

Tomorrow first exam for writing course

By Kris Eldred
Staff Writer

The testing grounds have been set - and so have the tests. Tomorrow, a group of students will become the first at SJSU to take the final examination for the newly instituted upper-division writing course, 100W.

There are only three ways out of taking the class or the examination: by finding a loophole in the requirements that allow a student to substitute a course previously taken, by passing the writing workshop waiver examination or through death.

The rules for the upper-division writing requirement were forwarded to SJSU in 1977 by the California State Universities system. They required that any student entering SJSU after 1977, or any student who entered before 1977 but took at least a semester's leave

from school, pass an upper-division writing course before being allowed to graduate.

For the first three years, the requirement was satisfied by some alternate courses offered in several departments. But officials and instructors have decided a 100W course offered by a student's major would benefit the student and fulfill the requirement.

Departments other than English are offering 100W classes because that way students will be taught to write for their own field, according to Abraham Bezanker, an SJSU English professor who helped formulate the test for the final.

Thus were created the 100W courses, courses that are now considered the only way to fulfill the requirement with a few exceptions.

Students who are now seniors and who took one of several courses before August 1981 that fulfilled the

early requirement are exempt from the course. Any substitute courses taken after August, no longer count as an upper-division writing course, the only exception being within the Journalism Department.

However, this may change next semester, according to John Galm, English Department chairman. Galm said the Journalism Department is working on a 100W course that may be instituted next fall.

The other way to avoid the 100W class is by passing the writing

workshop waiver examination. The test is given three times a year, but students can only take it once. If a student fails, he must take a 100W course. If a student passes, he receives no class units for the test but is exempt from taking the 100W class.

The test costs \$15 to take because it is offered as a service rather than a necessity, Galm said. He advises that only students with "superior" writing skills attempt the test. He said it is a hard

examination and "it is meant to be that way because it is supposed to take the place of an upper-division course."

Tomorrow's test will set precedents for other 100W classes. The class is graded on an A, B, C, NC scale. NC means "no credit" and requires the student to take the course again until a letter grade is achieved before being allowed to graduate. A recent request submitted to the Academic Senate to

change the grading scale to the conventional A through F system was voted down.

Tomorrow's final is supposed to be advisory for the instructor meaning that instructors are not required to use the grade of the final as part of a student's grade but use it as an example of student's work.

Policy says that if a student fails the exam, he fails the course," Galm said, "but this is up to the teacher's discretion."

see WRITING EXAM page 7

Spartan Daily

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Friday, December 4, 1981

Police confiscate student's handmade gun

By Les Mahler
Staff Writer

A gun manufactured in an advanced machine shop class was confiscated by university police as its owner carried it across campus yesterday morning.

According to Sgt. William Lane of the University police, the gun, which is inoperable, "would be in violation of half a dozen or more firearm statutes."

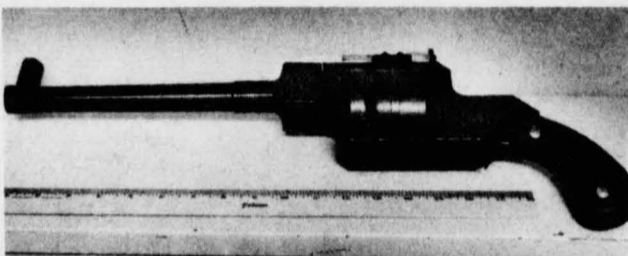
The gun, weighing 25 pounds, measured 21 inches in length. It had a 12-inch .64 caliber barrel, and

three chambers for bullets.

It was built and carried by Robert Bauer, a junior majoring in industrial technology.

Don Betando, chairman of the Industrial Technology and Systems Engineering Department, said he wasn't sure what "the laws are involving a thing like this." He added the issue was between Bauer and university police.

University police said the matter would be referred to assistant dean of student services Don Dushane.



Robert Bauer, an industrial technology junior, manufactured a 25-pound, .64 caliber handgun in a machine shop class.

Dushane said that under Title IV of the California Administrative Code, Section 41301, any possession or sale of a weapon on campus is unlawful.

"I question whether we should make guns on campus," Dushane said, but added university police would make the final determination as to "whether or not to charge the student criminally."

Bauer said he started work on the gun during spring semester in 1980 and was bringing it back to work on it some more.

"It's a hobby pistol, that's all it was," Bauer said.

Police confiscated the weapon yesterday morning after Officer Ed Anderson noticed Bauer walking across campus with the gun tucked under his arm.

Bauer told police he had plans to "put it to work," later adding the gun, when finished, could use only black powder.

Anderson said the gun was missing a hammer, but that the firing pin was in place at the time it was confiscated.

Besides the California Administrative Code, federal regulations prohibit carrying guns larger than .50 caliber. Bauer said his planned to construct another gun in the future.

According to Betando, the gun was manufactured while Bauer was enrolled in Professor Gordon Van Arsdale's class last year.

"It was a class project. I felt like making a class project I could be proud of," Bauer said.

University police will either dispose of the gun or put it on display, according to Police Chief Earnest Quinton.

Quinton said many areas could be covered concerning the manufacture and possession of the gun on campus, "if we wanted to."

"Had it been completed it would have been an illegal weapon," Quinton said.

"It's obvious the young man was doing it in ignorance of the law. It's not a good thing," Quinton said.

Quinton said he was surprised that the gun had been manufactured on campus, but added it probably doesn't occur too often.

City authorities crack down on downtown prostitution

By Julie Levy
Staff Writer

He was driving home listening to the Giants game on the radio when he saw her standing alone on South Second Street.

He had never picked up a prostitute before and wasn't looking for one then, the man said.

But, "She was there, and I didn't think, and I stopped," he recalled.

According to the police report, they exchanged greetings and he asked the woman, "Will you do a blow job?"

After he offered her \$30 for the sex act, the young woman, wearing blue jeans and a ski jacket, said, "Yea, that sounds okay. I have a motel room; it's over here - the Best Western."

But, before they could enter the room, he was stopped by San Jose Police officers and cited for soliciting for prostitution.

The woman was not a prostitute, but a police officer working as a decoy.

And he was caught in a crackdown on prostitution in downtown San Jose that began two years ago.

In 1979, angry campus-area residents demanded the city council do something about the prostitutes and "johns" clogging their neighborhood.

The council passed a law making it illegal to loiter for the purpose of soliciting for prostitution.

Police stepped up arrests of prostitutes and their customers. They used the anti-loitering law, and, more often, male and female police decoys to make arrests.

San Jose Police arrested 222 men and women for soliciting from July 1 through

October 31 this year, according to Lt. Tom Johnson. He said police arrest about an equal amount of men and women.

Lt. Dennis Sorahan said a recent 10-hour decoy operation netted 23 johns arrested by the Street Crimes Unit, a special detail assigned to fight crime downtown.

This spring, Santa Clara County Municipal Court judges joined the fight. They began regularly sentencing first-time soliciting offenders to 15 days in jail.

In the past, convicted solicitors often walked away with \$50 fines.

In addition, prosecutors began notifying judges of second- and third-time offenders.

A second conviction in California requires a minimum 45-day sentence; a third offense brings a 90-day jail term. Judges, however, can also sentence anyone convicted of soliciting to up to six months in jail and a \$500 fine.

See PROSTITUTION page 8



The intersection of First and San Salvador streets is patrolled often by police in an attempt to curb prostitution in the downtown area.

Campus police quit; university pays price

Police bear turnover costs

By Randy Paige
Staff Writer

University police officers have been turning in their badges and police administrators are shaking their heads.

Last year, seven out of the 20 officers left the campus force. So far this year, one officer had quit and at least five others have taken the test given to prospective applicants for the San Jose Police Department.

Compared to other California State Universities campuses, SJSU lost far more than its share of police officers; The statewide average for police turnover was 11 percent in 1980, compared to the 35 percent loss at SJSU, according to the Chancellor's Office.

This high turnover of officers perpetuates a patrol force composed largely of rookies. Of the 15 patrol officers hired last year (six to fill vacancies and nine to fill newly added positions), 11 had no previous law enforcement experience. The remaining four had worked in law enforcement for less than a year.

The high turnover is also costly. According to Greg Wixom, California State University Police Officers Association vice president, the cost of recruitment and training for each rookie totals approximately \$50,000.

At \$50,000 per recruit, replacements for the six patrol officers who left in 1980 cost the university approximately \$300,000. The seventh position, a sergeant's post, was also filled.

Interviews with 10 university police officers and six former officers suggest statewide policies issued by the Chancellor's Office are one source of frustration that prompts officers to leave the force.

For example, university police want shotguns added to their arsenal. The Chancellor's Office restricts firearm use to handguns. Any additional firepower is to be provided by nearby law enforcement agencies.

This makes university police feel like "second-class cops," Wixom said. It also makes them wonder about the administration's concern for their safety, he added.

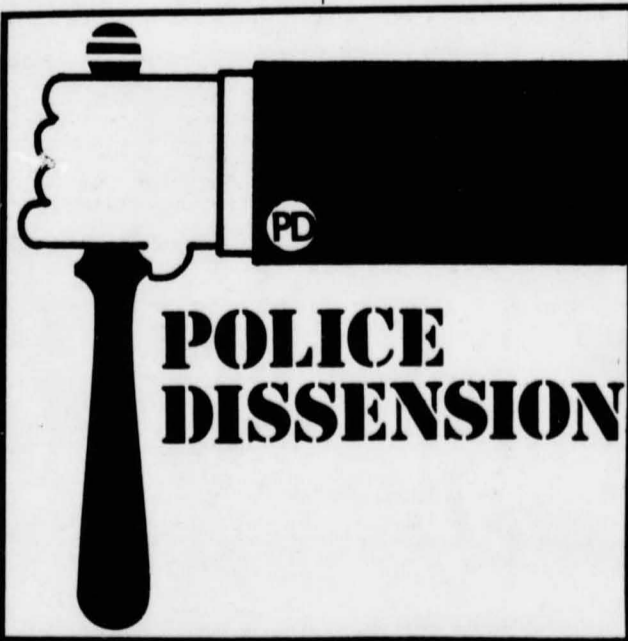
Officers who are looking for more action or a wider variety of police activity are sometimes enticed to go to work for the San Jose Police Department, according to Technical Services Officer Russell Lunsford.

Other police departments may seem more appealing when morale is low, and many officers agree there is a current morale problem in the University Police Department.

Tomorrow, part three and the final article of this series will deal with problems within the SJSU Police Department that affect police turnover.

part 1

part 2



Statewide policies conflict

By Randy Paige
Staff Writer

Many state university police officers say they are fighting the war against crime with one hand tied behind their backs due to limitations placed on them by the California State Universities Chancellor's Office.

The Chancellor's Office wants its officers to keep a low profile and use restraint. In battles against more serious criminals, university police have to rely on neighboring officers for support, according to Executive Order 228.

This conflict in battle strategy has caused a severe morale problem among state university police officers that prompts many front line troops to seek work elsewhere, according to Greg Wixom, California State Police Officer's Association vice president.

The association, hoping to solve some of these conflicts, is engaged in collective bargaining with the Chancellor's Office. Its list of demands include a salary increase, better retirement benefits, more equipment, and the ability for officers to transfer from one campus to another.

Another privilege officers say they want is to be able to carry shotguns. Handguns are the only firearms state university police officers are allowed to use.

"I don't see how a law enforcement agency can operate without them (shotguns)," Wixom said.

"The Chancellor's Office says shotguns are offensive to the university environment," the association vice president added. "That's what they're for - to be offensive to criminals. My response to the Chancellor's Office is 'Does a dead officer fit the campus environment?'"

SJSU Police Chief Earnest Quinton also favors carrying shotguns.

"The Chancellor's Office is resistant to shotguns, they're afraid of them," Quinton said. "But I think our officers can handle shotguns just as responsibly (as handguns). The truth is, they're less dangerous. A stray bullet can kill, a shotgun (pellet) won't."

The shotgun issue is an important one to university officers, Wixom said. Many officers say the handgun ruling shows the administration's lack of faith in the competency of its officers.

see POLICE page 7

forum

'Americans are not being sufficiently scared'

Cigarette smokers exercising their rights

A man walks into a store to buy a pack of cigarettes. As he requests his favorite brand, the woman behind the counter gives him a startled look and turns to the cigarettes. The man notices that none of the cigarette packs have any familiar brand names marked on them as the woman pulls a pack from the silver canisters.

Instead, all the packs are stamped with a picture of a



By Kris Eldred
Staff Writer

skull and crossbones. The words "CANCER-CAUSING AGENT" are clearly marked on all sides of the packs.

The man is hesitant, but he pays for the pack and quickly puts it in his coat pocket before anyone else can see it. He has been humiliated and abused, but it was for his own health.

The man and the scene are not real, but if the American Cancer Society and the Federal Trade Commission have their way, it may soon be true.

The two agencies have decided that Americans are not being sufficiently scared by the labels now printed on every pack of cigarettes. They believe the warning is "worn-out" and "ineffective," according to a recent article printed in the San Jose Mercury News. They are testing for a newer, more effective label for cigarettes extolling the hazards of smoking.

Soon, the agencies hope to have cigarette companies give up more money and more space to have the new labels printed. Currently every cigarette pack and cigarette advertisement must bear the statement:

"WARNING: The surgeon general has determined that cigarette smoking is hazardous to your health."

The American Cancer Society and the FTC are wasting money on a futile project by trying to play the role of America's mother.

Because the FTC reported that about 20 percent of the

cigarette labels for this ignorance.

Instead, it should be looking to their non-smoking advertising campaigns as a means of educating and warning the American public about cigarette-caused cancer.

People who already smoke don't stop to read the

on a new warning label.

If the American Cancer Society and the FTC constantly bombard television with commercials and programs against smoking and showing how smoking affects one's insides, especially the lungs, they might be able to reach a few people and keep them from smoking. They may even get some people to quit smoking.

The American Cancer Society needs its funds for research and effective anti-smoking campaigns and should not be wasting precious dollars in a useless manner. If they wish to educate, they should target their material to younger audiences, audiences that have yet to be influenced.

It would be a lot wiser to use the money to publicize their finds about cigarettes and cancer on television, a medium that will reach more people than the cigarette packs which only go to those who already smoke.

But why do they even wish to warn people about cancer caused by cigarette smoking? Drinking causes bad effects on people but there is no warning label on any bottle. Breathing on a smoggy day can be hazardous to one's health but there are no labels in the sky.

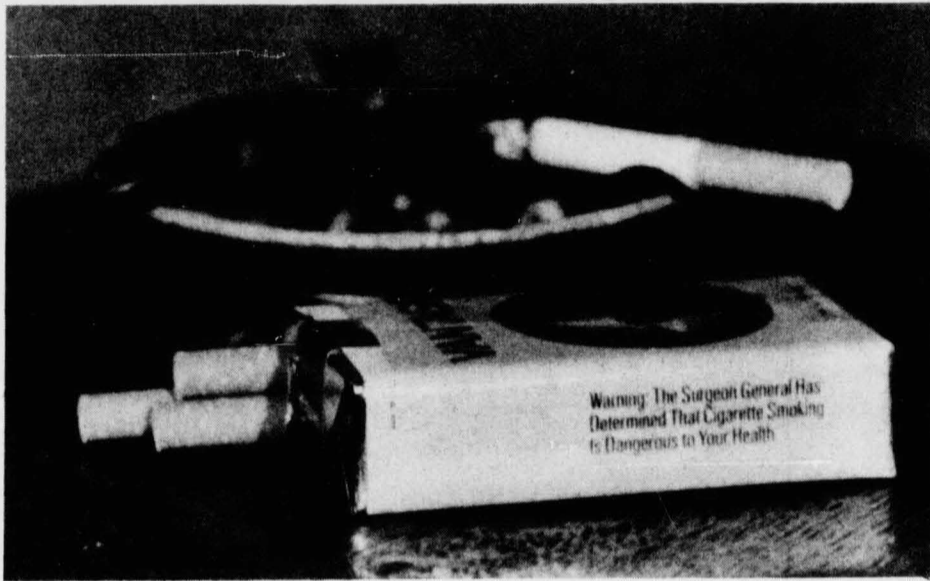
According to biology books and science articles, almost everything we eat or drink has some amount of a carcinogen in it, but the levels vary from item to item, and none of them, with the exception of saccharin, has a label on it.

The only reasoning behind the push to change the label is perhaps because the American Cancer Society and the FTC believe it is their duty to inform people of the health hazards they are subjecting their bodies to.

Perhaps it is because smoking is the only cancer-causing agent being sold on the American market.

Whatever the reason, the American Cancer Society and the FTC should not try to change people who are already smoking by changing the labels on cigarette packs.

Instead, they should educate those who have yet to smoke by using their funds in an increased campaign to warn, not scare, people of cancer.



American public, or 30 million adults, do not know that cigarette smoking causes cancer, it has decided to blame

labels on a pack of cigarettes and, since they are the ones buying the cigarettes, it is silly to waste time and money

-Daily Policy-

The Spartan Daily would like to hear from you - our reader. Your ideas, comments, criticisms and suggestions are encouraged. By listening to our readers we feel we can better serve the campus community.

Letters to the Mailbag, opinion articles and press releases are gladly accepted.

Our policy for accepting such material is as follows:

Letters

- Letters should be submitted to the Spartan Daily office (JC 208) weekdays, or by mail to the Mailbag, c/o the Spartan Daily, San Jose State University, 125 S. Seventh St., San Jose, CA 95192.

- All letters must include the writer's signature, major, class standing, address and telephone number. Only the name, major and class standing will be printed.

- The Spartan Daily reserves the right to limit the number of letters on a given topic after a sufficient amount of comment has appeared.

- Letters should not exceed 350 words.

Opinion

- The intent of the Spartan Daily Forum Page is to present a variety

of viewpoints of interest to the campus community.

- Editorials reflect the position of the Daily. Opinions express the views of the writer or organization and will appear with a byline attributing the article accordingly.

- Comments, columns and editorials will discuss local, state and international affairs.

- The Daily encourages reader comments regarding editorials, opinions or news stories.

- Guest opinions are encouraged, but will be printed at the discretion of the Forum Page editors.

Releases

- Releases should be submitted as early as possible to the City Editor at the Spartan Daily office, or by mail. The sooner the release is received, the better coverage the topic may receive.

- All releases should include a telephone number in case more information is needed.

- The Spartan Daily reserves the right to make judgements concerning news value of any given release.

- Announcements of meeting times, displays and other releases should be submitted at the Spartan Daily office in the Spartaguide box.

Swear words -- they're eating away at the fiber of the English language

English - it's fast becoming a foreign language.

Entering a room full of people, hoping to engage in a bit of intellectual conversation, the language sounds different, foreign.

In the corner, a man, seemingly straight out of a "Gentlemen's Quarterly" magazine, with an air of



By Maureen Keenan
Staff Writer

confidence, opens his mouth to complain about his stereo: "The f___ in' stereo won't do a G___ d___ thing."

What's being referred to here isn't structure, syntax or grammar, that's another story. Instead, it's those irritating swear words. The

ones that have turned once decent-speaking people into illiterate bimbos.

These words, to the chagrin of some, have become a part of the English language and so commonplace they've practically become words in their own right.

You'll even find a few in an updated Webster's Dictionary, though Daniel Webster may have turned in his grave when the mistake was made of putting them in.

But these crude remarks, which describe sexual acts and excretion, to name two, have unfortunately arrived and are hanging on like a bad cold, with no remedy in sight.

Yet if this isn't bad enough, these four letter words have had limits drawn for those who shouldn't use them and assigned "types" for those who do.

Case in point. A woman who uses obscene words is told it's improper and unladylike.

In achieving equality some women have felt compelled to use

these little nasties to prove they're as tough and aggressive as any man.

Although men have always had the right to unbridle their anger through the use of "macho" and "cool" words, heaven help the woman who uses them.

Actually this is a blessing in disguise. If one has to lower themselves in any way, even verbally, to achieve equality, it's time to reevaluate the goal.

Then there's the person who swears and is told "You sound like a truck driver." But do they?

Blue-collar workers and minorities shouldn't be saddled with yet another stereotype. Just attend a business meeting of corporate executives or professors with Ph.D.'s and listen carefully. If anything, these educated elite are worse and should be reprimanded for speaking incoherently after receiving an education.

And what about those parents who are abhorrent when their child uses swear words. They should

reexamine their own vocabulary. They forgot the phrase "Monkey See, Monkey Do." Even monkeys have a better vocabulary.

Either way men and women who swear are offensive and lazy. It's not that dreadful an ordeal to look in a dictionary or thesaurus to find proper adjectives, verbs and nouns so all of us can comprehend what's being said.

Yet it's still sad to see that language has deteriorated to such deplorable state. One can only hope people realize how surprisingly refreshing the English language can sound; how it can be pleasant to the ear instead of grating and harsh.

This is not to say we must all use yard-long words like William F. Buckley, Jr. does, just words that are clean and concise.

But, alas, after reading this article there will still be those who will say "No f___ in' b___ is going to tell me what the h___ to f___ in' say."

Someone, please, get that guy a dictionary!!

the mailbag

'Now you've gone too far'

Editor:

I'd like to direct this letter to the women at the Women's Center. These women have, once again, shown how small-minded the women's movement has become. Your protest against the movie "Texas Chainsaw Massacre" was silly, but now you've gone too far. In the past your shenanigans were amusing, but when you start demanding that the rights of others be set aside for your benefit it's no longer funny.

Take off your women's-lib-tinted glasses and open up your mind. I am a woman, and I also dislike many of the magazines out on the shelves. Those magazines, though, are not considered pornographic under the law.

The law says people have the right to buy any magazine legally being published in the U.S. As much as I hate those magazines, I want

them on the shelves. If the public starts bending the law for every group that protests - regardless of the reasons behind those protests - we might as well turn the place over to the Moral Majority, Klu Klux Klan, the Women's Center, and any other group that believes its views are the only correct views to have.

