

# The UCSD Guardian

University of California, San Diego/Volume 47, Number 3/Thursday, September 30, 1982

## An Interview With A.S. David Parker Programmer

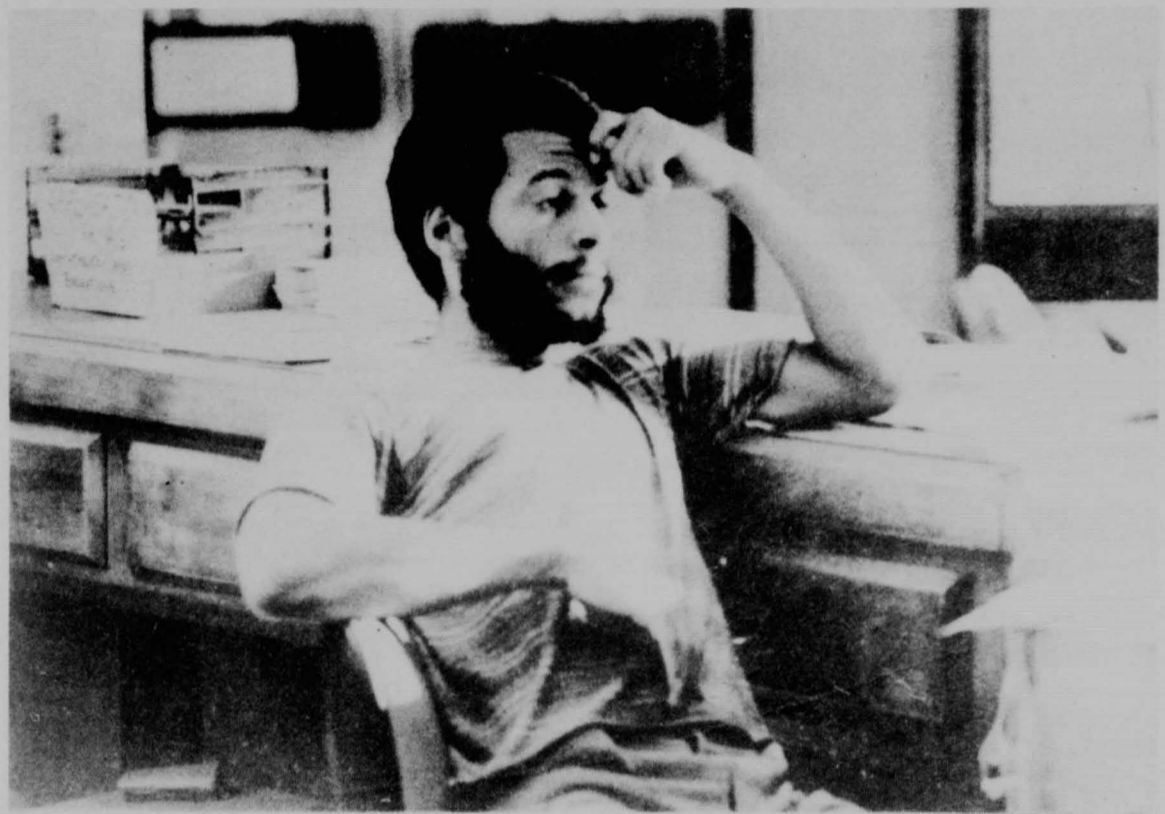


photo by Michael Stevens



photo by Michael Stevens

By John Brice

By JOHN BRICE  
Staff Writer

An AS in-house rumor pertaining to the discontinuation of TGIFs was laid to rest Tuesday when AS Commissioner of Programming David Parker explained in a *Guardian* interview that \$10,000 of his \$29,000 budget has been earmarked for parties and concerts, including TGIFs.

In the following interview Parker comments on topics ranging from which student groups have been ignored by programming in the past to his proposed budget. He also touches on racial issues at UCSD. The *Guardian* questions are in bold-face type.

**You said that last year about \$7,000 was budgeted for TGs. Why have you only proposed \$10,700 for both concerts and parties?**

Concerts can be cheap and I plan to have the more expensive bands play at the TGs, so I can say that the TGs will get most of that money.

**Where do you think the rumor of no TGs started?**

A lot of people have been putting pressure on me about TGs. I said I was opposed to serving alcohol to people under 21. From that it was incorrectly concluded that I would not put on TGs. The fact is, I will, and the first one will be held Oct. 22. I would like to state that as far as taking the responsibility for serving minors, I will be working with different organizations that will

assume the responsibility. These groups will also pay for 33% of the beer.

**What is the foundation for this concern?**

Most people don't turn 21 until they reach their senior year. That makes three-quarters of the students ineligible. The dorm students, whom I feel make up a majority at the TGs, fit into the under 21 category. That is not really vital. I can't say what percent of the commuters attend TGs, but because of the flagrant use of fake I.D.s, which I have seen at a lot of TGs, there is no real way to control the legality of the situation.

**Do you have any comments on the expenditure of \$2,300 on a speaker concerned with cults?**

That is Chris Carlson and the subject is the danger of cults, the Moonies. It has been on H.B.O., that is, his movie, and yes it is the most expensive project yet, but big name bands at TGs will cost more. I asked students at large and they seemed to think that it was an important subject. By the way, \$4,000 was spent last year to have the author of the Preppy handbook.

**Where do your event ideas come from?**

All over, students, promoters, and council members. We would like to have some big name lecturers such as Tom Wolfe, William F. Buckley and Buckminster Fuller. These events depend on a lot of

things, such as timing and money issues such as joint financing. I will be approaching department heads to see if they would be willing to help meet the cost of speakers of this caliber.

I also want to have a body builders contest with prizes and dances afterwards. That would be in the spring. Because I have more money than last year, I will present a more diverse program.

**What exactly is your job as programmer?**

Basically, what I do is bring cultural events to the campus. Anything from a balls-out rock party to a lecture on the technology of atomic war.

**Who do you work with?**

UEO (University Events Office), who happens to have more money than I do. I have to go through UEO to have contracts drawn up.

**Are they a parent organization?**

No, they are a bureaucratic facility, and as far as programming goes, I am in control from the overall yearly budget and the conceptual outlet all the way down to the practice of implementing the program.

The main difference between UEO and programming is that they charge money and I am bringing the students' activities fees back to them. My events have already been paid for by the students at the beginning of the quarter. I think that if I have to charge for it then I am not doing the best I can with the students' money. So I will

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Scripps lab designated historical landmark. page 5.

Hiatus debuts today. (See centerfold).

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Mission Bay Aquatic Center revisited. page 11.

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# Opinion

Unsigned editorials represent the opinions of The UCSD Guardian editorial board, composed of Scott Young, Tom Rankin, Peter Mortensen and Jennifer Warren. All other articles on this page reflect the opinion of their author, and do not necessarily represent the views of The UCSD Guardian, its editorial board or its advertisers.

## Proposition 11

### The bottle and can initiative

**The Facts:** Litter costs taxpayers in California \$100 million a year. Cans and bottles are the biggest contributors at 40% to 60%. The bottle bill requires that all beer and soft drink cans and bottles have a 5¢ deposit. Six states have successfully put the bill into use and adopted in by wide margins:

Oregon, 90% voter support  
Maine, 84% voter support  
Vermont, 92% voter support  
Michigan, 78% voter support

20,000 barrels of oil a day are needed for bottle and can manufacturing in California. Bottlers and brewers are spending 10 million to oppose it.

**The Pro's:** Disposable containers cost the consumer 40% more per ounce of soft drink.

Disposable containers cost the consumer 20% more per ounce of beer.

In the twelve years since the transition to throw away containers there has been a 48% increase in can and bottle litter.

The equivalent of 7,000 barrels of oil will be saved daily, or 110 million gallons of gas per year.

One bottle, recycled 10 times cuts the number of bottles produced by 90%.

The bill would provide 4,700 jobs.

It would reward opposers of litter, and penalize creators of litter.

**The Cons:** A six pack of soft drinks would require a 30¢ deposit. Disputers claim that there will be long lines at the supermarkets to get deposits back.

National brewing and soft drink companies fear increased competition and the hassle of transporting bottles hundred of miles to centralized breweries.

Supermarkets could possibly have health problems with ants and roaches.

### Letter to the Editor

## TKE little sister fights back

**Editor:** Having been both a staff writer for *The Guardian* and a Tau Kappa Epsilon Little Sister during the 1981-82 school year, I felt compelled to write in response to the opinion expressed by Peter Mortensen in the September 27 edition of *The Guardian*. I worked with Mortensen while he was editor and the only opinions I ever heard him express on Greek life were decidedly negative. In his article, Mortensen writes that he decided to view Greeks with a "fresh attitude," this year and "TKE in particular." That is a joke. Mortensen's attitude is as "fresh" as it ever was. He informed the Vice President of TKE (in my presence) that he disapproved of Greeks. TKE in particular, and that he wished UCSD didn't have fraternities or

sororities at all.

Mortensen's suspicious narration of "Mike and Mark (probably not their real names)" makes it obvious that his opinion is biased. But he does have a flair for the dramatic — "alas, though I tried to keep an open mind, that very evening my fresh image of TKE was tainted." This opinion sounds more appropriate for the *National Enquirer* than a university newspaper.

The members of TKE Little Sisters are secure enough in their own self-image that the word "girls" is not degrading. What is degrading and insulting is the way Mortensen attempts to portray the Little Sister program. Who are Mortensen's "reliable sources"? What exactly does he imagine "being a TKE Little Sister is all

### Oliphant



THE SOFT SLANTING LIGHT OF AUTUMN. THE GENTLE, MELLOW AIR. FUNNY LITTLE COLORED THINGS FALLING OFF THE TREES. SUNDAY AFTERNOON. THERE'S NO FOOTBALL. I'M OUTSIDE! AAARGH!

## Give Oscar a helping hand

By LISA LAPIN  
Opinion Editor

As I stood amid discarded bottles, beer cans and other refuse in front of my apartment fumbling for my keys, I noted a homely character from Sesame Street staring me down from a garbage can. Printed on a turquoise sheet of paper, which had been kindly taped to my door, was a picture of this poor fellow, and the words, "Help Oscar, Yes On 11."

Clever. Very clever. Nevertheless, it caught my attention and my curiosity.

I vaguely recalled that Proposition 11 is the so-called Bottle Bill. A quick glance at surroundings proved to me that it was indeed a worthy cause; not only for Californians in general, but for the youth of our state who consume the majority of bottled and canned beverages.

So what does that have to do with us as students of UCSD?

We are University of California students with the eligibility to vote for Prop. 11 and the energy to promote its passage. Due to our consump-

tion levels, we are the main factor of influence in regard to this bill. It has been estimated that this state's university students alone can generate over 100,000 votes. Here before us is an issue of major importance that is worth the effort of supporting — because, for a change, we can make a difference.

It would be worth your while to check into it.

There are on-campus organizations supporting this initiative where you can go to get involved and receive information.

One is CalPIRG, the California Public Interest Research Group who have their office in Room 208 of the Student Center. This student-directed group works for environmental preservation, consumer rights and safe energy. They would be happy to provide pamphlets, answer any questions, and discuss Prop. 11 with you.

The Recycling Co-op, also at the Student Center, is co-sponsoring the issue. You may want to drop by there on some afternoon between now and November 2, voting day.

Your best bet: Read the pro's and con's printed in this issue. Know the facts. Then, register to vote, and vote "yes" on Proposition 11. This is the time when student involvement can be the key to victory.



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Vol. 47, No. 3, September 30, 1982

# Of guns and men: Gun control vs. the enforcers

By ROGER SIMON  
Los Angeles Times Syndicate

It is morning in Gun Court.

The windows are open and the city's grit blows in to collect on the battered wooden pews. Cream colored paint peels from the walls. Even though the day is bright, the court is gloomy. Old lamps that seem to cast more shadows than light hang from the ceiling.

From the back of the room there is music from a man holding a large silver radio on his shoulder.

A few feet from the no-smoking sign, a rotund deputy sheriff, his pants pulled up almost to his chest, smokes a cigarette. Someone enters the court wearing a hat and the deputy points to his own head. After a brief moment of bewilderment, the offender removes his hat.

A tall attorney with curly red hair stands in front of the courtroom.

"DeJesus?" he calls out. "DeJesus?" There is no response. The lawyer shakes his head. He has never met his client and does not know what he looks like.

Ed Fusek, another attorney, used to handle real estate closings until that business dried up. Now he has moved into divorces, business failures and the occasional gun case.

"If the policeman is here, I'll move to suppress the evidence," he says. "If the policeman is not here, I'll demand a trial

and get a continuance. If the policeman doesn't show up two, three times, the judge will probably dismiss the case."

It is hardly surprising that nearly everyone involved in the criminal justice system views it as a vast, unfunny game. The system has rules, but the rules that count are often not written down.

At 9:24 a.m., a line of prisoners is brought in, handcuffed in pairs. They were arrested the night before and most will be asked if they have \$100 cash bond. If they do, they can go home. Some will not return for their trials. The police will not go looking for them. The crime is too small.

Most are charged with illegal possession of a gun or failure to register a gun. The charges are misdemeanors.

The defendants this day are mostly black, with some Hispanics and only a few whites.

"Who do you think carries the guns?" a cop tells me defensively.

"Who do you think gets rousted by the cops?" a young black man tells me.

At 9:32 a.m., the judge enters and everyone rises. He is blond and tanned, looking more like a California surfer than a judge. He proceeds with efficiency and confidence. His name is John Laurie. He is 36.

Many police officers are missing. Without them, the state does not have a case. The prosecutor, his shirt sleeves

rolled up, calls their names. "Officer Doyle? Officer Cooper? Officer Taylor? Officer Harris? Officer Griffin?"

This goes on and on. If the officers are not there, the cases are delayed or continued. The police often don't show up the first time a case is scheduled. They figure the case will probably be continued anyway. So they do not bother.

A bearded, neatly dressed white man stands before the judge. The man is a gun owner and proud of it. He has five handguns at home.

"I was in a terrible neighborhood on the South Side at 8 p.m.," he tells me

later. "I am a businessman. I would not go there without a gun."

The police stopped him, they said, because his passenger was acting suspiciously.

"Actually, my passenger was throwing up out the window," the man says.

I ask him what kind of gun he had with him.

