Dean Scott unifies Student Affairs and its philosophy

Profile: Hazel Scott

By Lisa Parsons

In an increased contact with students and a unified office are the goals of Cal Poly's dean of Student Affairs. Hazel Scott, former assistant vice president of Student Academic Affairs at Oklahoma State University, took over as Cal Poly's dean June 1 and admitted she came to California with some preconceived notions.

"I had this bias that California was very laid back," she said, but, "there is a level of intensity here that I did not expect to find, and am pleased with that."

"People here are very intense and I think it's because they take what they do very seriously," Scott said. "They want Cal Poly to be the best at what it does..."

Scott is the first black woman in Cal Poly's history to hold her current position. "I would be less than honest to say that all people don't look at gender or color, but I have to admit that the reality has been very good, personally, and also to my role here at the university," she said.

"After people have an opportunity to work with me they begin to see me as an individual and not look at gender or race as an issue," she said.

In the past is the past. "I found that everyone was very willing to put the past behind them and look forward. We focus on what we're doing now and what we're going to do in the future and how we can benefit the students. The past is the past." "

With the past behind them and looking forward, Bobbi Strobridge and Tom Owen were sent to 3101 Rockview Place because they had complained of loud music coming from the house. Strobridge saw Lambing point a shotgun at him through an open front window. Strobridge fell to the ground and warned Owen.

Lambing then came through the front door, said Tomah and allegedly pointed the shotgun at Strobridge. Both officers identified themselves and yelled at Lambing to drop the gun.

"We don't mind paying the fee," said Adelaide Harmon-Elliott, Cal Poly math professor and president of the CFA chapter on campus. "We're doing it for the benefit of the students, because they can't speak out. We won't pay the increase until the CSU proves to us that they need the money."

The CFA filed their complaint early enough to be allowed not to pay the increase. Other unions have already negotiated the CSU, and the faculty and police unions are the only ones still in negotiations.

The CFA contests that the state system doesn't need the money. The money collected from parking fees (and various fines), which are currently $36 a quarter for everyone except faculty, goes into one reserve from all 19 campuses.

"After people have an opportunity to work with me they begin to see me as an individual and not look at gender or race as an issue," she said.

Her plan for improving communication with students is to hold open forums and invite a cross-section of students to discuss issues that affect and concern them. "As important part of what I do is to obtain the pulse of the students and what they're thinking. The forum concept will go a long way to provide interaction," she added.

By J.W. McPhail

"People here are very intense and I think it's because they take what they do very seriously. They want Cal Poly to be the best at what it does...

Hazel Scott
Opinion

November 1988

Health food vs. fast food

By Yumi Sera

Baseball, hot dogs, apple pie... Pepsi, McDonald's, the generation...

You deserve a break today at McDonald's... Ahh!!! We're being surrounded, bombarded, by advertisers trying to sell us food to poison our bodies. Junk food... it's easy, fast, convenient and delicious. It's also fattening, low in nutrients and high in cholesterol. Isn't it funny how millions of Americans spend nearly a billion dollars a year on diets and gym memberships to look good, but a 'down-town' includes having a couple of drinks and eating a full course meal made of fans and sugars. The total attitude is "I don't feel well, I'm eating to desert tonight and work out twice as hard tomorrow." There's nothing wrong with that. The problem lies in the word 'treat'. Food has become a reward, a form of entertainment and even, a symbol of love.

"I feel comfortable living so close so long as I know that there's a lot of concern in case something happens, but as far as nuclear power as a viable energy source, I feel that more research needs to be done up all the other energy sources in the world... explore solar energy... before we get too deep into nuclear power."

— Robert Hunt

"I don't feel real safe living next to Diablo... because of the San Andreas fault... but I do feel that nuclear power is a very, very important source of energy."

— Roark Schultz

"No, I really don't know too much about it, but just like from the discussions we've had in class and stuff, it really doesn't sound like too safe of a thing... I'd say I really wouldn't feel safe."

— Rene Fernandez

"I think it is, because it's safe, knowing that my parents work out there, and it is valuable to me because it puts food on the table, and so, yeah, I would say it's important."

— Sammie Johnson

"No, I don't like nuclear power and I don't like living that close to Diablo. I grew up around here. I grew up with this town, it's a part of food on the table... because it pats food on the table."

