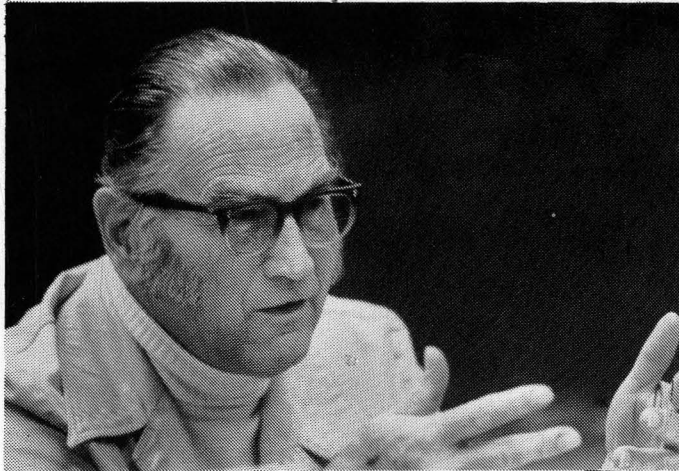


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# Making A Fine Art Of Living



Erol Gurian

By Nekaya Singares

“Literature is fun. It’s much better than drugs, and ounce per ounce, costs considerably less,” says Dr. Fred Rogers, a part-time English professor at San Jose State University.

“For me, one of the greatest joys of teaching is watching that change in a student’s face when he grasps an idea. That is a wonderful feeling.” It’s all of these wonderful feelings which have given Rogers the strength to overcome several hardships life has dealt him.

Dr. Rogers is legally deaf. He is also confined to teaching from a wheelchair. This puts no limitations, however, on the enjoyment he derives from his job.

Presently teaching two classes at SJSU, Rogers was appointed associate professor in 1964. He has written and published six books to date. His intense love for the arts and literature is evident in his latest book “Painting and Poetry,” wherein he draws the parallels between these two creative forms.

When he’s not reading, writing, or processing words on his computer, Rogers is busy building onto his house with his wife. The two reside in a dome, perched 2,500 feet high in the Los Gatos hills. One room is a mini-mill, devoted solely to the making of woodwork, a hobby which he and his wife have honed to perfection.

The Rogers’ have put time into their woodwork. This is evident by looking at their cupboards and counters, window frames and bookshelves, the table in the dining room, the towel racks and the bannister for the stairway. “It’s easy when you realize that there are 37½ hours in each day,” he teases.

Fred Rogers was born in New York City and grew up in the Bronx. There were twelve students in his high school graduating class. Following in his father’s footsteps, Rogers took a job with the New York Central Railroad as telephone operator. Entranced with art, he began to paint and arranged to study abroad at the Matisse School in France. These plans were cut short, however, by the onslaught of World War II in Europe. Rogers remained in New York and continued work-

ing with the radio and international wireless.

After the bombing of Pearl Harbor, Rogers enlisted in the armed forces in 1942, and was sent to California to patrol beaches from enemy attack. Private Rogers was then selected for the radio intelligence division and flown to Burma where his platoon was landed in enemy territory. Out of 24 men, only eleven completed the mission. Rogers suffered a seriously injured leg and was temporarily redirected back to California. Following his recovery, Rogers returned to his military position overseas, where he was assigned to stay on after the war until all Americans were evacuated safely.

Thanks to the GI bill, he was able to attend Fresno State in 1948. He completed his bachelor’s degree in English in just three years, and worked on his master’s the fourth. By this time, he was beginning to experience a hearing loss from the explosion of mortar shells in combat. That didn’t stop him from attending graduate school at Berkeley where he obtained his Doctorate in English.

Rogers was then honored as a Fulbright professor in France for two years, and invited to teach at the University of Lyon and later at the University of Sorbonne, both in France. As a result, he is able to read lips in French as well as in English.

Approximately six years ago, Dr. Rogers suffered five successive, temporarily debilitating strokes. He was forced to learn to speak again, and found that a word processor aided him greatly in writing. Phlebitis set in affecting both legs, and now doctors think it’s related to arterial spasms. Nevertheless, Dr. Rogers continues teaching. Yes, he is confined to a wheelchair during class but is able to walk with the aid of crutches at home. Yes, he is legally deaf but can read lips fluently in several languages. And yes, we are lucky to have him teaching at SJSU.

When asked what he feels is his major accomplishment in life, he replies, “The fact that I have missed only one day of classes in my teaching career, despite all my health problems.”

“Gather ye rosebuds while ye may . . .” quotes Dr. Rogers — advice which he has followed with a passion. This man gathered his rosebuds, along with some thorns, and now has arranged his life in a beautiful bouquet. □

*(Editor’s note: In mid-November, Dr. Rogers suffered another stroke and was forced to reduce his workload to one class. We wish him the best.)*



Erol Gurian

Defying handicaps — Rogers teaches his 20th Century fiction class.



# The Asian Voice On Campus: Will There Finally Be One?

## Blueprinting the Asian Resource Center Initiative

By Roger Gilbert

Only last spring, members of several Asian groups were openly acknowledging that the approximately 15 Asian clubs on campus had almost no communication among themselves and there was little hope of creating any kind of unified Asian voice on campus.

"There's a natural separation between these groups," says David Hahn, former vice president of the Korean Student Association. "It's been very difficult to get them to want to participate together."

Yet, every Monday evening this semester, a group of Asian students have been hammering out a proposal to find a room on campus to be used by all the Asian groups. Given SJSU's cramped facilities, their proposal may be a hard one to meet. Nevertheless, their demands are surprisingly direct.

In early October, representatives from the Asian American Christian Fellowship, Oriocci, Filipino Akbayan Club, the Vietnamese Cultural Club, the Chinese Engineering Students' Association, ASIAN and the Asian Business League crowded around Hahn as he scrawled out the committee's preliminary consensus:

"What it is — The Asian Resource Center.

"Who it is — All the Asians.

"Place — Where we're targeting for — the old library.

"How — Student initiative.

"Timewise — Now."

*'We want to break this separation between the clubs.'*

— Michael Panlilio

Asian Business League vice president

Asians comprise 22 percent of the student population at San Jose State University, more than the total population of all the other minorities on campus. Their diverse cultural backgrounds, however, have provided a major stumbling block in their attempts to create a unified voice.

Asian students have tried to unify before, says Raymond Lou, chairman of the American Asian Studies Department, but they have met with only episodic success.

"It's not a question of why they do

not participate in the political arena, but under what conditions they do participate," Lou says carefully. He explains that although all the Asian students at SJSU may speak English, the language is still a tremendous barrier for some.

The 12-member Associated Students Board of Directors has three Asian members this year. First generation Asians, however, may not be fairly represented because those directors are all third or fourth generation Americans, says Annabelle Ladao, director of Non-Traditional Minority Affairs.

"We're not representative of those who come from another country," concedes Ladao frankly. "We're more representative of traditional Asian Americans."

Since the relaxation of the Asian immigrant laws in 1965, which opened the Asian immigration from a trickle to a stream, the Asian American population has been increasing dramatically.

Lou estimates that the majority of the Chinese student population at SJSU is composed of first generation immigrants from Taiwan and Hong Kong. And surrounding the university, he notes that the relatively recent development of the Southeast Asian community is practically a laboratory for cultural transition studies.

"When you're talking about second and third generation Asian Americans, you're essentially talking about Americans of a different color," comments Lou, sitting in his paper strewn office. "There's almost no commonalities with the first generation people beyond mundane cultural things like food. Language is not there, cultural mannerisms are not there, the way of thinking and world view are not there."

This presents a multitiered problem to students who wish to unify the Asian clubs. The primarily social clubs of the American-born Asians essentially serve different purposes than the diverse language and culture oriented Asian clubs on campus.

Last spring, Derek Chan, the president of the Chinese Student Association, said members of the CSA were not interested in establishing unity among the Asian clubs on campus.

"It kind of seems impossible," Chan said. "The main thing is that every organization has their own thing to do, so it's difficult to get involved in anything like that." (continued on next page)

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That attitude, which has consistently pervaded the Asian community on campus, inspired business major Peter Louie to help found the Asian Business League last fall. The club set as its main objective the goal of uniting the Asian organizations on campus. Louie envisioned ABL's sponsorship of a dance contest among all the Asian clubs last spring as a first step to improve their communication.

"We try to act as an umbrella organization for Asian clubs on campus," offers Michael Panlilio, the Asian Business League's soft-spoken vice president. "We want to break this separation between the clubs. A lot of Asian students are not very aware of what's going on in general. Other clubs are more than eager to get involved themselves, they just need someone to push them."

Like many students from other low-income backgrounds, many first and second generation Asians find it hard simply to get into school, Lou argues. Once here, some become pressed into the stereotypical mold of the hard-studying Asian student.

"The economic motivation for pursuing a higher degree is highly directed," Lou says emphatically. "Many of their families are sacrificing tremendously to send them to school. They are not here, let's say, to come here for debate or campus politics.

"So it's hard to keep a sustained drive when you have students with a very directed purpose to be on campus, and you have those disparate interests. It takes some event or some driving common interest which serves their self-interest."

Ironically, it is the self-serving interests from each club which are fueling the current call for unification.