"A very tiny little gun," he said. "Loaded with buckshot."

His lawyer was going to ask the judge to suppress the evidence. He would claim, as the lawyers usually did, that the police had no "probable cause" to stop the car in the first place.

"But they offered me a

year's supervision and a \$200 fine," the gun owner says. "So I took it. In a year, my record will be erased. And next time I'm on the South Side, I'll carry a club."

All over America, communities are trying to come to grips with handguns. Some, including Chicago and San Francisco, have limited their ownership. But passing laws is often easier than enforcing them.

The laws are designed to get guns off the street. And to some extent, the laws work. Though not necessarily by convicting people. That, too, is part of the game.

please turn to page 4

### Letter to the Readers

## A public apology to you

Dear Readers,

It has come to my attention that I have made a grievous error concerning the program scheduling of Saturday afternoon television. It seems as though I can be quoted from my article "Saturday TV and Big Drooling Dog Tongues" (originally called "The Invasion of the Lytta" — a vastly superior title) as saying that the program *Star Trek* comes on the screen at 4:30. Actually, it comes on at four, as this excerpt from the October 2nd schedule will demonstrate:

— 4 P.M. —

2-Last Of The Wild

3-LaVerne & Shirley & Company

4-Talk About Pictures

6-Gomer Pyle

7-NFL Magazine

8-Star Trek

9-Movie: "The Executioner" Sonny Chiba. (2 hrs.)

10-The Rockford Files

11-Movie: "The Boys From Brazil." (1978) Gregory Peck, Laurence Olivier. (2 hrs.)

12-Servicios Publicos

15-Tchizophrenia And The Family: This in-depth look at the mental illness, schizophrenia, features interviews with a psychologist, patients and their parents who tell how they have coped with this illness.

24C-Splice Of Life

28-Que Pasa, U.S.A.?

"Everybody's Does It" Carmen is suspected of cheating on a school test.

39-Movie: "Hot Millions." (1968) Peter Ustinov, Maggie Smith. (2 hrs.)

26C-Spanish Praise The Lord

From now on I will stick more to the facts in order to preserve this newspaper's grand tradition. Allow me another chance, and I will be more careful in the future. Live long and prosper.

David Fleminger

P.S. I guess they don't play Tarzan anymore, either...

# STUDENT ORGS!!!

and Interested Departments!!!

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September 28

## Student Center Social Senate

The Social Senate is responsible for providing a non-academic education for students at UCSD. The following are a few of the events that you can be a part of:

- 1) Pub programming
- 2) Conducting Socials
- 3) Organizing Parties
- 4) Video Production (paid)
- 5) Special Events
- 6) Sports Promotion Program

### Advantages of the Senate

An avenue for learning central campus government.

Learn how to plan, organize, and carry out major campus events.

A social setting which allows one to meet many people, both the members of the senate and the people attending events.

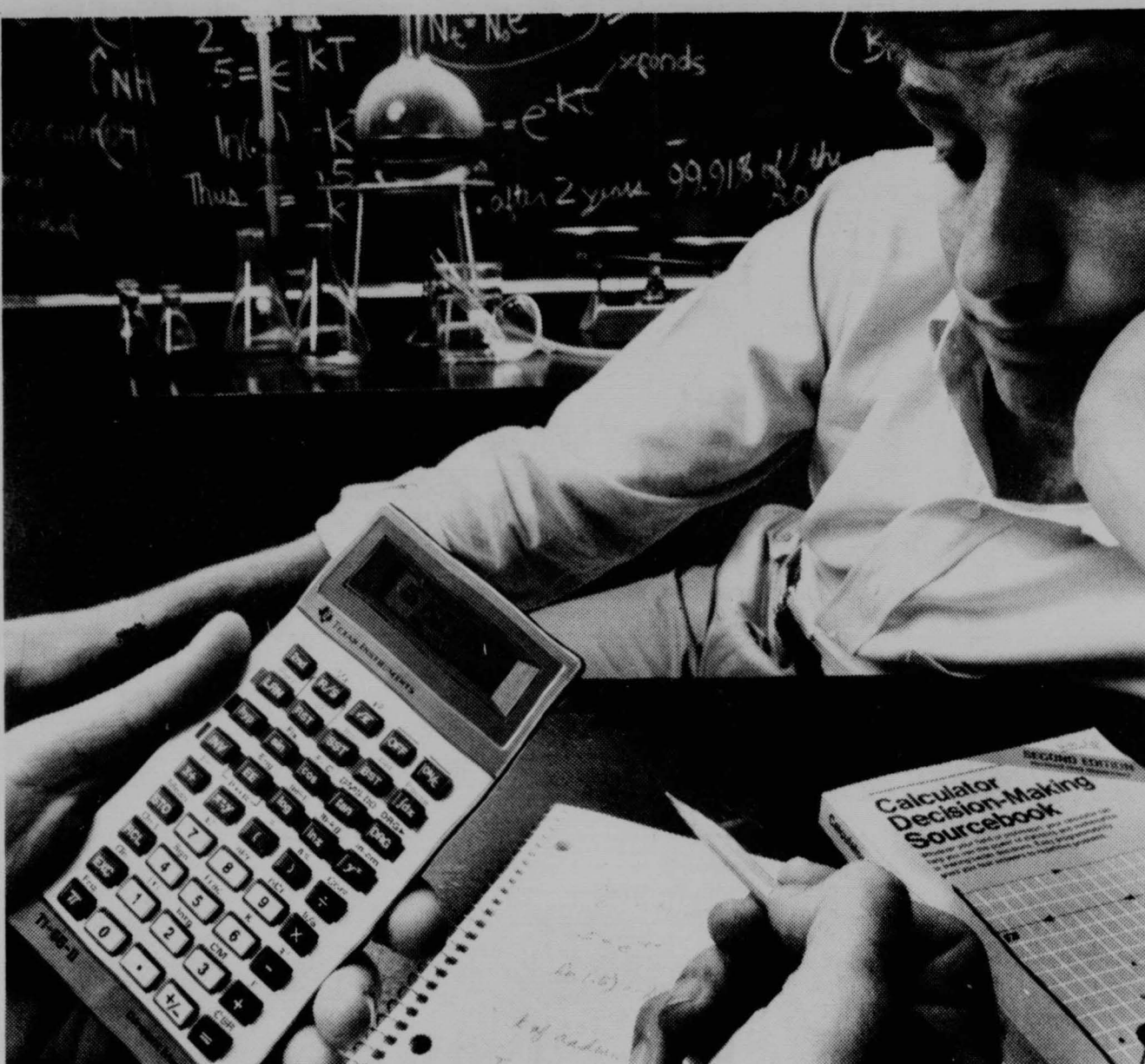
Interesting inter-campus socials.

Applications for Assemblymen  
will be available at our first  
organizational meeting

October 3, 4:00 pm  
North Conference Room

For more information call 452-2985



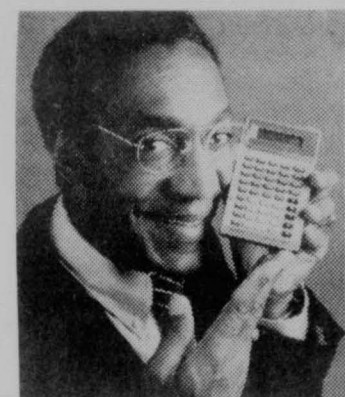


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## Guns

continued from page 3

"See, the case can be dismissed, but the judge still keeps the gun," attorney Fusek says. "So to get the gun back, the guy has to pay the lawyer even more money to petition the court for it. Who is going to do that? It has already cost the guy \$250 to \$500 for a decent lawyer. He's not going to pay more to get the gun back. Unless, of course, he has a sentimental attachment."

A very well-dressed attorney, looking more like a Wall Street bond salesman, is representing an elderly black man. I ask the attorney if he comes here often. He looks insulted.

"I haven't had a criminal case in 10 years," he says. "My client is the doorman of my building. I am doing this as a favor."

The doorman was driving home late one night and was stopped for making an illegal left turn. A gun was found in his car. He was arrested.

"The police stopped him for a bulls-- reason," the attorney says. "I will move to suppress the evidence."

He will not have to. The prosecutors offer the doorman a year's probation without having to report to a probation officer. No fine. The doorman takes the deal. The court takes the gun.

## Lawyers, guns, and money

During a break, I talk to the judge in his bleak chambers.

He says he expected to be handling serious, problem offenders, men with long criminal records. "But that has not been the case," Judge Laurie says. "Most of these cases are first offenders."

We talk about the "game," the suspicious arrests, the strict guidelines for police, the motions to suppress evidence.

"The law is getting more sophisticated," he says. "And the police are getting better guidelines as to what they can do. And also they are becoming very, very observant."

He smiles. "You would be surprised how much policemen can sometimes see. They sometimes can see a partially hidden two-inch gun barrel reflected in the eyeglasses of the defendant when they stop his car."

We both know what he is talking about. The police sometimes "invent" certain facts. So do the defendants. Technically, this is perjury. In fact, it's treated as just another part of the game. The judge is there to keep the game fair.

Is this new gun court really going to reduce crime? I ask.

"We have better record keeping," he answers carefully. "We are more streamlined. We can pay more attention. It may help reduce crime."

And do you own a gun? I ask. There is the briefest of hesitations.

"Yes, I do," the judge says. A handgun?

"Yes."

And did you buy it for protection because you are a judge?

"Oh, no," he says. "I got it as a gift."

1982, Los Angeles Times Syndicate

The UCSD Guardian  
Cathy Tinkle, Assoc. News Editor

# News

Page 5  
Thursday, Sept. 30, 1982

## Computer wins apple of award

A portable, battery-operated computer has garnered another I-R 100 Award for Los Alamos National Laboratory. The honor is shared with Digital Equipment Corporation (DEC). The award, by Industrial Research and Development Magazine, is given to the 100 most significant new technical products of the year.

The 13-pound computer system, which includes rechargeable batteries, fits inside a standard attache case. It contains a central processor, printer/plotter, digital tape deck, bubble memory mass storage, and internal battery pack.

Developers Michael A. Wold and John M. Crowell, of the Laboratory's Health Division, and Michael Chin, of DEC, says the heart of the package is the new Digital Equipment Corporation T-11 computer chip.

Wolf says, "This was meant originally for identification and quantification of radioactive materials, but as the project grew, it was apparent that potential applications greatly exceeded that."

Possible use includes health physics, nuclear safeguards, waste management, and environmental monitoring. The equipment is equally suited for office or field use. The DEC chip permits interface with software already available and makes it possible to "converse" in FORTRAN, BASIC, PASCAL, and COBOL computer languages.

Los Alamos National Laboratory is operated by the University of California for the Department of Energy.



Photo taken in 1910 in what was then a desolated area of La Jolla Shores shows first permanent structure, with its water tower, built in 1909 on the campus of Scripps Institute.

## Scripps lab designated national historical site

George H. Scripps Memorial Marine Laboratory in La Jolla, Calif., has been designated a National Historic Landmark by the U.S. Department of the Interior. The building, completed in 1910, is the oldest structure at Scripps Institution of Oceanography of the University of California, San Diego, and the oldest marine laboratory building in the western hemisphere.

The marine laboratory is San Diego's fifth national landmark, along with the Hotel Del Coronado, Mission Dam, the San Diego Old Town Historic District, and the *Star of India*. Such a designation is rare. There is now a total of only 60 landmarks in the State of California.

The laboratory was designated San Diego Historical Landmark 119 and listed in the National Register

of Historic Places in 1977, the same year it was scheduled to be demolished. But, through the efforts of a group at Scripps Institution, most of the needed restoration funds have been obtained through donations from corporations, foundations, and individuals, along with \$75,000 of matching grant Federal Historic Preservation Funds.

Prof. Fred N. Spiess of Scripps, who was appointed chairman of the committee to save the two-story structure, now affectionately called "Old Scripps Building," said, "Nearly seven decades of historic biology and oceanography had taken place in the old laboratory, including planning of expeditions and new programs."

"Eleven members of the National Academy of Sciences worked in 'Old Scripps' and

the institutions' first three directors had their offices there," he said.

"The building also is historically significant because it was designed by the early San Diego architect Irving Gill," said Spiess.

Concern for seismic safety  
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## Calpirg produces utility rights news

The California Public Interest Research Group (CalPIRG) has released a manual on the rights of residential utility consumers when dealing with San Diego Gas & Electric Co. or Pacific Telephone.

The Utility Rights Manual contains information about how to establish utility service, how to dispute the amount of a utility bill, and what consumers can do to help limit rate increases. Also  
please turn to page 7

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**Contemporary Issues 50 Fall Quarter, 1982**

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Cluster Undergraduate Library	Central University Library (CUL)
Room 2100, HL Building	Room 263, CUL
Instructor: Perry Robinson	Instructor: Linda Barnhart

Contemporary Issues 50 (a two-unit course) is offered Fall, Winter, and Spring Quarter each year.





## Barrett-Connor appointed chair

Noted UC San Diego epidemiologist, Elizabeth Barrett-Connor, M.D., has been appointed Chair of the School of Medicine's department of Community and Family Medicine, Dean Robert G. Petersdorf announced today. Barrett-Connor has been

acting-chair of that department for the past year and is also a professor and chief of the division of epidemiology at the School of Medicine. Her appointment, made today by UC Chancellor Richard C. Atkinson, culminates an extensive search to replace Dr. Doris Howell, who resigned as Chair in June of 1981.

Barrett-Connor is well-known for her studies in the field of epidemiology, which identifies the incidence, distribution and control of disease in specific populations. Her work has won the recognition of her colleagues who recently elected her president-elect of the Society for Epidemiologic Research.

In San Diego her cardiovascular studies have intensely involved the community of Rancho Bernardo. Six thousand residents of that community are participating in an ongoing study that is part of a nationwide effort to define better the causes of heart disease.

She coordinates the epidemiology curriculum of the medical school and was chosen by the medical students this year as the recipient of an outstanding teacher award. Her interest in education extends to her professional colleagues; Barrett-Connor is on the faculty of the American Heart Association's annual cardiovascular disease epidemiology seminar.

She has served on numerous advisory boards, is a fellow of the American College of Physicians, and the American

## Commissioner tells all

continued from page 1

charge for some events that are worth it, but I will stay away from that practice in general.