—Amber Wisdom

"No, I really don't know too much about it, but just like from the discussions we've had in class and stuff, it really doesn't sound like too safe of a thing... I'd say I really wouldn't feel safe."

— Kate Dennen

BLOOM COUNTY

by Berke Breathed

Turpin: Doesn't your mom have something with questions and answers? I have to raise the rubbers in terms of effectiveness, appeal and yes, even taste.

Limiting the on-campus availability of condoms to the 40 dollar per week that the Health Center's pharmacy is open does nothing to slow the spread of AIDS. As a "young adult with responsibility" wouldn't Soldau be happy to know that his sexual partner had never faced the dilemma of needing a condom after 5:15 p.m. or on a weekend? If someone in this situation were to experience the irresponsible stance of foregoing protection, does he/she deserve the risk of contracting the worst disease of our age? Do his/her subsequent partners deserve being exposed to this risk?

I hope that helping to prevent even one humiliating, torturous death from AIDS is something that Soldau would be proud to take responsibility for.

Fritz Anderson

AIDS problem warrants space

Editor — In response to William Fight's "Sick and tired of AIDS" letter of May 8, The Mustang Daily has run its share of front page AIDS stories, as have many other college publications.

See Letters, page 3

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we study Socrates in college for better reasons than that!  

Max Darnielle  
Professor, English

Barricaded by dorn bike race

Editor — On Sunday morning, I  came to campus to pick up my partner from Sequoia for a job bid. Upon arriving, I found Perimeter Drive blocked off at the Ag Building. The attendant let me into the parking lot across the street from the Faculty Office Building. It was awkward enough not being able to park at the Administration Building where our other vehicles were parked, but this was just the beginning.  

I walked to Sequoia and found the roads had been blocked for a bike race. I saw the contestants lined up at the starting line and stepped off the curb to cross the street. Before my boot even touched the pavement, a man began cursing at me. He shouted, "Get the — off the course!" I could not wait. I was already delayed and needed to be in Los Osos by 8:30 a.m. I thought maybe he did not realize his course surrounded Sequoia. He continued to shrink obnoxiousities at me while I crossed the street. I met my partner and was again scolded by a security guard. Also, our car, full of material we needed for a job bid, sat stranded in the barricaded parking lot. A man told us to wait near the street.  

Needless to say, we made a bad first impression on our potential new clients whom we were to meet at 8:30. At 9:00, an attendant rushed us out, but then another attendant got angry at us for going too fast! He yelled, "Slow the — down! Can you see there are riders out here? God damned — aggies anyway." We saw the riders, but they weren’t going anywhere.

On the way to Los Osos, my partner told me how many of his neighbors were angry at the loud sports announcer using a loud amplifier waking them up. Also, the restrooms on the first floor were crowded with bikers. I assume there is a reason why the bikers want to use the roads encircling the South Mountain Halls. However, if they must use this area, I believe they owe the dorm residents and the users of Grand Avenue and Perimeter Drive a chance to gain our cooperation.  

I did not appreciate being publicly embarrassed by someone shouting obscenities at me across a crowded intersection. Also, I would have appreciated some form of warning such as flyers in the dorms and parking lots informing us of the various road-closures. I would have gladly parked in another lot instead of getting my car blocked in. Better planning would have saved us from a big inconvenience.

Tony Tomeo  
Ornamental Horticulture

Crude display of anti-Semitism

Dear Editor — Walking through the lower level of the U.U. yesterday, I looked into Haverm’s (The Jewish Cultural Club) box on the wall. To my surprise, I saw two things that shouldn’t have been there. There was an anti-abortion flier stapled over the club’s information, and there was a swastika drawn in on a portion of the uncovered club information.  

Who would do such things? What did Haverm as a club or members of the club do to deserve this vandalism? Okay, I guess those who are anti-abortionists and those who are anti-Semitism got what they wanted, recognition, Bravo.

Why do those who are anti-abortion put fliers up? Are they insecure? Do they think they will get more people to start believing in anti-abortion? You don’t see the pro-choice people putting fliers up in favor of abortion, do you? The way I look at it is that if those anti-abortionists really believe in anti-abortion, they wouldn’t put up fliers, they wouldn’t put up fliers saying they are anti-abortionists, that these fliers mean that they acknowledge that abortion exists and they accept it.