Catherine Angelo
Electrical Engineering
senior

Foul-up leaves bad taste

Editor:

Would you believe I went to register for the spring semester and on the same day I received a letter informing me that I was failing a class which I had dropped at the beginning of fall semester? It was upsetting enough to go through four hours of walk-through registration let alone having to deal with a bureaucratic foul-up.

I would like to suggest that San Jose State University look at the way other universities handle registration and their record keeping to see where their antiquated system could be improved. I know of no other large university where it takes four hours to register for classes or one semester to get a drop processed.

Michael Maietta
Electrical Engineering
junior

Social Science class 'infectious'

Editor:

I want to call attention to a small seminar which I found enjoyable and have continued to use. It is called, "Women, Family and Environment" (SS 196Q). The class is taught by Alston Rigger in Building O, room 15. Rigger has a very broad background and takes pleasure in offering varied material so that each can work out what she wants for personal achievement.

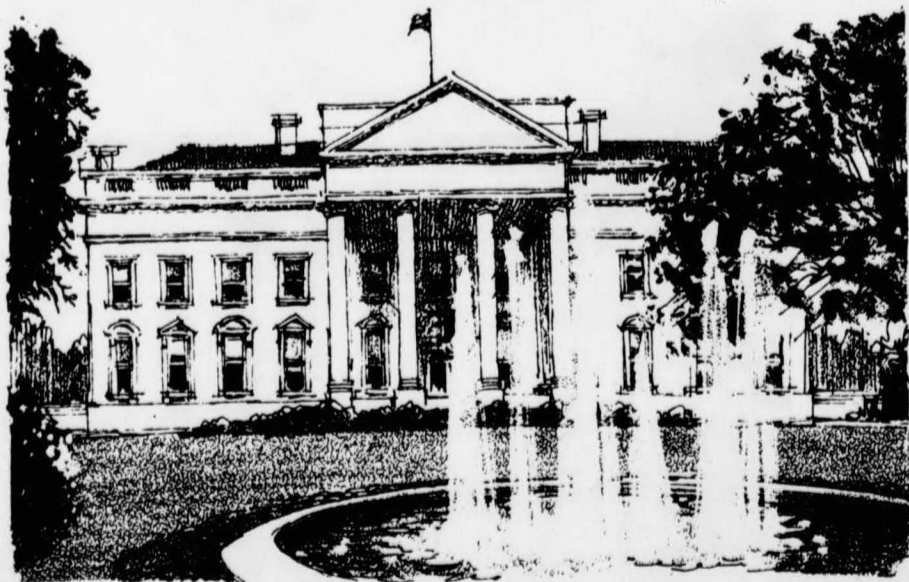
An energetic, assertive and very enthusiastic woman, she believes variety is more than just the spice of life. It is a human survival mechanism as well. She says, "Joie de vivre is the survival mechanism. (Without variety, joy is out)."

Rigger's message to students is: If you don't really invest yourself in things soon, life becomes tasteless. Some people do not want to think for themselves. They put their minds in soft rubber corsets and then wonder why they're bored and dehumanized.

Her class touches on such topics as family, sexuality, marriage, death, energy, pollution and nutrition.

I'm sure others would share my enthusiasm for this class because Rigger's joy of life is infectious.

Penny Hallett
Psychology major
senior



★ Free Housing!
★ Free Meals!
★ Free Medical Care!

WHO SAYS AMERICA DOESN'T TAKE CARE OF ITS AGED!

The Forum page is your page. The Daily encourages readers' comments on any topic. The viewpoints expressed in opinion articles are those of the author. Editorials appearing on this page are the opinion of the Spartan Daily.

"'Twas like losin' a friend the day George Killian stopped brewin' the Red."

An old friend, if you ask me. For nearly a hundred years, the lads in this part of Ireland knew you could count on the Red. And count on it they did.

"It was George Killian's family who brewed it. And for five generations, they was holdin' true to the taste. If you ever had a taste for yourself, you'd thank 'em for it, too.

"But then came the black day when George Killian stopped brewin' the Red. Some say it was the changin' times that backed him to the wall.

" 'Modernize,' they said to George.

" 'Compromise,' George said to them. 'And I'll have none of that. Before I change the taste, I'll close the doors.'

"And close the doors he did—though a few of the lads came close to tears. And George Killian came a mite close to tears, himself. Or so they say.

"Then something grand happened. Over in America, Coors asked George if they could help him bring it back.

" 'Brew my Killian's Red?' George asked. 'Aye, I'd be proud to brew with you. If you be brewin' it *my* way.'



"Now George's way was never the easy way. It means slow-roastin' the malts. Takin' a bit more time. And a bit more trouble.

"But that's what brings out the taste. And that's what brings out the color. And that's the only way.

"And I hear that's just the way they're doin' it. One sip, they say, and you'll know they're brewin' it George's way.

"Of course, brewin' it his way is just what I expected. Don't forget what George Killian says:

" 'I stopped brewin' it once. And I can stop it again.' "



KILLIAN'S RED

Extra money spent on summer concert

Program Board asks for reimbursement

By Cindy Bundock
Staff Writer

The A.S. Board of Directors said a mouthful at its meeting last week by voting to give no more reimbursements to the A.S. Program Board. The program board is responsible for scheduling campus entertainment.

The board of directors will have to eat its words next week should it decide to reimburse the program board the extra \$400 spent to clean up after a summer concert.

The A.S. Summer Session concert, which featured the rock band Dregs, attracted more people than expected. The free concert was held near the mid-campus fountain.

Instead of 2,500 persons approximately 4,000 attended, according to Program Board Adviser Ted Gehrke.

"It's the largest show we ever had," Gehrke said. With the larger crowd, however, a larger clean-up crew had to be hired by Plant Operations.

Gehrke estimated the crowd to be a certain size, but it was five or six times more successful than he had any idea it would be according to Plant Operations Director William Schooler.

Although Plant Operations employees were paid for

their work, Schooler said he was waiting to be reimbursed by Gehrke.

Plant Operations spent an additional \$400 for the job, but Gehrke said he did not find out about the bill until Oct. 20. It was not brought to his attention until Phylliss Freidman from the A.S. Business Office called him.

"Phylliss was going through a desk and found it, starting the whole procedure," Gehrke said.

Apparently the bill had been in someone's desk who had just worked a month in the office and then quit, he

'We take a lot of pride in the summer concert'

said.

Gehrke said the bill was dated Aug. 10, but he could not be reached at that time because he was on vacation.

Gehrke said if he had known of the extra charge, he would have tried to make up the amount by cancelling

some programs.

"There were two more (upcoming) movies I could have cancelled," he said. "I could have dug my feet in and cancelled some things."

Gehrke insisted the money he was requesting was not a reimbursement because Plant Operations had spent the money.

Furthermore, he was not acting in conjunction with the program board when the bill arrived, because the money should have come from a special summer session budget. The program board did not select the act nor produce it, he said.

A second reimbursement Gehrke asked for was \$180 spent for the band's security. Because of the price, Gehrke said he was less concerned with this \$180 bill than the other, he said.

"We take a lot of pride in the summer concert," he said. "We always promise it to be epic and span after the show."

Gehrke's request for reimbursements was not dealt with by the board because it was just an information item. Information items are voted on a week after they are brought before the board.



Photo by Stephan Blakeman

Bill Rolland, A.S. Program Board director, asks the board of directors to call a closed session to discuss program board personnel problems. The directors ultimately allowed their three advisers to attend the closed meeting.

Center helps immigrants adjust

By Greg Garry
Staff Writer

To a native of Southeast Asia, America may seem like the promised land. But when dreams collide with reality, a newly arrived refugee can be made to feel the gates to this Garden of Eden are locked and he has no key.

The Indochinese Resettlement and Cultural Center, Inc. helps to smooth the often difficult adjustment from one world to another, according to Nguyen Xuan Ky, vocational counselor.

Ky described the feelings a refugee experiences as an overwhelming sense of helplessness. Problems sometimes begin when the refugee lives with his American sponsor.

"When you stay at someone else's house, you don't feel free," he said. "You don't want to have everything done for you because it makes you feel like a baby."

The center, which provides employment placement services for Laotian, Vietnamese and Cambodian refugees, was established in 1977 as a multi-service agency, according to Ky.

Recent budget cuts have scaled down the operation, he said. From 1977 through September of this year, the center, formerly located on the Alameda in Santa Clara, provided a variety of social services to refugees, he said.

"Beginning this fiscal year, money for social services was cut, so now there is no such agency for Indochinese in Santa Clara County," he explained.

Ky said the old location was large enough to use for social events like Christmas and wedding parties. The current location on Newhall Street is not large enough for such activities, he added.

He said his old position as social services coordinator was eliminated by the budget cut. His new job calls for him to aid refugees only in finding work, he explained.

Since many Indochinese speak little or no English, he helps them fill out job applications, Ky said.

Since he came to the United States

from Vietnam in 1975, Ky said he knows exactly how the new arrivals feel because he experienced the same things.

Many refugees become extremely uncomfortable when they live with the American family that sponsored them, he said. Language problems, anxiety over wanting to please and not offend the sponsor all take their toll, he added.

Ky said he experienced the same emotions when he first came to the United States and stayed with his sponsor in Houston, Tex. Not being able to find a job made him feel useless, he said.

"I kept myself busy by painting my sponsor's house," Ky said, adding, "I had to feel I was worth my salt."

Since many Indochinese form an image of the United States based solely on what they see in movies, they are shocked when this fantasy is shattered, he said.

Ky, who spoke little English when he first arrived in the United States, said the language barrier is the hardest obstacle to overcome.

"While I was living in Denver, I was waiting for a bus once and I had to go to the bathroom but I didn't speak well enough to find out where the restrooms were," he explained.

He eventually had to return home to use the bathroom and as a result missed his bus, he said. Such embarrassing and frustrating situations constantly plague the refugee, he added.

Language problems also make it difficult for a refugee to perform well on a job, he said.

"If you don't understand your supervisor when he gives you instructions, you might then make a mistake and have your boss yell at you," he explained.

Even during break time, a refugee can feel alienated from other employees, Ky said.

"Someone can make fun of you by saying things or making a joke you can't understand and then laughing at you," he said.

All these things simply add to refugee's feelings of isolation, according to

Ky. Despite the scaling down of services, Ky said he helps refugees find out about organizations or activities he thinks they might be interested in.

Lack of money for programs and the uncertain economic situation cloud the center's future, but Ky remains optimistic.

"In any case, the instinct for survival will prevail," he said.



Photo by Marty Ikeda

Nguyen Xuan Ky, a vocational counselor at the Indochinese Resettlement and Cultural Center, explains how many refugees arriving in America experience feelings of helplessness. The center, located in Santa Clara, provides employment placement services designed to alleviate these feelings.

Sacramento A.S. leader fills student chairman post

The California State Student Association has elected Bill Klein as its new chair. Klein is A.S. president at California State University at Sacramento.

Correction

In Tuesday's Spartan Daily, it was incorrectly reported that Rob Flanegin represented the Residence Hall Community Council at the A.S. Special Allocations Committee meeting. Although Flanegin is an RHCC representative, John Hiley represented that group before the committee.

Spartan Daily

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Klein, former chair of CSSA's collective bargaining committee, is replacing Paul Cashman, who served the association since the beginning of this academic year. Cashman will graduate this month.

Klein said he believes the position will be particularly challenging in view of the CSU's financial difficulties. "It is difficult to take over a leadership role mid-

term," he said, "particularly during such a challenging year. With CSU facing a budget reduction of \$50 million and the prospect of fees doubling, the students have no choice but to be effective.

"I'm hopeful that I will be able to draw upon the talent and energy within the CSSA to do the best job for students that we possibly can."



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Students attempt to put store back in black

Financial problems hit area Food Co-op



Photo by Stephan Blakeman

The floors and shelves of the San Jose Food Co-op are filled with bins and other containers holding food without preservatives, including organic honey and raw sugar. Angie Cockcroft, 4, operates the machine which makes freshly ground peanut butter.



Photo by Stephan Blakeman

If the San Jose Food Co-op does not begin generating more income, it will have to close its doors next semester. The members are planning a campaign to get the store budget back in the black again. Approximately 100 SJSU

students, including Paul Whitson, chemistry senior, are members of the Food Co-op. Located on 10th Street, the store is open on Tuesdays through Sundays.

By Cindy Bundock
Staff Writer

The Food Co-op, at 513 S. 10th St. is in financial trouble, according to its operators. Some SJSU students, however, are working to put the store in the black again.

One-third of Food Co-op members or approximately 100 persons are SJSU students, according to Franklin Wood, a member of the store's board of directors. The store sells a variety of foodstuffs, including fresh bagels, freshly ground peanut butter and coffee, raw

cheese, dried fruits and fresh fruits and vegetables.

"The finances of the store really aren't that bright," said Neil Sinnett, an environmental studies senior. Sinnett said the store was hurting financially because Comprehensive Employment Training Act (CETA) funds had been cut and many shoppers are unaware of the Food Co-op.

CETA used to provide employees for the store. When the Food Co-op's funding ran out, additional money to pay salaries had to be found.

"It's like a community store," Wood said. The members are "kicking off a campaign to make the store stronger," he said.

Wood said the focus of the campaign would be to generate sales, increase volume buying and attract new members.

Members will distribute leaflets to advertise the store, Sinnett said. They will also be organizing fundraisers, although none had been decided on specifically, according to Sinnett.

"We're looking for ideas to try to increase the number of people who shop here," he said.

Sinnett started shopping at the Food Co-op approximately three years ago.

"Someone told me it was here," he said. Currently the store is surviving on its inventory until sales increase and a new reserve of supplies can be built

up, said Dallas Sacher, a Food Co-op member and former SJSU student.

"It's the only non-profit grocery store in San Jose," he said. Sacher said the store was tied to the community because the money all goes back on the shelves or to salaries.

There are two paid employees, including Sinnett, and approximately 10 volunteers.

The store is open to members and non-members and has a double-pricing system.

The lower price on items is for members who pay a \$5 membership fee. The member must volunteer four hours per month or pay \$12 every three months to keep an active membership.

Wood said in order for the store to remain open, it must raise its \$600 Tuesday through Saturday income to \$1,000 per day. On Sundays, it must increase its usual \$200 to \$600, he said.

Wood said members usually receive 20 percent savings on food products.

"Students who go there are keen on holistic living," he said. Wood said holistic living referred to eating products free from chemicals.

The Food Co-op is open 11 a.m. to 7 p.m. Tuesdays through Fridays, 9 a.m. to 5 p.m. Saturdays and 1 to 6 p.m. Sundays.

CSU hike may offset fees for financial aid recipients

By David Flemate
Staff Writer

Trustees of the California State Universities system have approved \$10.5 million to go to financial aid recipients. The money is designed to help offset fee increases for students on financial aid.

As a result of a \$163 fee increase, effective fall semester, 1982, an estimated \$50 million will be made available to the CSU system. \$10.5 million of that amount will go to financial aid recipients, according to the CSU public affairs office in Long Beach.

The increase in student fees is designed to offset the 5 percent state agency budget reduction in expenditures mandated by Gov.

Emund G. Brown Jr.

CSU Chancellor Glenn Dumke is now appointing members to a special task force committee that will meet Dec. 10 and 17. It will make recommendations on how the \$10.5 million will be spent.

Don Ryan, SJSU financial aids director, has been named to the committee to represent the various financial aids offices of the CSU system.

The committee's recommendations will then be given to the CSU Board of Trustees for consideration at its January meeting.

The \$10.5 million will be divided among the various CSU campuses on the basis of Full-Time Equivalent Student attendance.

All campuses within the CSU system are allocated money on the basis of full-time equivalent students, or those taking 12 or more units.

Ryan speculated that possibly \$500,000 will be allocated to SJSU, based on the above formula. However, because of the increases in student fees, most of the money will go to students currently on financial aid, Ryan said.

Ryan stressed that because of pending cuts in the federal budget, students seeking financial aid should apply soon, before March 1, 1982, to be considered for the money becoming available.

Applications are available in the Financial Aids Office, located in Dudley Moorhead Hall, room 237.

Black gospel brought back

The Black Gospel Extravaganza was so good last year that the student committee sponsoring it decided to bring it back a second year, said Byron Berhel, coordinator.

"The response was so positive," Berhel said. "This year I know that Morris Dailey will be packed."

"We're featuring gospel music," Berhel said, "because gospel means God's word. And that is something students need to be more aware of."

Berhel said that although the production is called the Black Gospel Extravaganza, it is open to all, especially students.

This year's event is funded by the A.S., which

allocated \$2,400. An additional \$400 came from private donations, Berhel said.

A donation box will be in the lobby both nights, Berhel said. Proceeds will

go to the Afro-American Studies Department and Children's Shelter. They will receive 40 percent of the donations. The remaining 20 percent will be returned to the A.S.

fund, Berhel said.

Morris Dailey doors will open at 5:30 p.m. Saturday and 3:30 p.m. Sunday. The show begins 30 minutes after the doors are opened.

Poetry in sculpture highlights art exhibit

Artworks combining film with sculpture and poetry with abstract images will be exhibited through Dec. 18 in the SJSU Art Galleries.

William Lundberg will exhibit two of his works, "Silent Dinner" and

"Discord."

Lundberg, a 1964 alumnus of SJSU now living in New York, uses sculptures and real objects as screens for his films. In "Silent Dinner," he uses a table to project images of a dinner scene, including hands, dishes and food. "Discord" uses a circular wooden disc as the screen for Lundberg's film.

Lundberg, who was last week's guest artist in the Knockout Visiting Artist program sponsored by the Art Department and the A.S., will exhibit his works in Gallery One in the Art Building, room 127.

The second artist, James Luna, combines

pieces of text with drawings and objects related to the written material. Luna, an American Indian, uses his work to explore some of the stereotypes about native Americans.

"Luna's work are signposts that reflect on something else that is going on - the relationship between the white man and the Indian," said Mike Crane, art galleries director.

Luna's works are on display in Gallery Two in the Art Building, room 131. Both exhibits are open Monday through Friday from 11 a.m. to 4 p.m.

Leaky gym roof will be repaired

Two months ago when SJSU Plant Operations asked the Chancellor's Office for money to repair the leaky roof of the Women's Gym, administrators seemed to think that idea was all wet.

Approximately 15 leaks and one warped dance floor later, the Long Beach officials have decided to allocate the \$14,000 needed for re-tarring the roof of the gym, located in the PER Building.

According to Tom McGinley, associate director of Plant Operations, the university has already hired contractors to tar the roof. The project will begin Dec. 14. The project will take no more than a week to complete, McGinley said.

McGinley noted that if SJSU had a preventative maintenance plan, the roof would have been replaced a long time ago, and the discomforts of water leaks would never have posed a problem.

"Without preventative maintenance, we only respond to things after they break down," he said. "Now we need an additional several thousand to replace the warped dance floor."

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Bulimia afflicts some with 'insatiable appetites'

Students suffering from hidden disease

By Tamera Casias
Staff Writer

Tension headaches, backaches and general irritability aren't the only drawbacks to being a college student in a highly stressful environment. In the current age of "thin is beautiful," many college students are also faced with the possibility of suffering from bulimia.

Bulimia refers to possessing an insatiable appetite, prompting the tendency to "scarf and barf," said Lori Felt, health educator at San Diego State University.

Bulimia is thought to have its roots in the Roman orgies of days gone by, where men would feast for days, vomiting intermittently to avoid gaining weight.

Although there are bulimic men, most bulimics are women who binge five times per week on the average, Felt said. She said it is not known what percentage of the U.S. population is bulimic.

While many weight watchers consider a binge to consist of eating a single Oreo cookie, bulimics take in 3,000 to a staggering 50,000 calories per binge.

Although some women were diagnosed as suffering from bulimia as far back as 1940, bulimia is really just coming of age, Felt said.

The stomach purging, accomplished either through vomiting or taking laxatives, is a way for the bulimic individual to have some control over his or her life, according to Felt, a registered nurse with a master's degree in counseling.

While much about bulimics remains unknown, some facts are falling in to place about bulimics' backgrounds.

According to Felt, most mothers of bulimics are overweight, and 30 percent of them have obese fathers. There is also a high percentage of alcohol abuse in bulimic families. Forty percent of bulimic fathers are alcoholic.

This is contrary to anorexics, who have more "stable" families, according to Felt. Anorexia is the far left wing of dietary problems. Its sufferers eat very little.

Although anorexics purge in much the same manner as bulimics, they have a much smaller calorie intake. Anorexic problems are rooted much deeper in their emotions, according to Dr. Raymond Miller, SJSU director of Student Health Services.

Sixty to 80 percent of bulimics vomit rather than using laxatives, according to Felt. Most have a standard ritualistic procedure.

Bulimics often devote their entire resources to consuming food. Many drop out of school because it interferes with their bingeing. Most bulimics spend 33 to 40 hours per week bingeing.

According to Felt, bingeing will not occur in the presence of others. Bulimics feel anger and shame when interrupted during a binge.

"A lot of bulimics won't eat in public," Felt said, "because they're afraid they may lose control."

One SJSU student used to spend her Sunday mornings in a local restaurant doing her homework, Felt said. The restaurant offered a \$5.95 Sunday brunch.

Bulimics need to know they can get help and it's not the end of the world

After eating her fill, she would go into the bathroom and vomit, then return to her table for more.

When the restaurant managers discovered what she was doing, she was barred indefinitely from the restaurant.

Most bulimics shop at several markets so the checkout people will not know how much food they purchase.

One woman told the checkout people she ran a daycare center to explain all the ice cream she purchased, Felt said.

Starchy foods are the mainstay in a bulimic diet, because the starch is easier to throw up, Felt said.