**Do you have a personal philosophy concerning your job?**

There is enough money now to bring in a more diverse pro-

gramming lineup.

**How do you plan to change the programming from previous years?**

Because there are so many science students on campus, one of the things I am going to do is bring lecturers on campus who can bring insight into how technology integrates into our society in a positive manner. Technology has a bad reputation because it is used in

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photo by Michael Stevens

## Commissioner's views

making war much more devastating, but it has also brought the world into a position where world-wide peace is conceivable. When you are able to feed people on the level we are now and when communications are enhanced between nations, the causes of war are defeated by exposure to reason and the promise of a lifestyle worth protecting. I think by raising the consciousness of the normally apolitical science community we can turn the force of technology to the enhancement of people.

**During the campaign your party claimed, "The current dissatisfaction with the AS rose from careless spending to pursue personal ambitions. AS resources should be rechanneled to student organizations and programs that provide direct services to students." With this in mind and considering what you just said aren't you in fact spending to reach personal aims?**

No. First of all, because I am not a science major (Parker is a Political Science major), I have been thinking about an entirely different UCSD community in the above statement. I would say that my ambitions are campus-wide rather than personal ambitions. But I think ambitions in general are the source of good productive work. That is, ambitions in general, not personal. They are personal in that they came from my mind, but not in their aims.

**Do you think that this is a bit beyond the scope of what you were elected to do?**

No, because my main job is to see that people have fun, but that does not exclude acknowledging that my constituents are also intelligent.

**Is that a popular philosophy among the AS?**

I don't know, everyone has a different job. But anyone who underestimates the students will lose their support.

**You said earlier that your ideas had to go through AS channels. Now you say that everyone has a different philosophy. Doesn't that create quite a problem?**

Having to have my programs approved is not the normal process. After my item budget is passed, the programming will be my responsibility exclusively.

**Meaning that David has \$29,000 of the students' money to do what he wants with?**

No, because there will always be people that have ideas for programs that they want me to put on. To say that I have all that money personally to spend would be to pretend that the other ten thousand students don't exist and I am not of that mind.

**At the end of the day if David Parker wants to spend X amount of dollars on a given project, which he feels is in line with his programming philosophy, how can he be stopped?**

It is a big responsibility, but someone has to take it. We can't vote on every program. At some point someone has to go out on a limb. It is a little bit frightening to be told to spend that much of other people's money without the most general instruction as to what the results should be. I am respectful and attentive to that sense of caution in myself.

**Would you prefer more guidelines?**

With tastes and trends as they are, to try to legislate popular, fun activities would be folly. Rather than guidelines, direct input from the general student body is the most valuable indicator for me.

**If that is the way you feel then why don't you have a suggestion box?**

My mailbox is my suggestion box. Anyone can come by and drop me a note or give me a call at extension 4450. I would like to say after that that I am not going to program for the noisiest group on campus. I am going to take a look at the total demographic make-up of the campus and actively inquire after the groups that have been so consistently overlooked by the programmers in the past, to the point where they no longer look to this office as a resource.

**Can you give me an example of a group that fits that description?**

Commuters, women, Blacks, Chicanos, all the people that usually miss out on things on this campus which is, frankly, white middle-class controlled. The white middle-class itself is a large and very legitimate group despite the fact that it is much maligned. Still, there is room to accommodate other interests.

**How does the fact that a Black was elected programmer and that Chu, a non-white if you will, was elected president of the AS by what you call a "white middle-class controlled student body," reflect against that?**

Chu had a very heavy ad campaign that worked well. Political ideas such as racism are too submerged in the generally apolitical consciousness here to overwhelm advertising. But I firmly believe that if the pictures of the candidates were printed next to their names on the ballots I would have lost the election. The name David Parker, since it is accompanied by no individual statements made by me during the campaign was pitted against the name of my oppo-

please turn to page 8

## The MBAC boats

continued from page 12 classes are always full. Windsurfing is also becoming quite popular.

Kobayashi sums things up by saying, "It's truly a great facility and if you've never been down there you ought to make a point to do so." It just so happens that tomorrow is a perfect opportunity to follow Kobayashi's advice, as the Center is holding an open

house from 3-6 p.m. called "A Day at the Bay," offering motorboat, Hobie Cat, and sailboat rides, volleyball, introductory windsurf lessons, Square Pan Pizza and free recreational sailing. The purpose is for students to come down and get their feet wet. Last year's UCSD turnout was 1,200 and this year carpooling is available by contacting the Rec. Gym office, 452-4037.

## Writers! come to The Guardian today at 4:00

CalPIRG manual Barrett-Connor

continued from page 5 contained is information on establishing phone service for the deaf.

"Questions about consumer rights when dealing with a telephone or energy utility are a regular inquiry on CalPIRG's Consumer Assistance Line," said David Durkin, CalPIRG's Executive Director. "The Utility Rights Manual will help put consumers on an equal footing when dealing with their utility," added Durkin.

A copy of the Utility Rights Manual may be obtained free of charge by mailing a stamped, self-addressed envelope to CalPIRG Utility Rights Manual, 3000 "E" Street, San Diego, California, 92102.

CalPIRG is a non-profit and non-partisan consumer research and education organization which is partially funded by voluntary registration packet fees paid by UCSD students.

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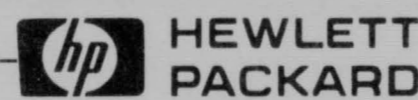
College of Preventive Medicine, and is a member of the American Heart Association's Council on Cardiovascular Epidemiology, and the American Diabetes Association's Council on Epidemiology.

A graduate of Cornell University Medical College, she completed her internship and residency training at the University of Texas Southwestern Medical School and the University of Miami, and spent a year as a fellow at the London School of Hygiene and Tropical Medicine.

She was on the faculty of the University of Miami School of Medicine before joining the UCSD School of Medicine faculty in 1970.

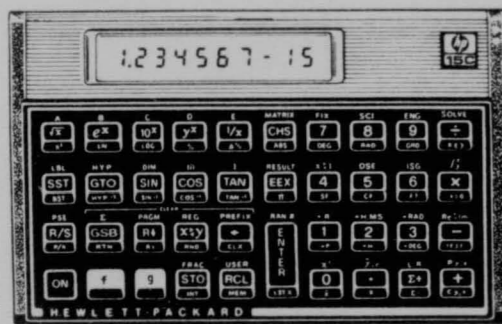
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## IT TAKES A BETTER GRADE CALCULATOR TO GET A BETTER GRADE



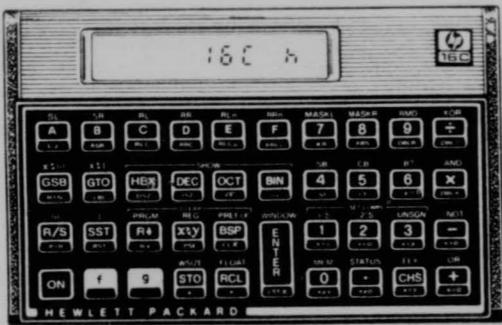
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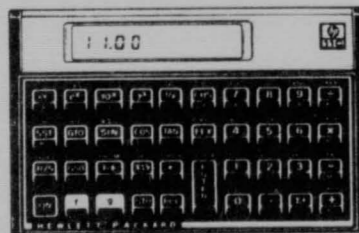
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# Scripps Lab

continued from page 5

had been UCSD's chief reason for removing the old structure. When the original plans of the building were located in the archives of the Art Department at the University of California, Santa Barbara, it was discovered that Gill had used Kahn Trussed Bar steel reinforcing, developed by Julius and Albert Kahn of Detroit in 1903. After the plans were located, engineering studies showed that the building was stronger than had been realized, and that major structural changes would not be required to meet modern seismic safety standards.

The funds needed to put Old Scripps Building back into use were estimated at about \$400,000. Budgetary constraints precluded securing funds from University of

California, so the committee appealed to individuals, foundations, and corporations. The response generated enough funds to apply for and receive \$75,000 of matching grant Federal Historic Preservation Funds.

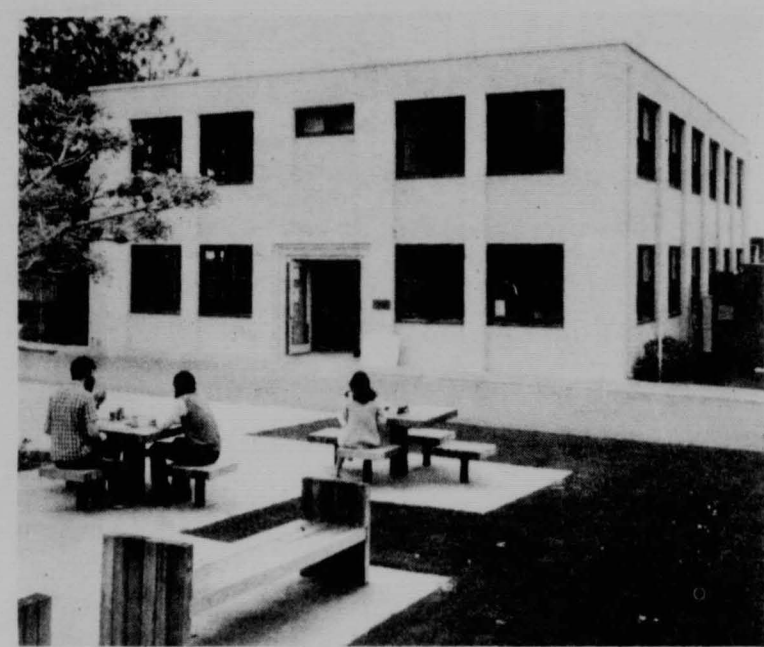
The first phase of restoration was done in 1979, after many hours of volunteer preparatory work, with an estimated savings of \$15,000. Restoration plans were prepared by architects John Henderson and Greg Brown of San Diego, and Cole of San Diego, and John Kariotis, structural engineer of Kariotis, Kessler, and Allys of Pasadena. E.F. Couvrette of San Diego was the general contractor.

The committee has continued its fund-raising efforts, to provide for later phases of restoration. When completed,

the building will be used for research offices and a classroom for Scripps Institution. One laboratory will be restored with turn-of-the-century furnishings, including cabinets from the building that were carefully saved by the volunteer work parties and will be re-installed.

"We hope to give the building functional space with the ambience it once enjoyed," said Spiess, "and this should be accomplished by the end of the institution's 80th anniversary year, in 1983, if we receive the remaining funds that are required."

The George H. Scripps Memorial Marine Laboratory was built for the Marine Biological Association of San Diego, the predecessor of Scripps Institution of Oceanography. Perl Acton Company was the prime contractor. In 1909 the original building committee required that the structure should be sturdy, but inexpensive, functional, and make use of natural daylight for micro-



George H. Scripps Marine Laboratory at Scripps Institute of Oceanography, 1980.

scope work.

For several years the building housed the entire marine station. Director William E. Ritter, then professor at the University of California, Berkeley, and founder of the station, and his wife lived on the second floor of the new building for its first three years.

Ellen Browning Scripps and Edward W. Scripps were major contributors to the marine station. Miss Scripps requested that the building be named in memory of her deceased older brother.

Now "Old Scripps" represents a "landmark" in the lives of many who have worked there over the years. Thanks to the \$75,000 of federal matching funds and major donations from Ametek Corporation, Kelco, Robert Scripps, and Scripps Industrial Associates, as well as significant contributions from many others, the building will serve future generations of students and scientists.

## Parker interview

continued from page 7

ment who happened to have a Polish surname. They voted for the more familiar name. Advertising is the most potent force when you are dealing with a generally uninformed constituency. My comment about the pictures being printed on the ballot refers to basically an advertising issue. There is racism on this campus, but on the large scale it is just a matter of voting for the person who seems most safe and/or familiar to you. If you have friends with English surnames you vote for the English surnames over the Polish surnames. If you have friends with white faces then you more readily vote for the white face over the Black face. All this is reliant on my first assumption that the campus population is in fact apolitical, i.e., persons who have not had to delve deeply into political

please turn to page 14



Dr. William E. Ritter, first director of Scripps Institute of Oceanography, is shown reading in the living room on second floor of present Old Scripps Building — when it was new in 1910.

# Hiatus

Vol. 1, No. 1

September 30, 1982

A Weekly Arts and Entertainment Supplement to the UCSD Guardian



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# Hiatus

The Magazine of the '80s

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Ca., 92093

And that's the fact, Jack!

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**Cover.** Lead by singer Dale Bozzio, the Missing Persons are one of the hottest acts around and they'll be at the gym this Sunday night. See page 5.

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UCSD's student radio station is finally available on campus, with big plans for the college airwaves.

**SD Nightclubs** Page 4  
Where to find a good drink, a good woman or a good band amid America's Finest City's nightlife.

**Jurgen Hubscher** Page 5  
Famed lutenist discusses his feelings on making music and his upcoming concert with Carol Plantamura.

**3's Company Dancers** Page 6  
Making dance a sensual medium in this weekend's concert at UCSD.

**'Pippin'** Page 7  
David Sheehan's new video film is adding a new dimension to the film industry.

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# State of the Arts address

Honey, we're home.

Well, after years of frustration, disgust, extortion and confusion (or maybe a couple of restless nights) *Hiatus* is here. The "Magazine of the '80s" is at your newstand now. Produced and designed by some of the greatest minds in America, it is with pleasure I present the first issue of this soon-to-be-an-institution magazine.

**Why?** From the first day I stepped barefoot on this great campus of ours, I have been hearing the same thing over and over. (No, it's not "Get some shoes.") It was everywhere — in the dorms, at lectures, at AS meetings, shouted at parties and whispered in the library — "It's bad enough this school doesn't have a football team, but when there is no weekly arts and entertainment magazine, then it's time to leave."

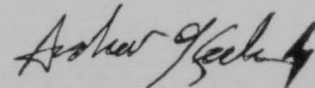
*Hiatus* will give you everything you ever wanted to know about the arts but were afraid to ask. We'll go beyond who, what, where, when and why to give you the straight poop on anything from an Aztec exhibit to a xylophone concert and everything in between. We'll cover all the events and if we don't we'll make it up. Dedication is job one at *Hiatus*. Missing class is job two.