As for the person(s) who drew the swastika, why? The person(s) who thought that the holocaust never happened and that it was the Jewish people’s fault for WWll, I think that the person(s) who drew the swastika really believed that there was a holocaust or he/she/they wouldn’t have to prove his/her/ themselves right by drawing swastikas on the Jewish club’s information. I feel sorry this poor soul.  

What I’m really trying to say is if you have something to say in a way of a poster, post it up somewhere where there are no other posters, not on someone else’s poster advertisement.

M. Arthur Harshaw  
Construction Management

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SHOOTING

From page 1 the house at the time of the shooting, said Topham. All of them had been drinking alcohol. Only Lambing was arrested. Blood tests will soon show alcohol levels, said Topham, and if other drugs were being consumed. Lambing will be charged with assault with a deadly weapon on a peace officer.

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Correction

Information provided by the Records Office published in yesterday's Mustang Daily incorrectly stated March 20 as the date students could add more than 16 units via CAPTURE. The actual date is March 27. The Records Office regrets the error.

Filing deadlines for financial aid applications and scholarships are both today.

New low prices for Sears

(AP) Sears' 824 stores across the nation began reopening Wednesday after a 42-hour facelift to complete price reductions on 1.3 billion pieces of merchandise.

"People are backed up as far as we can see. It's wall-to-wall people," said Bob Dumas, manager of the Sears, Roebuck and Co. store at the Northland Mall in Columbus, Ohio.

"We have Christmas-quantity people, and we have better than Christmas traffic," said Dumas, who estimated more than 1,000 people waited outside for the doors to open.

Workers changed prices Tuesday on everything — including light bulbs, toasters and polished doorknobs — as Sears prepared for a new retailing strategy that hopes to win customers. Sears intends to keep its prices low year-round, instead of marking them up and down periodically for sales.

This marks a major change for the retailer, which helped pioneer the sale concept.

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America's College Ring

Ring Days are March 6-10, from 9:00am-4:00pm

El Corral Bookstore

The Spring Cold Rush is On!
A director and producer who lived out his last years on a ranch in Paso Robles was featured in the Cal Poly Library Associates Classic Film Series this week.

The King Vidor film festival kicked off with his first sound film, *Hallelujah* (1929). The film, a semi-musical, sported an all black cast with music by Irving Berlin. Scott Simmon, co-author of the recent biography "King Vidor, American," spoke Sunday before *Hallelujah*, which he said was a bizarre project for MGM because the studio usually confined itself to high-gloss productions.

Simmon was made only because Vidor, who died in 1982, agreed to defer his salary until the film made money. According to Simmon, Vidor was full of writing letters to MGM in 1981 inquiring if the movie had made money yet and when he would be paid.

The melodramatic film was panned by critics and seen as racist. Simmon said it is important to remember the cast and crew in which the film was made, and that when viewing it in the 1980s, the stereotypes of black people were more difficult to swallow.

"The characterizations in *Hallelujah* are quite typical," said Simmon. "There is this pastoral vision of everyone being happy on a piece of land," but this is more a political idea than a racial one, he said.

The story centers around a sharecropper who begins by losing everything — the family's money, his brother's life, his freedom — because of his fascination with a dance-hall girl. The rest of the film deals with the sharecropper cyclical spiritual rebirth and fall from grace. Vidor pits two things he admires, religion and passion, against each other in the melodrama, said Simmon.

The movie was made on location in Tennessee and Arkansas, complicating its production. The Jim Crow laws meant that at that time were a problem because the cast was all-black and the crew all-white.

"They had to take separate train cars through Texas," said Simmon.

Another problem faced by Vidor in filming *Hallelujah* was the sound equipment promised to him by MGM never arrived.

"The sound was not post-synchronized, making it more stereotypical," said Simmon.

Vidor's independent style of filmmaking led him into an unlikely collaboration with Ayn Rand. Vidor was asked to direct the movie version of Rand's novel, *The Fountainhead* but he was dissatisfied with the screenplay. He asked Rand to write the screenplay and she agreed on the condition that no word of the script be changed without her consent. If any part of the script reads like a comic strip, Vidor has only himself to blame. It's an oddball movie but with the strength of its convictions: the triumph of a "supreme egoist." "Simmon said.