Many women eat in the middle of the night when they're barely awake becoming conscious of their action only when the cold of the refrigerator hits them.

Completing a college education tends to be very common among bulimics. They tend to be bright and creative, according to Felt.

Bulimic patients usually know they have the problem before their doctor does, according to Felt.

"People who severely restrict their diets leave themselves open for bulimia," Felt said. "Each person has a genetic weight they will naturally reach, even though it may be more than the average weight."

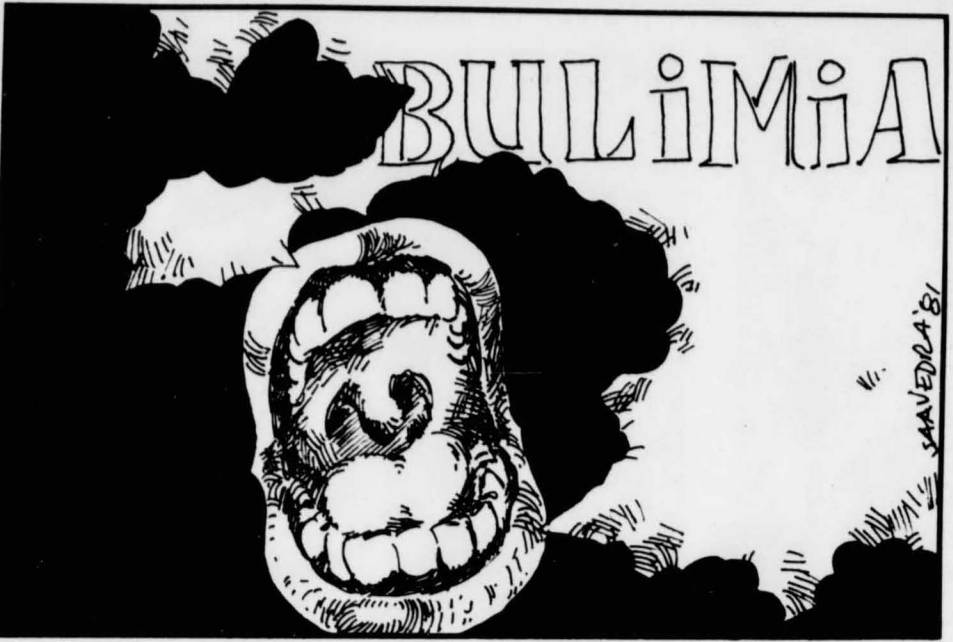
Chronic eaters will binge eat after they feel they're already over their caloric limit, according to Felt.

"They live in the belief that the rules have already been broken," Felt said.

Dieters gain weight when emotionally depressed.

"Patients are disgusted when you tell them they look nice," Felt said. "They are ashamed of how they got there."

Felt said bulimics buy into the theory that "thin is



beautiful," and have great difficulty maintaining self esteem.

Bingeing is a way for bulimics to exert control. They don't give themselves positive feedback in their daily lives, she said.

"It's a way of loving themselves, so to speak," Felt said.

Parents spend a lifetime teaching their daughter to be

a good woman and send her to college to find a good husband, according to Felt.

Some women try to be everything - obedient daughters, attractive girlfriends and more. They are black and white thinkers striving for perfection, Felt said.

"Bingeing is the only time these women are in touch with themselves," she said. "They buy into the standards of beauty. Marilyn Monroe was 23 percent body fat."

Side effects of bulimia include kidney malfunction, ruptured stomach, rotting teeth and gums and a metabolic imbalance due to continued vomiting.

One bulimic woman lost both kidneys and was on a dialysis machine for one year before a replacement kidney was found. When she was given the kidney and taken off the machine, she began bingeing again.

Most patients have some emotional disorders. Many bulimics shoplift.

"It's not a question usually of whether or not they shoplift, because they do," Felt said.

Bulimics will eat things as they walk through the grocery stores and neglect to pay for them, according to Felt.

Their risk-taking behavior is an outlet for their emotions, according to Felt.

Bulimia is more difficult to deal with than anorexia because it's easier to hide from others without the obvious psychological problems, according to Miller.

Family therapy is usually very good for the bulimic. So is group participation. It's important for them to know they aren't alone, Felt said.

"They need to start dialogues with themselves to increase their self esteems," Felt said. "They need to think of their bodies as other than being a Barbie Doll."

"The kind of woman who is a bulimic is the type that will stay up all night typing some guy's paper and neglect themselves," Felt said. "They need to learn to say no."

"Bulimics tend to be supportive, nurturing people, or guys with the feminine qualities of sensitivity."

Ways of helping bulimics that want help include joining peer advocacy and supportive groups-letting the woman know she is valuable, according to Felt.

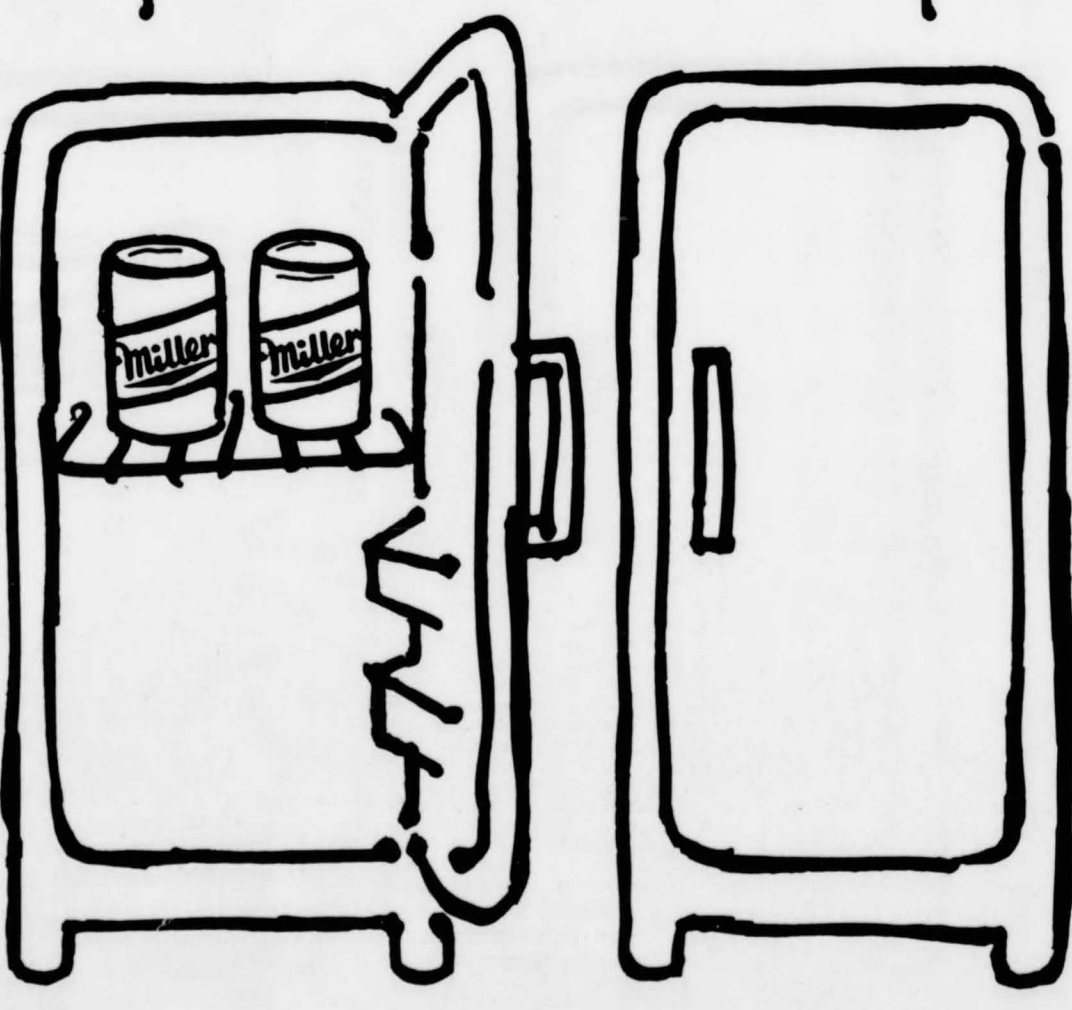
Although most bulimic women are white, there are also Black and Hispanic bulimics, she said.

SJSU doesn't have the immense counseling program found at San Diego State. According to Miller, those that are diagnosed bulimic undergo private counseling. If bulimia diagnosis increases here, then larger support groups will be organized.

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Daily ad manager set for spring '82



Photo by Marty Ikeda

Margie Yemoto

By Janet Weeks
Staff Writer

As this semester winds to a close, Margie Yemoto, newly selected Spartan Daily advertising manager, is already looking forward to next spring. The 22-year-old advertising senior was appointed to the position Monday by former ad manager Marc Calvanico after consultation with adviser Michael Gottesman and six other members of the advertising managerial staff. Although Yemoto said advertising in the Daily will remain "basically the same as seen this semester," she has planned a few "minor changes, as with every new regime." "Advertising grew a lot during the fall, both as an educational experience and financially, but I would like to see more intensive sales training in the future," she said. Yemoto attributed the growth to "enthusiasm on the part of the management staff. "They helped motivate the rest of

us." 1982 will mark the second year Yemoto has attended SJSU. She transferred from Fresno City College. Last summer, Yemoto interned for six weeks with Gray Advertising in San Jose, after which she was requested to stay on with the company. "The internship was very rewarding. I gained a great deal of client-contact experience," she said. One of her responsibilities with Gray Advertising was helping produce a monthly newsletter for the San Jose Film Council. Yemoto said she hopes to build advertising in "The Entertainer," a weekly supplement to the Daily. "We heard a lot of positive feedback on the Entertainer this semester, especially from the faculty, and I'd like to concentrate on continuing that," she said. After she graduates, Yemoto would like to work for either an ad agency, or in media planning for a publication.

Reserve system may be restructured

Spartan Shops question new plan

By Jayne Ash
Staff Writer

A new system for organizing Spartan Shops' reserve accounts was questioned severely Wednesday as the Board of Directors discussed merits and problems associated with the program.

The system, called the Long Range Capital Asset Plan, was "designed to define the needs" of Spartan Shops, said Ed Zant, general manager.

The plan would replace the existing six reserve accounts with only four.

Zant explained the system he devised to board members. Account one would hold cash available for use in emergencies.

Account two would apply to capital additions, such as equipment replacement and maintenance, Zant said. Money in this account would also be used for replacement of existing buildings.

The third account is designated for the maintenance and replacement of equipment in the Old Cafeteria Building, he added.

Account four would hold money for the building of new facilities. The last major building fund maintained by Spartan Shops was put into the Student Union construction program during the late 1960s, Zant said.

The money put into these reserve accounts would be derived from a 2

to 5 percent profit generated by Spartan Shops. These profits would be routed to these reserve accounts for use at a later time. If during a year there was not a 2 percent profit but instead a loss, Spartan Shops would replace the money during the next year a profit was made, Zant

explained. If the sum of money was too large for one year's repayment, the amount would be scheduled to be totally repaid over the following three years. Monies from this system would be used for remodeling projects such as converting the bakery into a coffee house. Estimated costs for this

project are expected to be around \$190,000, according to Zant. Questions arose about the idea of putting away money now for massive remodeling and building projects which might not be needed for several years. "Do we need to neatly put into reserves this

money?" asked Robert Martin, board member. "Now the only way we can do any improvements or remodeling is to borrow the money from the bank which is a bigger tie-up of funds than LRCAP," Zant said. The board will decide on the plan during its Dec. 16 meeting.



Photo by Jocelyn Williams

Spartan Shops General Manager Edward Zant discusses the reorganization of reserve accounts with the Spartan Shops Board of Directors, while Chairman of the Board Steven Achtenhagen looks on. The board is considering changing its financial operations for the next year.

No services first two weeks of spring

Work progresses on new library

By Wade Barber
Staff Writer

Workers are unloading incoming materials in an effort to meet the rescheduled Feb. 15 1982 opening date for the \$12.5 million Robert Clark Library.

Once the old Wahluist Library closes Dec. 20, SJSU students will be without library service the first two weeks of spring semester.

Instruction for the spring 1982 semester begins Feb. 1. The

Wahluist Library will be closed Dec. 20 through March 15. Minor construction lags and the delayed arrival of interior furnishings have prevented SJSU administrators from meeting the scheduled Jan. 28 opening of the five-story structure, according to Library Director Maureen Pastine.

Personnel from Westack Inc. are busy on all floors of the library installing shelving in preparation for the Jan. 15

movement of books and materials. Pastine said workers expect the last of may truckloads of shelving to be delivered this week.

One positive note in the postponed opening of the Clark Library, Pastine said, is continuance of Reserve Book Room service. She said the Reserve Book Room will help alleviate the lack of student study space and reference material. "Library staff has informed faculty members that they may request to have heavily used single volume or limited volume reference works placed in the Reserve Book Room," Pastine said.

Room will be moved to first floor library central in the Wahluist Library. Pastine advises students in need of study and reference materials to use nearby public and college libraries. She said she has notified local libraries to anticipate SJSU students seeking their services.

"Students can use the library premises of Stanford and Berkeley," Pastine said, "while at Hayward and San Francisco State they will be eligible to check out materials."

Hayward and San Francisco State, like other California State University campuses, permit their libraries to be used by SJSU students.

According to an interdepartment memo for Pastine, the Special Collections and Archives, Steinbeck Research

Center, Chicano Research Center and typing facilities will not be available for use between Dec. 20 and March 15.

Also, according to the memo, special services, including reference, bibliographic instruction and tours, documents, media, interlibrary loan, telephone reference, circulation and photocopy services will not be available between Dec. 20 and Feb. 1.

Pastine urges persons with questions concerning any phase of the library move to contact her office.

Pastine also requested student and faculty cooperation in keeping the walkway between the two libraries clear between Jan. 15 and Feb. 15. The sidewalk will be cordoned as library personnel transport books, furniture and equipment between the two libraries.

POLICE

continued from page 1

Bullet-proof vests are another item the Chancellor's Office refuses to provide.

"It makes you wonder, isn't my safety important to them?" Wixom said.

"The Chancellor's Office isn't resistant to flack vests, or any other type of safety equipment," Quinton said. "I just don't think anybody would use them. Those who want vests have already bought them. If the university bought them, like everything else they'd buy them from the lowest bidder. They'd be adequate, but they wouldn't be as comfortable so everybody would wear their own." If a situation arises

which requires shotguns or safety vests, the Chancellor's Office expects nearby law enforcement agencies to supply the additional firepower.

"That burns me up," Wixom remarked. "I'm trained, but I have to call someone else. That makes me a second-class cop."

If the Chancellor's Office makes university police appear to be "second-class" cops, legislators in Sacramento might make them seem the opposite.

The California Penal Code places state university police and the California Highway Patrol under the same classification, giving both agencies authority to enforce the law while on or off

duty anywhere in the state.

But this makes state university police notice their limitations even more acutely.

"We have just as much authority, rights and responsibilities (as the CHP) but we don't have the equipment to use it," Wixom said.

Officer Alex Dourov (formerly a police dispatcher) and Wixom recounted a robbery an SJSU officer responded to early last summer. It may serve to illustrate the frustrations, vulnerability and impotency felt by university police as a result of limitations placed on them by the Chancellor's Office.

Officer Paul Ayob was on his way back from

his routine patrol of south campus when the voice of police dispatcher Alex Dourov crackled over his car radio, breaking the silence in the early morning hours of an otherwise uneventful graveyard shift.

"211 (armed robbery) in progress - 7-11-store - 11th Street and Highway 280 - Code 3," Dourov said over the radio.

Ayob reached for his microphone, notified Dourov he was only a few blocks away, flipped the switch for the lights and siren and pressed down on the accelerator.

As he pulled into the parking lot of the 7-11 store, Ayob noticed he was the first police officer to arrive at the scene. He saw the gunman still inside the

store, holding a hostage at bay with a sawed-off shotgun. Ayob pulled his revolver from its holster, called for back-up assistance, and waited.

A California Highway Patrol car pulled into the parking lot. The CHP officer got out of his car and started to go inside the store, apparently unaware of the events transpiring inside. Ayob got the officer's attention and called him back. The CHP officer ducked for cover.

Two San Jose patrol cars roared into the parking lot and screeched to a halt. Car doors flew open. Shotgun barrels were brought to rest on the open window sills as the San Jose officers crouched behind their car doors.

Ayob listened as San Jose officers ordered the gunman to surrender. Within a few minutes, the hostage was released and the armed robber turned himself in. Ayob hoisted his gun, pulled his car out of the parking lot and headed back to SJSU to resume his routine patrol.

Ayob left the university police force a few months later, in August 1980. He quit to join the San Jose Police Department.

Freshmen face new requirements

By Julie Pitta
Staff Writer

Entering freshmen will be required to complete college preparatory courses before being admitted to any of the 19 California State Universities beginning in fall 1984.

The additional requirements were passed at last week's meeting of the CSU Board of Trustees.

Freshmen will need to have completed during high school four years of college preparatory

English and two years of college preparatory mathematics, including algebra and geometry.

admission for new students is currently based on a combination of GPA and college entrance exam scores. New students must place in the upper third of California public high school graduates.

According to SCU Public Affairs Officer Charles Davis, the new requirements are "based

on the fact that incoming freshmen no longer take traditional college preparatory courses."

"The system should concentrate on providing higher education rather than remedial work for students not prepared

adequately for college," he added.

The board also authorized the chancellor to develop recommendations for additional preparatory course requirements in U.S. history and government.

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Classified ads brimming with offers

Winter break — work or pleasure?

By Kathy Chin Staff Writer

With finals less than two weeks away and the winter break just around the corner, students will soon find themselves with more free time than they are used to.

The Career Planning and Placement office, located in Business Classrooms, room 13, has listings of Christmas employment opportunities at retail stores and restaurants.

If you don't find anything appealing there, temporary employment agencies such as Timesavers and Manpower have jobs available year-round. Chances are that you will be placed often by these agencies since company employees will be away for the holidays.

The classified ads in the newspapers will be brimming with Christmas time offers, but start looking now.

Also, it's not too late to consult a local travel agent to plan a vacation.

The Almaden Travel Agency in San Jose lists its cheapest Hawaiian trip at \$400. This includes a one week stay at a hotel plus airfare. Mexico is another popular tourist spot during the holidays. The price for a week's stay is comparable to the Hawaiian package.

Travel agents say that it's too late to book flights to either of these vacation sites for December, but reservations for mid-January are possible.

Can't afford a lengthy vacation, but still want to get away? A.S. Earth Toys rents skis, boots and poles for just \$10 a weekend. An SJSU student with identification can rent up to three sets of skis.

Earth Toys will be open during the winter break, from 10 a.m. to 5 p.m. daily.

Earth Toys personnel recommended Heavenly Valley, North Star and Alpine as

slopes with a wide range of levels from the beginner to the advanced skier.

Average lift tickets this season will run anywhere from \$15 to \$22 per day.

To complete a few units in order to graduate earlier, sign up for classes for January session through Continuing Education.

The January bulletin is available in Journalism Building, room 136B. The deadline to register is Dec. 18.

Foreign students may want to take advantage of attending the January session classes since they have to pay only \$51 a unit, instead of \$94.50 per unit during the regular semester.

During January, each unit consists of one week of instruction. The session may be quick, but the days are long. A three unit class requires three and one-half hours of attendance daily Monday through Thursday.

St. Vincent De Paul Society needs volunteers between 10:30 a.m. and 4 p.m. weekdays until Christmas. For more information call Moira Cosgrove, 289-2100.

The SUSU Bluegrass Club will hold a square dance at 8 p.m. tomorrow in the Women's Gym. For more information call Allan at 941-8223.

Music Benefit Project is looking for volunteer musicians to play in area hospitals and convalescent homes during the holidays. For more information call Laurie Chaikin, (415) 323-3938.

The Humanities Club will feature a poetry reading by Gary Soto and Morton Marc at 7:30 tonight in the San Jose Museum of Art. For more information call Larry at 268-2285.

Theta Chi Fraternity-Brohammer will have an open pre-finals party at 9 tonight at 123 S. 11th St. For further information call Marc Sabin or Scott Hertler at 279-9629.

The Anthropology/Sociology Barbecue will be held from 11 a.m. until 2 p.m. today in the Social Sciences Building courtyard. Call Laurie Elliott at 280-0752 for more information.

Black Gospel Extravaganza will hold a meeting for ushers, escorts, production staff and committee from 1 p.m. to 3 p.m. today in the A.S. office on the third level of the Student Union. Call Byron Berhel at 277-3201 for more information.

Society for the Advancement of Management will tour the J. Lohr Winery at 5:30 p.m. today. For directions, a ride or general information call Bill Hildabrand at 377-6463.

Stress Reduction Workshop will be held from 2:30 to 5 p.m. today in the S.U. Costanoan Room. A sign language interpreter will be provided upon request. Call 277-2971 for more information.

The Occupational Therapy Christian Fellowship will meet at 7:15 p.m. Monday in the S.U. Montalvo Room. A senior physical therapist from Valley Medical Center will speak. Call Kathy at 379-7392 for more information.

Akbayan Filipino Club will meet from 1 to 3 p.m. today in the S.U. Almaden Room. Call William at 297-5274 for more information.

KSJS has an opening for business manager, public affairs director and production manager. Applications may be picked up in the KSJS office, Speech and Drama Building, room 132. Application deadline is Jan. 15, 1982.

California Highway Patrol will present recruitment information from 9 a.m. to 4 p.m. today in the Art Quad. For more information call Cheryl Allmen at 277-2272.

Black Gospel Extravaganza will be held at 6 p.m. tomorrow and 4 p.m. Sunday in Morris Dailey Auditorium. Call Byron Berhel at 277-3201 for more information.