This is a students' magazine; produced by, distributed by, and read by the students. Don't ask what *Hiatus* can do for you, but what you can do for *Hiatus*. We want to know what you want to see on these pages. We want Comm. majors to communicate; Soc. majors to be sociable; Lit. majors to be literate and AMES majors to be aimless.

If you are interested in writing, please come in and talk to us at our new reconditioned plush offices. If you have opinions, suggestions, recipes, or bomb threats please send them to us at *Hiatus*, B-016, La Jolla, 92093 or call 452-3466. It is your support and encouragement we want to make this a successful endeavor and it is your money and drugs we need to make this a happy editorial staff.

"We are not a gang, we are a magazine."

Get well soon,



Andrew Keeler  
Editor

P.S. Ward, have you seen the Beaver?

# KSDT on the air for the students

By ANDREW KEELER

One AS official was recently talking about UCSD's own student radio station KSDT, "I love their programming, I think they are the best station in town, but I can't see funding them unless they broadcast to the UCSD student community, namely on campus."

Until this year, KSDT's signal has been available only to subscribers of Cox Cable and Southwestern Cable at 95.7 FM. This audience includes listeners from as far away as El Cajon and Encinitas. The only problem with the student-run station was their inability to reach their desired audience — the student population.

"We have been trying to get on campus since we began 14 years ago in a closet on Warren campus," explains program director Rob Olmsted. "The AS doesn't seem to realize that we want to be on campus just as much or more than they want us to."

It has been a continual struggle for Olmsted, general manager Karyn King and the rest of the KSDT staff to keep their AS funding in the face of strong opposition from several officials who feel the station is not serving the students whose money goes into financing it. Push almost came to shove last year when KSDT invited



KSDT program director Rob Olmsted bringing 'real' radio to the UCSD students and community.

political and KKK leader Tom Metzger to an on-air interview in their student center studio. Lead by former AS President Jules Bagneris a group of angry students protested the station's actions and the AS threatened to pull the plug on KSDT after a very heated AS meeting.

However, KSDT survived the crisis and is now on campus. Thanks to a system known as "AM carrier current" which works through the AC system in the buildings on campus. Olmsted says being on AM was not their first choice. "We would love to be on FM, but there wasn't and still aren't any available frequencies for commercial or non-commercial stations in San Diego. We are in

what is called a 'closed market.' "Starting this quarter we will be hooked up to 1100 students. We're already at Muir in Tenaya and Tioga Halls; and Argo, Blake, Atlantis, Challenger and Meteor at Revelle." Olmsted projects that by the end of this quarter KSDT will be available in the rest of Revelle and all of Warren campus. Getting the 540 AM signal into Third College will present a problem due to the multi-unit design of the architecture.

Wherever students are listening, they will be treated to some of the most interesting and provocative musical programming around. "The word 'alternative' is used a lot, but we strive to make our

programming challenging. We want to challenge the listeners concept of what radio is and what it can be. We also try to educate by exposing the listener to a wide range of musical styles.

"We are not KPRI and don't ever want to be, we want to keep our freedom. We are interested in showcasing new and obscure groups as well as classic artists, but we're not going to play blocks of Styx or REO Speedwagon. Along with the regular programming we will be having a new music show on Sunday nights, along with a jazz program and two live concert series."

Olmsted sees a need to broaden the scope of the

station. "This summer we were playing 99% music, and there is no listener involvement this way. We are planning to do more community service programs, which include possibly broadcasting the Wednesday night AS meetings. We welcome political groups, faculty, staff or anyone with views on current issues to come in and speak."

Also to be expanded at KSDT this year is the sports department. Lead by sports director Mike Greenberg, the station is considering broadcasting UCSD basketball games as well as covering the other sports and clubs on campus. A weekly feature being offered is Sportsline which deals with issues concerning on and off campus sports.

The station broadcasts from 6 a.m. to 2 a.m. everyday and plans to expand to 24 hours on weekends. Although it is a non-commercial entity, Olmsted hopes to see a few ads mixed in. "If we just ran five minutes of commercials in a program day, it would bring in extra income to pay for and repair equipment. We could never expect to show a profit, but some added revenue would be welcomed."

Students interested in possibly working at KSDT in any facet of broadcasting can go in and talk to Olmsted or King as soon as possible.

Finally, the student radio station is available to the students. If they tune it in is another story. Olmsted is not worried, "I'm sure once they hear what they have been missing, the only complaint will be 'what took so long?'"

# Visual Arts Department

## Courses still available

### VA 13A: ARTS OF NONLITERAL CULTURES

Teilhet — Lec. TTh 1:00-2:20 — TLH 104  
Section 5 Available: (4740) M 3:00-3:50  
Section 6 Available: (4741) W 3:00-3:50

This course serves as an introduction to the arts of nonliteral cultures and will consider aspects of Asian art, tribal and folk arts as well as other primarily oral cultures. The emphasis will be placed on the artist, the aesthetic process and the end product, and the relationship of the art to the culture as a whole. Prerequisite: None required.

### VA 84: HISTORY OF FILM

Farber — Lec. T 4:00-6:50 — TLH 107  
Section 6 Available: (4759) Th 9:00-10:50  
Section 7 Available: (4760) Th 1:00-2:50

A survey of the history and the art of the cinema. The course will stress the origins of cinema and the contributions of the earliest filmmakers, including those of Europe, Russia, and the United States. Among films to be shown are: Broken Blossoms, Spanky and Our Gang, Man with a Movie Camera, L'Age D'Or-The Golden Age, Land Without Bread, Zero for Conduct, Pandora's Box, Rules of the Game, Miracle of Morgan's Creek, Desert Victory and They Were Expendable. NOTE: \$10 Materials Fee Required.

### VA 103: ART HISTORICAL METHODS

Greenstein — M 9:00-11:50 — Man 106

A critical review of the principal strategies of investigation in past and present art-historical practice, a scrutiny of their contexts and underlying assumptions, and a look at alternative possibilities. Required for all Art History/Criticism majors

### VA 107B: SCULPTURE (Intermediate)

Haber — MW 3:00-5:50 — WC 308

An intermediate studio course in sculpture, stressing individual problems. Specific problems to be investigated will be determined by individual professors. Prerequisite: VA 107A or consent of instructor.

### VA 113A: FOLK ART, 1776-1981

Teilhet-Fisk — W 3:00-5:50 — TLH 111

This course will examine American Folk Arts as visceral expressions, drawing their strength from an amalgam of indigenous traditions and the personal vision of the artists. Limmers, Shakers, Santas of New Mexico, Afro-American folk art, quilt-makers will all be discussed, also a subsection on the role of women artists in the tradition of folk art. Independent research required. Prerequisite: None.

### VA 120: ASPECTS OF CONTEMPORARY ART

Roth — MW 1:00-2:20 — TLH 111

This lecture course will consist of a selection of topics in contemporary art from the 1950's through Pop Art, Minimalism and Conceptual art to the genres of the 1970's. This quarter the course will emphasize the art movements of the 1970's especially Feminist, Third World, Performance, Pattern and Decoration and New Image Art. Prerequisite: VA 14 or consent of instructor.

### VA 129: THIRD WORLD FILMS Advanced Topics in Art History

Fenner-Lopez — TTh 11:30-12:50 — Man 103

This quarter the course will explore various modes, approaches, ideas, issues, styles, etc. concerning Third World Films. Underdeveloped Third World countries such as Africa, Latin America, and Asia will be covered. Prerequisite: None. NOTE: \$10 Materials Fee required.

### VA 182: HISTORY OF EXPERIMENTAL FILM

Lawder — M 5:00-7:00 — TLH 104

An inquiry into the form, meaning, and historical context of works of cinematic art made as a personal means of expression outside the 'movie industry.' Course will deal with avant-garde films of the 1920's (Dada, Surrealist, German Expressionist, and Soviet Constructivist), American avant-garde cinema of the past two decades will be studied. Focus will be placed on such developments as personal film, structural film, film as poetry and the expansion of experimental films through various technology and situations. Among films to be shown: Chien Andalou, Cabinet of Dr. Caligari and Battleship Potemkin. NOTE: \$10 Materials Fee required.

### VA 186C: 16mm FILM EDITING

Hock — Th 9:00-11:50 — MCC 221

The course is designed to study the problems of editing from both a theoretical and practical point of view. Film will be studied on the flatbed and students will edit stock shot film. Some video editing included. Prerequisite: None required but experience with film, video or photography preferred.

### VA 204: PERFORMANCE

Kaprow — Sem. Th 7:00-50 — HL 1200W

This is a graduate course investigating the possibilities of performance in the field of art. The course will concentrate on food and eating. Will not be a cooking class. Rather, it will view certain aspects of our experiences with food as bases for performances.

### VA 237: ADVANCED PROJECTS IN ART (A History of Art and Technologies)

Cohen — Sem. Th 3:00-5:50 — Man 106

This graduate seminar will examine in depth a number of key technological developments in the history of art-making, including modern developments like video and computing. It will attempt to draw some general conclusions about the nature of "enabling" and "constraining;" what artists need from their technologies, the degree to which theoretical knowledge of the technology changes its use and its value to the artist, and — particularly in relation to modern technologies — the constraining effect of the "hidden," non-art purposes which have directed their design and development.

For further information regarding these classes, contact B.J. Barclay at 452-2252, or see her in 217 Mandeville.



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**ON GOLDEN POND**  
12:30, 2:30, 4:35, 6:40, 8:45, 10:45 (PG)

**TEMPEST**  
12:30, 3:10, 5:50, 8:30, 11:00 (PG)

**SPLIT IMAGE**  
1:05, 3:30, 5:55, 8:15, 10:35 (R)

**CENTER CINEMAS** 297-1888  
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**SPLIT IMAGE**  
1:05, 3:30, 5:55, 8:20, 10:40 (R)

**AMITYVILLE II: THE POSSESSION**  
12:30, 2:30, 4:30, 6:30, 8:45, 10:55 (R)

**BLADE RUNNER** 3:15, 8:00 (R)      **ROAD RUNNER** 12:55, 5:30, 10:15 (R)

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**BEST LITTLE WHORHOUSE IN TEXAS** 12:30, 4:45, 9:00 (R)      **NIGHT SHIFT** 2:40, 6:55, 11:05 (R)

**ANNIE** 3:20, 8:00 (PG)      **SIX PACK** 1:00, 5:40, 10:20 (PG)



There may come a time in one's life when the pursuit of knowledge, tv programming, or the prospects of a good night's sleep mean little or nothing. At this point one may feel compelled to venture forth from his or her place or residence and get "a piece of the action." This phenomena is indeed common, and perhaps is best summed up with the words of an immortal pop song — I forgot the title — which clearly states, "I love the night life, I've got to boogie..."

A witty retort to the above statement could be this two line poem: "But where in this town/Can one get down?" And now we come to the meat of this article.

San Diego's dance places can be very easily separated into two sections: over 21 and underage, or drink inside or out in the parking lot. It is of no surprise to most that while so-called "wet" clubs are being

## San Diego club scene bordering on the edge of respectability

Local venues serve up a mixed dish of musical expression

By DAVID FLEMINGER

fruitful and multiplying, the "dry" clubs have been, in the words of Mel Brooks, "fruitless and subtracted." This is a shame, because much of the more original San Diego music is being played in these dance joints.

Several of San Diego's more premier "rock nightclubs," or whatever one chooses to call them, are the Spirit, on Buenos Ave., The Bacchanal, on Clairemont Mesa Blvd., Headquarters Nightclub, in Pacific Beach, the Distilleries — Escondido's Distillery East, in Escondido, and the aptly named

Distillery Nightclub, in Solana Beach, the King's Road Cafe, on Thirtieth St., and Club I-D, at El Cajon Blvd.

There are, of course, many other places in this wonderful town to see and hear loud music, but the above places lead the way in proletariat hipness, or working-class jetsetting. They also place more of an emphasis on shaking thy booty than looking for Mr. Goodbar to the tune of boring Top 40 or, at worst, undanceable Lounge music.

The Spirit, the Bacchanal, the Distillery Nightclub, and Club I-D are all "wet" (no pun intended). The Spirit is an ok place with a big bar and a tiny

stage that showcases all sorts of acts — from rock to punk to funk to unclassifiable. There are nachos and other goodies available, and the emphasis is on good times. One good thing to note, though, is that the Spirit features more than its share of out of town acts — which is great, because San Diego doesn't have that many good bands.

The Bacchanal is a lot like the Spirit, but features in addition quite a few more major acts, some of which are not all that danceable.

The Distillery Nightclub is less eclectic, and hosts more mainstream acts, a well-stocked bar, and yet another stimulating

atmosphere. Cowboy boots and hats are optional, but not necessary.

The Club I-D is a very "new" place in the true sense of the word. Open only a few months, it features new music, sometimes played live but mostly by DJs, clientele in new fashions, doing new dances. It is really more a place to pose and be seen than to go and get sweaty, although the music — usually the latest in European dance music — is on the whole exceptional.

The Headquarters Nightclub is more of an underage "kiddy" place, catering to a younger crowd who do not mind bad acoustics or zilcho atmosphere. Here, the music's the whole show, whether it be a rock night with live bands or a soul night with a DJ.

The Distillery East has an interior that must be seen to be believed. It's a cooper's wet dream. Pretty wide age and music range, too. This place has a bar that is not always functional.

Now we come to my underdog favorites, the more adventuresome venues. Foremost of these is the King's Road Cafe, the great final refuge for much of San Diego's underground "scene." The place is small and a bit dingy, but the atmosphere makes up for it. It features some acts that you will rarely see anywhere else, including *real* (but unreal, if you catch my drift) Rhythm and Blues, some pretty good punk groups — yes, the movement still exists, like it or not — and other acts from all underground please turn to page 8



## Erickson, Monteverde and Bach on tap for Saturday's concert

Noted lutenist to cover varied musical grounds at UCSD

By LEE RAY

"When I am playing I am singing. I don't mean that I play through the songs and also sing the vocal line though of course I do do that to examine the text, hear phrases, and so forth. I mean that the sound of the lute is so close and it comes from a plucked string so that I feel I must energize each note and so I find I am always singing it inside. This is why I love to do these works with Carol — we breathe together, we phrase together," explains musician Jurgen Hubscher.

Lutenist Hubscher will perform with soprano Carol Plantamura in a program of songs and instrumental music notable for its examination of the diversity and intensity of human love Saturday night.