The *Fountainhead*, the last film in the festival tonight at 7 in the Cal Poly Theatre, tells the story of a "misappreciated genius" architect modeled after Frank Lloyd Wright. Gary Cooper plays the architect mocked by those envious of his talents. Patricia Neal plays his massochistic mate who pushes their relationship to the edge, symbolized in a mutual rape scene.

The second film in the series, popularly called a "woman's weepy," was *Stella Dallas*. The film's content is a precursor of modern day soap operas. Stella Dallas (Barbara Stanwyck) marries up in society, but can't seem to overcome her working class background, even for the daughter she loves.

"The men in the film are an apathetic lot, the worst group of men you would ever run across," said Simmon. Stella's "mororl but prissy husband is a masterpiece of melodramatic acting.

Melodramatic behavior is typical of Vidor's filmmaking career, which spanned both the silent and "talkie" film era. "Vidor is not a well-known filmmaker because his films were successful and entertaining in too many different ways," said Simmon.

Critics look for themes throughout a director's career, he said. From "one angle (Vidor) looked radical and then he would turn around and be an MGM contract man — conscientious, but without personal input," he said.

Despite his erratic career, Vidor created "the two great masterworks of silent film, *The Big Parade* and *The Crowd*," (also shown in the series) said Simmon. "*The Big Parade* was a commercial and critical breakthrough. Vidor always felt cheated because the Academy Awards hadn't been invented then, and wouldn't come until two years later," Simmon is sure Vidor would have won.

Vidor also never received recognition for his work on the *The Wizard of Oz*. He did the black and white scenes, which are clearly different from the rest of the movie, said Simmon, and he directed Judy Garland singing "Over the Rainbow."

Vidor began his filmmaking career as an independent and ended it that way because he said he was "tired of the people who got in the way of filmmaking," said Simmon.

Vidor was awarded a special prize for the cumulative body of his work at the Edinburgh Film Festival in 1964. He received an honorary Oscar in 1979 for "his incomparable achievement as a cinematic creator and innovator." Vidor was nominated for the best director category five times as well.

The Texas-born Vidor was bitten by the Hollywood bug at age 21, when he set out for the glamour city in his Model T Ford. He first worked as an extra and a studio clerk. Eventually, he began directing two-reelers at Universal and finally signed a MGM contract man — conscientious, but without personal input," he said.

The *The Fountainhead*, which Vidor was asked to direct, was based on the novel by the same name. The film was a commercial and critical breakthrough. Vidor always felt cheated because the Academy Awards hadn't been invented then, and wouldn't come until two years later," Simmon is sure Vidor would have won.

"Vidor is not a well-known filmmaker because his films were successful and entertaining in too many different ways," said Simmon.

Film festival lauds late director

Author Scott Simmon

**Scott Simmon**

**Kevin Cannon/Staff Daily**

By Lisa Parsons

Vidor created the 'two great masterworks of silent film, *The Big Parade* and *The Crowd*. The Big Parade was a commercial and critical breakthrough. Vidor always felt cheated because the Academy Awards hadn't been invented then, and wouldn't come until two years later.'

— Scott Simmon

"I see the hand of fate calling me to reform the world. I will start with the movies."

— King Vidor, in a 1914 diary entry
Apple Hill boasts 7 musicians

The Apple Hill Chamber Players, a seven-person ensemble from New Hampshire, will perform in the Cal Poly Theatre this Friday.

The players consist of two violinists, a cellist, a double bassist, two pianists and a viola player. Although one pianist will not make the trip, the musical diversity of the group will still mean a wealth of music.

"They have a nice size, so that in the repertoire they can offer," said Peter Wilt, theatre manager for the Apple Hill Chamber Company. "You can have a more appeal­ing program for your audience."

In fact, on a recent trip to New York City, all of the artists performed with free-lance instrumentalists in the city, but then you've got the piano and the diversity it creates is key.

"You need a puppet which can do exactly what you need," Bass said. "You need a puppet which can do exactly what you need, but then you've got the piano and the diversity it creates is key."

"You have those people who like piano in one hand, but then you've got the piano and the diversity it creates is key."

"You can have a more appeal­ing program for your audience," he said. "You need those people who really just like string, then you've got something there with string, but then you've got some people who like piano in there too, so you've got the piano appeal."