---

*'Initially we called it the Asian Activity Center—a place where students could go to hold meetings and invite guest speakers.'*

— Mel Lee  
ASIAN club member

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During the summer, several individual clubs approached the Asian American Studies Department at different times to ask about the possibility of reserving their own club meeting rooms. Since university space is tight, Lou suggested to the clubs that it would be effective to contact each other.

The meetings started tenuously, with only a few clubs represented. They set as their first priority the objective to stir up interest from as many Asian clubs on campus as they could. To date, some of the largest clubs have not yet participated in the cooperative effort.

Hahn, relaxing after a Monday evening Asian Resource Center Initiative meeting, looks back at the separation between the clubs last year and ABL's attempt to get people talking.

"It wasn't a big project like this at all. At that time, ABL was just trying to hold a dance to get all the Asian clubs together. There was a problem because when we reached everybody and said let's get together and sponsor a dance, they said it wasn't worth the effort," Hahn recalls.

"I kind of had the same feelings about this thing too, that it might fall apart. The thing that is different about this is that we all decided not to have officers, but to work together and get the resource center. Everybody gets their own thing out of this center."

The Vietnamese Cultural Club, for example, simply wanted a room to put up shelves to hold Vietnamese books, says Thanh Tran, VCC's vice president.

Other clubs wanted a room to use for the production of their individual newsletters, and ABL wanted a common place to put a bulletin board to list job opportunities for Asian Americans.

"Initially we called it the Asian Activity Center," says ASIAN's Mel Lee, "a place where students could go to hold meetings and invite guest speakers."

"We finally named it to be the Asian Resource Center where we will request library books, things that deal with Asian history, Asian culture, very much like the Chicano Center. I guess our model would be to see how far the Chicano Center has come."

That could be a source of problems for the Asian students' request for space from the university. A Black-Hispanic resource center was shut down in 1969 for lack of student participation.

After years of lobbying, the existing Chicano Resource Center was opened in November of 1982. Despite the work to get it established, the majority of the Hispanic students have neglected the center.

"Our usual peak is around 15 people who walk through the door during the week," says Frank Rosales, one of the two staff members of the Chicano Resource Center.

"I think it's a waste — no one knows. History majors come here some-

times, but hardly any Hispanics. I really want to see more people use it."

The Center is designed to be more than a room where Hispanics can meet. Decorated with two large murals, the wide open center has a library, tables, microfiche, magazines, a substantial office space and a large lobby which has a new books display.

"The administration threatened to shut it down this year and use the space for custodial purposes," says David Ortiz, former A.S. Director of Ethnic Affairs. "But the Hispanic community showed enough support that (the administration) has agreed to keep it open until 1988."

The students who are working toward the establishment of the Asian Resource Center, however, do not see student participation as a problem.

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*'It's hard to keep a sustained drive when you have students with a very directed purpose to be on campus, and you have those disparate interests.'*

— Raymond Lou  
Asian American Studies dept. chairman

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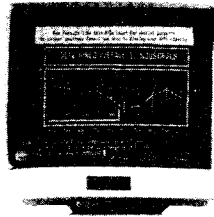
They say the center will serve as a focus for unifying Asian student activities and participation on campus. The center, they argue, will improve the image and quality of the university itself not only for Asian students, but for history majors, political science majors and for the community in general.

To show university officials that the Asian student community means business, the Asian Resource Center Initiative committee began an informal petition drive in early November, targeting those Asian students not involved in campus organizations. The signatures from the petition drive were initially presented to a forum of interested faculty and students in mid-November. Covering all their bases, the group requested both a classroom from sympathetic faculty, and scheduled a meeting with the administration's Arlene Okerlund, interim academic vice president, to announce their long-term plans of acquiring a permanent room.

"We've kind of set up a phase one, phase two type of thing," observes Lee. "We'll try to start small, just to recognize that we have a place on campus. That will give us a basis to say, 'hey look this is working out pretty well, now we need more space.'" □



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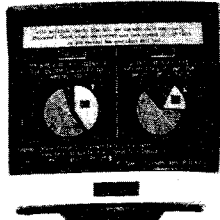
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## A Slice of Success

By Eva Spring

Chuck Hammers is on the go go. At 25, he is responsible for delivering the successful pizza-by-the-slice restaurant, Pizza A Go Go, to downtown San Jose.

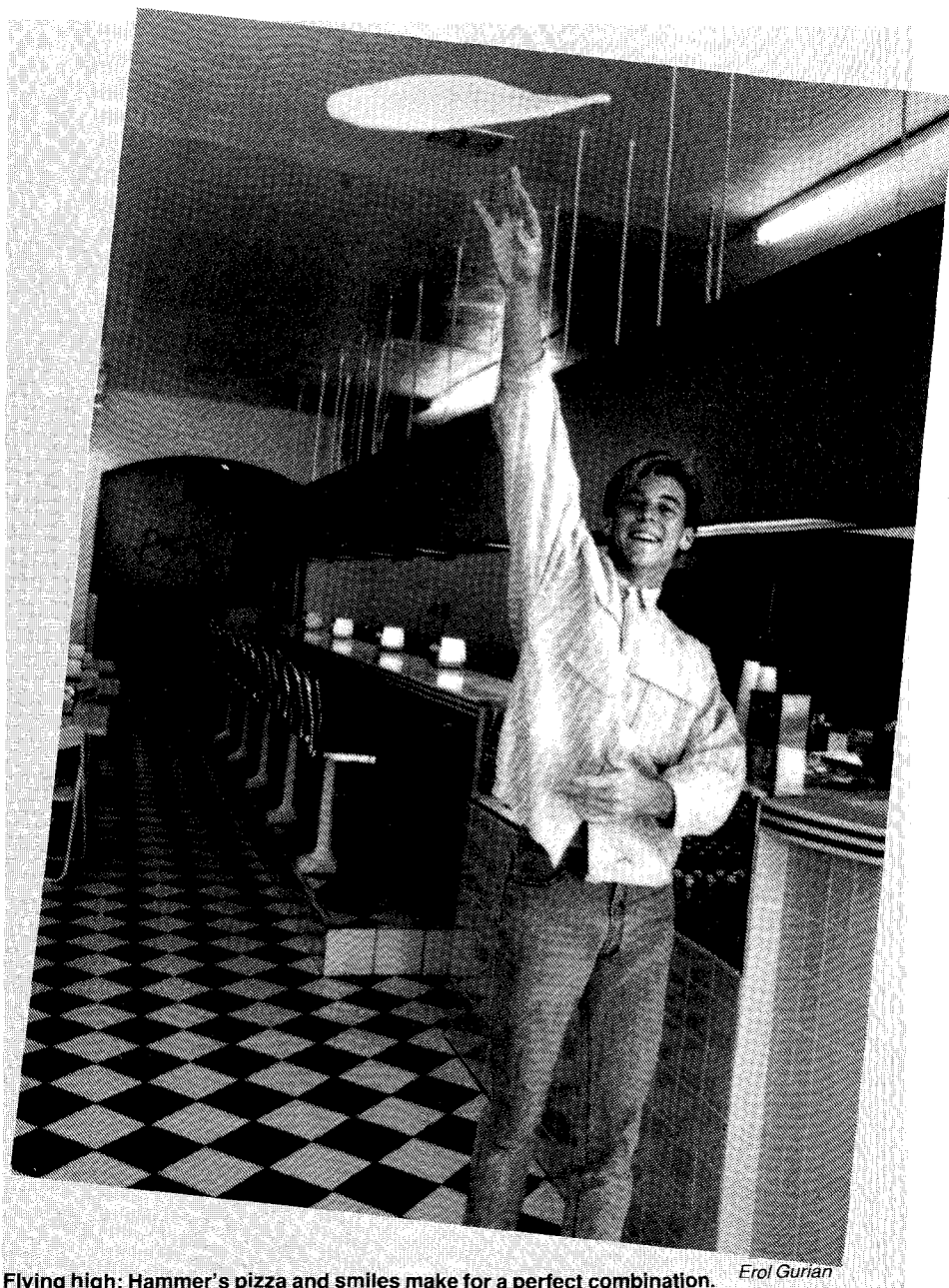
Within the next year, the young entrepreneur speculates a second location on University Avenue in Palo Alto. These unique restaurants mark the realization of a dream Hammers developed while in college.

His dream was conceived while attending school at U.C. Berkeley. "The whole idea basically came from Blondie's," Hammers explains. "It was my favorite place while I was in Berkeley. They had good pizza, it was real cheap, and there was a line out the door, every night, until two in the morning.

"I saw what Blondie's was doing and realized no one had attempted a chain. Round Table, Straw Hat, and Dominoes have their own special niche in the pizza business, but there wasn't a nice place to go that was slice oriented. I thought, 'Boy, that's something I could get into. If I could roll that chain out, it would do really well.'"

Sitting in a booth at the back of his restaurant, Hammers is wearing a Pizza A Go Go sweatshirt and faded jeans. He explains he did not consider pursuing his dream directly after graduating from Berkeley. "Basically, it was just an idea in the back of my mind," he reflects, interrupting momentarily to supervise a delivery man stacking tomato sauce.