For this concert, Hubscher and Plantamura have chosen to focus on early baroque music, songs and dances by such composers as Monteverdi, d'India, Frescobaldi, and Purcell. They are also offering the world premiere of a new work, *Postcards*, by American composer Robert Erickson.

Though you might imagine that the Italian baroque would sit ill at ease with the sometimes prickly modernism of Erickson, a mainstay of the UCSD music department, Plantamura asserts that *Postcards* verges on the ecstatic. Such a character should fit them comfortably between the swooning "Ohime's" of Monteverdi's lovesick swain and an anonymous poet's world-weary Mary Magdalene who asks a silent cross, "How can I live if you die?"

Though the music world of the early baroque might be new for many listeners, the lives of the creatures who inhabit that world are a familiar as our own. Suffering lovers turn to drink; a

woman recently widowed reaches out her arms in bed and finds no one; an infatuated poet holds his beloved more dear than any rose, however beautiful. And the musical idiom is an unusually supple and compelling one, swerving from near-wordless moans of

Hubscher has already visited here on his own at the invitation of the American Lute Seminar. He is passionately devoted to playing and researching the lute. Though he began his musical studies as a guitarist, he chose to become a lutenist because of J.S. Bach's *Suites*



Jurgen Hubscher and Carol Plantamura will perform together in concert Saturday night for music of the old and new at Mandeville Auditorium.

anguish to fervid eroticism and thence to dramatic farewells.

Plantamura, a performer and scholar on the UCSD faculty, and Hubscher, one of Europe's most eminent lutenists, have toured together in Europe as well as recording there for Italia Records. This occasion marks their first performance together in the United States. Herr

and Sonatas for that instrument. "At the beginning of one of Bach's works for the lute one begins with a trill that comes to rest on a G and then, to end the phrase, Bach gives a G again, an octave below the first. Naturally on the guitar, the lowest note of which is usually an E, one can only repeat the G in the same please turn to page 6

## Outrageous Missing Persons at the gym

What happens when you take a handful of refugees from Frank Zappa's impressive entourage of studio sidemen, a Playboy Bunny, and an assortment of carefully assembled pop/new wave songs? You get Missing Persons, who will headline a concert Sunday night at the Gym.

Missing Persons has become another L.A. band over-night success story that's been blessed with a lot of airplay and an impressive following after release of their twelve inch, four song E.P. Songs like "Words," "I Like Boys," and "Mental Hopscotch" which became the #1 most requested song at L.A.'s semiole new music radio station KROQ in 1981.

The band is vocalist Dale Bozzio: ex-model, ex-Playboy bunny, and ex-Zappa vocalist, circa the *Joe's Garage* era, Drummer Terry Bozzio, who's had stints with Zappa, U.K., as well as Jazzmen Woody Shaw and the Brecker Brothers.

Guitarist Warren Cucurollo is yet another Zappa exile as is bassist Patrick O'Hearn.

The music is a blend of catchy pop hooks-cum-electronic syncopated rhythms with just enough lyrical substance to keep the whole effort worthwhile, if not somewhat adventurous.

If you trust L.A. audiences, who flock to the the Missing Persons and love to hear them on the radio, then this is one show this year that's not to be missed. Opening band DFX2 is worth seeing even if you don't like Missing Persons or haven't heard of them. DFX2 has become a sort of local legend with a substantial following in the San Diego area and should be a great opener for the concert.

Plenty of seats are still available at \$8.75 for students, \$9.75 General Admission, at the box office. For more information 452-4559.

— TIM AUGUST

## MFA Foreman receives NEA playwright grant

Farrell J. Foreman, a senior student affairs officer with the Early Outreach Program at UCSD and a budding playwright, has just been awarded a National Endowment for the Arts Playwright Fellowship Grant of \$12,500.

Foreman graduated in June with an MFA from the UCSD Department of Drama and has worked with the Early Outreach Program during the past summer. The NEA grant, designed to further his professional writing career, was presented through the

Endowment's Theater Program.

Foreman has written 12 plays and recently had his work, *Gym Rats*, presented in a reading by the Old Globe Theatre Play Discovery Project. *Gym Rats* involves five desperate males whose only commonality is their enthusiasm for basketball. The interaction between characters is more significant than extensive action. The story unfolds over a time span of two months.

"It is a very good learning process to see one of your plays presented through the please turn to page 8

# Urgent!

All students interested in serving on the ASUCSD Activity Fee Board are required to submit an application to:  
Linda Clark  
Commissioner  
of  
Appointments and  
Evaluations.  
Applications are available at the  
**A.S. Office**  
and must be returned by  
**Monday, October 4**  
**at 4:30 p.m.**

## Philosophy New Course Offerings - Fall 1982

Not Previously Listed in Schedule of Classes

**Philosophy 160:**

**Philosophy of Religion**

cc #3976

**Dr. Avrum Stroll**

**MWF 1-1:50 USB 4050A**

An issue now vigorously debated by philosophers is whether religion forms a separate conceptual domain with its own criteria of meaning and understanding - and in particular whether efforts to understand or interpret religion by any form of scientific method, even when broadly construed, are misguided. The course will investigate the pros and cons of this issue.

**Philosophy 174:**

**Philosophical Psychology**

cc #5035

**Dr. Dianne Romain**

**MWF 12-12:50 TLH 110**

An examination of issues in the philosophy of mind and philosophy of action, such as the nature of beliefs, emotions and actions and the inter-relationships between them; the nature of the mental and conceptual issues arising in psychology.

*Philosophy 152 has been cancelled Fall Quarter.*



# STRIPES

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# Surrealism and sensuality done by 3's Company group here Friday

3's Company and Dancers will open its second season subscription series at Mandeville Auditorium on Friday and Saturday at 8 p.m. with the premiere of the "The House of Bernarda Alba".

Based on the Garcia Lorca classic about women whom love brings to tragedy, the theme of "Bernarda Alba" is woven around the Spanish term, "duende". Although the term is not literally translatable into English, Lorca has defined it as, "All that has dark sounds...This mysterious power that everyone feels but that no philosopher has explained", is in fact the spirit of the earth...All one knows is that it burns the blood like powdered glass, that it exhausts, that it rejects all the sweet geometry one has learned...

Artistic director, Jean Isaacs, who holds a cum laude degree in Spanish literature, has choreographed "The House of Bernarda Alba". The movement is set to George Crumb's Pulitzer prize-winning "Ancient Voices of Children" which was inspired by Lorca's poetry.

Patrick Nollet will premiere an as yet untitled work set in silence. Nollet describes his new choreography as an intensely personal work. The trio for two men and a woman opens with the unclad dancers depicting the innocence of the newborn

child in photo-like images. Nollet assumes the role of the central persona.

Mary-Ann Willoughby represents the "anima" or

Phillip Glass' composition entitled "Glassworks" lends its name to another Jean Isaacs choreography set in three movements.



3's Company Dancers: work set in a surreal world of dream imagery.

female aspect of the personality and William Hansen portrays the "shadow" or dark side. The entire work is set in a surreal world of dream imagery and its dramatic representation of sexuality.

Tickets for the performances are \$7 and \$9 for general admission and \$5 and \$7 for students and seniors. Telephone reservations can be made by calling the 3's company studio at 232-1331.

# Hubscher, lute and Plantamura Saturday

continued from page 5

octave. Also the voice-leading of the lute works is necessarily mangled when they are played on the guitar. He soon came to appreciate other characteristics of the lute — its intimate tone, its internal resonances which match those of the human voice so closely, even the mathematical complexities of certain aspects of its construction.

Scholars have traced the lute and such procedures as the various tuning methods employed for the instrument to an Arabic ancestor, the oud. Hubscher vividly recalls a meeting with a contemporary oud player at a recent master class. "We met and improvised together for hours. It was fantastic!" As he talks he moves his large, strong hands in the air, sketching people, music, and expressions.

Continuing on the subject of improvisation he speaks of the extraordinary freedom given to the lutenist by composers of such songs as those which will be heard Saturday. "Most often, I am given one note, the bass, and one number from which must come all the chords, melodies, and other figures which make up my part. All of that music must come from the tradition, my training, and finally, my own taste." He

mentions as an example a Frescobaldi *Toccata* on the program which was written to be played either on the spinetto, an early keyboard, or on the lute. The bass line will be played by UCSD faculty gambist Peter Farrell while Hubscher embellishes the melody line and harmonizes the whole.

After hearing recordings the two performers had made together, Robert Erickson wrote his piece for them. The *Postcards* are from Paris, Venice and other memorable places in Europe. Erickson used his own texts and says of them, "They may not be very nourishing as poetry, but they fit the music." The composer has said that Hubscher should treat his part like one that might be found in the literature of early baroque music and interpolate trills, arpeggios, and other ornaments according to his style. It is not clear whether these interpolations would be fixed in the written notation of the work or left to be devised by each individual performer.

Tickets for the 8 p.m. Mandeville Show are available at the UCSD Central Box Office and at the door the evening of the concert. General admission costs \$1.50; students pay only \$1.00. For more information call 452-3229.

# Sheehan's "Pippin" breaks new ground in video film industry

By JOHN NEE

*Pippin*, David Sheehan's video production of the play by the same name, was given yet another in its series of "pre-world release" screenings recently at the Old Globe. Actually this was not the first showing to grace this area. The video played for a run at SDSU.

In short, *Pippin* is a musical comedy about the son of Charlemagne (Pippin) and his search for fulfillment. The storyline follows Pippin through his times just after finishing school up into his realization that his desire was being obscured by his own obsession to be fulfilled. Ultimately, by turning his back on his peers and going with the woman that he loves he finds happiness.

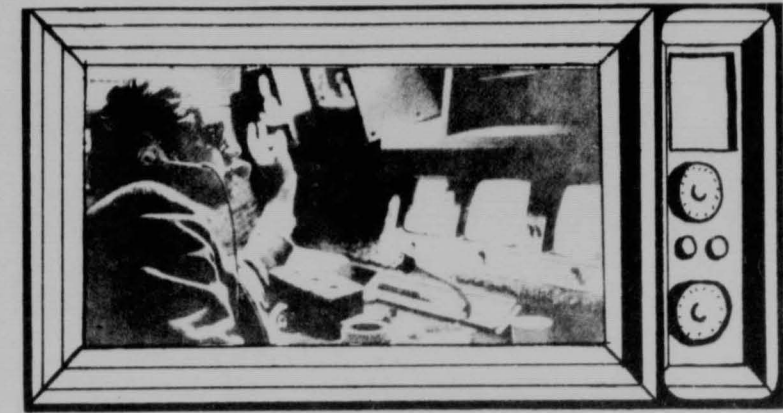
What makes *Pippin* really work is a combination of four things. Individually they are Ben Vereen, David Sheehan, Bob Fosse and the PJ5050. Together they are the driving force behind the production.

For those not familiar with who or even what a PJ5050 is, a

brief summary is in order. The PJ5050 is a video projection system by General Electric. It is capable of transferring video images onto a big screen

similar project on film would run over ten million." Another advantage of using video is the ease with which it can be edited as well as the ability to fade

Illustration: David Fleming



Video director David Sheehan at the control center.

format. While the quality of the system is good it does not match that of film.

The major advantage though of using video is the cost. Sheehan put *Pippin* together for about three million dollars. This in itself is impressive. According to Sheehan, "a

from one perspective to another. Sheehan used nine cameras giving such radically different views that it was like having all of the best seats in the house all at once.

David Sheehan was, and still is, a top of the line critic and a movie reviewer. It was his sense

# New film series for the "birds"

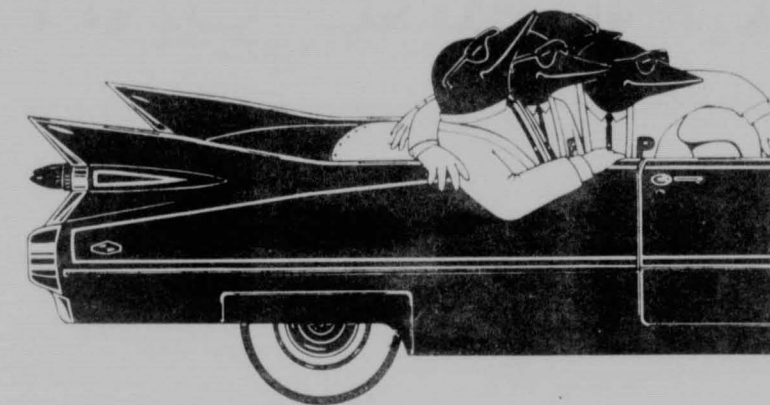
Beginning Tuesday, a new film series will get under way on campus with Jean-Luc Goddard's critically acclaimed film *Breathless*.

The Penguin Film Society, an AS sponsored student organization, will be presenting classic films beginning Oct. 5 and will continue every Tuesday at USB 2722.

The series will bring movies with the likes of Orson Wells, Spencer Tracy, W.C. Fields, Marilyn Monroe and other greats of the screen in some of the film industry's best classics. Says Penguin's vice president, Hiana Saunders, "When we say classic we aren't speaking in terms of box office success, but in terms of their influence upon the film

industry itself." Penguin's president Michael Litt adds, "Ideally we'd like to develop something similar to the Dartmouth film series. They are in a position to show some of the best work of contemporary actors and directors from an international selection."

Although the film series itself is free, the Penguin Film Society is soliciting members to support the series. The one-time membership fee is five dollars and includes a society T-shirt and a membership card. And as Litt says, "It isn't necessary to be a member, the films are free to everyone. The membership is going to keep the series free this fall. If we can generate enough support now, by the winter quarter UCSD could have its own fully funded film series."



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## Coryell and friends miss on trans-continental musical trip

By TED BURKE

The joining of Eastern and Western musical styles has, in the past, produced its share of inspiring collaborations, a claim that's well substantiated when one thinks of the efforts of Ravi Shankar and violinist Yehudi Menuhin in 1967, or more recently, guitarist John McLaughlin's efforts with Shakti.

In these, and other examples one may mention, the results have fused different modes of improvisation, harmony, and rhythmic value into a new,

rivetting whole, maintaining the best aspects of both and yet not compromising the other's integrity in the slightest. That, however, is what comes when inspiration guides the intent.