The group's trip to California will change "once you find out who the puppet is and what it can do for the show." Once you've created the puppet, Bass said that the written script will change "once you find out who the puppet is and what it can do," almost as if the puppet is helping to rewrite the show to its lik­ing and capabilities.
This ‘Morning’ was too early

By Doug DiFranco Theatre Critic

I had heard good things about the Cal Poly production of Paul Osborn’s “wicked comedy” Morning’s at Seven, and was almost sure I would give it a favorable review. As it turned out, I was wrong.

I found myself scribbling more notes about things which annoys me rather than positive aspects of the performance. And I’m not entirely convinced it was the script that bothered me.

This play has won at least one Tony award that I am aware of, and Osborn’s dialogue was both funny and thought-provoking. Morning’s at Seven is a timeless work, performed over and over by companies throughout the world and remains one of theatre’s most revivable pieces.

So what was the problem?

It’s been said that a good script can salvage bad acting but good acting cannot salvage a bad script. It didn’t apply here. Bad acting abounded. I guess whenever you have young people dressed up acting like old people it can tend to look “schtick,” and this was definitely the case. With few exceptions, the puppet characters, the four elderly sisters, were overplayed by the young actresses, who hobbled around in their orthopedic shoes as if rehearsing for an orchestra commercial. There was also a chase scene which, out of the blue, made these decrepit old women viable Olympic sprinters. It just didn’t work.

I doubt whether this comical portrayal of the old women was part of Osborn’s original interpretation. The dialogue is funny enough to carry the show without unnecessary comedy for comedy’s sake.

Only one of the women toned it down enough to let some real personality shine through the overacting. Karen Erskine, who played Ary (one of the sisters), was genuinely funny without appearing ridiculously stupid. Erskine knew when to let Osborn’s writing take over, while most of the others continued to ham it up.

PUPPETEER

From Spotlight page 2

“IT’s kind of a collaboration between the puppet and puppeteer,” Bass admitted.

The Cal Poly performances will be limited to 250 people, instead of 500, to guarantee the intimacy of the show.

Puppet theatre, and intimate theatre in general, have their roots in Europe, Bass said. He added that “little art” is most prevalent in Germany, where Bass lived for four years.

Bass has toured his production of “Autumn Portraits” all over Europe, in Israel and even “down under,” where the show was given the critic’s best prize in 1983 at the international puppet theatre festival in Adelaide Australia.

Puppet theatre, for Bass, is intriguing, because he can play the parts as both puppeteer and also in his audience. Since he is visible to the audience, they can see the time and the reactions to his puppets.

The actor is very attached to his puppets, and almost loses them on two occasions travelling in Europe. They were stopped at the East German border, and once lost in an airplane cargo hold in Australia.

It wasn’t just the women, either. Only one of the three male characters in the play is worthy of notice. Sherman Beck, who played Thor Swanston, husband to one of the old ladies, practically carried the entire show himself. His strong, dynamic delivery provided a sense of redemption to the production. His theatre and entertainment background certainly showed. Too bad there weren’t more Sherman Becks in this production.

Granted, the schtick did make the audience laugh. But the overkill of the lighter scenes unfortunately resulted in the more serious dialogue not being taken very seriously. And it was in the more serious lines where the message of the play was to be found. And there was a message, although it wasn’t too apparent. Everyone in the play was longing to be something they were not — more intelligent, more assiduous, more decisive. By the end, they all decided to be content with who they were, or in many cases, who they were not.

Technically, the production was fantastic. Russell Whaley’s sets, plus the lighting and sound were all well done. I do question an occurrence about 15 minutes into the first act where the actors froze onstage, the house lights were raised and noisy lanecomers were shuffled into their seats. It was terribly distracting and somewhat rude to those already in the theatre.

Many people thought it was part of the show, and that an actor was about to make an entrance down one of the aisles. The performers picked up very well from where they had left off before the freeze, however, the lanecomers should have been seated at a more suitable break, instead of creating one, which clearly disrupted the continuity of the performance.

Morning’s at Seven completed its run with its Saturday evening performance. It was a worthwhile production, but should have been handled with more seriousness and less schtick.

Morning’s at Seven, but I should have slept in.

Morning's at Seven

Thorn Swanson, husband to one of the old ladies, was part of Osborn’s original interpretation. The dialogue is funny enough to carry the show without unnecessary comedy for comedy’s sake.