He received his degree in geophysics, but his graduation coincided with the oil market crash in 1983. "At that point I had to make a decision on what I was going to do," he states. He decided to take a career test, and to his surprise he scored higher in accounting and business than he did in the sciences. The results convinced him to apply to several colleges for a MBA degree. He decided to attend San Jose State because it offered a night program, allowing him to work during the day.



Flying high: Hammer's pizza and smiles make for a perfect combination.

Erol Gurian

During the next two years, he gained valuable retail experience while helping his sister open Roxy, a trendsetting clothing store in Palo Alto. "I did a little bit of everything it takes to run a business," he remembers. "It was great for me because it gave me a background that an MBA couldn't give."

He also began to visualize opening his pizza restaurant. "While working at Roxy, I got to know the strip in Palo Alto," he says. "It seemed that my restaurant would fit in really well, so I started to devise a layout and develop

recipes in order to put one in on University Avenue."

Hammers began to scout locations for the restaurant. He came close to signing a lease several times, but the deals fell through. "University Avenue is very hard to get into," he points out. On one occasion he came so close that he drove into San Jose to meet with his lawyer. It was during this visit that he noticed a for lease sign across the street from his lawyer's office on Santa Clara Street.

He viewed the space and began re-



searching the downtown area. "I looked into the new mass transit system and I knew about D.B. Cooper's going in," he explains. With this in mind, he decided to pursue the San Jose lease instead of the one in Palo Alto.

The name Pizza A Go Go occurred to him while reading the New York magazine, Details. "I thought I read an ad in there a couple of years ago for a dance club called Pizza A Go Go," he says. "I thought, 'that's a great name for a pizza place.' As it happened, the dance club was called Whiskey A Go Go. I just had it wrong in my mind. But the name stuck, and I liked it."

The restaurant's design parallels its unusual name. Hammers wanted Pizza A Go Go to be distinctive. Originally, he imagined the interior to be completely white. "I hate going into pizza parlors because they have dark carpets, wood

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*'We grew incredibly fast. . . . We didn't have any down weeks, it was just an upward slope.'*

— Chuck Hammers

---

on all the walls, and dim little lights. And when eating your pizza, the olive falls off, you can't see where it fell because it went into that carpet," he says with a laugh. "I just don't get a clean feeling from any pizza place, so I thought, 'Let's have a clean design, all white walls, so it's really light and airy looking.'"

Besides being trendy, the interior of Pizza A Go Go projects a mood reminiscent of the '40s and the '50s. The

combination of pink and green pastel accents, stools salvaged from Woolworth's, a black and white tile floor, and a long dining counter, lend a nostalgic air to the restaurant.

"I never made a pizza before this place opened," he says sheepishly. "I ate pizza three or four nights a week," he remarks, remembering how he searched for a recipe. Once he found a recipe he liked, he convinced a friend to work for that restaurant to discover its ingredients, in exchange for a windsurfer.

At the same time, Hammers began to research the pizza delivery market. He took a job as a deliverer for a popular takeout chain to explore downtown's dominant delivery areas. He was able to quickly compile the information he needed and left the job before receiving his first paycheck.

On Jan. 20, 1986, Hammers pre-  
*(continued on next page)*

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(continued from previous page)

paration paid off and Pizza A Go Go was opened, and its success escalated steadily. "We grew incredibly fast. We went all the way until May with every week beating the previous week. We didn't have any down weeks, it was just an upward slope."

The objectives set for his business were met equally as fast. "I had three basic goals in mind when I started," he states. "One was to reach the business crowd during lunches and to pack the place out for those two hours, we made

*'Confidence has carried me through where knowledge couldn't.'*

— Chuck Hammers

that goal on our third day." He also successfully attracted the student crowd. Currently, he is concentrating on his third goal — tapping into the residential and business delivery markets.

An important element to the restaurant's success is its innovation — from the music in its juke box to its promotional events — Pizza A Go Go is trendy and Hammers is determined to keep it

one step ahead of everyone else. He introduced a 'Corona beer night' on his ninth day of business. "At that time very few people had heard of Corona," he says. "It was the first trendy thing I did here." The promotion packed the place, prompting a local dance club to adopt the same idea.

But, Hammers now has devised alternatives to counteract such similarity. "Now on Thursday nights, we're going to have Pacifico beer which no one has heard of — but they will," he predicts.

It's this confidence, he admits, which "has carried me through where knowledge couldn't." It led him into the first stage of his restaurant venture and now into his future expansion.

Although he would like to take Pizza A Go Go "out into a chain," he doesn't foresee remaining in the pizza business for the rest of his life. "I wouldn't mind getting back into clothing someday," he says. "It's a lot more exciting; pizzas aren't seasonal. In clothing, every three months your whole store looks completely different and you're always selling something new, but every pizza looks the same."

Somehow it is not surprising to discover that the Webster's definition for "go go" is "very enterprising." There couldn't be a more appropriate description for Chuck Hammers. □

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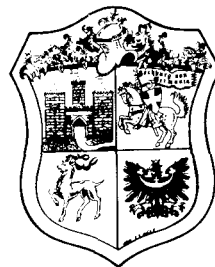
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# Tarnished Triangle

By Stephanie E. Carroll

“Valley Fair to Open Its Doors,” the headline proclaimed. The year was 1956. Some people laughed. After all, who wanted to go all the way out to Steven’s Creek Road to shop? Those were the boondocks. Besides that, San Joseans wouldn’t cotton to big city stores like Macy’s and Emporium. If that’s what people wanted, they could go to San Francisco.

The headline was no laughing matter. It signalled the end of an era when downtown San Jose was a hub of activity. What had once been a familiar scene of families window shopping on a Sunday afternoon and strolling the streets at night would be replaced by derelicts and deterioration.

No one foresaw the decline of the downtown area. Six years prior to Valley Fair’s opening, the “Golden Triangle,” as it was proudly nicknamed, had experienced its greatest growth since San Jose’s birth in 1777.

A catalyst in the downtown’s growth was A.P. “Dutch” Hamann. As city manager from 1950 through 1969, he was surrounded by controversy for his role in developing the “Golden Triangle.” He annexed more than 1,300 parcels of land during his career, and envisioned the city’s population growing to 3,000,000. Even though that goal was never attained, he helped San Jose grow from 95,000 to more than 400,000 in 1970.

The swelled ego of downtown businessmen in the early 50s influenced the City Council to ban large commercial zoning outside the core area bordered by Market, Fourth, San Salvador and Santa Clara streets. Their objective was to protect the strength of downtown, but in the end it was their downfall.

Outside developers had a broader view of San Jose. They proposed a 40-acre shopping facility at the intersection of Steven’s Creek Road and Winchester Boulevard. The City Council stood its ground and refused to make an allowance for this major project. Santa Clara, on the other hand, was more than willing to accommodate the proposal. It went so far as to change its boundaries for the new development — an Emporium Capwell.

Six months later, developers approached the San Jose City Council with another plan. This time it was for a Macy’s and a group of shops to be known as Valley Fair.

Fearing Santa Clara would change its boundaries again, the City Council finally abandoned its commercial zoning restrictions.

Soon after Valley Fair opened its doors, the city’s pulse began to fade. The mall had come to stay. Its uniqueness and free parking lured shoppers away from the downtown area. The downtown’s small stores couldn’t compete with the retail styles of Macy’s and Emporium, and larger department stores no longer wanted to build downtown. Establishments that had been landmarks for decades were forced to shut down because of high rent and competition. Once their leases ran out, merchants followed their customer’s lead and abandoned the downtown area.

Investors that at one time had clamored to the city were nowhere to be found. The downtown area had become a shadow of its former self. The city administrators, realizing they desperately needed help, turned to the federal government for funding through the urban renewal program. Octo-

ber 1956 marked the formation of the first Redevelopment Agency, which is still going strong today.

The Park Center Redevelopment, constructed on a 59-acre area between Santa Clara, San Carlos and Market Streets, was the Agency’s first endeavor. They sought a balance between business and pleasure, and the end result was both a highly touted financial center and the Center for Performing Arts.

On the heels of the Park Center project, came the San Antonio Plaza project. Some of the accomplishments of this stage were the construction of McCabe Hall and the creation of San Pedro Square and Paseo de San Antonio.

Today, downtown is still referred to as the “Golden Triangle,” this time bound by highways 280, 101, and 17. It is the Redevelopment Agency and City Council’s goal to “... create an atmosphere of economic vitality which will once again establish the city as a regional, financial, and commercial center of Santa Clara.”

History seems to have repeated itself with the reopening of Valley Fair and the redevelopment of the downtown area. This time, armed with the “San Jose is growing up” campaign, San Jose is wiser, stronger, and more humble than it was in the 1950s.

Soon downtown streets will once again be alive with people of all ages: those who knew how it once had been, and those looking to see what it will be. Its pulse may have been weak, but it is getting stronger everyday. □



San Jose Historical Museum

First Street, 1960

# Downtown Goes Uptown

By Theresa M. Castro

San Jose State University students are finally getting a taste of urban renewal. With the ground breaking of the Rec Center last October came all the inconveniences of redevelopment — the closing of parking lots, the red-zoning of San Fernando Street, the detours, the noise, and the omnipresence of bulldozers and construction workers.

But this is just a taste of what has been going on by the mouthful right next door. How many students really know what's behind the dusty, gaping roads around the university? And why the city-organized trolley car tours for senior citizens? Surely not for the scenic construction sights.