A recent attempt at such a mixture, last Saturday night with violinist L. Subramaniam, guitarist Larry Coryell, and flautist Paul Horn, reached no such peaks. Not that there was anything horribly amiss with the capabilities of the musicians — their reputations collectively produce an impressive resume — but only,

let us say, that an element of passion was lacking, and that the concert, over-all, seemed a mite academic.

Starting nearly an hour late of its scheduled start, the night was divided into two portions, the first consisting of solo performances by the musicians, and the second section being the three playing in an ensemble.

The first, Paul Horn, proffered a series of flute solos, improvising at will on no set melodic structure, but rather blending cadences, points of

nuance and tonal structure which combined a superb technical facility with the soul of a serene lyric imagination. Horn, best known for an album he produced in the Sixties titled *Inside* wherein he improvised, unaccompanied, in the dome of the Taj Mahal (and making brilliant usage of that building's famed echoing acoustics), this night employed an echo delay device, a gadget that let him extemporize over phrases, scales and passages he had played seconds earlier. Usually a cheap gimmick in the hands of Tim Weisberg or Ian Anderson (of Jethro Tull), the echo device was retrieved from its inherent banality by Horn's subtlety and grace.

Subtlety and grace, on the

other hand, are rare adjectives to describe Larry Coryell, the second soloist. A guitarist with infinite knowledge and facility on his instrument, Coryell has, in his twenty plus years of professionalism, made some of the most brilliant jazz guitar music imaginable (*Offering Spaces, Barefoot Boy*).

However, his career has been pockmarked by an inexplicable erraticism, too often yielding albums that has him sounding undecided as to whether he wants to be a loud rock-and-roller or a jazz technician. To his credit, Coryell has salvaged some of his reputation by recording almost exclusively with an acoustic guitar, an instrument whose inherent properties frees the urge to jugernaut his way through a solo with a bombast of speed and electronic garble.

Following his better instincts, Coryell performed on

please turn to page 11

## SD clubs: Good, bad and ugly

continued from page 4

sectors of today's expanding musical scene. Like all good back-to-basics clubs, this place has a really low stage and a dark, mysterious — but definitely un-romantic — flavor. Bad place to take a shy date but a good place to find out what's out there beyond San Diego's Radio Stations — with the exception of UCSD's own KSDT, of course. Anyone who made the scene in the glory pre-bust days of the Skeleton, the Lion's and Fairmont will share my bias: This is the way to design a club.

But now, kids, is the moment of truth. Maybe you'll find out that these places aren't really for you, or that your new bad hours are causing you to flunk out of school. Or maybe you can find better things to do in the privacy of your own home. Maybe you will even find that you can successfully approximate the Jacarda-perfumed, loud atmosphere at the *Guardian*.

I'll only say that I think most of these places charge too much for admission. Maybe Walk's Place could move a few more tables out from in front of the stage. . . ?

## Foreman & NEA

continued from page 5

presented on a stage by real actors," Foreman said. Two years ago, Foreman, while still a student, won second prize in the annual Samuel Goldwyn Award contest for playwrights and scripwriters for his play *Daddy's Seashore Blues*. The contest, originally started for students at UCLA, is now open to students at all of the UC campuses and Foreman was the first non-UCLA student to receive the award.

"My hope now is to associate with a residential playhouse somewhere on the West Coast," Foreman said. "The NEA grant will allow me to write and to develop a relationship with a theater that will produce my plays."



## The Who bids farewell to SD

As if last year's Rolling Stones tour of the Americas wasn't extravagant enough, now The Who come along with their three ring affair. Billed as their "farewell tour," the British quartet will make a stop in San Diego October 27 for one performance at San Diego Stadium.

Although the group is not disbanding, it has announced there will be no more tours after this one. The Who have just released their second Warner

Brothers album *It's Hard*, which follows recent successful solo projects by the individual members.

Tickets for this tour have been selling at record paces around the country and San Diego is not far behind. All 11,000 reserved seats have been sold and all that remain are general admission seats. Admission is \$16.25 for the show which also includes *Loverboy* and the recent sensation John Cougar.

The show is being produced by Fahn and Silva and Feyline Presents and is being cosponsored by local radio station KGB-FM and Schlitz Beer. For more information call 272-8862.

## REO CANCELS

REO Speedwagon's October 5 concert has been cancelled. This was attributed to scheduling conflicts. Tickets to the event are refundable.

## Soggy rock Sat. at Del Mar Racetrack

By TOM MICHAELS

It must have seemed like a good idea to someone: a Saturday afternoon-long concert featuring the Motels, the Greg Kihn Band and a full handful of San Diego groups, outdoors in the "sunshine" at the Del Mar Race Track, a good place to show off and maybe win a few fans.

The ensuing event certainly didn't resemble the US Festival, but then, this one didn't lose as much money, although it did lose at least its fair share. And that wasn't sunshine falling on everyone as the show was

winding down (and unwinding). First up was Four Play, a veteran Big Apple bar band apparently "wintering" in San Diego. Four Play wasn't bad, but it really should be called Three Play While One Watches: it included among its members a woman whose only function was a singer, yet who wasn't allowed to sing lead.

The London garnered some points for actually having brothers in the band — named London, even — but quickly lost them with their moronic

please turn to page 10

## Tops in Pops

Below is a list of the top albums at UCSD and around the country. These ratings are based on sales and furnished by Assorted Vinyl and Billboard Magazine.

Here

1. *Security* Peter Gabriel Geffen
2. *Business as usual* Men at Work Columbia
3. *Nebraska* Bruce Springsteen Columbia
4. *Built for Speed* Stray Cats EMI
5. *Signals* Rush Mercury

There

1. *American Fool* John Cougar Polygram
2. *Mirage* Fleetwood Mac Warner Brothers
3. *Abacadabra* Steve Miller Capitol
4. *ASIA* ASIA Geffen
5. *Emotions in Motions* Billy Squier Capitol

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Students who entered the room-draw last April for the Mesa Apartments for Undergraduates must renew their application to remain on the waiting list. If you are a single undergraduate student and placed on the room-draw waiting list last Spring, and you still want housing, call the Residential Apartments Office 452-2952 by October 1.

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Mail us the completed request form for your Honeywell Futurist Awards Competition Blue Book and entry

instructions. Predict the changes that will occur by the year 2000 in Computers, Energy, Aerospace, Marine Systems, Biomedical Technology, and Electronic Communications, and how these changes will reshape the World.

The ten winners will be notified by mail, and invited to the Honeywell Futurist Awards Dinner with the Futurist Panel of Judges, February 15, 1983 in Minneapolis.

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Print your name and address and mail to Honeywell Futurist Awards Competition, P.O. Box 9017, St. Paul, MN 55190.

Yes, I am interested in participating in the Competition. Please send me an Official Futurist Blue Book.

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## Motels and rain at Del Mar concert

continued from page 9

Dirk Debonaire. . . well, I guess every community with at least a semblance of a sense of humor has its Dirk Debonaire. In Anchorage, Alaska, it's Mr. Whitekeys and the Fabulous Spamtone (no, I'm not making this up), in the North County it's Dirk himself. Debonaire intersperses dancible rock covers with his own songs, which are filled with local color — or, more often, local off-color.

The Monroes put on an amazingly professional show, a performance as slick as one by namesake Earl the Pearl. Their songs didn't generally make much of an impression, but singer Tony Ortiz — who, as someone noted, looked like a bearded John Belushi — had his crowd-rousing routines down pat.

And then, as Chrissie Hynde might put it, came The Wait. Three unexplained hours, although the reason was that they didn't sell enough tickets to pay the headliners. The small, mostly teenaged crowd banged on metal seats and lit popcorn boxes on fire, but all that brought on was fog and a light rain.

Finally, the Greg Kihn Band came out and made the crowd forget about the weather. Kihn, sort of a Bay Area Bob Seger, has journeyman rocker credentials but his heart and his spirit are in the right place.

The Motels closed out the proceedings at 10 p.m. with a moisture-shortened set. The Motels are an enjoyable group in a silly, pretentious (both unintentional, of course) sort of way, and in concert they at least play with more energy than on their albums. Singer Martha Davis set the tone with her affected singing and posing, dramatically lying down on stage at the end of the closing "Only the Lonely."

## Concert Calendar

### Men At Work

October 1  
SOLD OUT

### Romeo Void

October 3  
Spirit Club 276-3993

### Steppenwolf

October 7  
Bacchanal 560-8069

### David Lindley & El Rayo-X

October 7  
Humphrey's 224-3411

### Spyro Gyra

October 9  
Humphrey's 224-3411

### George Thorogood and the Destroyers

October 9  
Golden Hall 236-6510

### Paul Carrack and Nick Lowe

October 14  
Bacchanal 560-8069

### Olivia Newton-John

October 16  
Sports Arena 224-2176

## Coryell and friends

continued from page 8

a twelve-string guitar, beginning in the Spanish vein, winding through a dizzying array of chord voicings, scales and tempos. At times playing as though he had too much coffee (or something more potent), he none the less displayed ample muscle and know-how, rocking back and forth in his seat while his fingers demonstrated their dexterity and executed their assigned intricacies with the verve of a virtuostic ham whose completely aware of just how good he or she happens to be.

His piece, a rendition of Ravel's "Bolero", was equally intended to show Coryell's breadth, but for all the bravura, the player in this case maintained a delicacy, a touch of the velvet hand, that's too seldom been a trademark of his playing.

The third solo stint by L. Subramaniam (accompanied by a tabla player whose name, sadly, eludes me), was the most impressive in regards of someone knowing precisely what they wanted to get across to an audience.

Instead, once started, the musicians established rich colors and textures, dispatched beats and note values, and then segued into spirited, lightning-fast lines that were punctuated with sparkling drone effects. The interplay between Subramaniam and his tabla player was excellent, hinting at the kind of instrumental intimacy most people in the

Western world would only associate with the best moments of a jazz band's jazz jam session. Subramaniam is a virtuoso of the first magnitude, and one can only expect to hear more, much more, from him.

As nicely as the first portion of the concert had built, the second half, when the three players were to play together, seemed to dissipate the energy. The three of them seemed like three strangers who'd been shanghaied off the streets and who were being forced at gunpoint to have an intimate conversation. Needless to say, their was communication, but the walls between the three were never broken down, let alone scaled.

Let us say that the intercourse between them was dry. Granted, each performed adequately and each in turn gave solos that would do anyone else proud, but yet one came with a feeling that the common ground was never firmly established, that only a vague idea had been kicked around briefly beforehand as to what they would do together, and that hazy notion was made to suffice as a premise for a concert. Impressive as the individual musicianship was, what was derived was a round-robin of sorts that skittered around Easter-tinged themes that never really came to the heart of what the project promised: a communication between indigenous musical notions and cultures.



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## Welcome from Parking & Transit Systems



#### Grace Period

Students may only park in YELLOW STRIPED spaces from September 16th, 1982 through October 1st, 1982, without a parking permit. All spaces not marked in yellow are off limits (i.e. handicapped, reserved, "A", "B", etc.). Effective Monday, October 4th, 1982, all vehicles parked anywhere on UCSD property must have a valid permit properly displayed.

#### Parking Permits

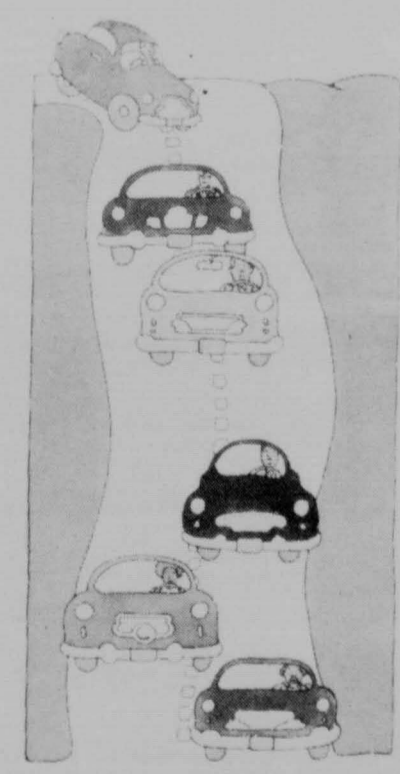
Student parking permits are on sale at the Central Cashiers' Office for \$67.50. Permits are valid through June 30th, 1983. Laminated Dashboard permits are available to those who have more than one car. Laminated Carpool permits will only be issued to those who carpool. Vehicle information is needed to apply for any type of permit.

#### Reduced-Fee Parking Area

Seventy-eight parking spaces along the northern half of John Hopkins Drive have been set aside as a remote, reduced-fee parking area for students only. The "S-Remote" parking permits for this area may only be purchased at the Parking & Transit Systems' Office starting TUESDAY, SEPTEMBER 28th, 1982. They will be sold on a first-come, first-served basis for \$45.00. These permits are valid through June 30th, 1983, and are restricted to the remote area. Vehicles with "S-Remote" permits will be guaranteed spaces in this area; permits will not be oversold.

#### Citations

Enforcement is handled through the Campus Police Department, Building 500, Warren Campus, extension 4356 or 452-4356.



#### Free Bus Permits

Free intercampus bus permits are available at the following locations: 1) Parking & Transit Systems' Office, 2) Residential Apartments Office at Mesa or 3) Scripps Administrative Office, Scripps Building Room 104. Proof of UCSD affiliation is required to receive these permits. These permits enable UCSD students, faculty, and staff members to ride free (on San Diego Transit buses only) within the UCSD Campus boundaries, including SIO and including the La Jolla Village Square Shopping Center and the UTC Shopping Center (on Genessee as far south as the Decoro Street bus stop).

There are several bus routes that serve UCSD. Schedules and route maps are available from Parking & Transit Systems, the libraries, and the Student Center. Monthly bus passes for San Diego Transit and North County Transit are sold at the Central Cashiers' Office.

#### Carpooling

Carpool with someone and split the cost of parking and gasoline! It's not as hard as you think to find someone to carpool with. The Parking & Transit Systems' Office will help you find a ride or riders; just stop by our office and fill out an application form. Shortly thereafter you will receive a list of other students in your neighborhood who would like to carpool to UCSD.