Only one of the women toned it down enough to let some real personality shine through the overacting. Karen Erskine, who played Ary (one of the sisters), was genuinely funny without appearing ridiculously stupid. Erskine knew when to let Osborn’s writing take over, while most of the others continued to ham it up.

“One doesn’t realize how attached one gets to the puppet pets,” Bass said. “It’s unsettling when I realized I might not see these figures anymore.” Fortunately. Bass’ puppetry was located “just in the nick of time” for his performances.

Bass hopes that audience members will begin to see his puppets as autonomous individuals, separate beings from the puppeteer.

“One knows it’s only theatre,” Bass said of “Autumn Portraits.” He hopes that people “don’t pretend it’s real, but at the same time feel it is.”

Puppeteer Eric Bass will give two performances of Autumn Portraits Saturday at 7 and 9 p.m. in the Cal Poly Theatre. Tickets are $5 and $6 for students, $10 and $7 for public, and limited 250 will be sold for each performance. Call 756-1421 for details.

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Mustang Daily Thursday, March 2, 1989
The Apple Hill Chamber Players will present the third concert of the Cal Poly Arts Quinquennium Series Friday at 8 p.m. in the Cal Poly Theatre. The piano and string chamber players are artists-in-residence at Kansas State College's Arts Center in New Hampshire. Tickets are $8 and $6 students, $12 and $10 for public.

Show of Hands, an acoustic folk rock group, will perform at Baja Bar and Restaurant Friday at 9 p.m. Located in the "nu folk" of Tracy Chapman and Suzanne Vega, the two-men, two-man band formed a few years ago near UCSC. Tickets are $3, available in advance at Baja or at the door.

Frontline, a reggae band made up of five Cal Poly students, will perform Saturday night in Frontier Hall. Admission is $1.

San Francisco natives Legal Reins will perform today at 11 a.m. in the UU Plaza. Under Arista's label, the three-member, alternative rock group is on a flatted truck tour covering the state.

That Petrol Emotion and Voice of the Beehive will appear Wednesday, March 8 at 8 p.m. at UCSB's Campbell Hall. Formed in Ireland in 1984, That Petrol Emotion is a five-member new pop group. Their U.S. Canadian tour ends in April.

Eric Bass will perform Autumn Portraits—New Wave Puppetry Saturday at 7 and 9 p.m. in the Cal Poly Theatre. His solo puppet and marionette performance is a direct interpretation of puppet characters, and Bass was recently voted the world's best puppeteer at an Australian puppet festival. Only 250 tickets will be sold for each performance—public premium tickets are $10, student premium, $9; public preferred, $7; student preferred, $6.

Rhapsody, a three-person play by Cal Poly student Rick Ziegler, will be presented Friday at 8 p.m. in Music Building 212. Admission is $2.

As part of Cuesta College's Lively Arts Series, the Montana Repertory Theatre will perform N. Richard Nash's The Rainmaker Friday night. For ticket information, call 595-7038.

PCPA Theaterfest opened Quilts Wednesday in the Marian Theatre at Allan Hancock College, Santa Maria. The play tells of the Old West from the women settlers' perspective, and will run through March 19. Tickets range from $7 to $15.50—call 800-221-9469 for ticket details.

Saturday is the last night for Tango, a political comedy, at Cuesta College at 8 p.m. in Interact Theatre. Tickets are $4 general, $6 students. Call 595-7038 for details.

Student produces three person play
By Doug DiFrances
Marriott Theatre Club

A suicidal chemical engineer, a music-loving bum and Ger­ shwin's "Rhapsody in Blue" will all blend and interact in a one-act drama set on a pier overlooking the Atlantic Ocean.

Rhapsody is a play which "ex­ plores one man's soul in the last 20th century," said Rick Ziegler, a speech communications senior who wrote, directed and stars in the production. Ziegler's senior project is being produced by Alpha Psi Omega, the honorary drama society.

In mounting the production, Ziegler said the most difficult aspect was writing the script, which he began last summer and has been working on ever since. "I knew the message I wanted to convey," Ziegler said, "but it took the longest time to find out how I wanted to say it." Ziegler said the most difficult technical aspects, said he has a crew of about five people to assist with lighting, sets and staging.