"The Percheron Project", will be the topic of a speech given by David Ross Ph.D., at 7:30 tonight in Business Classroom, room 014. For more information call 263-2456.

La Cosa Nueva, bilingual radio show, airs from 2 p.m. today to 1 a.m. tomorrow. It features music, news, public and student affairs.

Around Other Campuses

El PASO, Texas - Automatic 24-hour tellers will be installed on the University of Texas at El Paso campus by the summer of 1982, according to the Prospector.

University officials also expect to profit from the machines because the university will no longer have to cash checks from students.

The space used for the machines will be rented out to banks, according to the

Every bank in the city may use the teller.

PROSTITUTION

continued from page 1

The jail sentences are "doing a lot of good" in discouraging prostitution, said Deputy District Attorney Clay Hauptert.

Soliciting cases have dropped to one-fifth of the number his office handled at the height of the problem.

Downtown councilman Tom McEnery agreed the judge's tougher stance has been effective in curtailing prostitution.

"Most people who come through here soliciting take very

plained.

Johnson said the police department checked crime statistics for the fall and summer of 1980 when prostitution was still a major problem downtown. Police found that of all the violent crime in the area, 67 percent was pimp or prostitute-related.

"Every prostitute is a potential victim; every john is a potential victim," Johnson said.

Two prostitutes were murdered in 1980.

"The problem is that it is not a victimless crime," he insisted. "It wrecks

their patrols. But, Corsiglia added, "My understanding with the police department is if we ever needed to do it again, they would participate with us."

The issue was never prostitution itself, Corsiglia said. It was the high numbers of hookers and johns that began moving from the business district around South First Street into the neighborhoods.

"A few prostitutes here and there sort of blend in with the whole picture," she said.

"When the number gets big, the competition

were treated as if they were prostitutes," Corsiglia said. "Any woman, young or old was getting leered at by men driving around looking for prostitutes."

Now many are staying away.

"Perhaps the word is getting out" the people were going to jail, Lucero said.

"The customers know there are undercover decoys who might look like prostitutes but are actually police officers," Lucero said. "They're scared of that."

Jail for johns is a relatively new angle on the problem, but judges have also revived the tactic of getting tough with prostitutes, Lucero said.

"If the prostitute is also being treated in the same fashion, and she knows it might not be that way in another locale, she may move," he said.

The man cited for soliciting the decoy was given a 15-day sentence which he will begin serving this month on weekends in the county's work program. He will not have to go to jail.

But, he is worried the conviction might cost him his job if his identity ever becomes known.

It might be fairer to fine offenders, rather than giving them jail time, he said.

"It was an economic crime between two private parties," he said. "Do you punish it economically (with a fine) or punish it socially (with a jail sentence)?" he asked.

Besides, he asserted, the police decoy he approached may have had something to do with his crime.

"One could argue if that person wasn't there, nothing would have happened," he explained.

He agreed, however, the conviction and sentence were effective in discouraging him from approaching any more

prostitutes. "When something like this happens," he said, "it won't happen again." "It was a mistake the first time and it would be a mistake a second time," he added.

Weather

There will be fog in the morning, but the skies will be clearing tomorrow afternoon with some scattered high clouds. Lows today will be in the low 40s and highs will be in the upper 50s. This forecast is provided by the SJSU Meteorology Department.

'It was an economic crime between two private parties. Do you punish it economically or punish it socially?'

seriously the fact they might be spending two weeks in jail on a first offense," he said.

"Time served is what helps," Johnson agreed, adding he thought the names of convicted solicitors should be published as an added deterrent.

Although there are still more prostitutes downtown than in any other area of the city, the streets are relatively quiet when compared to the days when the campus-area's reputation drew hookers from as far away as Seattle and Las Vegas, Johnson said.

"The problem was of such proportion as to give first offenders jail," said Santa Clara County Municipal Court Judge Fred Lucero.

Police are now finding four or five prostitutes a night in the area which attracted as many as 40 hookers at the height of the crime wave.

Although the streets are relatively quiet now, "I don't think it will ever completely go away," Johnson said.

It is not only the buying and selling of sex that creates a problem, Johnson said. Prostitution is usually accompanied by pimping, robberies, drug dealing and other crimes, he ex-

people's lives."

A young woman told the Spartan Daily in 1979 she became a prostitute while she was a student at SJSU. She said she was scared when she first started and that the worst part was being raped or robbed and not being paid for sex.

Frustrated by the problem, community activist Joan Corsiglia began leading other campus-area residents on hooker patrols two year ago.

Armed with cameras and notepads, and accompanied by police, the patrolers badgered prostitutes and recorded the license plate numbers of johns in an attempt to drive them from the area.

"I believe they did help," Johnson said of the patrols. "They showed a citizen concern about the problem."

Since prostitution downtown has waned, the residents have stopped

gets big," she explained. "They get grosser, more aggressive and bolder."

The competition caused prostitutes to spill into residential areas between Interstate 200 and the campus beginning in the fall of 1979. Prostitutes, many of them transvestites, called to drivers from sidewalks or approached cars at stop signs. Residents complained of sex acts taking place on their front lawns.

Police set out flares and barricaded streets in an attempt to divert traffic and spectators from the area.

"In 1979, we had a lot of complaints from women students who were being solicited by johns," Johnson said. "We don't take that kind of trash."

SJSU officials "always have taken a strong position public relations-wise against prostitution, probably because students just walking through there

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feature

Woman's frustrating search finally pays off

Blind student's dog leads with its heart

By Greg Garry
Staff Writer

Lulu sat motionless, barely moving a muscle, but all the time her intense brown eyes were riveted on the birthday gift. A group of well wishers gathered around while she patiently waited for the photographer to take her picture. When the shot was taken, she seized the gift in her mouth and eagerly began to chew on it.

The object of all the attention and recipient of the chew-bone present is a champagne-colored retriever who serves as guide dog for Jeanne Govia, a blind graduate student and Royce Hall Resident. The recent birthday party in Lulu's honor was a demonstration of Govia's affection for the dog.

Govia recalled a time when she doubted if she would ever find the right dog for herself. Since losing her sight at the age of 14 due to retinitis pigmentosa, a rare disease which causes progressive deterioration of the eye's rods and cones, she has worked with a total of four dogs, she said.

All of the guide dogs she has worked with have come from Guide Dogs for the Blind, a non-profit, charitable organization located in San Rafael, Calif.

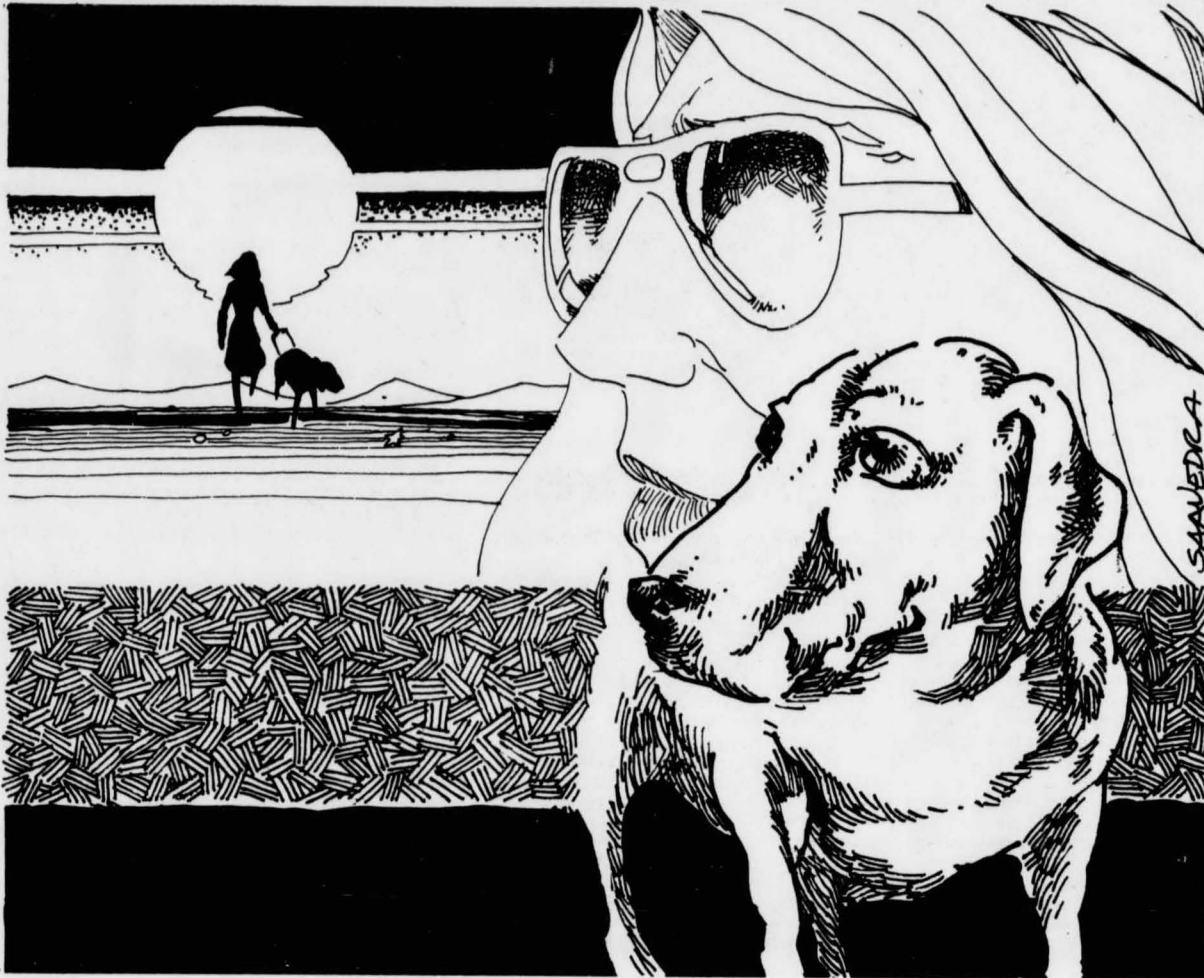
The organization was established in 1942 and has supplied 4,076 dogs to the blind, according to Anne Hopkins, the organization's director of public relations.

She said the dogs are not matched with a sightless person until character references have been checked and a home interview with the person is conducted.

In some rare cases, a dog will be taken away from its owner because of abuse or neglect, she said.

Govia recalled her experiences with the four dogs she has worked with.

"The first one was like



a puppy," she remembered. "One time she pulled me into Lake Yosemite."

disease, she said.

Her problems continued with the third dog, Govia said. Crossing busy

would put on its brakes, the dog would come unglued," she said.

By the time she got to Lulu, she had developed a negative, apprehensive attitude about training with any more dogs, she said.

"When I first got her, I didn't want to work with her because I had had so many bad experiences with guide dogs," she explained.

Because of her previous bad luck, she was cold and impatient with Lulu, Govia said. The dog sensed her hostility and couldn't perform properly

because she was so tense, she added.

The people at the training center, Guide Dogs for the Blind, called her into the office and reprimanded her for being too hard on the dog, she recalled.

Following a long talk

with her mother, she went back to the training center and told the people there she was determined to make things work out, she said.

As Govia remembered, the trainer balked and said he wasn't sure whether he would let her work with Lulu again.

"I think he was just testing me to make sure I was sincere," she said.

Eventually, the dog began to sense the change in Govia's attitude and started to respond in kind.

"Lu and I trained in a miraculous amount of time," she said. "We had only 14 days of training together, which is a very short time."

The amount of time and training it takes to produce a qualified guide dog is considerable, according to Govia.

Guide Dogs for the Blind has a breeding stock strictly for use as guide dogs, she explained.

said. At the end of the year, the dog returns to the center for more training, Govia said, and for some dogs, the pressure of training is more than they can handle.

"There was one dog I remember that the stress of guide work brought on epilepsy," she recalled.

Govia said when dog and student are finally ready to work together, the trainer tries to match the personality of the dog with that of the students. This is very important because the two must be completely in tune with each other, she added.

The relationship between a blind person and

One dog came unglued whenever a bus braked

A dog can be rejected by the training school at any time, and is subjected to a battery of rigorous tests, Govia said. In one of the tests, a trainer shoots a gun to test the dog's response to noise, she said. If the dog runs away, it is rejected, she added.

their guide dog is not unlike a husband and wife relationship, according to Govia. The two, in order to function well, must think and act as one, she said.

"Some times I feel like Lu and I blend together into one person, with one heart and one mind," she said.

As people filed out of the crowded dorm room following the birthday party, the dog stayed as close to Govia as possible. It was obvious in the four years they have been together, they have become one.

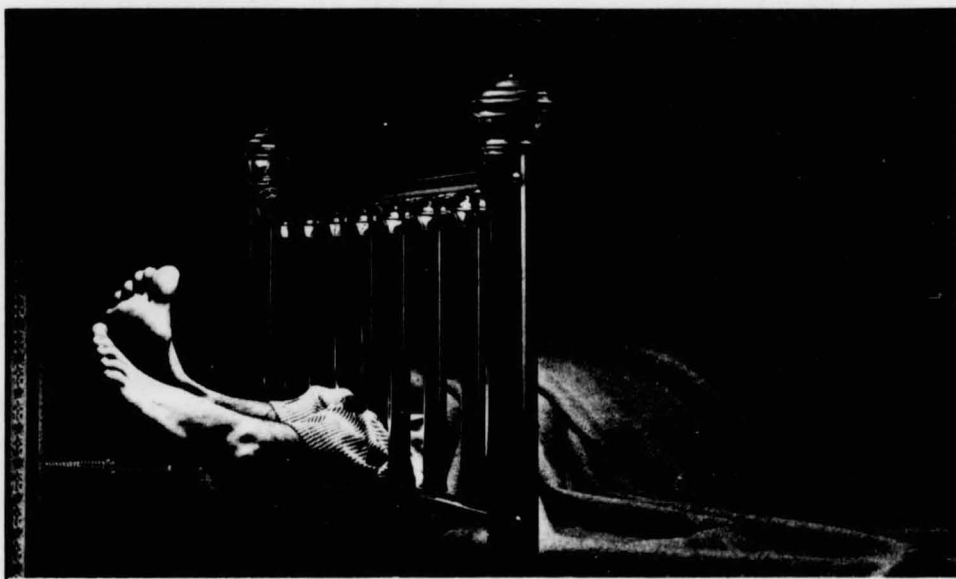
"She is worth every bit of love I could have given her and even more," Govia said.

'I feel like Lu and I blend together into one person'

She recalled her second dog, a golden retriever and in her words, "a great dog." When it was 6 years old, however, the dog died of a kidney

intersections presents obvious problems and the sightless person must be able to rely on the dog, she explained.

"Every time a bus



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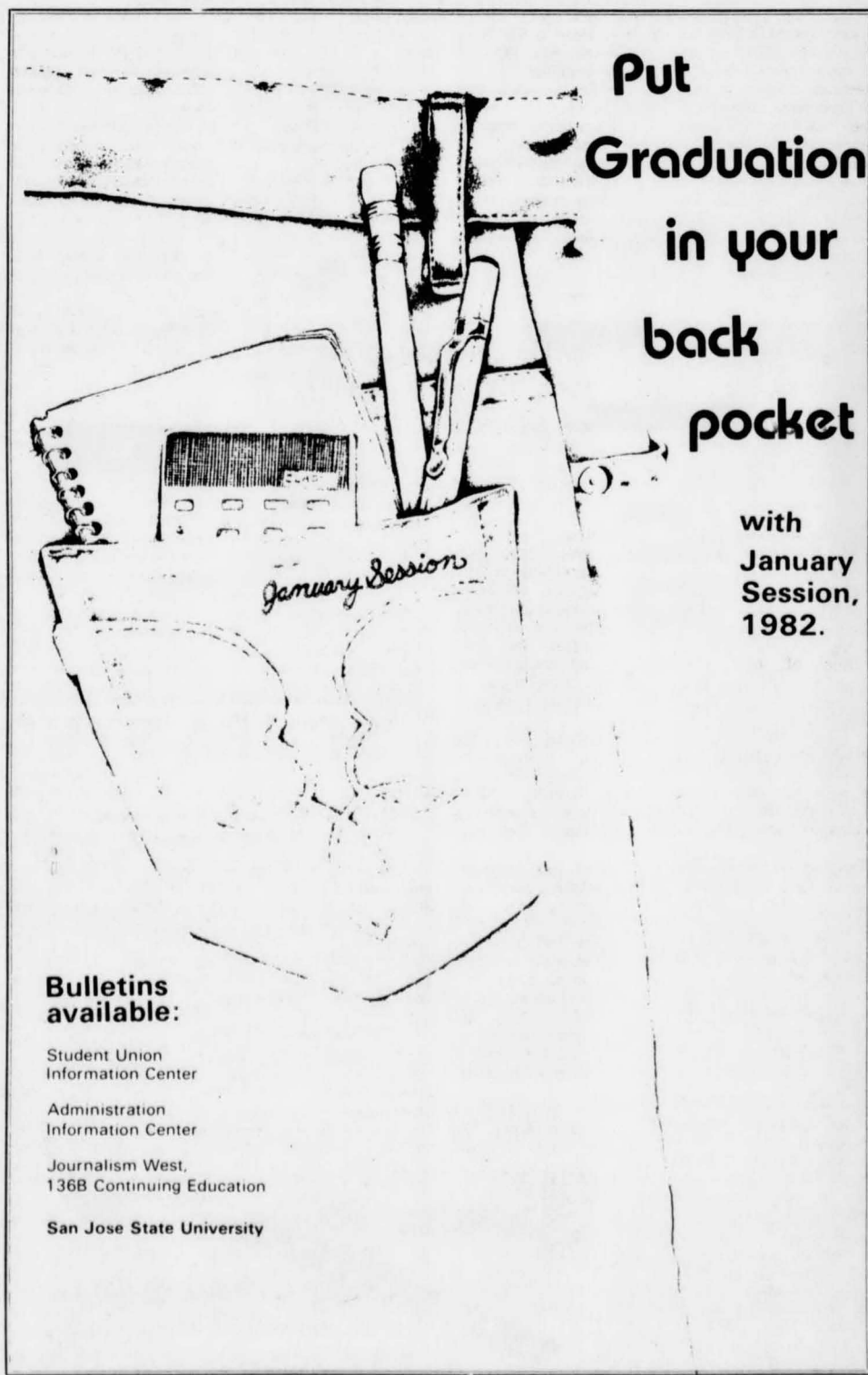
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sports

Eight teams in Mumby tourney

Matmen grapple for title

By Les Mahler
Staff Writer

The sounds of people screaming "shoot" and bodies hitting the ground will find the SJSU Men's gym - affectionally known as the "Pitt" - as the 25th annual Mumby wrestling tournament gets underway at 10 a.m. tomorrow.

Named after former SJSU head wrestling coach Hugh Mumby, the tournament will play host to the Air Force Academy, San Francisco State, Chico State, Sacramento State, Cal Poly-San Luis Obispo, Biola University, UC Davis and Stanford.

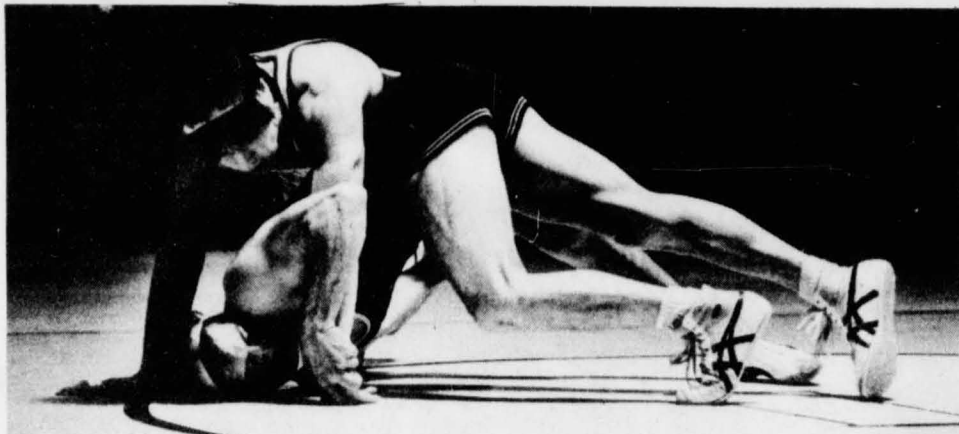
According to Spartan head wrestling coach, T.J. Kerr, when the tournament first began in 1956 it was open to YMCA, junior college and military club wrestlers.

In later years, said Kerr, the invitations were limited to wrestlers from four-year institutions only.

Mumby was a three sport letterman (gymnastics, track and wrestling), graduating from California. His coaching career at SJSU started in 1952 and ran through 1969 with a year in 1971.

During his term as head wrestling coach, Mumby compiled a 130-69-6 record. Through his guidance the Spartans captured five league titles and a ranking of 27th in NCAA standings.

Mumby tournament wrestling is different from most wrestling because each school is allowed to



SJSU wrestler Arnold LaCosta pins a Bakersfield opponent in a crucial match which enabled SJSU to win. The 25th annual Mumby

enter two men per weight classification.

Also, Kerr said the structure is different in that the format runs akin to international draw tournament and is operated like Olympic competition: It will divide wrestlers into two different pools.

For example, the Spartans may decide to enter two men into the 150-pound classification. One wrestler will compete in class A while the other will be in class B.

In that specific weight group, 150, the other nine schools may also enter two men into that weight classification, one in class A and the other in class B.

At the end of the competition, after wrestlers have been eliminated, the top three wrestlers of class A and B

will compete once again, with the number one wrestler in class A wrestling against the number one wrestler in class B.

This sort of competition guarantees each wrestler two matches and provides the possibility of losing one match, yet still winning the overall weight division title.