#### Vanpooling

Vanpooling offers a new type of first-class, cost-efficient travel. The Parking & Transit Systems' Office currently has 14 vanpools in operation serving the Campus and SIO from as far as Ramona and Escondido, and as near as Encinitas and Mira Mesa. In general, the vanpools arrive on Campus by 8:00 a.m. and leave at 4:30 p.m. since most of our vanpoolers are UCSD employees who work those hours. Vanpool riders pay a monthly fare. Those of you who commute a long distance might want to consider this as an alternative to driving and parking at UCSD.

#### Office Location & Hours

Parking & Transit Systems is located on Warren Campus, Building 400 (directly behind the Central Cashiers' Office). Our hours are 7:30 a.m.—12:30 p.m. and 1:00 p.m.—4:30 p.m. Monday through Friday. Our office is here to serve you. If you have any questions about parking or are interested in ridesharing, stop by and see us or give us a call on extension 4223 or 452-4223.



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UCSD

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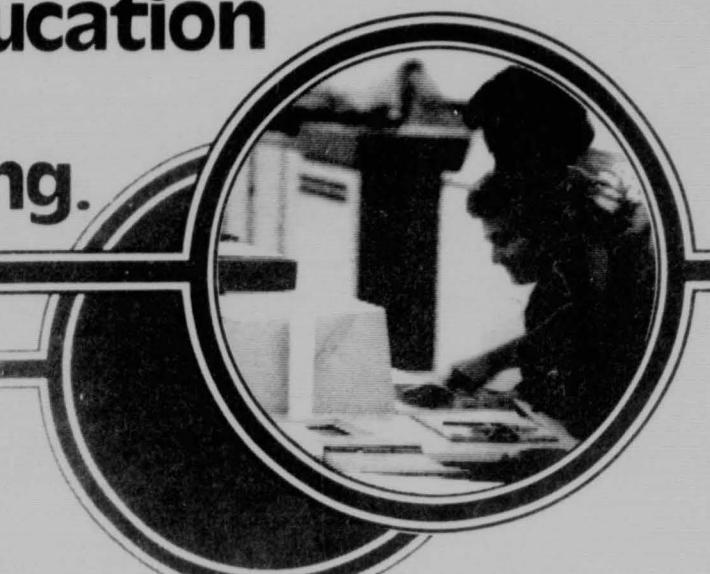
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October 1, 1982.

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Sunday, October 3

2 — 4:15 pm

New Town Park (India & G)

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The UCSD Guardian  
Phil Lauder, Sports Editor

# Sports

Page 11  
Sept. 30, 1982

## MBAC still secret to some

By JEFF SAVAGE  
Staff Writer

If you've been near the Revelle Plaza sometime during this past week you've no doubt noticed that huge, light blue sailboat, and are probably wondering just why it's sitting on the grass instead of sailing on the water. The reason is simple: it has been put on display by the Mission Bay Aquatic Center to draw your attention and get you interested in signing up for a course in water recreation. The Mission Bay Aquatic Center is the largest instructional waterfront facility in the world. It offers excellent instruction in practically every water sport imaginable, and does so at remarkably low rates. Because this is so, it might puzzle you why they must resort to advertising of this sort. By offering so much and asking for so little in return, it would seem that they'd be booked for the next decade. Not so. The Mission Bay Aquatic Center is, unintentionally, a well-kept secret. Not only have most UCSD students never seen the Center, many have simply never been aware of its existence.

Established in 1971, the cooperative collegiate facility was designed for the exclusive use of students, staff, faculty,

alumni and their guests of all San Diego County colleges and universities. Prior to 1971, what is now the lobby was at that time the entire center, and Glen Brandenburg, who is now the head of the Center, was a PE instructor. In a building on the verge of collapse, water skiing was the first course to be taught. Brandenburg used his father's boat and students paid ten dollars and chipped in for gas. "We were a garage operation at the time," explains Special Activities Coordinator Patrick Connors. "There wasn't a whole lot to work with at the time but we have certainly expanded."

Quite a few options were available on what to do with the Center in its early days, and turning it over to college students was certainly not an option widely accepted by most of the San Diego community, especially the nearby residents who didn't want to share the area with "radicals." But as the Parks and Recreation Board paved the way, San Diego State and UC San Diego managed to assume control. The building was rebuilt in 1976, and it was at his point that participation swelled. Enrollment jumped from 1,500 to 12,000 in six years, and as UCSD Recreation Department Director Bert Kobayashi points out, it was

Brandenburg who was instrumental in the success now enjoyed by the Center. "Glen has done a good job to get the program to grow. It's a huge program now and sometimes he gets so carried away that we have to sit on him."

Located in beautiful Mission Bay Park, the 24,000 square foot redwood facility occupies one half acre of land and features lounge with fireplace, a reception office, classrooms, an active storage area, a complete shop, locker rooms with showers, yard storage, a dock, the rowing center, a patio, and administrative offices. There are ample beaches with surrounding grassy areas, lighted tennis and basketball courts, a playing field, a boat launching ramp, parking areas, and a 4,000-acre water recreation area for all types of aquatic activities. The whole outfit is first class.

The \$500,000 a year operation is funded by the Associated Students, Aztec Center (San Diego State's Student Union), the Physical Education Department, Campus Recreation (UCSD), and fees charged to students for the Aquatic Center programs. UCSD provides thirty percent of the funding while SDSU covers the other

please turn to page 12



## Athlete of the Week

KIM STEMPIEN

Kim Stempien, Women's Cross Country

Kim turned in a superb performance during last week's meet against SDSU and Chapman College, destroying the former three-mile record by over half a minute. SDSU set the old record of 19:13 in 1980, and Kim's time was 18:41. The cross country athlete has also qualified for the NCAA Division III National Track and Field Championship in the 800 meter event. Coach Andy Skief describes her as a very coachable, hard-working athlete who should do very well this season.

## Cross Country off and running

The UCSD cross country teams started their seasons last Saturday here at UCSD. The Division III Tritons played host to Division I San Diego State and Division III Chapman College. It was an impressive showing by the men's team despite a close loss to a powerful San Diego State team.

UCSD Coach Andy Skief, the spiritualistic leader who cheers on his team during the entire meet, inspires a feeling of pride on the team, and it shows! Everyone is optimistic about the team's future, and all feel this year's squad is better than last year's. Despite poor finishes by last year's returning runners, Bowlis and Barton, Skief was pleased with his athletes' performances. When asked if they were good, he replied, "Oh yeah!" He cites the returning runners and replacements, as well as top quality freshmen, as important assets to an improved team.

Chris Thomas figured prominently as the Tritons' best runner of the day with a time of 27:42, which was only three seconds slower than the eventual winner, John Lane of San Diego State. Lane, however, could have had a faster time. He took control of the lead when UCSD's Chris Bowlis was slowed by cramps, but Lane made a wrong turn, putting Thomas in first. Lane, however, was able to return to the course, and he pulled off an exciting victory by ten yards. The second best effort by a Triton runner was Tom Barlow's time of 28:13 that placed him fourth overall. Chris Bowlis dropped to sixth with a 28:28, while Scott Katzman and Brian Bartn finished with times of 28:33 and 29:18, respectively.

For the women there was little competition except among themselves, as nine of the eleven female competitors were from UCSD. The top six places went to dominating UCSD as Kim Stempien led the pack with a time of 18:41 in the 3-mile run. This weekend the Tritons are traveling to UC Santa Cruz for the All-Cal Tournament. UCSD will be competing as the only Division III team. Their goal, according to Coach Skief is "to beat anybody there."

## UCSD women's volleyball

BY JEFF SAVAGE

A trademark of a good team is to overcome adversity. The UCSD Women's Volleyball team did just that Tuesday night in Orange County when they knocked off Chapman College in four games by the count of 15-10, 15-12, 7-15, 15-12 to run their overall record to an impressive 13-5. Despite playing before a packed house of rowdy fans and some biased officials, the Tritons came through with the big plays when they had to. In the crucial fourth game with the score even at 12 Kristin Kilbourn, labeled the "star of the game" by Coach Doug

Dannevik, came up with a stuffed block and two excellently placed oversets (an overset is a tip over the opposing net blockers) to pull it out for the team 15-12. Chapman college, a previous NAIA National Champion, was, in the words of the Triton coach, "real scrappy, and dug every ball we hit, but we just kept pounding. We were the better team, but they hung on to us for as long as they could." In fact, Chapman was leading 7-1 in the fourth game before UCSD fought back.

Although the 13-5 record doesn't seem quite up to par for a national champion, all

five losses suffered by the Tritons were to powerhouses. "We lost to San Diego State and UCLA who are two of the top four teams in the nation in Division I schools, UC Riverside and Cal State Northridge who are two of the top four teams in Division II, and UC Irvine who is an exceptionally strong Division I school. As far as I'm concerned, we're undefeated."

The Tritons host Grand Canyon College in their first regular season home contest as defending Division III champions. A large crowd is expected and game time is 7:30 in the main gym.

INVOLVEMENT: STUDENTS MAKE THE A.S. EFFECTIVE

Return applications to EDNA or the ASUCSD Office and be sure to sign up for an interview.

Deadline: Oct. 15

UC LOBBY ANNEX DIRECTOR position open

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- Planning and Budget Committee
- Program Review Committee
- PRC-Subcommittee on Budget and Program Priorities
- PRC-Subcommittee on Capital Outlay and Space
- PRC-Subcommittee on Institutional Self-Study and Evaluation
- Subject A and Writing Committee
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- Teacher Education Committee UCSD Media Policy Committee
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- Appts. & Evaluations Commissions
- Communication Board
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Application form ----- Please Type or Print Clearly -----

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Mailing Address \_\_\_\_\_

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Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_ Permanent Phone: ( ) \_\_\_\_\_

Year on Campus: \_\_\_\_\_ College: \_\_\_\_\_ Time Available: \_\_\_\_\_

Please Check Which Interest You:

- JUDICIAL (student welfare issues, grade appeal program, Judicial Board)
- PROGRAMMING (plan, schedule and publicize activities)
- MEDIA (general public relations, AS Bulletin, Communications Board)
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# Guardian Sports Line

By MIKE GREENBERG

The major hangup in the strike by the National Football League Players Association is that neither side is interested in the most logical of all solutions—free agency. You remember free agency, don't you? That is the method by which baseball and basketball players have gotten rich in recent years, reaping the benefits of spirited bidding for their services.

The players are in favor of free agency, but have not been able to establish it in the NFL because the head of their union, Ed Garvey, claims free agency wouldn't work in football.

The owners are against free agency because it would cost them money. They are seeking to retain the restrictive compensation rules in the agreement that expired July 15th.

There specific evidence to refute Garvey's theory that free agency wouldn't work. In the last three years, three players (Tom Cousineau, Renaldo Nehemiah, and Eric Harris), have been available on an open market in the NFL. In each case, they negotiated extremely generous contracts. So, contrary to what Garvey says, the only conclusion that

can be reached is that the owners would bid for free agents.

It is worth noting that in all three of the cases, the big spenders were from relatively small TV markets—Houston, Cleveland, San Francisco, New Orleans, and Kansas City. One conclusion that can be drawn from this evidence is that the NFL's share-the-wealth philosophy, rather than inhibiting the bidding for free agents, as Garvey claims, would actually enhance it. All of the pro teams (who are guaranteed more than 14 million a piece every year for the next five years) are economically strong enough to afford high paid players. In baseball and basketball, the same is not true, because both of them have far less lucrative TV contracts and don't share as much of the revenue.

As in other sports, most of the mega-bucks would go to superstars if the football players had free agency. But without Ed Garvey's support, NFL free agency is not likely to pass.

Football players are underpaid, experience short careers (average length is 4.6 years), and are under the constant threat of injury.

please turn to page 14

## Champion volleyball

By GUS SANTOYO

The road to the national championships for women's volleyball, Division III-style, will come to a climactic end in La Jolla as UCSD will host the NCAA Division III National Championships on December 10 and 11.

Where most teams would drool at the opportunity to host a national championship, Doug Dannevik, coach of the defending national champion UCSD Tritons, was indecisive

about the chance of hosting the championships. "We like to travel, and since we don't do much travelling because of our budget, I was a bit apprehensive about the idea of hosting the championships."

Playing in the national championships at Maryville, Tennessee, last year influenced the thinking of Dannevik, who is now bubbling about having the national championships on campus.

please turn to page 14

## MBAC's boats on the plaza

continued from page 11

seventy; however, four-fifths of the operating costs are covered by the student fees and \$20,000 was pumped in from 821 kids participating in the annual Aquatic Center summer camp. The University of San Diego has expressed an interest in joining in, and a deal is in the works at this time. As it stands now, USD, along with SDSU and UCSD, will pay a subsidized fee while all other college students pay an unsubsidized fee, approximately 20% higher for courses and rental fees. UCSD pays close to \$35,000 per year

whereas SDSU pays \$75,000, but they are very understanding about the situation. As Kobayashi explains, "We're okay in the funding. . . we're not at a crisis point. They do realize that we're the poor kid on the block."

The funding wasn't always "okay" as the Center was presented with a financial crisis in February of 1980 when a sewage line broke, polluting the bay. For three months, many of the activities had to be scrapped. The Center managed to survive however, illustrating Brandenburg's ability to work all the angles. One example of his shrewd financial know-how is a deal he made with one particular company whereby the Center has complete use of three ski boats all year round at no cost, no strings attached.

please turn to page 7

## UCSD hosts All-Cal

By JOE FALLETTA Staff Writer

Triton soccer coach Derek Armstrong's freshman year efforts to sort things out are progressing well despite what seems on the surface a rather dismal showing in last weekend's USIU Tournament.

"We're playing well against good opposition," Armstrong told *The Guardian* following losses to San Diego State and USIU by identical 3-0 scores. "We're not quite there yet, but the high-caliber teams we've played have brought all the problems out quickly."

He said the Triton spirit remained high throughout the tournament and the team kept going under pressure. The baptism UCSD has undergone at the hands of upper-division clubs should help when the Tritons play teams in their own league beginning next week, Armstrong added.

In the meantime, the Triton record stands at 2-7 including the USIU Tournament as UCSD heads into the All-Cal Tournament slated for all day Friday and Saturday at home.

The Tritons play Southern California College on Warren Field beginning at 3 p.m. Wednesday, October 6.

## Sports Shorts

CROSS COUNTRY —

The men's and women's teams will compete in one of the three All-Cal Tournaments this weekend. Theirs occurs at UC Santa Cruz, and begins Saturday, October 2.