Ziegler plays Max Caldwell, a chemical engineer who is disillusioned by life and contemplating suicide due to his feeling helplessness in the technological and mechanical world around him. A bum, who is infatuated with Gershwin music, wanders by and starts up a conversation. The bum (played by Ben Gardella) reveals his "simple, yet profound philosophy" which turns Caldwell's life perspective around. Janet M. Stipevich also appears as Laura, Max's wife.

Rhapsody was produced on a budget of $100, according to Ziegler, part of which was sub­ scribed by Alpha Psi Omega.

Of Rhapsody Ziegler writes, "It has been a long journey; from the behind-the-scenes concept to the staged product, from my seemingly endless frustration to the satisfaction of creating something out of nothing. I hope you will benefit from the process and that Rhapsody, the finished product will re­ mind you how valuable your life is beyond even the most inhumane elements of our modern age."

Rhapsody will be performed Friday at 8 p.m. in Room 212 of the H.P. Davidson Music Building at Cal Poly. Tickets cost $2 at the door.

Legal Reins of the Bay Area will play today during activity hour in the UU Plaza.

Eric Bass will perform Autumn Portraits—New Wave Puppetry Saturday at 7 and 9 p.m. in the Cal Poly Theatre. His solo puppet and marionette performance is a direct interpretation of puppet characters, and Bass was recently voted the world's best puppeteer at an Australian puppet festival. Only 250 tickets will be sold for each performance—public premium tickets are $10, student premium, $9; public preferred, $7; student preferred, $6.

Rhapsody, a three-person play by Cal Poly student Rick Ziegler, will be presented Friday at 8 p.m. in Music Building 212. Admission is $2.

As part of Cuesta College's Lively Arts Series, the Montana Repertory Theatre will perform N. Richard Nash's The Rainmaker Friday night. For ticket information, call 595-7038.

PCPA Theaterfest opened Quilts Wednesday in the Marian Theatre at Allan Hancock College, Santa Maria. The play tells of the Old West from the women settlers' perspective, and will run through March 19. Tickets range from $7 to $15.50—call 800-221-9469 for ticket details.

Saturday is the last night for Tango, a political comedy, at Cuesta College at 8 p.m. in Interact Theatre. Tickets are $4 general, $6 students. Call 595-7038 for details.

Sculpture, light, sound and motion picture film by San Francisco artist Michael Rudnik will be on display in the Cuesta College Art Gallery beginning Friday through April 3.

Student produces three person play
By Doug DiFrances
Marriott Theatre Club

A suicidal chemical engineer, a music-loving bum and Ger­ shwin's "Rhapsody in Blue" will all blend and interact in a one-act drama set on a pier overlooking the Atlantic Ocean.

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Immigration law snags first offender

FRESNO, Calif. (AP) — A Madera farm labor contractor accused of over 330 violations of the 1986 Immigration Control Act, and whom federal officials said Wednesday was technically not in violation of the law, federal officials said Wednesday.

Agents later reviewed employment verification forms, known as I-9 forms, and found 246 of 399 forms on file at S&A Farm Contractos were not completed, said Carter. Another inspection revealed 91 of 160 forms, required by law, were improperly completed, he said.

Carter accused the company of a "flagrant violation of the Immigration and Reform Act of 1986," S&A Farm Contractors has 30 days to appeal the fines, which were based on violations, he said.

"We have said all along that a agricultural industry is very cooperative in trying to comply with this law but then those who believe the law doesn't apply to them, I guess," said Enell. "S&A Farm Contractors are one of those kinds of employers.

Enell said 26 of the workers arrested chose a return trip to their home country instead of facing a deportation hearing. He said immigration officials are "extremely suspect" of the status of aliens who were arrested during Patrol sweeps in January, said J. William Carter, chief of the Border Patrol office in Livermore.

"We do not file fines on people that have not been educated," said Carter.

The ban bills were the first of more than a dozen measures introduced in the wake of the Stockton massacre, where Patrick Purdy used an AK-47 assault rifle.

Roos' bill at the beginning of the hearing was a ban on the manufacture and sale of any weapons that met the bill's general definition of assault weapons.

Bus Roos, to win the crucial vote of Assemblyman Charles Quackenbush, R-Saratoga, took out the general ban and put in a list of two dozen assault rifles, pistols and shotguns, including the AK-47 and Colt AR-15 rifles, UZI rifles and pistols and the MAC10 and MAC11 pistols.