The object of college wrestling is to get a pin on the opponent, or a win, by decision, through an accumulation of points.

A pin or fall gives the winner and his team six points. A takedown, taking your opponent off his feet and down to the mat, is worth two individual points.

Two or three points are awarded for a near fall, which is turning your

opponent so that his shoulders are almost touching the mat. Three points are awarded if the opponent is held in this position for five seconds or longer.

The adversary is given one point for an escape, which is where the opponent gets out of his predicament. If the opponent reverses the position and has the other wrestler in a down position, the opponent receives two points.

At the end of the match, each match is divided into three periods, with the first period running three minutes long and the remaining periods two minutes in length, all points are accumulated and the wrestler with the most points wins the overall match. One extra

point is given for riding time.

Riding time denotes how long a wrestler can control his opponent. A point is given to the controlling wrestler if a minute or more of riding time is accumulated.

At the end of the meet, total team points are added up and the team with the greater number of points wins the meet.

At the Mumby tournament, Kerr said the Spartans should place third or fourth, with Bakersfield and Cal Poly capturing the tournament.

Admission price for the one day event, which starts at 10 a.m. and ends at 8 p.m., is \$3 regular admission and \$2 for students. Season ticket holders are admitted free.

Fullerton argues today to keep SJSU on Division 1-A plateau

SJSU President Gail Fullerton is in St. Louis today presenting an argument she hopes will sway the NCAA convention to maintain SJSU's Division I-A status, rather than dropping the university to the less prestigious Division I-AA.

SJSU Academic Vice President Hobert Burns said, he hopes Fullerton's trip will be successful. He said he believes a drop in ranking would deal a devastating blow to SJSU's burgeoning athletic program.

"It won't (a drop in ranking) save us any money," he said. "But it would make it very difficult for us to get quality players. We would have a less attractive program."

The relegation, however, could cut the athletic budget if Fullerton decides to decrease the football team's number of athletic scholarships. Currently, the football team is allotted 95 athletic scholarships per four-year period, the maximum allowed by NCAA regulations.

But Burns doesn't know what Fullerton will do if the football team's NCAA status is dropped.

"It's a presidential decision," he said. "If we drop in ranking, if (football Coach Jack) Elway and (basketball Coach Bill) Berry go, the president has a lot of decisions to make. But I think she'll stay in athletics."



Sheila Brown, the NorCal player of the week, goes up for two the Anheuser Busch Classic last month. Cindy Galarza (31) awaits the result.

Scheduled tourney cancelled

Lady Spartans play two in Pomona

By Richard de Give
Sports Editor

Riding the tide of a two-game winning streak, the women's basketball team hits the road again this weekend for two tough games.

The Lady Spartans will face Utah on Saturday night at 7:30 in Pomona and take on Cal Poly-Pomona at 2:30 p.m. The bizarre scheduling is a

result of a scheduled tournament that did not pan out, women's Sports Information Director Don Meucci said.

Both teams will be good tests for the Lady Spartans, 3-1 on the year.

The Utes, according to the scouting report, boast a tall front line, which will give SJSU trouble on the boards, assistant coach Rennae Lauerman said.

"They have a big, quick front line with experience," she added.

Utah is coming off of a 24-9 year in which it won the co-championship of its league with Brigham Young.

Lauerman thinks the Lady Spartans will have an advantage because they are quicker.

"Pomona is always strong," Lauerman said.

Although they are a Division II team, the Broncos do well against other Division I teams in their region, such as UCLA and Long Beach State.

Pomona is picked in some pre-season surveys to be one of the top teams in contention for the Division II crown.

The Broncos front line is tall, like the Utes, with the starters measuring 6-

foot-3, 6-foot-0 and 6-foot-2.

SJSU shares a common opponent with Pomona in UC Santa Barbara, who the Broncos defeated by 10 points.

The Lady Spartans defeated the Gauchos 75-52 last Sunday.

Offensively, SJSU will be led by Sheila Brown, who was named the Northern California Athletic Conference's player of the

week for her play against UC Santa Barbara and Cal Poly-San Luis Obispo.

Brown scored 47 points in the two games and pulled down 17 rebounds.

The Lady Spartans lead the league in defense, allowing only 57.5 points a game.

Lauerman feels the team must improve their second half defense, however.

"We've been inconsistent in the second half," she said.

The Lady Spartans got off fast in the first halves of their last two games against Cal Poly-San Luis Obispo and UC Santa Barbara, outscoring Cal

Poly 40-15 and Santa Barbara 46-23.

The teams played even in the second half.

Individually, Brown is third in scoring in the conference with a 21 points per game average.

Winna Gazaway leads the conference in rebounding and is second in blocked shots.

Robin Thompson is third in assists, followed closely by Marianne Belgen in sixth place.

Spartans on the road for two games

By Mark J. Tennis
Staff Writer

Hitting the road this weekend for games against Northern Arizona and Utah could provide a good indication of what to expect from SJSU's basketball team this season.

"This road trip will tell a lot," said Spartan coach Bill Berry after SJSU evened its record at 1-1 Monday with a 72-51 win over Cal State-Dominguez Hills. "It will be our first experience on the road and I think we'll react fine if we play hard."

The trip will begin with

a game Friday night against Northern Arizona in Flagstaff, but the real test will come Monday night when the Spartans face the Utes in Utah in Salt Lake City.

Last year, the Utes averaged 76.3 points and 34.5 rebounds per game en route to the Western Athletic Conference co-title and a 25-5 overall record.

But four players from that team, including All-Americans Danny Vranes and Tom Chambers, have graduated so coach Jerry Pimm will be hard-pressed to match that mark.

Pimm, however, has been successful at rebuilding in the past as his 144-55 record in the last seven years attests.

One of the starters who has returned is guard Pace Mannion, who is regarded as one of the top defensive players in the WAC.

At center for Utah will be 6-11 sophomore Craig Bell. Bell was a redshirt player last year and practiced frequently

against Vranes and Chambers.

Northern Arizona, the Spartans opponent Friday night, was on the opposite end of the scale last year.

The Lumberjacks finished the 1980-81 season in the cellar of the Big Sky conference with a 2-12 record.

This year's Lumberjacks are led by fast-breaking guard Eric Wade and muscling forward

David Johnson.

According to scouting reports, the Lumberjacks attempt to fast break at all times. The Spartans play a more deliberate game, so the game appears to be a contrast of styles.

The Spartans will return home for a matchup with Sonoma State at Civic Auditorium on Dec. 10.

KSJS (90.7 FM) will broadcast Saturday's game starting at 6:20 p.m.

California Bowl bus trip planned

Two busses are being chartered through the A.S. Board of Directors to go to the inaugural California Bowl, which will pit the No. 20 Spartans against Toledo on Dec. 19 in Fresno.

The price is \$20, which includes a ticket for \$12. Tickets are being sold at SJSU for \$15, but Andy Arias, A.S. vice president, said he would be able to receive a special group rate. The seating, however, may not be in the same section as the tickets sold at SJSU, according to Arias.

The board voted to have \$637 go toward paying for the busses. They would leave SJSU at 8 a.m. the morning of the game, arrive at Fresno a couple hours before the game and leave directly after the game.

"I think it's a good deal," Arias said. "Students don't have to worry about parking, carpooling, drunk driving tickets or whatever else."

The deadline to sign up for the bus trip is Friday, Dec. 11 at 4 p.m.

If not enough students sign up to fill the two busses, one or both busses can be cancelled. The money would then be reverted to the general fund, according to A.S. Controller Angela Osborne.

Students can not be reimbursed unless the busses are cancelled, Arias said.

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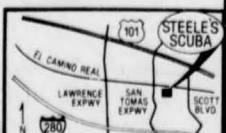
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Off the wire

'Elderly' child visits Disneyland

ANAHEIM (AP) - An 11-year-old girl afflicted with progeria met two other sufferers of the fatal aging disease Thursday at Disneyland, and a woman who may be the oldest survivor of it prepared for a trip to meet them.

Tiny Alicia Gowans, of San Jose, who had been ill Wednesday night, recovered Thursday. She met little Fransie Geringer, 8, of Orkney, South Africa, and Mickey Hays, 9, of Hallsville, Texas, at the Disneyland Hotel. The children exchanged gifts, and Alicia visited Disneyland.

Among other gifts, Alicia got miniature statues of the Seven Dwarfs. She bought Fransie a space car and Mickey a mechanized fire engine.

Mickey's mother, Cindy Edwards, 28, carried Alicia around a shop at the Disneyland Hotel in search of a Snow White dress, but could find none that fit her. Snow White is Alicia's favorite Disney character.

Meg Casey, a 26-year-old progeria victim, called from Milford, Conn., to say she will fly out to meet the children who share her medical problem.

Official predicts cable-TV boon

ANAHEIM (AP) - More than 80 percent of American homes will have cable television by the end of the decade, cable industry executives predict, with theme entertainment center replacing the car as the status symbol of the '80s.

"Cable's future couldn't be brighter," said Ted Turner, chairman of Atlanta-based Turner Broadcasting and perhaps the best-known figure in the business. Turner, in fact, said he thought 90 percent of all homes would have cable service by 1990 and hinted that his medium might replace newspapers and magazines. Radio's audience, he implied, would be limited to those in their cars.

Gus Hauser of Warner Amex Cable Communications predicted that 25 percent of the nation's cable households would have "pay-per-view" capacity by 1990. Widespread use of pay-per-view, the purchasing of a special show at extra cost, will mean the creation of "the world's largest theater," he said.

Research lab dedicated at Cal

SAN FRANCISCO (AP) - A new arthritis research laboratory was dedicated Thursday at the University of California.

The lab, opened with a \$1 million federal grant, is currently doing research into the causes of inflammation in the disease, which afflicts some 31 million Americans.

The facility was dedicated as a component of the Rosalind Russell Medical Research Center for Arthritis, which is located at San Francisco General Hospital.

Six researchers are working at the laboratory.

Man confesses to 77 crimes

JENA, La. (AP) - A "remorseful" prime suspect in the Ski-Mask Rapist case has confessed to a spree of at least 77 crimes in 12 states - possibly including a Texas attack for which another man was convicted, police said.

The count could go higher for attacks blamed on Jon B. Simonis, 30, of Lake Charles, said state police spokesman Ronnie Jones in Baton Rouge.

"If there are 77 he can recall, there must be others he can't remember," Jones said. "God only hopes there aren't too many others."

"He does seem to be remorseful for the crimes he has committed," Jones added.

Sports

49ers' Lott fined \$500 by NFL

REDWOOD CITY (AP) - Rookie cornerback Ronnie Lott has been fined \$500 for a punch which got him ejected from the San Francisco 49ers' Nov. 8 victory over the Atlanta Falcons.

"I'll just try to forget about it," said Lott, who does not plan to appeal the National Football League action.

He slugged Atlanta receiver Alfred Jackson, and after the game Lott said he was retaliating for a punch he took from Jackson earlier.

Receiver Fred Solomon and running back Paul Hofer missed practices early this week because of minor injuries, but the 49ers said Thursday that both probably will play in Sunday's game at Cincinnati.

Ski conditions

Here are the latest Western ski conditions as reported Thursday by the resorts:

Boreal - 24 inches new manmade. Base 24-48 inches machine groomed packed powder and firm packed. Five chairs day, two at night.

Soda Springs - 24-inch base firm packed and packed powder. Three chairs.

Sugar Bowl - 36-48 inches packed powder. Four double chairs.

Alpine Meadows - 13-60 inches machine-groomed packed powder. Six chairs, one surface lift.

Squaw Valley - 6,200 ft. closed. 48 inches at 8,200 ft. packed powder with firm packed. Cable car, gondola, 9 chairs, one lift.

Heavenly Valley - 36-48 inches packed powder. 12 chairs.

Mt. Rose - 40-74 inches powder. Full operation.

Sierra Ski Ranch - 17 inch base packed powder

and firm packed, 6 chairs. Kirkwood - 36-96 inch base machine groomed and firm packed, 7 chairs, one lift.

Mt. Reba - 26-54 inch base firm packed, 3 chairs.

Mammoth Mountain - 62 inch base packed powder. Full operation.

June Mountain - 60 inch base packed powder and powder. Four chairs.

Steelers meet Raiders Monday

OAKLAND (AP) - The Oakland Raiders are all but out of the Super Bowl race which they won last season, and they could take the Pittsburgh Steelers down with them.

The American Conference rivals, who have two Super Bowl titles apiece over the last five years, meet on Monday night's National Football League game. The Steelers bring a three-game winning streak into the nationally televised game but, at 8-5, realize one loss in the final three weeks of the season could keep them out of the playoffs a second straight year.

Raiders sellout televised locally

OAKLAND (AP) - The Oakland Raiders have announced a sellout, one of the few since the team began its fight to move to Los Angeles, for Monday night's National Football League game with the Pittsburgh Steelers.

The sellout means the game will be televised in the Bay Area.

The Raiders' injury report as of Thursday listed wide receiver Bob Chandler as questionable because of a strained left foot, tackle Art Shell questionable because of a sprained ankle, and punter Ray Guy as questionable because of a sore back. Linebacker Jeff Barnes is doubtful because of a sprained ankle.

classifieds

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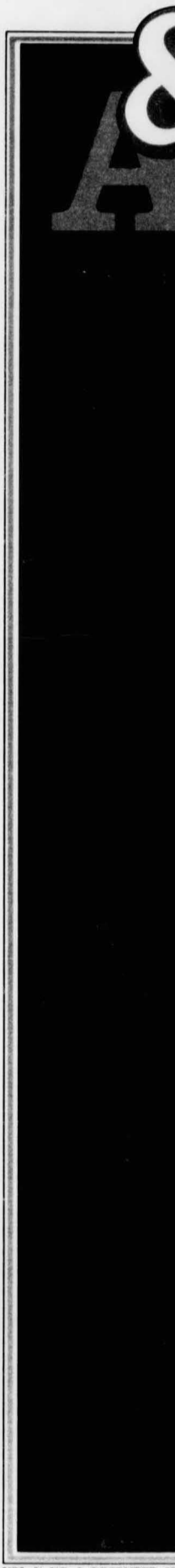
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OUR COVER
 The sexy looking photograph of Steve Martin is by Pennies from Heaven's still photographer Mel Traxel.

Ampersand has been around for a while and is starting to look better and better. You guys are really raising the quality of your magazine and it's great! So why the trashy classifieds? I am referring to "Legal High!" Do you really want to mess up the page with this garbage? It looks terrible.

Carrie Schneider
 Indiana University

I am 66 years old and so not your typical reader! However, *Ampersand* is a delightful insert in the OSU paper — for me, because it gives me an insight into current music, though I say ho-hum to it, but particularly because I enjoy Judith Sims' film reviews. She writes smoothly but succinctly, with sense and sensitivity.

Neal Smith
 Columbus, Ohio

Oh yes, thanks for the feature you had on *Time Bandits* in your November '81 issue. My only objection was that you hardly had enough on darling *Michael Palin*.

PLEASE have more on Michael Palin of Monty Python. I just can't get enough of him!

A Monty Python & Michael Palin Fan
 Lisa Acosta

This is a long shot, but I'll ask anyway. When Eric Clapton formed Derek and the Dominos, did he originally intend to keep his identity secret (or why "Derek")? The reason this is more than just a trivia question: somebody doing vocals on a fairly obscure album called *Fire Below Deck* by a group called Rapids sounds incredibly

like Clapton, and the guitar work is definitely at his level. Any chance Eric is up to his old tricks?

T.J.
 University of Colorado—Boulder

No, Clapton was never playing possum, we always knew he was in there. He did like to stand back and be the sideman guitarist, out of the limelight, with friends Bonnie and Delaney — after Blind Faith, before his first solo album, which was then followed by *D* and the *D's* Layla. We are not familiar with Rapids or their album; we suspect someone is a good mimic. But who knows? Maybe you're on to something. What label? When recorded? Who else is on it? We'll be delighted to give you an erudite answer, once we know more.

Please direct your inquiries, complaints, praise, confusion and any other comments to *In One Ear*, 160 North Vine, Suite 900, Hollywood, CA 90028.



Ho Ho Ho! 'Tis the season to be jolly and feature two holiday Ampersands of the Month (tra la la la la). The wreath is by Karen C. Copeland of Hillsborough, N.C., while the Amper-antlered reindeer is by Rob Chmielewski of Dunnellon, FL. Both will receive \$30 for their artistic labor. Other talented readers are encouraged to send us original Ampersands; please use black ink on heavy white paper and put name and address on the art work. Send the goods to Ampersand of the Month, 1680 North Vine, Suite 900, Hollywood, CA 90028.

NEW CONTRIBS

CASEY McCABE (On Tour) lives on the eastern side of Nebraska, but has traveled west as far as Hay Springs, Ainsworth, Chadron and Scott's Bluff.

PAUL ROSTA (On Tour) was turned on to Irish music by Jewish-Italian friends who grew up in Jamaica operating a Basque restaurant near the Swiss embassy. Descended from Corsican Pirates, Rosta travels infrequently.

RICHARD BLACKBURN (On Screen) is a screenwriter whose latest project, *Eating Raoul*, in collaboration with Paul (Death Race 2000) Bartel, checks out the light side of cannibalism, kinky swingers, grand theft auto, real estate and murder. Sort of an All-American flick.

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Spiking Spock

STAR TREK II is assembling its crew. Amid chattering and strife from Trekkies, many of whom are concerned with Spock's rumored demise in the film. Yes, 'tis speculated that the filmmakers will actually off the pointy-eared Vulcanite, perhaps because Nimoy doesn't want to do this the rest of his life. Paramount executives are stonewalling. A spokesperson there said "We don't even have a cast list at all." Whether they do or not, here is the cast so far announced in the trades: Leonard Nimoy, William Shatner, DeForest Kelly and ... Ricardo Montalban. Nice to know that Latins have a place in the future. And if you think we've given too much space to the mere speculation of Spock's split, know ye that the *Los Angeles Times* devoted nearly one entire (large) page to this very same subject, and a lengthy article also appeared in

the *Wall Street Journal*. (Latest news: Paramount sez Spock will live! Stop the presses!)

Greasing a Kangaroo

JOHAN TRAVOLTA AND OLIVIA NEWTON-JOHN will not appear in *Grease 2*; stars of that future flick are Adrian Zmed and Lorna Luft (sister to Liza Minelli). Didi Conn, who did appear in the original, will be back. Meanwhile, Olivia and John were reportedly going to star in a musical called *Stairway to Heaven*, but the deal keeps coming apart at the seams. Travolta will appear in a segment of *Simon & Simon*, new CBS series starring Jameson Parker and Gerald McRaney, titled "The Hottest Ticket in Town." Olivia will go home to Australia to film *Kangaroo*, in which she'll play a grownup housewife, married to Bryan Brown (of *Breaker Morant* and Masterpiece Theatre's *A Town Like Alice*). *Kangaroo* concerns a 1920s underground

movement in Australia, from the story by D.H. Lawrence.

More Moore

DUDLEY MOORE, who has managed to star in two hit films two years in a row (*10*, *Arthur*), is booked solid for the next two or three: first is *Six Weeks*, with Mary Tyler Moore, then *Valium*, a *Romantic Comedy* and finally *Unfaithfully Yours*, a remake of the Preston Sturges film starring Rex Harrison. New York columnist Liz Smith recently reported that Moore would star with Brooke Shields in a remake of the Gary Cooper-Audrey Hepburn classic, *Love in the Afternoon*. Is nothing sacred?

Does He Give Finals During the Full Moon?

PROFESSOR HARRY A. SENN, Professor of French and Folklore at Pitzer Col-

lege in Claremont, near Los Angeles, is a werewolf/vampire aficionado. He's been to Romania three times and is about to return on a \$9000 Fullbright to study the hairy and batty legends up close and personal. He's not the only one so involved ... Prof. Leonard Wolf at San Francisco State teaches a course in vampires called "Terror and Literature," and Prof. Alvin Novick at Yale specializes in bats, or so we're told. And if you can't get to Pitzer to hear all about it, Senn has a book coming out in January called *Werewolf and Vampire in Romania*.

Weirdos, Read This

DR. DEMENTO (host of the nationally syndicated *Dr. Demento Radio Show*) and Songwriters Resources and Services of Los Angeles are sponsoring The Great Dr. Demento Novelty Song Contest. Entrants must submit "musical selections with lyrics that are humorous, bizarre, and/or topical," and the

Grand Prize Winner will receive real loot: a TASCAM Portastudio, JBL speakers and an all-expense-paid trip to L.A. The top 11 finalists will have their songs included on an album (which will, no surprise, receive heavy airplay on the Doctor's demented and syndicated radio show) and will also receive rubber chickens (!) autographed by Demento himself. Entries must be postmarked no later than January 31, 1982. For contest entry blank and complete information, send a self-addressed stamped envelope to The Great Dr. Demento Novelty Song Contest, Box 900, Hollywood, CA 90028. Good luck, and stay off the street.

Newsbits from Nashville

OH BOY RECORDS, which has been a figment of singer/songwriter John Prine's imagination for years now, has finally become real. In time for Christmas, pressed on Lipstick Red



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vinyl, comes Prine's re-crooning of the 1951 Jimmy Boyd Yuletide smash, "I Saw Mommy Kissing Santa Claus." This may turn out to be as cunning as it is whimsical... a holiday hit can mean an extended gravy train ride. Just ask the heirs of Bing "White Christmas" Crosby.

Meanwhile, Prine is also writing a play around some of the characters in his various songs. It should be ready by next summer. No word yet on whether it will feature that queen of teenage runaways, Barbara Lewis Hare Krishna Beauregard, the one who inspired the fatherly plaint, "If heartaches were commercials, we'd all be on TV."

Culture Gonna Blend on You

HISAO SHINAGAWA, former new wave club d.j., will soon release the world's first Japanese reggae single.