The wooden walkways and never-ending detours represent an important event happening before our eyes — the maturing of downtown San Jose.

Although downtown is the university's next-door neighbor, few students know the history, richness and future it has to offer. On the surface it's not a pretty sight, but beyond the dust is a broad tapestry of sights and sounds that's expanding as the city "grows up."

Once the redevelopment is completed, and the city reaches its prime, it hopes to represent a more attractive, exciting community as a whole.

Admittedly, the city has often been thought of as a desert or as a separate entity by SJSU students. But with the improvements both on campus and in the city, downtown will now become more accessible to the university.

The university has already been helped by local theaters and businesses, which have long supported the arts. The "Art at Eight" poetry readings at Upstairs at Eulipia (Restaurant) on 374 S. First St. features a showcase for both published and unpublished poets, music, and performance art. Many of the participants have been SJSU students who are also featured in Reed Magazine, the campus literary publication. "Art at Eight" offers some insights into the direction creative writing and fine arts are taking at the university. Many businesses have also provided valuable internships to students, such as Metro Newspaper and City Lights Theater.

Downtown is about to become the focal point for art, theater, technology, shopping, community services, cultural activities and transportation in the South Bay.

The following projects are a sample of how this long dormant downtown is finally waking up.

## The Market Gateway Project: Downtown's Own Theater and Entertainment District

What may initially attract people, especially students, to downtown is the developing theater and entertainment district. The Market Gateway Project encompasses about a seven-block stretch south of San Carlos Street along First and Second streets. The plan envisions the area to evolve into downtown's theater and entertainment district, with bars, restaurants, shops, and theaters lining the streets. First Street, once known as the red-light district, has already begun to change. Marsugi's Bar and Grill, on the corner of First and San Salvador is becoming a jazz and rhythm and blues bar. Camera One Theater has always attracted a steady clientele looking for avant-garde, foreign, or non-commercial film fare.

Eulipia's Restaurant, with its Upstairs at Eulipia Bar and sometimes playhouse, has hosted many community offerings, from San Jose Repertory Company's production of "YUP!" to last October's theatrical presentation of "Jack: The Essence of Kerouac." And, the Phoenix Bookstore and Espresso Cafe, housed in the Dohrmann Building, is a favorite among students and downtown workers.

Much is happening on this thin stretch of asphalt, despite the presence of a pornography theater and sex arcade on the same street. Bob Ruff, project manager for San Jose Redevelopment Agency, says the porn and sex shops will naturally leave once the influx of restaurants and retail shops begins.

One of the highlights of the Market Gateway Project is the refurbishing of the beautifully architected, 1929 building — the Fox Theater. Decorated

in a lavish Alhambra style, and the last of the grand theaters in downtown, the Fox was bought for \$2 million in September of 1985 in hopes of transforming the movie palace into a first-class performing arts house.

"We plan to make the theater a community asset," said Mayor Tom McEnery when the city bought the theater. "It would have been a shame to let it fall to the wrecking ball the way so many of



The Fox awaits refurbishing.





our older buildings have.”

The theater's former owner, Dr. Jose Borges, had just begun restoration when it was sold. The artwork and surface details on the inside are nearly finished, while the roof and a third of the walls are completely restored.

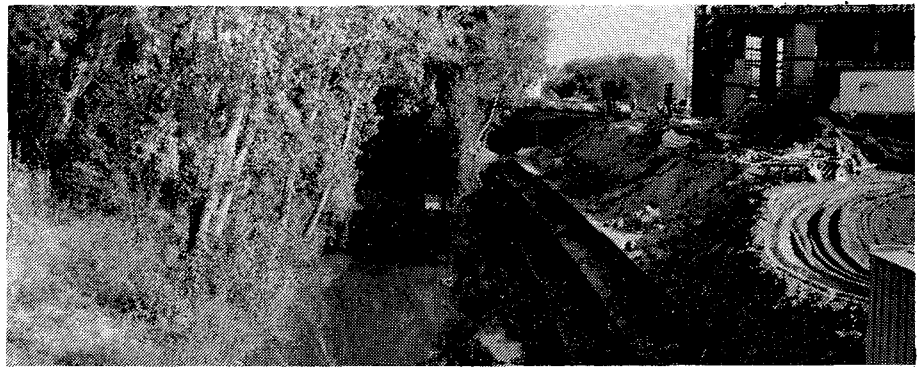
Much of the wrought-iron chandeliers, false grottos along the lobby walls, and the blue marble tile frame for its large stage area are among the accretions still in good condition.

Since its purchase, the building has been kept secure. The once scattered seats that had been ripped out of their fittings and the trash that littered the lobby have been cleaned out, and a sprinkler, smoke and alarm system have been installed. But the city, hampered by a lack of funds, has been unable to carry the restoration further. Tours of the theater have prompted numerous proposals for its use.

Among the groups showing interest in the theater have been the San Jose Rep, San Jose Civic Light Opera and the San Jose Symphony, as well as various dance companies. According to musical director George Cleve, the stage of the Fox, with platforms over the pit, would be greater than that of the Boston Symphony and could accommodate an orchestra large enough to produce such works as “The Rites of Spring,” and oth-

**The Fairmont Hotel rises behind the San Jose Art Museum**

*Niles Snyder (2)*



**Construction borders the Guadalupe River**

*Niles Snyder*

ers by Mahler and Ravel.

There have been enough requests for the use of the theater that last September, Ruff began putting together a proposal for architecture firms to conduct a “user feasibility” study for the theater. This is one of the first signs that the city is really interested in beginning the process for major rehabilitation.

Although there is a practical need for an extra performing arts hall, with the heavy turn aways at the Center of Performing Arts and other venues, a refurbished Fox Theater would also provide the charm of another decade against the backdrop of a developing high-tech city.

### **The “Capital of Silicon Valley”**

Many developments have taken

place in the past few years which have earmarked San Jose as the “Capital of Silicon Valley.” In 1984, the city was selected as the location for the new Technology Center of Silicon Valley. The center will be located on an eight-acre sight along the Guadalupe River at West San Carlos and Prevost streets. As a “high-tech” museum, it will highlight the developments in electronic and computer innovation with hands-on exhibits. The adjoining Children's Discovery Museum will be similar to the Technology Center, but will be geared toward families.

A proposal is in the works that would bring a 400-year-old house from Japan —donated to the Children's Discovery Center — to be reconstructed right on the museum's premises. This would add to the importance of the museum as a broad learning vehicle for youngsters.

### **The Guadalupe River Park**

A unique quality of the two technological centers is their location in the heart of the planned Guadalupe River Park. The city plans to turn the downtown river area into a park that stretches from Interstate 280 to the San Jose International Airport. The park will be artfully segmented to include natural vegetation and habitats, as well as urban characteristics. The Center of Performing Arts, the Technology Center and the Children's Discovery Museum will be located closest to downtown along the park's stretch, offering an alternative resting spot for downtown workers.

The Redevelopment Agency expects the Technology Center and the Children's Discovery Museum to draw more than 1 million visitors the first year of operation, and Guadalupe Park promises to provide a major visitor attraction for San Jose.

### **A Commuting Alternative: The Guadalupe Corridor Light Rail System**

Another development that ties in  
*(continued on next page)*

(continued from previous page)

closely with the Technology Center is the Guadalupe Corridor light rail lines. Its first stop will be at the Technology Center (making the center even easier to get to). This 26-mile transit system will extend from IBM to Oakridge Mall into downtown. It will then continue on to Silicon Valley's Golden Triangle area, finally ending at Great America. A transit mall between First and Second streets will link the light rail system to county buses.

The mall will boast granite-paved sidewalks lined with sycamore trees, benches, pedestrian rest areas, and retail shops. Downtown thru traffic will be rerouted to avoid congestion in this area. Renovated trolley cars will also be on hand to shuttle light rail riders to the immediate downtown area.

### The Silicon Valley Financial and Retail Pavilion

One dramatic development that has recently unfolded is the approval of a project that will bring a luxury office tower and the first new retail building in 35 years to downtown. The office tower and the San Antonio Retail Pavilion were given the city council's unanimous go-ahead last October. Both are slated to become part of the Silicon Valley Financial Center project, and are considered key elements to the revitalized central city, or "city within a city." This concept is the guiding force behind a \$500 million project which aims to create a 24-hour urban complex with shops, entertainment, and a wide variety of cultural events.

Originally scheduled to be completed in conjunction with the 583-room Fairmont Hotel — now under construction on Market Street — the project has been described as a major public event.

According to Redevelopment Agency Director Frank Taylor, "It's a dream that has brought world-class action to a world-class city . . . The story tower will be luxurious as anything being built, but the *piece de resistance* is the 150,000 square feet of shops and restaurants that will line the Paseo de San Antonio from First to Third."

Designed by the Jerde Partnership Inc. of Los Angeles, the open-air mall will house two levels of small specialty stores, restaurants, and a center courtyard with water fountains and dining areas. Shops will be required to be of comparable value to those in the Stanford Shopping Center in Palo Alto. The mall will have a metropolitan personality, gearing towards the specialty-store shopper. Preliminary sketches of the pavilion promise an architecturally striking complex.