MEN'S SOCCER —

The team took fourth place in the USIU Tournament, after losing to the host team 3-0. Their overall record is 1-7, while their league record is 0-1. This weekend soccer's All-Cal Tournament comes to UCSD. Friday at 4:30 on Muir Field, the Tritons meet UC Riverside, and (tentatively) will be playing Davis and Irvine on Saturday, at 11:30 a.m. and 12 noon respectively.

MEN'S WATER POLO —

Denny Harper and his team take their 1-4-1 record to #3 ranked UCLA today at 3 p.m. They will compete in the Northern California Tourney on Friday and Saturday at Stanford.

WOMEN'S VOLLEYBALL —

The win over Chapman College Tuesday night makes the team's overall record 13-5. Their next opponent is Grand Canyon College, this Friday at 7:30 p.m. in the Main Gym.



## Random Thoughts

By MIKE GREENBERG and JEFF SAVAGE

WHAT'S GOING ON HERE DEPT. Ever watch college sports on T.V.? Thousands of delirious students cheering their team on to victory. Wouldn't it be nice if we had that kind of excitement here at UCSD? It is a shame that the administration here doesn't think so. Besides the fact that this school does not offer scholarships or even partial scholarships to potential student athletes (in an effort to lure the blue-chippers from the big time schools), the administration's commitment to keeping quality coaches is suspect. Apparently the administration thinks eleven hours a week of coaching is sufficient to produce a winner. Unbelievably, a coach who works beyond the eleven hour limit does not get paid. How can UCSD sports compete with Division I and II schools if the administration is not serious about putting out a winner?

NOT TO BE BELIEVED DEPT. Some people are masochists. Others are baseball managers. Oakland A's manager Billy Martin seems to be both. Martin, the five time fire, is negotiating with his life-long friend from New York, George (the cool head) Steinbrenner. Martin, who has managed the Yankees twice before, obviously has the desire to feel the ax strike him down one more time. It will.

THEY ASKED FOR IT DEPT. After the three years with an old softie (Mike McCormick), the Baltimore Colts wanted a strict disciplinarian as their new head coach — so they hired ex-Arizona State head coach Frank (the hit man) Kush.

In preparation for a recent game with the New England Patriots, Kush had his players board the plane and team bus in alphabetical order. But Kush showed his gentle side by passing out milk and cookies after the game.

WAIT A MINUTE DEPT. A San Francisco 49er executive called Walter Cronkite one night in his hotel room while he was on assignment in San Francisco. Apparently, this particular executive wanted to inform Mr. Cronkite that a league rule was instated recently in football and baseball which prohibits spectators to be allowed on the field during 49ers and Giants games. Thus, his son Bobby would be unable to watch the games on the field like he had done previously for the past two years, but luxury box accommodations would be available to him free of charge. Cronkite found all of this quite amusing, since he doesn't have a son named Bobby.

QUOTES EXTRAORDINAIRE DEPT. UCSD volleyball coach Doug Dannevik on his enormous salary after producing a national champion, "Here at UCSD I have figured that I make an average of thirty cents an hour."

COULD IT BE DEPT. Is the NFL strike affecting the Chargers players? Well, yesterday we saw Kellen Winslow standing in line at McDonald's with a job application in his hands. Has the strike affected the owners, such as Charger owner Gene Klein? Who do you think was standing behind Winslow?



Photo by Philip Davies

## Olympic volleyball: USA vs. Poland

By GUS SANTOYO

Two of the world's best volleyball teams, Poland and the United States, brought their traveling road show to San Diego Sunday night and put on a thrilling performance. The Poles defeated the American squad by scores of 15-10, 12-15, 15-7, and 15-5 before a capacity crowd at Torrey Pines High School. The contest was the finale of a six match series which took both teams to various cities around the US, with each team winning three games apiece.

by the superior hitting and blocking of their 6'-7" captain, Tomasz Wojtowicz, and the front line play of Ireneusz Klos. Both players caught fire in the final two games, displaying great blocking while also drilling rockets onto the American side of the court. The US team — which could be renamed the California National Volleyball Team, since 12 of the 17 players on the roster are from this state — relied heavily on the play of USC grad Dusty Dvorak.

The towering Poles were led please turn to page 14

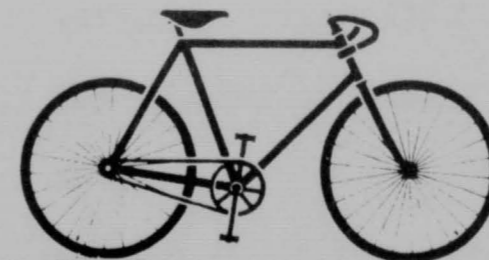


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**Parker**

continued from page 8

questions like racism, etcetera. You are making a very sad comment on the student body.

That condition is just an aspect of ignorance and that's what all of us, especially myself, are here to lose.

**Championships**

continued from page 12

"The crowd in last year's championship was real uneducated about volleyball. They did not know much about the game, and they didn't make much noise at all. It seemed non-climactic for our team after we won since we were used to boisterous crowds. Playing at home was like our national championship since we got so much support."

Athletic Director Judith Sweet believes UCSD is the ideal place to hold the national championships in women's volleyball. "San Diego is very enthusiastic about volleyball. It is a very popular sport in this area. Also, the area in which this school is located and our good facilities also helped our school to be chosen."

The only problem that Dannevik sees is the timing of the championships, which will be played during finals week. He still thinks people will come out, especially if the Tritons are in the final game. "I think a lot of our students will stick around a couple of days to see our team play."

**NFLPA strike**

continued from page 12

They also work under one sided contracts that favor management, and under present contract, have virtually no say in where they'll play from the beginning to the end of their career, which is absurd.

The NFL said its last offer was worth 1.6 billion, but the league said it would not guarantee the money. It said the players would get the extra money through their individual negotiations. It's precisely because the players believe those individual negotiations don't work that they are on strike. A free agent market would force the teams to pay for talent.

**Poland vs. USA v-ball**

continued from page 13

Dvorak's feathery sets and precision passing greatly complimented the powerful hitting of Karch Kiraly, Craig Buck, Steve Salmons, and Paul Sunderland. The unstoppable play of Wojtowicz and Klos in the fifth and deciding game won it for Poland.

Both the US and Poland will travel to Argentina to compete in the World Volleyball Championships, which are being held in Buenos Aires. The Soviet Union, a perennial powerhouse in international volleyball and gold medalist in the 1980 Olympics, will be the favorites to win the tournament, but US Head Coach Doug Beal sees his ever-improving American squad as one of the top teams in the world, and anticipates a good showing in the championships.

**Classifieds**

**Announcements**

Tai Chi class: Tai Chi Chuan is a relaxing meditative exercise that develops flexibility and concentration. M&W 12-1 beginning Oct. 4. Call Denelle 274-2871 for info and campus location. (9/30)

Interested in Bible study, singing and fun? Seekers are coming to UCSD. (9/30)

Get involved in a community Christian fellowship? Check out Seekers this Sunday night. (9/30)

Don't let the draft blow you away! Draft forum — H. Auditorium Thurs, Sept. 30, 7-9pm. (9/30)

Seekers will meet Sunday, Oct. 3 at 7pm in the Conf. rm. of Bldg. B in the Student Center. (9/30)

Applications being accepted by NSF for Grad and Minority Grad fellowships. All top science seniors and 1st year grads eligible. App. part 1 due Nov. 24, 1982, and may be picked up in OGSR, 103 AC. (9/30)

Revelle freshmen: do you need academic advice, moral support, a scapegoat to blame? Come see Hoyt in the Revelle Provost's office this Thurs. 12/3 and Fri. 8-9, 10-11, 12-2, 3-4. Backgammon challenges accepted. (9/30)

Female models willing to have hair cut needed for hair cutting seminar. Call Chris at 755-1213. (10/14)

ARMENIANS: interested in a STUDENT ORGANIZATION? Call 755-6914. (10/11)

Revelle freshmen — get involved. Revelle College Council and Revelle Program have open positions for freshmen. Apply now in Revelle Provost or Community Center. (10/4)

Are you interested in losing weight, inches and ugly cellulite with 100% guarantee? This is not Cambridge or any other dangers diet. Call for details on these natural herbal products. Matt 481-9631. (9/30)

FIGHT corporate and government ABUSE. Citizens Action League has paid staff positions for hard working, dedicated individuals. Call 275-3200 for an interview. (10/4)

ALL GIRLS interested in becoming THE Little Sisters can meet the TEKES tonight from 7-9:30 in the Muir North Dining Room. (9/30)

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Salesperson to sell slim calculators, designer watches, men's watches, knives, most under \$8d. 578-8707. (9/30)

Subjects wanted for perception experiment at Salik, \$4/hr. Call Alynn, 453-4100, X294. (9/30)

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**lost and found**

Lost cream sweater new w/ flower buttons and V neck. Please call 455-6412. (10/7)

**Personals**

BEATLES, Stones, Doors, open for UCSD's favorite. London Boys — Toga, Toga, Toga Oct 2, Rec. Gym \$3. Tickets at UEO. (9/30)

Hey Bud, let's party. Toga, toga, toga Sat. Oct 2 Rec. Gym. Dance to the London Boys. Tickets at UEO. \$3. (9/30)

Meet your future mate! For information on how to place your ad in the new campus magazine, send a self-addressed, stamped envelope to: Headhunt Magazine, P.O. Box 1216, Solana Beach, CA 92075. (9/30)

Don't be caught without shorts or shades this Sat. Rad. party. (9/30)

Loni: here's to a great year. We have a lot of fun ahead. Love, Ali. (9/30)

The aoini karate-do club welcomes back its old members and encourages new beginners to join. We emphasize the non-violent and artistic aspects of karate-do. beg. 1/7h-8. Int. 1/7h-9. Wrestling room, free. (10/11)

Narf party shorts and shades this Sat. 8:30-Tam in Rec. gym. Cost \$3 at the box office. (9/30)

Marge, wake the kids, tell the neighbors. Revelle's CASINO NIGHT is coming! (9/30)

Totally rad times. Shorts and shades. Sat night, Rec. Gym. (9/30)

The men of TEKE and their rushees will be in the Muir North Dining Room tonight to meet all women interested in the TEKE little sister program. (9/30)

To Beth in Challenger 350: tonight's the night. I hope to see you over a little wine and cheese. With love, your Best Buddy. (9/30)

The Clash and rushing Phi Delta Theta are the only two things that matter. (9/30)

Dear Diane in Challenger 400, I am anxiously awaiting our rendezvous tonight. Love, your bed buddy. (9/30)

Easy, sorry I missed the concert last night. Maybe we can make our own music tonight. Your Bayr. (9/30)

Happy 21st birthday David, Love. Honey. (9/30)

Want to learn what a real UCSD party is like? Sat night, Rec. Gym you'll be able to say you were there. (9/30)

Revelle students here's your chance to get involved. Revelle Program committees are accepting applications now in Provost's office. (10/4)

Muir College: What happened to your shoe? The Revelle College Coalition for Woo-Shoe Protection. (9/30)

Happy Harry's Hungarian hore house proudly presnets it's reopening. A warm welcome to all customers. (9/30)

**DOONESBURY**

by Garry Trudeau



**DOONESBURY**

by Garry Trudeau



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## Sasway rally

As his sentencing nears, support for draft resister Ben Sasway is gaining momentum across the country. Local anti-draft organizers are planning a rally and "Walk for Resistance" in support of Sasway and all draft resisters. The rally and walk will be held from 2:00 to 4:00 pm at New Town Park (India & G) on Sunday, October 3rd, the day before Sasway's sentencing.

With the Federal prison serving as a backdrop, speakers addressing the rally crowd will include Vietnam war resister David Harris, Ben's mother, Dolores Sasway, Chicano activist and author Corky Gonzales, Los Angeles draft resister David Wayne, actor David Clennon from the movie "Missing", and others. Music for the rally will be provided by Los Alacranes Mojados and other local musicians.

Following the rally, a colorful "Walk for Resistance" will leave the park, proceed up Union Street, and encircle the Metropolitan Correctional Center where Sasway is being held. Organizers have obtained a police permit to use the streets around the prison for the march. Walkers will return to the park at approximately 4:00 p.m.

Co-sponsors of the rally and walk include the San Diego County Draft Resisters Defense Fund, the Chicano Moratorium Committee, Committee Against Registration and the Draft, and the National Lawyers Guild.

A series of Sunday night candlelight vigils was begun when Sasway was imprisoned without bail on August 26, following his conviction on charges of failing to register for the draft. The final vigil will be held outside the MCC from 7:30-8:30 p.m. on October 3rd. Attendance at the previous vigils has consistently ranged between 300 and 400 participants, and Sasway has said that he can see the vigilers from where he is being held on the 12th floor.

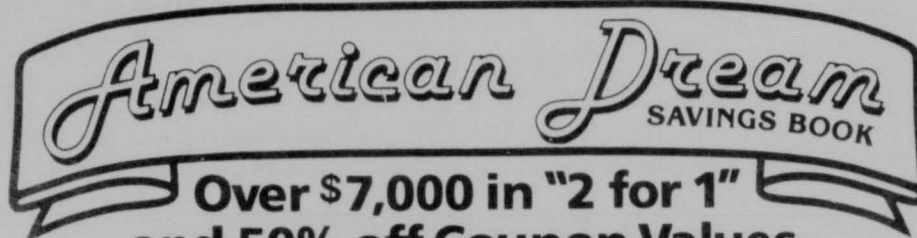
Events in support of Ben Sasway and other draft resisters are planned by groups in Dallas, Santa Rosa and Humboldt, and elsewhere across the country around October 4th. Organizers in San Diego are planning support activities outside the Federal Courthouse on the day of Sasway's sentencing, and they encourage supporters to attend the hearing.

According to defense attorney Charles T. Bumer, defense motions will be heard at the October 4th hearing. "We are including a motion for Ben's release on bail pending appeal," Bumer revealed.

## Legal services

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Starting with the winter quarter, the department should expand even more. In addition to the new attorney hired this quarter, the department expects to offer a legal clinic to students. Inspired by a Registration Fee committee recommendation of last spring, the clinic will utilize the talents of students from a San Diego area law school. The law school which will provide the legal clinic will be determined sometime this quarter.



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