Barefoot Records is the label. "More Money, More War," is the historic tune. Fans of the L.A. scene should also seek *Hell Comes to Your House*, a compilation LP on Bemis Brain Records. Best L.A. disc news, however, is a repackaging by Rhino Records of all the hits and the obscure tracks by Richie Valens, easily the coolest Chicano for the entire period between Joaquin Murrieta and Fernando Valenzuela. Richie Valens rocked the late Fifties with "C'mon Let's Go," "La Bamba" and "Donna," then was killed in the same plane crash—February 3, 1959—that also took Buddy Holly. Unfortunately, till now, his records have been nearly impossible to come by because they were made for an obscure label that folded several years ago.

Grave Errors Dept.

MOVIEGOERS AND BLUES FANS alike should remember Furry Lewis for his tours with Leon Russell and his



appearances in *W.W. and the Dixie Dancekings* with Burt Reynolds and in *This is Elvis*. The venerable Memphis singer also has a recently released

compilation on Fantasy Records entitled *Shake 'Em on Down*.

Recently, a three page letter from Senator Bob Packwood (Republican from the great state of Oregon), representing the Republican Presidential Task Force, arrived at Fantasy Records addressed to Mr. Lewis. It went like this:

"Dear Mr. Lewis: Forgive me for saying this but you're causing the President grave concern. Why hasn't President Reagan heard from you? Why haven't you joined him in the Republican Presidential Task Force? ..."

"What shall I tell our President?" Packwood went on. "Because he's personally asked me to find out why you're holding back... Shall I show him your contribution of \$120 for a full year's membership... or shall I tell him you've said he must fight alone? ..."

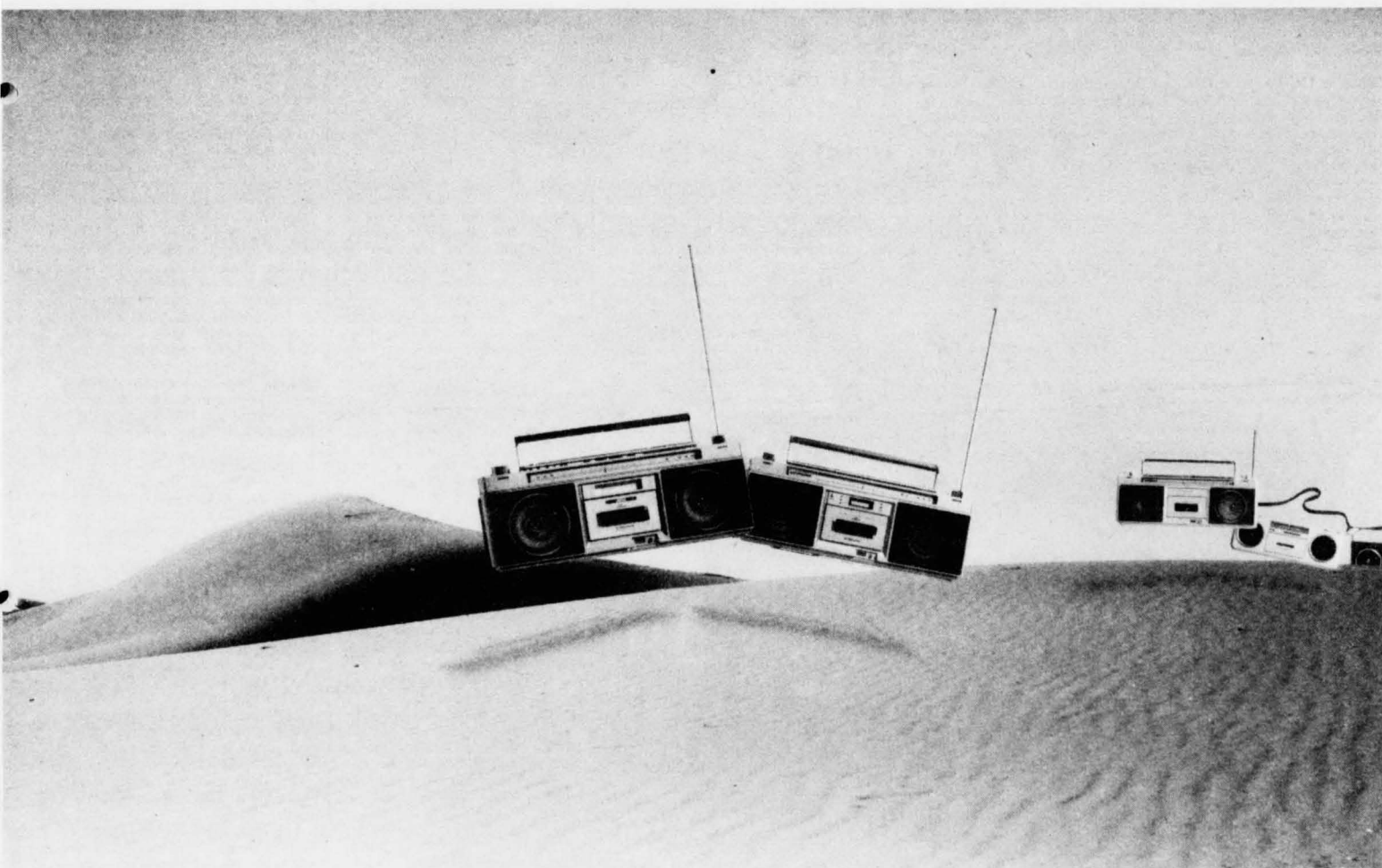
"If you've delayed for any reason, let me assure you there's no more time to

lose. Our adversaries are forging ahead even as you read this. Don't let this day end without action!"

The only flaw in Packwood's Presidential Pitch: Lewis, who lived in near poverty all his life, died a few weeks prior to the Republican call for help.

TV or NOT TV

WE FINALLY HAVE the complete cast lineup for *9 to 5* (you were holding your breath, weren't you?): Valerie Curtin, author and actress (she was Vera in *Alice Doesn't Live Here Anymore*, and she co-wrote, with Barry Levinson, ... *And Justice For All*, *Inside Moves* and *Best Friends*), will play the Jane Fonda role. Rita Moreno (Academy Award winner for *West Side Story*, actress and dancer) is the Lily Tomlin character, and Dolly Parton's shoes are filled by her sister, Rachel Parton Dennison. Fonda, by the way, claims she won't appear in the series
(Continued on page 18)



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ON SCREEN

Ragtime

starring James Cagney, Brad Dourif, Mary Steenburgen, written by Michael Weller from the novel by E. L. Doctorow; directed by Milos Forman.

Ragtime is dizzy kitsch and lots of fun. It's also a colossal two-and-a-half-hour-long fake. Not even a construction crane could suspend the necessary disbelief. One well-intentioned miscalculation follows the next until there's so much wrong it's hard to keep it all straight.

How can we give ourselves over to a film whose sets and locations look like sets and locations, and whose costumes look like costumes? They have been carefully chosen, but like the rest of the film, with the exception of some performances, they exist only as concepts. In short, nothing looks *lived* in. Compare the Lower East Side sequence in *Ragtime* with a similar reconstruction in *Godfather II* and the difference becomes obvious. In the latter we are *there* and in the other, well, we're not.

E.L. Doctorow's novel was a masterfully satisfying entertainment. A handful of figures from the early years of the 20th century (some famous, some fictional) were made to represent certain political, social and aesthetic forces struggling to be born, e.g. black rights, women's lib and motion pictures. As the narrative hopped from character to character their paths (and concerns) constantly crisscrossed. The pacing was brisk, the prose style uncluttered. A leisurely epoch was limned in quick sketches. It was like watching some secretly shot movie of bygone lives — both public and private. Just enough descriptive detail was provided for us, the readers, to fill in the rest. This may be why the book is more immediate than the Milos Forman film. Not only has all the work been done for us up there on the screen — it also hasn't been done *right*. Not only production design, but script and direction are at fault.

Most importantly, the story is lopsided. The climax of aggrieved blacks occupying New York's J.P. Morgan Library is drawn out way too long (possibly to allow James Cagney as Police

Commissioner enough screen time to justify his star billing). The other characters are thus deprived of important scenes that would make many of the actions more comprehensible.

The acting is fine — Mary Steenburgen, Robert Joy, Brad Dourif, Mandy Patinkin and Cagney are great to watch. So is lovely Elizabeth McGovern. She's as natural here as she was in *Ordinary People*. It's a deft and charming performance, full of humor — the only problem is that it's in the wrong movie. It has as much to do with 1900 as Deborah Harry has to do with Scott Joplin. This contemporary viewpoint is built into the film and is its second most serious flaw. It comes out in dialogue, mannerisms and motivations (or lack of same). In 1900 blacks *may* have called each other "brother," young ladies *may* have been upfront about sex and money, middle-class white boys *may* have become disillusioned with their hypocritical dads and joined black terrorist groups. It's possible, but the burden is on *Ragtime* to make us believe it. It doesn't.

Ragtime should have been a TV

mini-series with all the much-needed explanations the movie lacks, or it should have been drastically rethought for the screen. It's a shame. The film is high-spirited and, for the first part, very enjoyable in spite of its errors. Yet after two hours there have been too many manipulations and it finally collapses under them.

Richard Blackburn

Whose Life Is It Anyway?

starring Richard Dreyfuss, John Cassavetes and Carol Lahti, written by Brian Clark & Reginald Rose, directed by John Badham.

The choice of Dreyfuss to star as a sculptor paralyzed by an auto accident is a mixed blessing — he is so vital, so irrepressibly alive, that he rivets our attention and squeezes every laugh and tear that can be squeezed. But this very energy almost (but just almost) negates the hopelessness of his condition; it is difficult to believe that someone so intelligent and perceptive would want to end his life

simply because he can't move his arms and legs.

And that is the story — he wants to die, but the doctor in charge (Cassavetes) refuses to accede to this wish, instead threatening to have Dreyfuss committed to a home where he'll be kept alive for years. Dreyfuss is not easily defeated, but the film is not simply their confrontation. It deals with Dreyfuss' effect on the lives of another doctor, Lahti, who is drawn to him emotionally; a reggae-fied orderly; and a pretty young nurse, among others.

On the surface, a film about a paralyzed man who wants to die is not exactly cheerful holiday fare. But it is a *good* movie, not an expensive one, not a garish one. Just good; it makes us think and feel, laugh and cry, and there's not much more we can ask, in this or any other season.

Judith Sims

Absence of Malice

starring Paul Newman and Sally Field, written by Kurt Luedtke, directed by Sydney Pollack

We really didn't need this — a confusing, stupid movie about journalistic ethics, or lack thereof. Sally Field portrays a Miami reporter who prints a false story (leaked to her in a most questionable manner) claiming that businessman Newman is under investigation by a strike force in the disappearance of a local longshoremen's union leader. Newman is innocent, naturally, and proceeds to set the record straight. In the process he and Field have a few go-rounds, and almost everyone gets his or her comeuppance in the end. Well, fine — except that it's all framed in pretentious, preachy, muddled blather about "the public's right to know" and revealing or not revealing sources, and using the press to advance one's own ambitions, blah blah... *Absence of Malice* manages to add fuel and a wet blanket to the flaming topic of journalistic ethics.

Parts of the film are just foolish: Newman, hurt, asks Field "Don't you know me yet?" Meaning how could she think him a hood when they've been going steady for two nights in a row. Much worse are the scenes at the newspaper, where Field has to be reminded by the paper's attorney to get a quote from Newman (when Newman doesn't answer his phone, she doesn't bother to call again. Give me a *break*). Field shows no qualms about printing stories based on the most tenuous — or off-the-record — sources, then turns around and prints the name and abortion date of a timid source who responds to the public shame with suicide.

But the Worst Line of the Year Award goes to writer Luedtke for the following exchange. Field, in reply to Newman's comment that she wears no wedding ring, therefore must be single: "You ever hear of liberation?" Newman: "Yeah, but they're all ugly."

Nothing rings true. This was obviously intended as a serious look at the sometimes shoddy practices reporters use to get their stories, but the intention dealt a mere glancing blow to the execution. Luedtke, according to the production notes, has been a journalist for more than twenty years, at the *Miami Herald* and the *Detroit Free Press*. There is very little evidence of that experience on the screen.

Judith Sims



Just a few more days full of dread exams and last-minute plans about *How to Get Home Cheaply* — and then, at last, the big winter relief of *The Holidays*. Thanksgiving turkey, pumpkin pie and cranberry sauce; Christmas turkey (maybe a ham), apple pie and presents; "Auld Lang Syne" and the Rose Bowl and potato chips and beer. Small wonder that the earth seems to move in early January; it's just our annual national post-holiday belch.

But enough of these culinary slaverings. We're here to write about movies and another distinctly American tradition: the sudden appearance of dozens of blockbuster films every December, at which time the film studios hope to change their year-end ink from red to black, and maybe influence an Oscar nomination or two.

Here, then, is a random of those movies that will light up screens across the country (release dates vary wildly from region to region) this holiday season. And don't forget: movie theaters are full of popcorn, cokes, jujubes, Milk Duds...

REDS stars Warren Beatty as American journalist John Reed, best known for his eyewitness assessment of the Russian Revolution in his 1919 book *Ten Days that Shook the World*. Diane Keaton plays the love interest, author Louise Fletcher, and Jack Nicholson is playwright Eugene O'Neill. The whole thing took five years and an estimated \$40 million to complete — more than the Russian Revolution itself.

RAGTIME, the long-delayed film version of E. L. Doctorow's bestseller, brings us that innovative mix of fictional and real characters, played by James Cagney, Mary Steenburgen, Brad Dourif, Norman Mailer (reportedly excellent), and Howard E. Rollins as Coalhouse Walker.

TAPS stars Timothy Hutton as an upright, do-right cadet at an eastern military academy. George C. Scott is the head man, and conflict abounds.

MODERN PROBLEMS. Chevy Chase without Goldie Hawn. Chase is an air traffic controller who develops telekinetic powers. But does he develop acting talent?

NEIGHBORS, banishes John Belushi and Kathryn Walker against the New Couple — weird and wacky Dan Aykroyd and Cathy Moriarty (from *Raging Bull*).

WHOSE LIFE IS IT ANYWAY? was a successful Broadway play for the past few years. This version stars Richard Dreyfuss as a sculptor who loses the use of his arms and legs after an auto accident. His decision to end his life meets with strong resistance from doctor John Cassavetes, and with emotionally charged sympathy from doctor Carol Lahti. In spite of the grim subject, Dreyfuss is funny, engaging, and compelling (see review this issue).

PENNIES FROM HEAVEN. We've been waiting months, ever since MGM teased the press with clips and set visits back in the spring. Steve Martin departs from his jerky comedian persona and plays a 1930s

song salesman who dreams of living out the sweet songs he sells as an escape from his harsh Depression reality. Though married, he falls in love with hard-luck beauty Bernadette Peters. Christopher Walken (who won an Academy Award for his supporting role in *The Deer Hunter*) plays a dancing pimp who knows a good thing — Peters — when he sees her. The sets are fabulous: an old-fashioned bank turns into a Busby Berkeley dance scene; while Martin and Peters are watching the movie *Follow the Fleet*, they imagine themselves doing the same "Let's Face the Music and Dance" number — and sure enough, we see Steve and Bernadette in the same Astaire and Rogers costumes, on the same set, doing the same dance...

BUDDY, BUDDY is the American remake of a fine French comedy (originally translated as *A Pain in the Ass*), with Jack Lemmon and Walter Matthau in place of Jacques Brel and Lino Ventura. It's about a hit man, Matthau, hired to assassinate a government witness, but he's constantly interrupted by the suicidal bozo in the next hotel room (Lemmon). It's directed by Billy Wilder, who's been away too long.

SHARKY'S MACHINE. Burt Reynolds is an Atlanta vice detective investigating a series of call girl murders. Model Rachel Ward, in her first screen role, is a call girl, and we're promised that *Sharky's Machine* wallows in every possible seedy element.

ROLLOVER gives us Jane Fonda as the chairman of the board of a large corporation, and Kris Kristofferson (wearing a suit, but not a beard) as the head of a failing New York bank. It's billed as a thriller/love story.

ON GOLDEN POND shows how three generations interact emotionally one summer, and it stars Henry Fonda and Katherine Hepburn as Jane Fonda's parents. It opens in two theaters in December, countrywide in late January.

GHOST STORY is an intricate thriller in which the ghost of a murdered woman returns to haunt (and wreak revenge upon) the four pillars of the community who did her in. Stars Fred Astaire, Patricia Neal, the late Melvyn Douglas, Craig Wasson (as Douglas' son), Douglas Fairbanks, Jr., and Alice Krige as a mysterious beauty.

HEARTBEEPS stars Andy Kaufman and Bernadette Peters as robots who yearn to be free. And so they wander off and have many adventures...

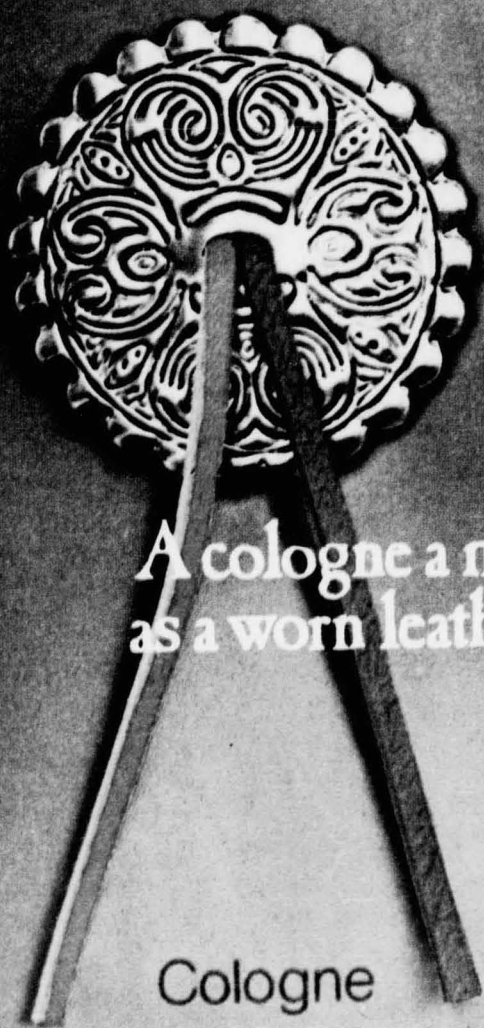
FOUR FRIENDS is screenwriter Steve (*Breaking Away*, *Eye Witness*) Tesich's autobiographical look at four close friends, the Sixties and East Chicago, with Craig Wasson, Jodi Thelen, Jim Metzler, and Michael Huddleston.

Please remove bats, bow beads, and ponder this loss: there is no Clint Eastwood movie this holiday season. There has always been a holiday Eastwood. Is this the end of the world we've been bearing so much about lately?