The San Antonio Retail Pavilion will be the first phase of a new concentrated retail influx in the inner city. The idea of multi-level parking or office space combined with street level retail shops will be carried throughout the Silicon Valley Financial Center.

The planned Fountain Alley Parking Garage on Second, San Fernando, and San Carlos streets, will have 24,000 square feet of retail space on the ground floor. All along the transit mall will be concentrated retail, which city officials hope will create an infusion of com-

merce that has not been seen since the 1930s and '40s when the downtown was a thriving urban center.

### The "City Within A City"

Another strategy in the 24-hour "city within a city" theme is to create attractive housing along Third and Fourth streets. Currently under construction are the Collonade Apartments on Fourth and San Fernando streets, directly across from SJSU. Features in the development include 20,000 square feet of retail shops, galleries and restaurants, an elegant lobby with a 24-hour attendant, landscaped courtyard, swimming pool, spa and recreational gym. The planned occupancy for this luxury hotel is 185 apartments, with rentals ranging from \$600 to \$1,400. Other apartment complexes and town houses are currently in the planning stages. The Silicon Valley Financial Center's promise to be the "city within a city" should be helped considerably with the creation of this new housing. Not only will downtown be a commerce center, but there will be interaction with the close by residential community.

With these downtown developments and restorations, San Jose will carry on the heritage of being "California's First City" and SJSU will be a vital part of this. There are even plans to have a walk-way extend from the heart of downtown through San Antonio Street into Fourth Street and right into SJSU, physically linking the two entities. Downtown San Jose is definitely maturing and going uptown. And by extension, so is SJSU. □

# Broadway in Your Backyard

By Andre Neu

No one will ever mistake downtown San Jose for Broadway (it often looks more like war-time Berlin), but this city does have a surprisingly thriving theatrical community.

More than 20 theatre companies serve greater San Jose, offering an array of productions ranging from the classic to the contemporary, from standard musical fare to experimental performance art.

In many ways, theatre here is more viable than that aging dinosaur on "The Great White Way," which suffers from exorbitantly priced tickets, diminishing attendance and lackluster lineups. But it shares with Broadway some of the same problems: the search for successful material and the struggle to survive.

Survival, in fact, if it doesn't head

the list of concerns for most non-commercial theatre groups around, certainly appears somewhere prominently on it. "I don't think they're so comfortable they can't use more support," observes Ellen Briggs, chair of the Greater San Jose Theatre Alliance.

There are some non-profit theatres that operate closer to the survival line than others, Briggs says, but none so well off that there is no concern—"otherwise they'd be commercial theatres."

Among those considered successful are San Jose Repertory Theatre and the San Jose Civic Light Opera. Considered secure are theatres which are part of educational institutions, like San Jose State University Theatre. Even so, play seasons are generally planned with audience acceptance in mind.

Only San Jose Rep's James P. Reber expresses a fear of seeking to

please audiences in advance. "As soon as we start trying to be popular, we lose and lose big," says Reber, 34-year-old founder and executive producer of San Jose Rep. "We're just interested in selling people on the idea of going to the theatre, going to an art form."

In the early years of the Rep, it gave people "recognizable titles . . . to make them feel comfortable — name plays," according to Reber. He had to play his own hunches because, "I didn't have money for a survey (of audience desires)." And each year, he'd add a show that was unfamiliar to most playgoers.

Now, Reber says, a sizable subscriber list (more than 8,400 people) has taken away most of the worry about having small houses for unknown plays.

Fresh material makes up the bulk of the

season's offerings:

"Vikings," playing Dec. 26 to Jan. 18; "Translations," running Jan. 29 to Feb. 22; "The Very Last Lover of the River Cane," playing March 19 to April 12; "Master Harold...and the Boys," running April 16 to May 10, and "Candide," to be presented in the Center for the Performing Arts downtown, June 23-28.

Reber says he's less involved in selecting the Rep's plays than in the past, and he bristles at the suggestion that "Master Harold..." was selected because of the current interest in South Africa. The show is about a precocious white South African student and his two black servants — "the boys" of the title. Although the black men are old enough to be his father, he is their "master" and has — because he is white — control over their lives.

"'Master Harold' is a play I thought we should be doing," Reber declares. "It is an artistically perfect metaphor that gets beyond the jargon, to the belief in freedom... to see: My God, this is what apartheid does!"

A full-bearded, balding, intense man, dressed in slacks, dress shirt and tie, he displays an obviously deep conviction in the power and propriety of theatre. He believes that "humanity can't survive without its artists," and points to the fact that local theater artists provide economic support as well as aesthetic nourishment to the community, bringing through their audiences and endeavors from \$5 million to \$10 million in income into the downtown.

"The heart of this city is its art," Reber says, "and we feel we've given the city a heart. When San Jose Rep started eight years ago, you could fire a cannon down the street and not hit anyone." Now, he notes, downtown streets are bustling, the city is undergoing rejuvenation. City fathers have even provided land to San Jose Rep as a site for two new theatre facilities.

If a cannon were fired into the city center, one of the key spots it might hit would be the Center for the Performing Arts, where San Jose Civic Light Opera stages its shows, or the offices of CLO — as it is usually called — located a few blocks away between First and Second Streets.

Perhaps the least political and most public-oriented of local theatre companies, CLO went so far this year as to base its entire season on what its playgoers wanted to see.

"We gave them a choice of shows we knew we could handle, build and cast," reports CLO publicist Ronn Goswick. Three out of the top 10 shows peo-

ple wanted to see are being performed this year: "Oliver," (which ran in November); "The Best Little Whorehouse in Texas," playing March 20-29; and "The Sound of Music," running May 8-17. The fourth musical in the season came out of the next five plays viewers chose: "Follies," one of the less popular of Stephen Sondheim's shows, to be presented Jan. 30 to Feb. 8.

Popular musicals put on for people who go to popular musicals — it's a formula that works for CLO, now in its 52nd year.

"But," admits Goswick, "it's frustrating to the artistic people that in order to sell a season we have to do tried-and-true shows. But it's very difficult to do a season of non-name shows and stay above water." And CLO's \$1.7 million season budget is a lot of water to float above.

Goswick says CLO tried to do a brand new musical (titled, ominously, "City of Broken Promises") eight years ago and it didn't sell. "The town was not ready for it then," he says. "Maybe now.

audition for it.

About one-fifth of the cast of each CLO show is union, the rest non-union and usually local actors. Guest artists, such as Harve Presnell, JoAnne Worley and Nehemiah Persoff, are brought in to star in many CLO productions.

Yet in spite of this display of stars and line-up of popular shows, CLO isn't able to sit back, relax and wait for the crowds, Goswick says. New subscribers have to be sought, old ones retained. And most theatre companies have cash flow periods, especially during the off season.

"Problems are still there," Goswick concedes, "just on a larger level. Smaller companies deal with \$20,000 problems; we deal with \$150,000 ones. I think it's just the nature of arts and theatre. If you want to stay just the same, it gets easier to survive, but if you want to grow, it's difficult."

Competition from other arts affects theatre health and longevity, especially competition from more easily accessible media. "People don't want to plan six



Erol Gurian

#### SJSU's production of "The Robber Bridegroom."

It would be nice to be able to do new shows, but it's real hard."

CLO's 21,000 subscribers, however, do at least allow it to stage lesser-known shows each year ("Follies" and last year's "Barnum," for instance). And the productions are something the company takes pride in, earning critical praise, such as its staging last year of "Evita," which the Mercury's theatre critic Murry Frymer called "splendid."

"We feel we're gaining respect, not just locally but nationally," Goswick says, pointing out that CLO is getting calls from performers in New York who know about the company and want to

months ahead to go see theatre and subscribe to it," laments Goswick. "They'd rather wait and go out that night to a film or get some movie tapes and watch them on their VCRs.

"We have to overcome that attitude and educate them about theatre," he asserts, "about the difference of seeing it there, on stage... live."

And to help bring in new audiences, Mervyn's department store has subsidized a CLO program which allows it to sell season tickets to students — including SJSU's — for \$10, or \$2.50 a show, even less than admission to a movie.

(continued on next page)



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If there is any theatre organization free of the worries of survival, one would expect it to be an educational theatre which is supported by the instructional institution in which it resides. But that's not the case at San Jose State, according to Bob Jenkins, director of theatre.

True, the price of the facilities and faculty is carried by the university, but, Jenkins explains, all the rest of the operational costs have to come from box office income.

Play selection at SJSU is a relatively complex process, based on the instructional goals of the different theatre areas: technical/costume, literature, and performance. It works something like this: the costume instructors will say they need to build certain period clothing; the literature teachers will say they're emphasizing plays from a certain playwright or from a specific time period; and the performance people will seek to present a specific style or styles of acting. Plays

*'It's frustrating to artistic people that in order to sell a season we have to do tried and true shows.'*

— Ronn Goswick  
Civic Light Opera publicist

which meet those objectives are suggested, narrowed down and ultimately voted on. All theatre faculty, plus two students representatives, have equal votes.

"There's no way to satisfy all criteria or all ambitions, but this season is the closest we've come to meeting most of them," says Jenkins, a lean man in a close-cropped salt-and-pepper beard.