He also at Quackenbush's behest removed an appointed commission that could have excluded assault weapons from the banned list.

In the Judiciary Committee, SB292 ran into the same problem. Sens. Barry Keene, D-Vall-ejo, and Bill Lockyer, D-San Leandro, pressed for a bill that would ban specific weapons.

At the end of a six-hour hearing, Roos agreed to add a list of 15 pistols that would be specifically banned by the bill, but kept the general definition for rifles, shotguns and pistol types not in existence Jan. 1, 1990.

SAN FRANCISCO (AP) — A combination of minority, homeless and other groups, calling itself the "greenlining coalition," demanded on Wednesday that any savings and loan bailout "be linked to a homeless bailout." It is the same position supported by Housing and Urban Development Secretary Jack Kemp, said coalition spokesman Robert L. Gnaizda of Public Advocates.

The lobby group will testify before the Senate Banking Committee on March 15. Gnaizda said at a news conference staged on a downtown street outside offices of the Federal Home Loan Bank.

"We have to figure out revenue sources that are not technically tax increases," he said.

A few signs were stacked up for what Gnaizda said would be picketing down the street later at American Savings & Loan.

Some of the signs said, "Read My Lips. Let The Rich Pay For The Bailout," and "Link S&L Bailout to Affordable Housing.

Gnaizda was flanked by leaders of the San Francisco Black Chamber of Commerce, the Urban League, Consumer Action and Latino Issues Forum, and others.

A 17-page "Greenlining Plan" was to be presented to the FHFB and "(the chief executive officers) of the 10 largest California-based savings and loans," the lawyer said.

The president's fiscal plans, particularly his repeated promise not to raise taxes, have "too trapped" the chief executive "that he has proposed a cut of $100 million in his education budget, despite labeling himself the education president," said the coalition presentation.

The chief fiscal element in the demands was a proposal to obtain $550 billion in added federal revenue over the next 10 years.

"Greenliners' want S&L funds to help homeless
WASHINGTON (AP) — President Bush continued to support the Senate's efforts to save the appointment of the Texas senator to the defense post, after his nomination was snarled by a letter from Tower confessing to infidelity.

"We hope the prospects improve. We don't have 50 votes yet. But we're moving in that direction," Quayle told a White House phone conference call.

Tower showed flashes of grit and humor as he fielded questions at the National Press Club about allegations concerning ex­ cessive drinking, and lucrative consulting fees he received from defense contractors.

"I asked whether he would ask that his name be withdrawn, he replied by quoting from the last letter that William Barrett Travis, the leader of the Texan volunteers who died at the Alamo: 'I shall never surrender or retreat.

"The former Texas senator paused briefly and said, 'I am a little sorry I brought up the Alamo analogy. It just occurred to me what happened at the Alamo just 10 days after Travis wrote that letter,' Texas de­ fenders were wiped out by the Mexicans.

"Travis wrote that letter.' Texas de­ fender Bush said, 'I shall never surrender or retreat.'

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courts won about half the time. Cases which reached federal power, their cases would “lose across the board.” I was impressed with this,” Fetzer said. It was in the state courts where Indians had trouble. Fetzer surmised that state judges were more susceptible to political pressure and because of it, they possessed and enjoyed the “benefit of doubt to the Indians when there was some doubt,” he said. The attitude laid the basis for a general application when interpreting Indian law. “(Federal) Courts give generously when applying Indian law to the Constitution, and rule narrowly when applying Constitutional law,” Fetzer said. It was in the state courts which Indians have little political power, their cases would “lose across the board.” Suprisingly, he found that cases which reached federal courts won about half the time. I (9) said. “Ownership means no more to them than to roam the land as a great common, and to possess it and enjoy it in the same way that they possessed and enjoyed sunlight and the west wind, and the feel of spring in the air.” I I I I I I 24

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**PARKING**

From page 1

Cal State Northridge. The construction has been delayed part of a five-year plan for building parking structures at several campuses statewide, said Samit. In the University of California system, money from parking fees stays on campuses for construction and improvement. In the CSU, the money is “put into one big pot” and, according to the CFA, doing nothing but growing. The parking fee increase is a part of a five-year plan for building parking structures at several campuses statewide, said Samit. In the University of California system, money from parking fees

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