Judith Sims

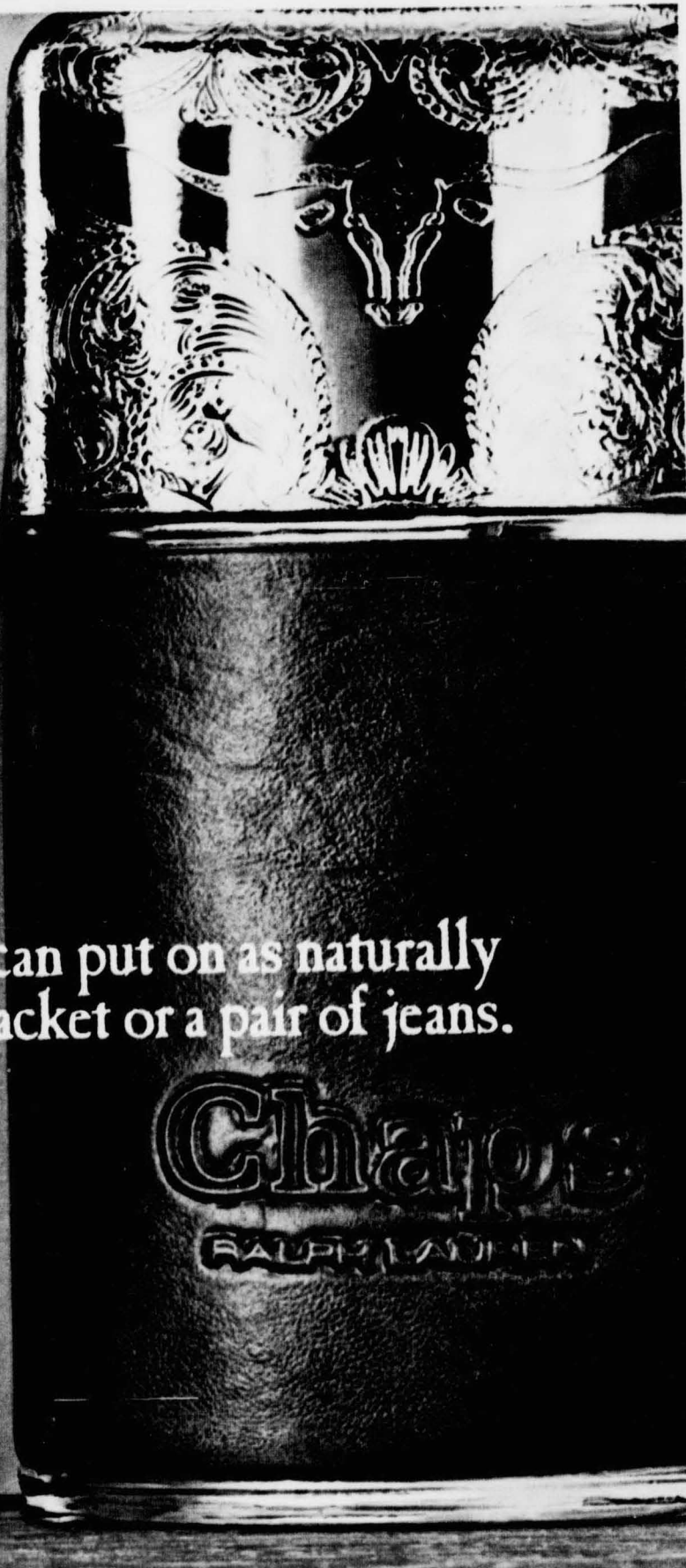
Chaps

RALPH LAUREN

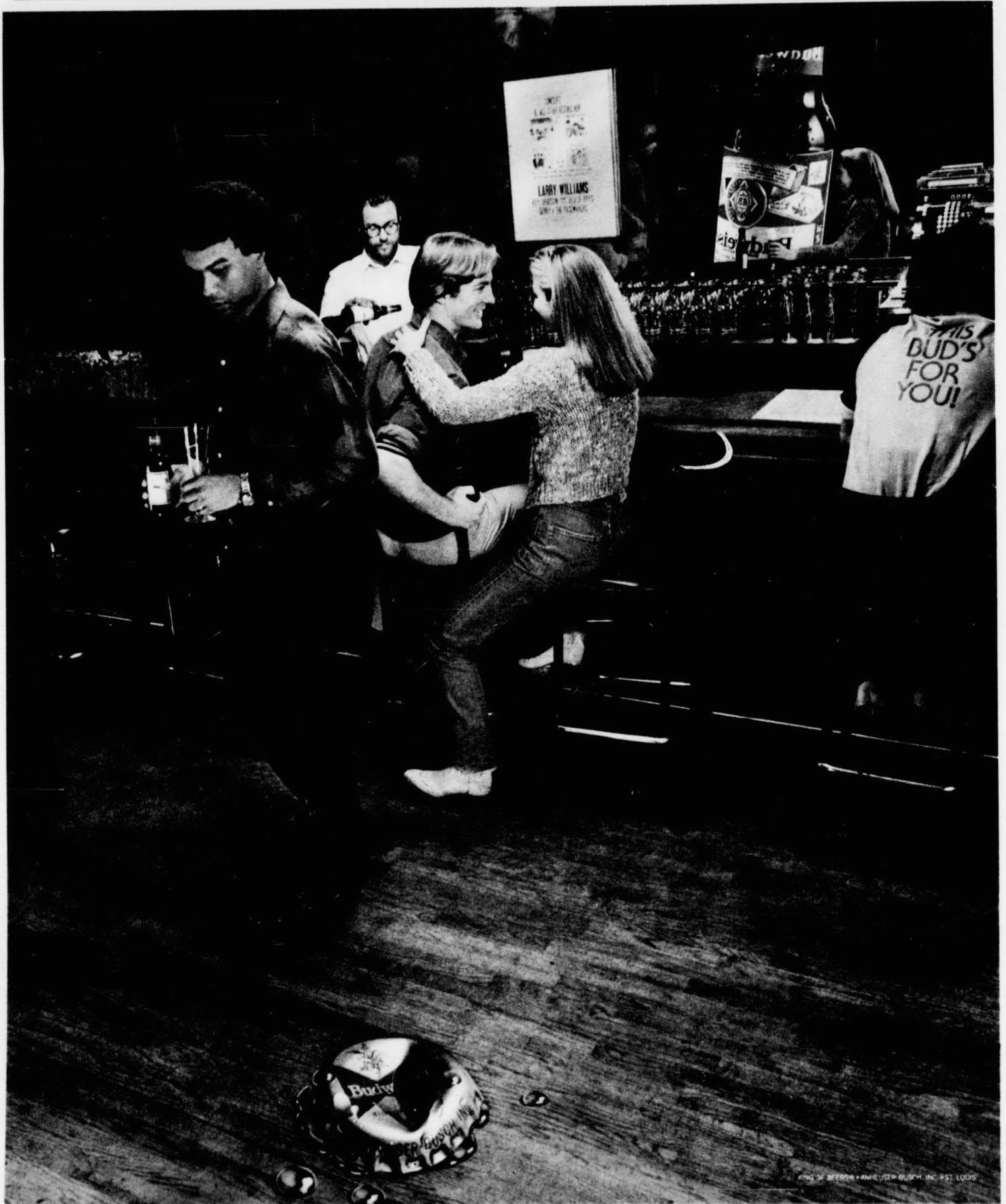


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ON TOUR



Pat Benatar

CIVIC AUDITORIUM, OMAHA, NB

The critical question that arises for rock performers who parade on stage in skin tight outfits: are they listening to my music or staring at my crotch?

The emphasis on this point has tended to overshadow the fact that Benatar would be just as capable a rocker if she appeared in a gunny sack. But for the male concert goers who are usually resigned to scream for Ted Nugent's guitar pick, Pat's "pixie-with-a-switchblade" attractiveness is an added incentive to the bursts of mainstream rock. For female audiences subjected to rock's tendency toward male chauvinism, Benatar's combination of sensitivity and aggression is an irresistible role model.

Benatar's onstage presence has matured from mike-humping and gyrating to a more tasteful level of air-guitar choreography and overall showmanship. Her music also gives her three-octave voice a chance to coo as well as scream.

Curiously, Benatar's choice of encores was two cover tunes, the first being an excellent version of the old Paul Revere and the Raiders nugget "Just Like Me" and a grand finale of "Helter Skelter" dedicated on this night to John Lennon on his birthday. Done live as a wrap-up encore however, the song loses much of the necessary angst.

There were some other lapses of credibility, such as the irony of putting "Hit Me with Your Best Shot" back to back with "Hell Is for Children." But it is hard to doubt Benatar's performing sincerity. The crowd has dubbed her Queen of Rock and at this point it appears she has no intention of letting them down. Her penchant for tight-fitting jumpsuits is just one part of the bargain.

Casey McCabe

The Chieftains

SYMPHONY HALL, BOSTON, MASS.

The American folk music wave of the Fifties and Sixties has now subsided, but the Chieftains show that traditional music really knows no boundaries of time or place.

Respectable-looking as six Irish chums spending Saturday afternoon at the pub, the Chieftains rival almost any well-known popular act for musicianship and sheer excitement. The group has gone through many changes of personnel in the eighteen years since it was founded by the pint-sized piper Paddy Moloney, but the Chieftains still play traditional Irish music the way it's been played for a thousand years. They use such exotic instruments as the goatskin drum called the bodhran and the ancestor of the bagpipes called the uilleann pipes.

In the last performance of their fall American tour, the Chieftains played a perfectly paced and arranged tour of traditional and contemporary Irish jigs, reels, marches and ballads. One of the Chieftains' favorite devices is to combine several similar ballads or dance tunes, which gives them the feeling of an orchestral chamber piece. Their music is deceptively simple, but if we listen closely, their medley of songs from the Isle of Man is as rich and complex as a Mozart serenade. Remarkably, it turns out that only fiddler Sean Keane and harpist Derek Bell have had formal musical training.

The Chieftains convey the distinctive Irish humor of their music through their virtuoso playing alone; only a couple of songs are actually sung during the evening. The group's foot-tapping enthusiasm and whoops of pleasure spread to the audience, where more than one fan could be seen dancing in the aisle of Boston's staid Symphony Hall during such rollicking medleys as "The Gold Ring."

Even though the sound in Symphony Hall was sometimes out of whack, it was still easy to tell that these six individuals have become a seamless ensemble. Each musician also had the opportunity to demonstrate his ability as a soloist, and these spots were some of the best moments of the show. Fiddler Martin Fay made "Poor Old Man from the Hill" as stately as a romantic viola sonata, and piper Paddy Moloney's melancholy "Christmas Eve" sounded like someone calling across the moors. The Chieftains managed the more delicate tunes as easily as they romped through their reels.

As soon as they had concluded one of these solo spots, the individual Chieftains would regroup and change the pace again with another dance tune. In each half of the show, they saved the best for last, and wound up the evening with an astonishing rendition of the traditional Cajun tune "Cotton-Eyed Joe" — combined with snatches of an Irish reel, of course.

Paul Rosta

The Moody Blues

THE CHECKERDOME, ST. LOUIS

Like their contemporaries, the indestructible Rolling Stones, the Moody Blues in 1981 are still capable of topping the charts.

Stage right displayed a studio's worth of keyboard equipment to be employed to the fullest by the band's newest addition, Patrick Moraz, who filled in for original member Michael Pinder during 1978's tour in support of *Octave* after spending a couple of years as Rick Wakeman's replacement in Yes. When Pinder withdrew from making *Voyager*, rock's best keyboard understudy stepped permanently into the position.

Center stage, an impressive drum kit awaited Moodies co-founder Graeme Edge, whose flourish on the up-dated tempos would show him to be a much keener, more imaginative musician than recordings have indicated. Indeed, Edge's consistent strength and quietly-smiling detachment place his performance a notch above the others.

Stage left was reserved for stately, square-jawed Justin Hayward (of the perfect blond haircut) and punkier but nonetheless gracious John Lodge. Visually and artistically they made a handsome complement for their respective assets: a natural team whose success with their *Blue Jays* release during the Moodies' hiatus, from early 1974 to late 1977, seemed logical.

With the other remaining original member, flute-, harmonica-, tambourine-player and singer Ray Thomas in place between Moraz and Edge, they opened with their recent single "Gemini Dream," tight and smooth and, as would be the trend, probably more hard core than many of the older fans among the nearly 18,000 almost filling the arena might have expected.

But then the Moody Blues, as their name suggests, are rather unpredictable.

Thomas, the Ghost of Rock & Roll Past, soon grew glum watching the Hayward/Lodge alliance take the lead, and began to distract the audience with comments about their whistling disturbing his flute playing and aging-hippy remarks about the faster tempos. Yet Thomas managed to skillfully build his "Veteran Cosmic Rocker" into the evening's showpiece.

Patt Dewing

ON DISC

MARIANNE FAITHFULL
Dangerous Acquaintances

(Island) One of 1979's most pleasant musical surprises was the out-of-left-field comeback of Marianne Faithfull, previously known for "As Tears Go By" and a few other Sixties pop hits. "Tour de force" is not too strong a term to describe her album of two years ago, *Broken English*. Faithfull's cracked, croaking voice suited the brooding material of the LP perfectly, with crisp techno-rock arrangements adding a stylish finishing touch. A true follow-up album to this powerful work would be a tall order — so, this time, Faithfull has released a somewhat different collection of tracks. *Dangerous Acquaintances*, while not matching the impact of *Broken English*, succeeds well on its own lower-keyed terms.

This time, Faithfull co-wrote all but one of the songs on her album, in contrast to her last release. Apparently buoyed by the upturn in her career, she penned a batch of generally positive-minded tunes with her collaborators, short sketches of urban life and contemporary love. Faithfull's lyrical approach tends to veer towards the obscure side, though several diffuse narratives here ("So Sad," "Easy in the City") are effectively evocative. Fortunately, the vagueness of her words is compensated for by *Dangerous Acquaintances'* hook-laden melodies. "For Beauty's Sake" jumps to a reggae tune line, while "Strange One" simmers with a bluesy feel. It should be remembered that Faithfull was a pop-oriented artist in the Sixties, and she remains one — her latest LP is quite accessible.

What isn't very "pop" about Faithfull these days is her husky-untou-hissing voice, an instrument of decidedly limited range but considerably expressive power.

Dangerous Acquaintances confirms that Faithfull, once consigned to the has-been heap, intends to remain on the scene for some time.

Barry Alfonso

JOAN ARMATRADING
Walk Under Ladders

(A&M) A marvelously expressive LP, glinting with delights both large and small, *Walk Under Ladders* might (at last) establish the identity vocalist/writer Joan Armatrading has for so long been lacking in this country. An established star in her native Britain, Armatrading has never quite penetrated the American pop consciousness. Her style at various times conjoins folk, R&B and reggae, with a kind of free floating mix-and-match that throws format-trained listeners well off their stride. *Walk Under Ladders* finds her in an unmistakably progressive mode and the results are well nigh brilliant. The teaming of producer Steve Lillywhite (U-2, Psychedelic Furs, Peter Gabriel), a full compliment of atonal, avant garde instrumentalists such as bassist Tony Levin, XTC guitarist Andy Partridge and keyboardist Nick Pyltas, and Armatrading's own lilting, emotive vocals could have gone badly awry. Instead, the singer rises magnificently to the full-bodied and complex musical textures supporting some of the finest, funniest and most sublimely economical writing of her career. The sentiments expressed in tunes like the reggae cantered "When I Get It Right," "I Can't Lie to Myself," and "No Love," with its charming double negative "But if you've got no love to give/Baby don't give it here," are so direct, so unembellished, so emotionally resonant, they leave one with a sense of candor almost embarrassing. Armatrading's facility with words, her sure-footed melodic craft are the stars of *Walk Under Ladders*. The produc-

tion, performances and breathtakingly successful experimental leaps form a sparkling supporting cast.

Davin Seay

PENGUIN CAFE ORCHESTRA
Penguin Cafe Orchestra

(Editions E.G.) Zealous Enophiles will recall the Penguin Cafe Orchestra's 1976 debut, *Music from the Penguin Cafe*, released on Brian Eno's short-lived Obscure Records custom label. The LP was an eccentric and airy collection of instrumental ditties that variably evoked French movie theme music, modern minimalist composers like Cage and Glass and, er, chamber pieces played by a buoyant, skilled ensemble of penguins.

Penguin Cafe Orchestra is, of course, the long awaited followup. From the spy, twangy notes of the album's opener, "Air a Danser," to the final delicate quiverings of "Steady State," this is one of those wonderful records that makes no sense at all, exuding wit and grace with a subtle, loony abandon.

The perpetrator of all this is an Englishman by the name of Simon Jeffes, who composed the music, produced it and played some 15 odd (sometimes very odd) instruments on the disc. There are other musicians too, most notably Gavin Wright, whose violin lends an austere, melancholy air to what might have otherwise been lightweight stuff. As it is, *Penguin Cafe Orchestra* is hardly lightweight — just lightheaded, likable and a little daff.

Steven X. Rea

KING CRIMSON
Discipline

(Warner Bros.) *Discipline* is just that: focused, consistent, well-executed. It is both eminently listenable and challenging. The most convenient comparison to cite would be the Talking Heads' most recent albums, but that's only approximate.

(Continued on page 14)

ON DISC

(Continued from page 13)

Discipline is comfortably on its own, and can be approached by even staunch anti-punks without fear. Insufferably self-assured, obscure as a rock theorist and inconsistent as a record-maker, Robert Fripp nevertheless cannot be dismissed. After his brief-lived League of Gentleman outing earlier this year, Fripp has reinvented the band that won him fame in the first place — King Crimson, disbanded in the mid-Seventies after a trailblazing career among British progressive rock groups.

The album has an unashamedly intellectual tone. While such tracks as "Elephant Talk" and "Thela Hun Ginjeet" have peppy percussion lines, it's best to dance in your head to this LP. And there's much for both the mind and the senses to enjoy here: gently whining guitar murmurs, soothing touches of congas and marimbas, tasty jazz and even raga-like arrangements. When *Discipline's* mood threatens to stay serene, eruptions of drum-banging and clanging guitar riffs break the peace nicely. Below is the voice of the new King Crimson, and his humorous David Byrne-like velp is right for the album's curious lyrics. Several tracks ("Indiscipline," "Thela Hun Ginjeet") are more narrated than sung, yet another unexpected touch in an album full of them.

Barry Alfonso

COUP DE GRACE
Mink DeVille

(Atlantic) Willy DeVille is an anomaly among the new breed of rockers. You probably know him via his menacing version of "Cadillac Walk" but his real forte and true love are the unabashedly romantic, uptown soul ballads that gave the likes of Ben E. King a string of hits in the very early Sixties. Willy's passion for the music extends to looking and acting the part, too — if *Saturday Night Fever* had been set in Spanish Harlem circa 1962, he would have been the ideal choice to play the lead role.

Coup De Grace, Mink DeVille's first LP for Atlantic (the very label that released most of those old r&b classics young Willy lost his heart to), unfortunately isn't the match-made-in-heaven it could have been. DeVille and co-producer Jack Nitzsche have saddled those tunes with monochromatic arrangements. The performances have nothing in the way of tension, dynamics or color and consequently fail to generate the sense of drama that is absolutely central to this music.

Predictably, DeVille shines brightest on the slower material — no one, but no one, among rock singers can tackle an old-fashioned soul ballad as convincingly as he does. "Help Me to Make It" and "You Better Move On" (both covers) and Willy's own "So in Love Are We" fare best here while "Love Me Like You Did Before" stands as one of his most successful forays into uptempo Stones swagger.

Coup De Grace is a proficient, workmanlike record but it's too flawed to break DeVille to a wider audience. If you're looking for an introduction, try to track down *Cabretta*, Mink DeVille's first Capitol album, which boasts his best batch of songs to date including an utterly magnificent gem of a soul ballad, "Mixed Up, Shook Up Girl."

Don Snouden

Lindsey Buckingham is talking about one of his heroes. It's a cautionary tale, with many unspoken implications, and the dashing singer/songwriter, guitarist and progressive wedge for Fleetwood Mac — the most hugely successful of all hugely successful mega-buck bands of the last decade — is making his parallels very obvious.

"Anyone who knows anything about the Beach Boys," he says, lounging in a windowless, frigidly air conditioned back room of his manager's Hollywood headquarters, "knows that Brian Wilson was the group."

It may seem a smidge odd that Buckingham, dressed down in ratty pin stripe pants, battered loafers and what looks like a khaki green surgical smock, should be ruminating on a man and a band whose best work was fifteen years ago. After all, *Law and Order*, the criminally handsome musician's first solo LP, has just hit the racks, while the album's debut single "Trouble" is currently making its bulleted way up the Top 40 charts. If nothing else, the boyish, curly-headed 32-year-old should be plugging the upcoming Fleetwood Mac effort, the band's studio follow-up to its ambitious, qualified failure *Tusk* (4 million double LP's sold as opposed to 16 million for 1977's legendary *Rumours*, still the best selling album in pop history). But no, he wants to talk about the quirky, solitary and monolithic genius of Brian Wilson, and for reasons that quickly become apparent.

"It just got to a point, I think with Brian that he became so detached from the group that it was impossible to make the music he heard in his head using the capacities of the band. If he'd made the choice to break away from his brothers, to not be responsible for them, he'd be much better off today. Even if he'd had to settle into his own fairly obscure niche, he wouldn't have had to compromise. It's sort of sad."

Between the lines, of course, the point is clear. Lindsey Buckingham has reached a strikingly similar crossroads in his own career. It's not that he compares his talents to those of that formidable mastermind of the California Sound. "I'll never even get close," he asserts in an obligatory disclaimer. It's just that as a member of a globally renowned quintet, with fistfuls of fame, fortune and epoch-making music, Buckingham suddenly finds himself in search of that mercurial grail, Artistic Fulfillment.

Born and raised in the South Bay area of San Francisco, Buckingham began playing guitar at age seven, taking his cue from his older brother's rock and roll singles, most notably Buddy Holly. In the late Sixties, he joined forces with Stephanie (later Stevie) Nicks in a group called Fritz. The band plied the Northern California club circuit before relocating in L.A. and cutting *Buckingham/Nicks* as a duo. The LP was a regional hit in, of all places, Birmingham, Alabama. The pair's producer, Keith Olsen, used the album to pitch his own production talents to Mick Fleetwood of the venerable British blues band, Fleetwood Mac. Fleetwood was duly impressed with both Olsen and the album. Stevie and Lindsey became Big Macs after Bob Welch left the group.

Buckingham's dynamic rise as a songwriter and guitarist is chronicled

on Fleetwood Mac's two mythic albums, *Fleetwood Mac* and *Rumours*. His contributions in those halcyon years included tunes like "Monday Morning," "Second Hand News," "Never Going Back Again," and the awesomely commercial "Go Your Own Way." But Buckingham was considerably more than a hit-making cog in the Mac machine. The full extent of his audacious experimental prowess became fully evident on 1979's *Tusk*, about as complete a creative departure as any group could make and still be considered the same entity.

"I'm still very proud of that album," insists Buckingham. "Before it was released, everyone was really excited about what we'd done, but

after it was apparent that it wasn't selling, opinions in the band changed. I got remarks like, 'you went too far this time Lindsey.' Fine. Having been made responsible for the album's failure only made me want to go further with the same ideas."

Going further in this case resulted in *Law and Order*, an LP that advances his singular musical philosophy along immensely satisfying lines. "I reject the idea that rock must be built around a bass and drums," he asserts and to prove the point he has crafted a buoyant, tuneful sound that depends as much on delicate harmonies, multi-layered guitars and intricately floated arrangements as any vintage Brian Wilson studio opus. "It's been compared to the Beach Boys," Buckingham beams, "John Lennon and Harry Nilsson. I'm flattered."

The most impressive aspect of *Law and Order*, aside from several melodies which catch and hold after a single listening, is the do-it-yourself spirit of the project. Every instrument (with the exception of the odd drum track), all vocal parts, arranging, engineering and much of the producing were handled by Buckingham himself. What could have ended up a sterile exercise in studio gimcrackery is instead a surprisingly spontaneous effort.

"I could have gotten a bunch of great studio musicians together," comments Buckingham, "but then it would have sounded like another one of those albums. I get enough of that with Fleetwood Mac. They're all great musicians. But all the music ends up being driven by bass and drums, with everything else out on the edge. I always felt there were too many people involved in the creative process in the band," he continues. "It made it very



Lindsey Buckingham's Beach Boy Gambit:

BE TRUE TO YOUR MUSE

BY DAVIN SEAY

difficult at times."