Four of the seven season productions for 1986-87 have already been staged: "The Effect of Gamma Rays on Man-in-the-Moon Marigolds," "The Night of the Iguana," "The Robber Bridegroom," and "The Moebius Band," winner of SJSU's Harold Crain playwriting competition.

Still to go are "Bullshot Crummond," described as a "parody of low-budget grade B 1930s detective movies," and playing March 6-14; Dance Theatre '87, performances by the department's dance artists and choreographers, set for March 27 to April 4; and Shakespeare's "A Midsummer Night's Dream," running May 1-9.

Jenkins is putting great faith in the spring productions. "The fall semester has our heavier plays," he says. "This

year's comedies are aimed to balance out the fall plays and overcome the murder, massacre, mayhem and melancholy of last year's shows."

These are also the plays he hopes will bring in larger crowds than the more serious shows draw. "Bullshot," Jenkins says, "is slapstick, the stupidest play we could find. It doesn't have a thought in its head. It's completely devoid of social commentary. It's just for people to sit back and enjoy themselves, one we hope the audience will laugh so much at, it will plead for mercy."

As for "Midsummer Night's Dream," Jenkins says it is Shakespeare's happiest comedy and contains some of his best laughs. It also serves an educational purpose, he says, because the range of roles for the student actors is wider than in any of Shakespeare's other plays.

"And," he adds, "there is a wonderful variety of women's roles, and it is 'do-able' for students. If we did 'Hamlet' or 'King Lear,' we'd have to bring in some professional actors for the heavy roles."

The Shakespeare production also comes after a year of school preparation in scansion (the study of verse for rhythm, sounds, denotative and connotative meanings and character indication) and acting style training.

Likewise coming out of the Theatre Arts' \$40,000 budget for the year is the Dance Theatre '87 show. Jenkins is angry that the university will not provide musicians for the concert or musical production. "We have to go out and hire people for music shows—in fact, that partially determines what we will stage. The music department," Jenkins complains, "doesn't give us squat."

Student musicians, he explains, can't get college credit for working on the shows but they can get money from weekend gigs, so they take them rather than performing in the musical productions.

"And yet," says Jenkins, "I don't mind running operations out of our box office. It makes us professional, keeps us autonomous, keeps us sharp."

Dressed in tennies, casual denims and a blue teshirt proclaiming the American Theatre Festival, Jenkins folds his hands behind his head, looks across the modest desk in the somewhat spartan campus office he shares with another professor. "We're sick to death of having to choose popular plays, but I think we have a dignified season."

If the university supported the theatre department fully, insured its survival completely, Jenkins says, "We could do anything we wanted. Esoteric stuff." He pauses. "But that's not the real world." □

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Erol Gurian

## LIFE IN THE CITY

By Erol Gurian

Outsiders still derogatorily refer to them as the "barracks," temporary dwellings built in World War II to house shipworkers. But when the units were moved to San Jose in 1947, they became Spartan City, low-cost homes for San Jose State students. A San Jose Mercury News article called the homes "termite-infested fire hazards" and pointed to their "peeling paint and paper-thin walls."

Located across from Spartan Stadium on 7th Street, Spartan City is the only family housing unit in the state college system still funded by the state. But not for too much longer.

On Nov. 3, residents there were told by the University Housing Department that the place would be closed in August 1988. Safety and fire hazards were given as main reasons for closing the complex, along with a \$30,000 a year operating deficit.

Some 400 people reside in Spartan City and, based on negative images conveyed about the place and its impending closure, one would expect the residents to be poor, unfortunate "slum dwellers." But a trip to Spartan City — undertaken before the closure decision was reached — reveals a much brighter picture. A feeling of peacefulness permeates the air, contrasting sharply with the hectic pace on campus.

Two-year-old Joshua Marsland rides his tricycle between the 10 apartment buildings, stopping occasionally while a friend "fills up" his trike with some magic propellant fuel out of a garden hose. Some children play on a swing, others climb a tree. Few adults

are about, and the children seem to reign, looking like a scene from the comic strip "Peanuts." The "slum" image dissolves.

Terese Marquez, a woman in her mid-twenties, does not fit the typical preconception of a Spartan City resident. She is a marketing and Spanish major, planning to graduate in May. Terese is neatly dressed, has a very outgoing personality and is just like any other anxious San Jose State Student, just different: she's married and has two kids. The idea of the poor and wretched Spartan City dweller who barely makes it on a day-to-day basis seems wrong.

"Spartan City is kind of like an extended dorm. A dorm with families," she says, describing her home. "When I first came here, I thought our apartment was pretty ugly, but we've worked on it pretty much."

Like many other residents, Terese and her husband Manuel, who works as a waiter, took things into their own hands to beautify their home. They planted a little flower garden in front of their apartment and stained-glass decorates their windows. But what Terese likes most about Spartan City is the people. "There is always someone here who will watch your children. Everyone is really friendly and helps out a lot," she says. "Another reason for staying here, is that our kids have so many other kids to play with. We all have that common bond of children."

The residents also have the common bond of not letting the looks of Spartan City depress them. Susan Mars-

land, a mother of three, whose husband is working on a degree in electrical engineering at night and works full-time during the day, states: "It doesn't really matter what the apartments look like from the outside. It's what's in the inside that matters."

Inside the two-bedroom apartments live families and single parents with their children. To be able to take advantage of rents, which range from \$165 to \$200 per month, students who live in Spartan City must take at least 12 units at SJSU.

"There's no other place in the world where we would be able to live for \$165 a month," Susan explains, holding her seven-month-old son in one arm while sporadically checking on her two other sons, Joshua, two, and John David, four, who quarrel over possession of a plastic baseball.

The Marslands, like most of the families here, manage to utilize the minimal amount of space to the greatest possible advantage. Lofts provide for storage space where closets are filled to capacity. A tight arrangement of furniture still leaves enough space for the family to move around. A fan bolted into the window frame provides for fresh air through the propped-open window. "It takes a lot of getting used to, but I'm happy here," says Susan.

A flock of parents and children down in the yard are excitedly heading off in one direction. A load of pumpkins is the cause: a Spartan City resident managed to get a load of free pumpkins which were left over from an event at an elementary school nearby. Each child





Erol Gurian

**A children's pool in the shower becomes a makeshift bathtub for the Johnson's daughters**

picks one — some of the residents are surprised that the pumpkins are free. The kids love it.

Down in the yard, the benefactor introduces himself as Leo Johnson. He is very interested in the story about Spartan City, and after chatting for a while, he invites the reporter over for dinner on the next day. Terese had said that everyone was friendly here. Susan's comment that it doesn't matter what the apartments look like from the outside, it's what is in the inside — all that makes perfect sense now.

The following afternoon is peaceful at Spartan City. A breeze rustles the clothes which are hanging out to dry. Some of the pumpkins that Leo gave out the day before are already decorating windows. Halloween is only two weeks away. Leo appears and he and the reporter walk to his home, a cramped two-bedroom apartment. A few moments later, a woman in her forties knocks on his open door and enters.

Kay is a single mother who goes to school at SJSU, works part-time and raises her child. Like the other residents, she has received a letter from the housing department which introduces a new rent payment schedule. She has difficulty with it and asks Leo for advice. He immediately stops cooking and comes to her assistance. After she leaves, Leo criticizes SJSU's bureaucracy. "There is no human factor involved in how Housing Operations deal with the people at Spartan City — no flexibility," he says.

To better this situation, Leo and his wife Nancy founded the Spartan City Family Association, an organization de-

signed to improve relations with the university, to raise funds for events and projects, and to improve the physical conditions of Spartan City. "We're grassroots expanding," he says. The pumpkins of the other day were one of many efforts of the Association to bring people closer to each other.

"You know how Jesse Jackson talks about the rainbow concept — well, it's here," he declares. "In my opinion, this is the best place to raise kids in the Bay Area. You can't beat it."

Children seem to play a vital role at Spartan City. Because parents take care of each others' kids, they work as the binding factor, bringing together those 200 adult residents, some of whom come from Iran, Central America and Mexico — the rainbow concept.

"As diverse as we are, we are like ships passing in the night, because you have so many ethnic groups represented here, many different ages," Leo says. "You have so many different financial situations. Some people are married, some aren't. And yet, right now we are together because of children and education. Everybody is equal here — that's why it's almost like 100 apartments of one big family."

Yet we know that soon we'll all go our own ways." Five years, that is — the length of Spartan City contracts give residents just enough time to earn their degrees.

As Leo serves his delicious version of lentil soup, he feeds his three-year-old daughter Camille and six-year-old Nicole. As usual, Nancy has returned from school at 5:30. She quickly sweeps the floor and then joins in the conversation. An occupational therapy major, she is the president of the Family Association. The little time she has left between studying and raising her children is spent trying to make Spartan City a better place to live. "The reason the organiza-

tion was started was strictly for positive reinforcement for the people who live here," she explains.

The prerequisite for just that is obvious here — a good support system. "One time a lady was having a hard time making ends meet for the month," Nancy recalls. "She opened her door one day and found some bread and some eggs on her porch."

In spite of all that, there has been talk lately from fire and building inspectors to tear Spartan City down and build a modern unit instead.

Leo explains that "of course you have problems here like you have with all multiple dwellings. There are bugs in some houses and there are people problems and all that. But there are older houses in San Jose right now that people want to renovate. Why do they talk about tearing these down and building new ones? I think that whatever they would build here would fall apart before these would."

Currently, SJSU is renovating some of the apartments at Spartan City. Painting and reinforcing them, installing new refrigerators. But Leo fears that this could result in higher rents, which will defeat their cause. "They're not doing anything on a community basis," he complains.

That's where the Association comes in again. Recently, it opened a small community center in one of the empty apartments, and residents take advantage of the place by holding bible studies or just meeting informally.

"We will have specially good memories once we leave this place. Better memories than we would have had living anywhere else and being a student," Leo says. Concerning Spartan City's future, he adds, not sarcastically: "You know, this looks like an ideal parking lot for Spartan Stadium." □



Erol Gurian

**Residents enjoy a sunny afternoon in front of one of their apartments**

# Decade-ent Reappraisal

By Patty Kamysz

If the frizzle-haired yippie student of the '60s is now the '80s yuppie in a pin-stripe suit, what's happened to the '70s graduate? The one who saw the tail end of ROTC protests and sit-ins, and the first falls of Watergate?

He's alive, well and working, but not necessarily in the field he received a degree in, if you look at four alumni who graduated 10 years ago this summer.



Take Patrick Farnsworth, for instance. After starting at San Jose State University in 1971, he went from considering engineering, to law, back to engineering and, finally, to microbiology, in which he received his degree in 1976. So what's he doing now?

Selling real estate in the Bay Area.

He's not alone. Farnsworth's wife Monica, who graduated with a B.A. in art, encouraged him to leave his job as a medical technician to team with her in selling homes. Journalism alumnus Dean Daily never entered his field. Instead, he went swiftly to electronics, stopping at "Go" only long enough to pick up his degree. David Cole, now working hard at making Dole pineapple better tasting and fresher than ever, is ready for a change.

Many graduates, of course, stayed unwaveringly on their intended path after graduation. But the fact that three out of these four alumni changed careers is testimony that you don't have to keep climbing the same ladder to attain success.

In contrast to the success-oriented students in the '80s, the *leitmotif* for choosing careers in the '70s, according to Farnsworth, had more to do with advancing society than the pure pursuit of

money.

"It was not cool to major in business," he says. "That was establishment. It was more of a heart-felt kind of thing — 'I want to help society, so I'll major in sociology,' or 'I'll major in political science and make a political statement.'"

Farnsworth delved into microbiology and medical technology, with macro plans to advance society by making it healthier. He joined Mills Hospital in San Mateo shortly after graduating and was offered a permanent position in its bacteriology department. During his nine years there, he isolated such nettlesome pathogens as *E. coli*. On the side he was safety instructor, teaching CPR to the staff.

But seven months ago he summoned up the courage and retired. He left behind security, a senior position, and a stable salary — a thousands times his age of 34 — for a new career in real estate. "I gained independence, a challenge and the chance to set my own hours," he says.

More importantly, Farnsworth claims he elevated himself above the plateau. The plateau is a phenomenon where one reaches a certain professional level and cannot go beyond it. On one hand, there's competition, Farnsworth says. "You can't go farther because everyone is vying for the same position." On the other hand, however, Farnsworth found he was valued for his expertise and discouraged from trying to rise above his position — an aspect where competition could have helped him move up.

Monica Farnsworth's career path has also changed. She studied art at SJSU because back then it carried social importance. "Art was really an experience in the seventies," she says. "You could burn your art project in the middle of the room and the teacher would say, 'Wow, don't anyone touch this . . . it was a sign of the times.'"

As long as as you could explain it, it was art," Patrick adds.

But, art didn't provide Monica with a full-time occupation. When

she's not busy selling real estate, she spends her time at her parents' 37-year old photography studio, Buteras, where she restores and retouches photographs. Real estate, she points out, is busy on weeknights and weekends, when the rest of the world gets off work.

Friend and fellow microbiologist graduate David Cole, a Vietnam veteran, didn't start classes until 1971, when he was 21. He says now, had he forseen the difficulties in advancing to the upper scientific echelon without a Ph.D, he would have spent an additional year taking math classes.

"I thought I was lucky not going into a field like engineering," he says. "What I went into is 10 times worse."

But Cole is lucky. He is now manager of analytical services at Castle and Cook, which owns the Dole Packaged Foods Company. He grew into the position without a higher degree because he was there at the beginning.

While studying for a master's, Castle and Cook offered him a full-time job to design and equip a full microbiology lab on condition that he give up his morning classes. He did. "I sold out for the money."

Cole's job has flown him to Ec-



Erol Gurian

Patrick and Monica Farnsworth as graduates circa '76, left, and in their new roles as real estate agents, above

uador and the Philippines to examine food problems at the canneries. He built a modern lab from scratch, and became manager of it. After 10 years, however, Cole's thoughts are drifting to a job in public health or toxic wastes. "I'd like to get into something more in the lime-light," he says.

As an undergraduate, Dean Daily studied journalism because he enjoyed writing and felt confident at it. But he joined Intel to help him through school, and while he was there he began to change his mind. "Who wants to fly over to Mexico and thrust a microphone in someone's face saying 'Cuantos muerto?'" he asks rhetorically.

So, after getting his degree in 1976,

he promptly went over to San Jose City College and received an A.S. in computer technology. At 33, Daily now works as a senior test engineering technician for Performance, a recent start-up company. He thrives on electronics and the challenge of helping to establish a new company.

"In a start-up company, the optimism is a dominant force," he reports. "But it's hard work and a lot of little details . . . There is glamour, but you have to do a lot of routine things to make it work."

Unlike Monica Farnsworth, who still dabbles in art besides real estate, Daily has not considered pursuing journalism. He recalls talking to a former SJSU professor who works at the San

Jose Mercury News. "I told him I was in electronics and he said, 'Well, stay in electronics.'"

He intends to. The Farnsworths intend to nestle into real estate. Cole and Dole have a sweet relationship but parting may be syrupy sorrow if Cole branches out into larger realms of public health.

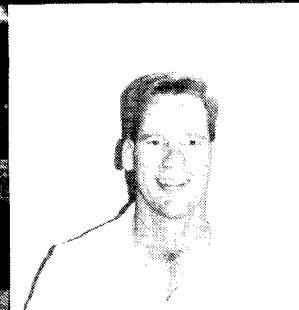
Based on these tales of SJSU alumni, there is room for change. From microbiologist to real estate agent, from yuppie to yuppie, career change and re-evaluation is becoming a way of life in the modern world. But according to these graduates, modern students should remember: 'tis better to know thyself and thy field before stepping into careers and into decade-ence. □

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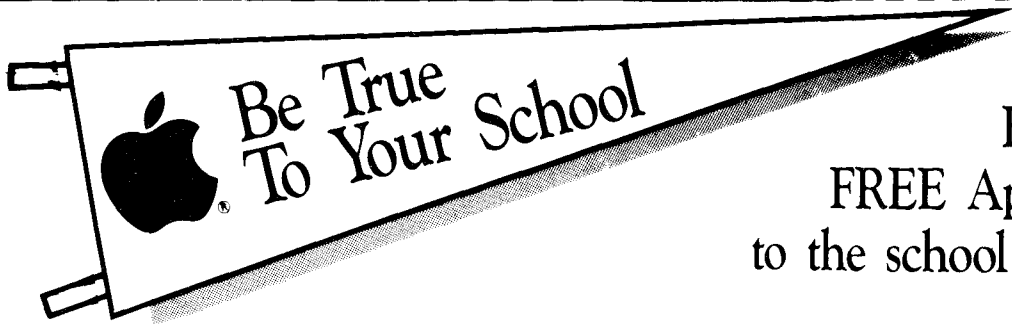
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# 'Tis the Season To Be Jolly?

By Deborah G. Guadan

It's December and school is almost out, but Karen isn't excited. All of her friends are doing holiday shopping, but she has no desire to exchange gifts. In fact, she doesn't even want to celebrate the holidays because she always ends up disappointed.

Seasonal or holiday blues occur during the traditional family holidays such as Thanksgiving, Hanukkah, and Christmas. These holidays are special times when people feel they should be close to their families.

"People think back to what should be the ideal family," believes Kathleen Wall, director of SJSU's Counseling Services. "When people realize that their families don't 'measure up', they are disappointed."

Wall feels that for many people, the holidays mean more family fights, pressures and problems. If a family has a

*'People think back to what should be the ideal family. When people realize that their families don't 'measure up', they are disappointed.'*

— Kathleen Wall

problem drinker or drug abuser, then the stress surrounding that person makes home uncomfortable since the holidays are a time of festivities.

Holiday blues are also triggered by certain stages of life, where age, events and especially the holiday season play a part.

For students just starting college, holiday blues may mean conflicting feelings over friendships or love interests. Extremely important at this time is a student's sense of either dependence or independence, depending on his or her situation at home.

An older, returning student may be back to change or enhance his career. Pressure to succeed at both school and work, and still be an active family member can take its toll and produce the blues.

Counselors at SJSU'S Counseling Services are concerned because students often wait until they are "severely depressed" before seeking help. Developmental issues, like changes occurring during life stages, are problems that counselors can help students with before they lead to serious depression.

"Depression is often a result of not being able to shake the blues," believes Wall. "A major occurrence is a 'morbid' state that goes on for more than two weeks," as defined by the American Psychiatric Association.