Buckingham's decidedly blasé attitude about the supergroup was reflected in his recent refusal to sign the renewal contract offered the band by Warner Bros. While insisting that "the policy right now" is for the group to stay together he admits, "I'm sure Fleetwood Mac will outlive its meaning sooner or later." In fact, Buckingham came to this interview from a recording session for the next Mac LP.

"*Law and Order* was a very intimate experience," Buckingham concludes. "The only way to maintain innocence that I know of is to choose things you care about and commit yourself to them. If I had to choose between commercial success and the kind of pleasure I got from doing this album, there'd be no contest."

The Go-Go's Endless Pajama Party

BY ERIC FLAUM

It's five o'clock on a bleak, rainy afternoon in New York City. By now, the five Go-Go's are all hungry, tired, and slightly delirious. Since early this morning, they have visited nearly every major radio station in town. As our conversation proceeds, the five band members all take turns at a phone interview going on in the next room. Their first album, *Beauty and the Beat* on I.R.S. Records, is headed for Top Twenty, and "Our Lips Are Sealed" has pushed its way into almost everyone's Top Forty singles list. They are being featured in every magazine possible, from the new-wave oriented *New York Rocker* and *Rolling Stone* to the shallow, trendy *People*.

Guitarist Jane Wiedlin is limping from a slowly healing broken foot, and lead singer Belinda Carlisle pumps down vitamins in hope of fighting off her cold. Belinda will stay at the hotel tonight, resting, while the rest of the band goes out on the town, anxious to see the Professionals, a new band that includes two former members of the infamous Sex Pistols. A European tour is just a few days off for the Go-Go's, and all of this is just killing time before they leave. Midway through the interview Belinda and drummer Gina Schock apologize for their behavior, as well as their answers, which are short and mechanical. The girls understand my predicament, and try to think of wonderful quotes that they know will pacify me, sending me on my way, and allowing them to leave for a long-awaited Japanese dinner.

Gina Schock had played the drums for nine years before joining the Go-Go's in June of 1979. She began her career in her home town of Baltimore, where one band she belonged to included singer-cum-actress Edie Massey, who went on to star in John Waters' cult-classic, *Pink Flamingos*. Disenchanted with the New York scene, Gina loaded up her father's pick-up and headed west.

At this time the Go-Go's were regulars on the Los Angeles bar circuit. They covered their faces with punk-fantasy make-up and lost themselves in the plethora of semi-skilled hard-rocking bands. Along came Ginger Canzoneri, a graphic artist with CBS, who brought a cleaner, fresher image to the group, and became their manager. They switched to a simpler appearance, avoiding the showy trappings that were so prevalent at the time. As Belinda put it, "We got tired of having our crazy colors rubbing off on our pillows."

Like all success stories, the Go-Go's had their lucky break, and it came in the form of the British ska band Madness. The two groups played together at the famous Whiskey a Go Go (No, that's not the source of their name. According to the story they told me, it was Jane who'd come up with the

name, preferring it to "The Misfits" since the Kinks had recently released a similarly titled album) and Madness went raving back to their label, Stiff Records. The Go-Go's were signed to a one-shot contract to record a single, and invited to join their benefactors on an English tour. But the Go-Go's were required to pay their own way, which necessitated selling almost everything they owned.

With original bassist Margot Olaverria, the Go-Go's were teamed with producer Paul Wexler to record "We Got the Beat" b/w "How Much More" (both of these songs would reappear on the band's I.R.S. album, in updated versions). The single was released within a week, in what Gina Schock describes as the "One thing that Stiff did that was great." The single sold moderately well in England, and as many as 50,000 import copies in the United States, but the tour itself wasn't an entire success. After a stint as opening act for Madness, the band played several dates on their own, and finished up their stay by playing with another reggae-influenced act, the Specials. The Go-Go's returned home, while "We Got the Beat" remained on *Billboard's* Top 100 Disco chart for nearly six months. Yet still they were relatively unknown in this country.

New Year's Eve, 1980, as the band hovered in a directionless limbo, Texan Kathy Valentine replaced Olaverria. Valentine had spent time with an obscure L.A. band, the Tones; she was originally a temporary replacement, but was eventually invited on as a permanent member. The quintet was set, and eventually signed up with I.R.S. records, a small independent label affiliated with A&M Records that would later release a live version of "We Got the Beat" on a two-record sampler title *Urgbt!*, which also featured XTC and the Police, among others.

When it came time to record their first album, the band was paired up with producers Rob Freeman and Richard Gottehrer. As co-author of the Fifties classic "My Boyfriend's Back," and producer of Blondie's first two albums, Gottehrer brought needed experience to the Go-Go's music. However, even with Gottehrer, *Beauty and the Beat* is in no way an album by a "girl group," with males running the show. The Go-Go's insist that they never really thought of themselves as such a group, and simply played what "felt right." "It was just a natural progression for us," Gina tells me, which sets the other four members to agreeing simultaneously. "There's harmony singing and stuff like that," Belinda says, "but we're the ones who are playing all the instruments." She goes on to point out that *Beauty and the Beat* is the most successful album ever by

an all-female band. "The Supremes and all those other girl groups had men playing the music and writing their songs, but we write all our own stuff."

One listen to the Go-Go's first album and it's easy to understand how they've gotten this far. "Our Lips Are Sealed," the first hit from this album, is a wonderfully catchy look at the petty jealousies and far-fetched rumors concerning what Jane Wiedlin calls the "in crowd." Like the other band members, Jane still seems to be thrilled to be a member of this "in crowd." We talk about the time the Go-Go's opened a show for the Rolling Stones, and all at once the room is filled with screams and giggles. Kathy tries to tell me about drinking with "Mick and Woody," while Charlotte and Gina are saying something about the pictures they'd taken with "those guys." I'm now in a room with five rock and roll fans, not fully aware of their own burgeoning status as stars in their own right.

Charlotte Caffey, the group's oldest member, who has been described as the band's "de facto den mother," had a hand in writing most of this album's
(Continued on page 18)



Charlotte Caffey



Kathy Valentine



Gina Schock



Jane Wiedlin



Belinda Carlisle

Steve Martin's Curvature of the Brain:

A RELAPSE

After serious bouts with self doubt last year, Martin is back with an unusual musical, a weirdly titled detective flick, a comedy/banjo record, and lots of TV...

BY STEVEN X. REA

Steve Martin sits benignly at a small, round table in a small, sunlit restaurant in West Hollywood. He's got a plate of scrambled eggs and salmon and garden snow peas in front of him. He's wearing a nubby, off-white custom tailored suit, a white shirt and a thin black tie. And he's being very serious: talking in quiet, intensely earnest tones about his first-ever dramatic role, in filmmaker Herbert Ross's \$20 million Depression-era musical, *Pennies from Heaven*.

Abruptly, Martin looks up, his slate blue eyes following a gray-haired man as he heads across the restaurant towards the men's room. "Look at that guy," Martin guffaws, "he's got his napkin tucked in his pants." And so he does: an otherwise distinguished looking professional type, in sharp Giorgio Armani garb, making for the john with a big white linen napkin flapping from his waist like a French maid's apron.

Steve Martin gets a big kick out of this. He smiles, mumbles quizzically and then gets back to the matter at hand. The matter at hand being himself — Steve Martin, standup comic, Steve Martin, serious actor, Steve Martin, celebrity, Steve Martin, banjo plucker — and the veritable swarm of films, TV shows, records and other junk (like a Christmas calendar) that the California-born-and-bred star has in the works. "Yes," he soliloquizes, "I've got a lot of oddball stuff coming out. I'll be curious to see how they go over."

Certainly the most oddball of Martin's current endeavors is *Pennies from Heaven*, a dark, grim picture set against the squalor, paranoia and despair of America in the Thirties. The gritty, real life narrative is intercut with elaborate musical production numbers wherein Martin tap dances, performs rope tricks and lip-syncs to the songs of Bing Crosby, Fred Astaire, Connie Boswell (yes, Martin as one of the Boswell Sisters) and other popular stars from the halcyon days of Busby Berkeley and Arthur Freed.

"The important thing for the audience to know about *Pennies from Heaven* is that it's not a comedy," Martin says. "It's probably the first dramatic musical film I've heard of. Musicals are generally lighthearted romps, and this is definitely not a lighthearted romp."

"I play a songsheet salesman. He's really a victim of circumstance and his life gets worse and worse through no fault of his own — though he's not the nicest guy in the world. But as his life gets more miserable, he takes more refuge in these songs. He has these momentary fantasies that he can sing and dance like the great recording artists of the time. And then when the number's over it's as though nothing had happened — he'll be back in the middle of a very dramatic, heavy scene. There's murder in this thing, there's sex, there's violence, there's injustice."

Martin stars in the film along with his longtime girlfriend Bernadette Peters (she plays a hooker), Academy Award-winner Christopher Walken (he plays her oily-haired pimp) and actress Jessica Harper (Martin's woebegone wife). *Pennies from Heaven* was shot by cinematographer Gordon Willis (*The Godfather*, *Airline*) and designed by Ken Adam (*Barry Lyndon*, *Sleuth*). Herbert Ross, whose previous credits include *Play It Again, Sam* and *The Turning Point*, calls his latest picture "the most adventurous thing I've done." Says Martin, modestly: "This is the big time."

For his part, Martin devoted himself to the project with relentless determination and diligence. He studied and rehearsed for four months, beginning in September 1980, and then continued to practice throughout the 22-week shooting schedule. "I learned to tap dance," reports Martin, deadpan. "It was great — especially when you're 35. It's like getting in the ring with Muhammad Ali."

"Tap is therapeutic in the sense of it being physical exercise. The rhythms get very complex, syncopated. It takes a lot of stamina. It's interesting to watch your body grow, your legs start to get muscular." Martin laughs: "Then it's fun to watch it all disappear when the movie's over. Your legs wither and you lose your stamina and you can't breathe anymore." Whether *Pennies from Heaven* will win

at the box office remains to be seen. Martin is the first to admit that fans looking for *The Jerk, Part II* are in for a big disappointment. And more serious, older filmgoers may be put off by the fact that the film *does* star Martin, whose penchant for Jerry Lewis-style slapstick and absurdist self-parody occasionally makes for some pretty sophomoric comedy. But while Martin is concerned about the film finding its audience, his involvement in the project has clearly been a liberating experience.

"It was great just to be a flunky for once, to be told what to do, where to stand. To not have all that responsibility. When we do our comedy film, I'm thinking of performance, I'm thinking maybe there's a better joke here, a better scene here. But this script was so sacred that we didn't change any dialogue and I could just concentrate on performing."

Indeed, the screenplay, by Englishman Dennis Potter (based on his original BBC teleplay), came along at just the right time. "Herbert Ross said that it was kismet," explains Martin. "He said that 'at some point in your life this script and you were destined to meet.'"

What *Pennies from Heaven* did was extricate Martin from a deep psychological funk. By 1980, the comedian had grown weary of his own standup schtick. He was tired of the fans mimicking his wild and crazy routines, chanting "Excuse me!" like it was some mesmeric, holy phrase. ("I don't want to talk to those people," he says.) He may have been rich and famous, but Steve Martin was one unhappy guy.

"Last year, I said to myself, 'OK, I've done this, I've toured around, I've done my act and made a movie and blah blah blah. What am I going to do next?' That's when I was really feeling blue. I needed a change. I was going crazy. I'd do interviews and I got to the point where I just couldn't talk about myself anymore. I hated it. I found myself so dull that I just got depressed. I didn't know what to do. And then *Pennies from Heaven* came along and it was perfect. It's the perfect dramatic role for me because it has this quirky element in it."

Pennies from Heaven struck a creative wellspring for Martin.

Since its completion he's been collaborating with fellow comic Martin Mull, developing a TV sitcom; he's the executive producer for *Twilight Theater*, a late night 90-minute show hosted by L.A. wacko Paul Reubens that goes on the air next month; and he went back to work with Carl Reiner, who directed him in *The Jerk*, co-writing a Forties-style detective sendup called *Dead Men Don't Wear Plaid*. The pair finished shooting the comedy in early October. It's in black and white and features Martin's hardboiled gumshoe character interacting with the likes of Humphrey Bogart, Ingrid Bergman, James Cagney and Alan Ladd via original Forties film clips.

Reiner, who first met Martin when he was a 21-year-old staff writer for *The Smothers Brothers Show* (where he worked with Reiner's son Rob), was struck by the change and growth in Martin's acting. "His development was quite marked," notes Reiner from his studio office in Culver City. "His experience with *Pennies from Heaven* has really heightened his talents. When we first started shooting, Steve was worried that he wouldn't be zany-funny the way he can be. Then very soon after we began, he became aware that the straighter he played it, the funnier he got."

Another undertaking that Steve Martin's keen to talk about is a new album, *The Steve Martin Brothers*, a one-side-comedy/one-side-banjo-music affair. It's a fitting statement about the schizophrenic world of Steve Martin: There's the oozy, Las Vegas standup man, as sincere as a used car salesman, doing his jerko impressions of a would-be hip Casanova ("Love God"), reciting his paean to American patriotism, "What I Believe" ("I believe that sex is one of the most beautiful, wholesome and natural things that money can buy") and generally acting vulgar and crass; and then there's Steve Martin in his hippie love beads and peace sign, eliciting a





Scenes from Pennies from Heaven: Steve Martin & Bernadette Peters play Fred Astaire and Ginger Rogers (below left); luscious Peters in a dream sequence (center); the two stars in love and in silhouette (above); and Martin himself, hair dark, in his first serious role (below).



pure, clean cascade of notes from his banjo on a deft selection of original and traditional bluegrass tunes, backed by the likes of fiddler Vassar Clements, guitarist/producer/manager Bill McEuen and flutist Brian Savage.

"A whole album of comedy is not what I'd get excited about," says the man whose three previous comedy albums have all gone gold or platinum (his second, *A Wild and Crazy Guy*, has sold some 2-1/2 million copies). "One side of comedy, that's enough. The thing about a comedy record, you play it a couple of times and that's it. Here, you get the music too, so you really get your money's worth. That's what I'm trying to do now is give people their money's worth—as opposed to last year," he chortles.

"Actually, this is an album full of disappointments, because the people who want the comedy have to listen to the banjo stuff and the people who want to hear the banjo music have to listen to a side of comedy. Then again," he muses, "it's not so weird. Just think if Earl Scruggs could do jokes. Wouldn't you like to buy an Earl Scruggs record with one side of comedy on it? I know I would."

Martin's fondness for the banjo goes back to his high school days in Orange County, and it's something that he's been able to incorporate into his act with great success. But what if he was handed down some divine ultimatum and had to make the decision to be either a banjo player or a comedian, just one or the other?

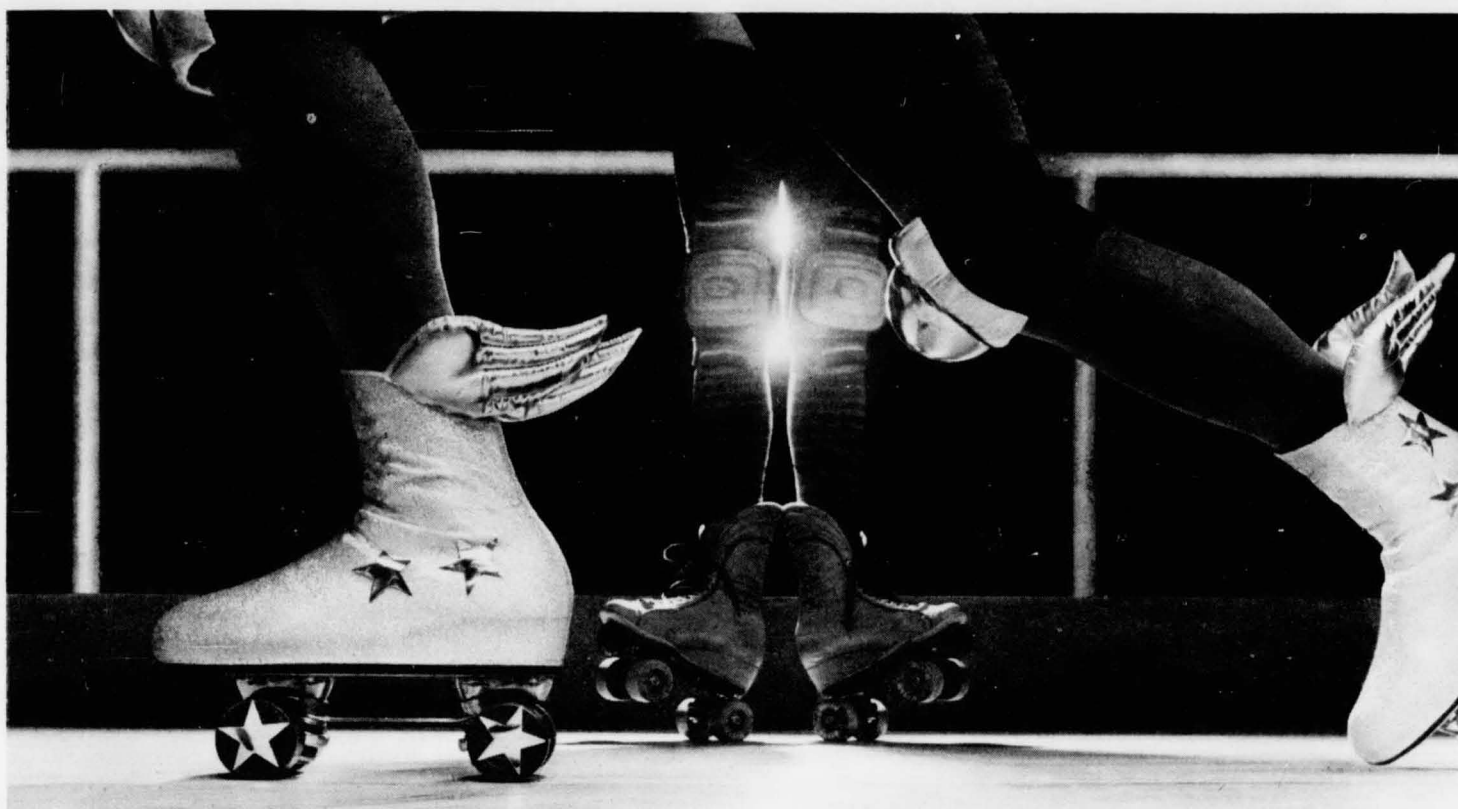
"Gosh, that's hard," he says, scratching his chin. "I think I'd rather be a comedian. Of course, if I took the banjo I'd have the luxury of touring small clubs for the rest of my life. Let's see, let me think about it: Right, I'd be in a camper, going around the country, working small clubs. If I stay a comedian I can live in Hollywood and make movies and tour all over the world and stay at the best hotels, let's see..."

Martin says that he doesn't have too many friends who are also comedians. He's pals with Carl Reiner, Martin Mull, with his manager Bill McEuen, his agent Marty Klein, and with some people in "the art world." He reckons that art is "my biggest outside interest. American paintings, especially." In fact, Martin has become something of a serious collector, though he doesn't like to discuss his acquisitions. "I feel like it's my private world," he says, turning quiet again. "Also, I realized that in the art world my opinion changes every day and there's no need for me to say something stupid right now that in six months I'll regret." But Martin admits that there's a sense of gratification that comes with being wealthy enough to patronize the arts. "Except that I feel like I'm just patronizing the dealers sometimes, that's the problem."

Steve Martin is capable of being radically, stupidly funny, as anyone who's seen him drive a sports car onto *The Tonight Show* set or host *Saturday Night Live* can attest. But he is not really a funny man. He can be doing some goofball gag about the Fat Zone on the other side of the ozone layer or making fun of some poor schlep in a restaurant, but there's a part of Martin's persona that's watching himself crack wise with a somber, steady eye. It's like there's a little Steve Martin inside Martin's head who's keeping a scorecard of Martin's jokes with the same deadly severity that George Steinbrenner keeps tabs on his Yankees. Says Carl Reiner: "Steve is very serious in terms of life. He's a very bright, serious man who happens to have a wonderful curvature of the brain. He's not a frivolous person at all."

Steve Martin knows he's serious. "But that doesn't mean I don't like to have a good time," he counters. He's explained it before, and the words peel off almost automatically: "I'm different than I am on stage. I couldn't be that way all the time—I wouldn't have any friends. It's funny on stage but if the guy was in your living room you'd throw him out. There's nothing more obnoxious than a guy who is *on* all the time."

And with that, Martin signals for the check. The man with the napkin in his pants has returned from the bathroom long ago, but without the napkin. Steve Martin gets a laugh out of that too.

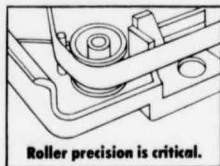


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Volume 77, No. 65

Student Senate

By Tom Staff

Foreign language policies and the Iranian scheduled for consideration today as student meeting of the semester.

The foreign language require students to equivalent to third semester.

The policy recommendation develop a foreign language with other California State.

Currently there is language requirement.

If passed, the bill would of the General Education students wouldn't have graduation.

Another factor to be in foreign language instruction the proposal passes the President Gail Fullerton.

When the requirement mathematics instructor Vice President Robert many as 40 additional faculty would be needed.

Also affecting student restructure the present University.

Currently a U or un students who fail to officially withdrawn.

The U grade translated into the student's C.

The proposal, originally board member Jim Row to assign a W grade instead A W grade, which re-

Budget

By S

SJSU will lose \$432, this year as a result of shortfall.

Gov. Edmund G. Brown Universities system budget fiscal problems. Most of million gained in revenue increase. The remainder \$363,391.

SJSU failed to meet leaving the university w Chancellor the difference enrollment. The Chancellor approximately \$700,000 of through taking back e insurance, vacation pay.

SJSU is left with \$1 resident student decreases

A portion of the inst from continuing the Ch originally instituted in come from frozen position salaries and benefits from

Low

By