Two major symptoms of serious depression are dysphoria and loss of interest. Dysphoria is a state of sadness, worry or hopelessness. Depressed people usually show little or no interest in activities that once gave them pleasure.

A classic symptom of depression is early morning wake-up, when a person constantly awakens at 3 or 4 a.m. and isn't able to go back to sleep.

"One reason for disturbed sleep patterns and depres-

sion may be increased alcohol use. Alcohol acts as a stimulant first and then as a depressant," Wall claims. Other physical effects of depression can be rapid weight loss or gain due to eating disorders like anorexia nervosa (lack of appetite) or bulimia (the binge-purge syndrome). These physical effects start a downward cycle that lowers self-esteem and increases dissatisfaction with life.

Detecting the difference between the blues and depression depends upon the length of the episode and how a person's life is affected. The blues trigger feelings of isolation, loneliness and unhappiness.

Depression usually affects both mental and physical processes, which can have a negative impact on one's life. Any occurrence which lasts longer than two weeks can lead to a severe episode. At this point, counseling should be sought.

Wall believes that realizing you have a tendency towards depression can prevent a severe episode. "Good mental and physical health habits teach people to be aware of their needs. I encourage people to do one thing a day that they enjoy. This can be anything from spending time with a pet to listening to your favorite music."

Studies have shown that regular physical exercise is effective in beating depression. Social activity is also important since a characteristic of depression is withdrawal. Making the effort to see family and friends can keep you healthy.

Each semester, SJSU'S Counseling Services offers both individual and group therapy on a variety of topics such as stress management and eating disorders. Learning skills workshops are also offered on test anxiety, improving study

*'Depression is often a result of not being able to shake the blues.'*

— Kathleen Wall

skills, and developing motivation to study. The therapy groups and workshops vary, depending on the needs of the students.

This semester, a "Coping with Depression" workshop is being offered for the first time. The workshop, developed at the University of Oregon, teaches people how to overcome depression and to understand how they became depressed. Counseling services are also offered for SJSU faculty from Sally Harvey, director of Employee Assistant Services. All counseling sessions are strictly confidential.

Counseling appointments can usually be arranged around a person's schedule, though the holidays are a busier time. A crisis service is available from 9:00 a.m. to 5:00 p.m. Monday through Friday in room 223 of the Administration Building for people with emergencies or questions.

Though therapy groups and workshops do change each semester, they are controlled by the needs of the students and faculty. Preventing the blues and depression requires time, effort and knowledge. SJSU'S Counseling Services can help you develop these skills for a happier holiday and a healthier life. □

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# FLOATING AWAY STRESS



Kenneth K. Lam

SJSU math instructor Claire Cloutier takes a break in her floatarium.

By Elisha Arnone

After a hard day at school, it's time to unwind. You enter Tranquility Place and make your payment. A fee of \$35, provides for one hour of warmth, privacy and relaxation. You walk to your room. There's a shower to the right with honey and almond shampoos. To the left rests a delicate shelf with lotion and Q Tips. And there in the middle, curving and seductive, is the floatarium. You undress, enter and close the door. Into this tank, filled with 94 degree water and epsom salts you lay your body, and float in darkness. If you wish, push a button, and videos play on the screen above your head.

This private rendezvous you have just had with the floatarium is not another shady affair. Students, along with business executives in the Silicon Valley, have taken the plunge into this salty sea to float away the pressures and pains of life.

The floatarium is a specially designed relaxation tank. The 150 gallons of water mixed with 1,100 pounds of epsom salts create the buoyancy. The floater rests easily on the surface like a cork, experiencing weightlessness and sensory deprivation. Muscles relax in the absence of gravity, and the body feels like it's floating in space.

SJSU math instructor, Claire Cloutier is the co-owner of Tranquility Place

and the floatarium. She started floating 2 1/2 years ago to reduce stress. "It makes life more calm, gentler," she says. In the tank, one escapes the frenzied pace of the Valley.

She realized people wanted a more relaxing life, and would be willing to pay for it. "It occurred to me this was a business. I sent away to New York for the Cadillac of the industry, the floatarium. It cost \$10,000." Cloutier and her partner Patricia Helin opened Tranquility Place at 445 Washington Avenue, near the University of Santa Clara, seven months ago. They now see ten clients a day, Monday through Saturday.

Some may be hesitant to enclose themselves in a tank, but Cloutier maintains that the floater is safe and in control. While inside, just push a button, and you can talk to the desk receptionist, turn on a light, the fan, music or the overhead videoscreen.

Cloutier does remember one time when a woman had a disquieting float. She struggled in the tank, going in and out, calling for towels and complaining she could not breathe. When she got out, the woman said she had felt a weight on her chest, like a weight on her heart. Cloutier recalls, "She burst into tears and said her sister was dying of cancer, and she couldn't imagine life without her. Afterwards, she said, 'I can't believe I'm even saying this. I've never

even thought about it.'"

The woman's unconscious was talking, Cloutier explains. She had repressed the psychological pain of her sister's illness, only to surface physically in her body. Cloutier says the woman actually felt pressure on her chest. She had a problem breathing, and sometimes she'd wake up at night gasping for air, tearing at her pillow. Cloutier says the woman came back two weeks later and floated listening to tapes on breathing. She had a marvelous float, and is now working on letting go of her sister.

When clients come in, Cloutier finds out what they expect from the tank. Some may want to try super learning. Tapes on foreign languages, sports performance, self discipline, leadership and weight control are available.

Cloutier says the creative, right side of the brain opens up in the tank, making floaters more receptive to learning. Physiological changes, lower blood pressure and heartbeat produce a relaxing state.

The majority of Cloutier's clients, businessmen and women from the Silicon Valley, listen to tapes that guide them through muscular relaxation. The minds of many business people are buzzing when they come in, Cloutier says. If it's their first time, an hour float may not stop a racing mind. The extra help of a tape aids relaxation, and later they can learn how to control their own bodies, she says.

One woman decided while floating that letting go of stress actually meant giving up her \$50,000 a year job. Sally McGrew, 35, was a marketing analyst for one of the Fortune 500 companies. "I'm a materialism hog," she says laughing. "But I don't think that with all the pressure I was really living... I haven't lived yet."

McGrew heard about the floatarium at a workshop and decided that if it could help her sleep at night, she would be happy. In the darkness and solitude of the tank, a little voice told McGrew to quit her job. She ignored it. She may not have been satisfied, but she liked the money. She floated again, the same voice called and she shrugged it off. *(continued on next page)*

(continued from previous page) third time in, she realized the voice was too convincing, too true. She quit her job. "My BMW was important to me a month ago. Now I don't need it." McGrew now is going to work in marketing for Cloutier. Since there are plans to expand the business, McGrew may be on her way back to prosperity, but perhaps at a more relaxing pace, and feeling better about her work.

*'You sometimes feel like you're floating out of your body . . . it can happen very quickly.'*

— Claire Cloutier  
SJSU math instructor

The floatarium is not just a place where business executives think about work and money. Accident victims benefit, healing more rapidly through a procedure called hydrotherapy. Cloutier explains that if a person has pain or an injury, muscles tend to close and become atrophied. In the tank, muscles let



Kenneth K. Lam

The videoscreen plays a nature scene, taking Cloutier into a peaceful world

go and blood circulates easier, bringing in oxygen, hastening the healing process. "A lot of people have pain and go in the tank, while they're in the pain goes away. When they get out, it returns." But, she says, the muscles have been nourished in the process. Insurance companies and workman's compensation cover this type of floating.

After learning about the floatarium, one thing may be troubling. Some may remember that offbeat scientist, John Lilly, who developed sensory deprivation tanks in the '50s. He wanted to see if the brain would continue working in darkness without any outside stimulus. While floating, he said he often experienced altered states, out of the body travel. Often, the use of acid aided his trip.

Peter, a Silicon Valley entrepreneur, remembers the early sensory deprivation tanks. In the '70s, the tanks were completely dark, no music, no tapes, he said. "The purpose was to see if you could distort your senses . . . see how far you could push your mind." He wonders how contemporary floaters can learn about themselves if they're watching a TV overhead.

Cloutier believes that today's floaters have many options. Although they must sign a paper promising they will not use drugs, floaters can still explore their minds. They are able to use the tank in darkness and experience sensory deprivation, she says. The controls inside give them a choice.

"If a person wants to improve his golf, he can do it a lot faster in the tank than he can watching it on TV. Maybe he's not at a point in his life to go into an altered state," she says.

While her clients may shy away from altered states, Cloutier does not. "I float constantly, and I'm always going into what I call a never-never world, and many times I know I've been there only after I return."

In that other world, Cloutier learns about herself. "You're not asleep. It's like the twilight zone between sleep and consciousness which is a very relaxing place and can be very productive if you can program yourself to know what to do, and remember what happens while you're there — to go through some blocks you have, psychological blocks. You sometimes feel like you're floating out of your body . . . it can happen very quickly."

Well, that's your risque trip into Tranquility Place. Whether it be for reducing stress or traveling into altered states, the floatarium offers a new, and at times mysterious, passage into peaceful seclusion. And it seems, as long as we live rushed and pressured lives, the relaxation tank business is here to stay. □

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