Journalism department chair Bill Loving asked to step down

Alexandra Scott
ALEXANDRA.SCOTT.MS@gmail.com

The journalism department has been through three department heads in the past 10 years and previous department chair Bill Loving joined the list when he was asked to step down by College of Liberal Arts dean Linda Halisky last week. Halisky said she hopes to begin the search for a new journalism department chair in the fall.

Halisky said she is unable to comment on her reasons behind asking Loving to step down because she cannot discuss the particulars of a personnel action. However, Loving said he believes her reasoning was influenced by a senior faculty member.

Loving said he has declined the option to resign because resigning means he would waive his rights to appeal and challenge decisions, and he will fight the decision by Halisky.

"The dean offered me the opportunity to resign as chair," Loving said. "I told her that if she didn't want me as chair she'd have to fire me and I won't resign. That's pretty much how that conversation was ended."

In the meantime, graphic communication department head Harvey Levenson will serve as "facilitator" to the department until a replacement is hired. As facilitator, Levenson will aid the faculty in coming up with a mission statement for the department, create a positive image of the department and "assist in establishing a unified direction," as was reported in a department faculty meeting Aug. 9.

"During a meeting in mid-June, Halisky told the journalism department faculty that she wasn't sure about Loving's ability to lead the department and was uncertain if Loving would continue as department chair," Loving said.

"Toward the end of the school term the dean said that I as a chair was antagonistic and took sides in the department, that I was telling the faculty that it was 'my way or the highway' and that when I won I would rub people's noses in it," Loving said. "When I asked the dean when I had done those things, she repeatedly refused to give me any specifics."

Halisky said Loving has done some fine things for the department. Instead, she said her main concern is with the department as a whole and the difficulty with the faculty getting along. Halisky has mentioned to the faculty that if the department doesn't settle it's issues she will consider moving the department to communication studies. She said she has confidence that the faculty can come together and solve its issues.

There are (alumni) that would be very unhappy about seeing the program disbanded," Halisky said. "I think we can do it and I think all of us will be better off, at least in the short term, where it is. If we have to move it then we will move it to a place where it will have a strong home."

Loving said that his biggest concern is that Halisky has no vision of the department and that she will "destroy the department rather than deal with the mess she's created."

"I believe in this department, I believe in the students," Loving said. "What we do here is important. Whatever our grads do is important." Loving said that his biggest concern is to maintain the same amount of quality of education. I think that's theoretical, but there are different aspects where you go to apply that hands-on experience is the best way to learn. It can apply by any but it's more obvious in some disciplines than others. I think it can be applied by any but in some it's more obvious. The main thing is that we have to engage in learning.

Cal Poly and goals and expectations for both himself and the campus during his time in San Luis Obispo during a question and answer session.

What are you most excited about as being Cal Poly's interim president?

I'm very impressed with the university and I'm pleased to be here and be a part of it. It's my first time as an interim president. I've given a lot of thought to what an interim president does compared to a regular president. It's a great opportunity for me to be a part of a really fine university.

What is your interpretation of the CSU system?

Well it's a big system and it's mission in California has been a very important one. I think the most challenging thing, which is regenerative right now, is there needs to be more money. Cal Poly cut down (on enrollment) because we are determined to maintain the same amount of quality of education. I think that's admirable that the system has been taken. On the other hand, there is a great need that hasn't been met. I've known a lot of people from this system, but as far as the (CSU) system itself, I'm just beginning to learn.

How do you plan on upholding Cal Poly's reputation?

That has to do more with faculty and staff and attention to students than the president. I do have a lot of national affiliation and connection, and by word of mouth I can help to some extent on reputational issues. My main thing is to do no harm. I'll be listening to faculty and administration to learn what things can be improved.

What are your expectations of leadership by doing?

I was a music student and music involves learning by doing. It's a great extent. I appreciate the fact that hands-on experience is the best kind of learning. It's easier to apply in some disciplines than others. I think it can be applied by anyone but it's more obvious in some. The main thing is that we have to engage in learning. In this way is doing the best way to encourage that engagement. It can apply and should apply to all students. A lot that we learn in the university is theoretical, but there are different areas where you go to apply that personally. It helps students to know what they are good at. When people know that they are good at something, they go out in the world with confidence.

What are you expectations of

see Glidden, page 2
Glidden continued from page 1

students?
I always said I'd rather have 8 students who really want to learn than A students who just want to get a degree. I believe at Cal Poly we have A students who really want to learn and I will believe that until I'm proved wrong. On a lot of campuses there are an awful lot of students who just want a degree and that's not the way I am and nor the way I want a university to be. I want students who want to learn.

What are your expectations of faculty?
The sense that I've gotten from everyone I've talked with is faculty here are very committed to students. I've been a part of a university where faculty are more interested in research than teaching, and I like that Cal Poly has more interest in students.

Do you have any plans to improve the relationship between student night life and the community?
That's a difficult issue on every residential campus. It's one with which I have some familiarity and some experience. You want students to have fun and have an active social life and so forth, I will do everything I can to encourage students to be responsible in their behavior and to considerate citizens in a community. Even with the best intentions, parties can get out of control. I was the president of a school that was ranked No.2 of party schools by the Princeton Review. We studied hard but, yes, we are sociable. Communities then react because they get disgusted by too much noise and student behavior when the students have had too much to drink. A law like the Unruly Gathering Ordinance (South Carolina) can help to host a kick people out. Community reaction to students who don't police their own behavior. I'm not condemning students — you want students to have fun. When people drink too much they don't have good judgment and particularly when they're in crowds. I am not prudish of such things but I do think it's part of the university's responsibilities to teach students how to be responsible citizens. Think of it as giving you a reason to control the environment; the worst things happen when the honors don't have control.

How do you plan on improving the school?
A school is improved program-by-program and there are so many facets to that, like student programs and student life. What I'll be doing is listening to them and taking their advice and what changes can be made in what they say. I don't plan on making large changes. I will listen to a lot of people before I make any declaration. I know a lot about academic performance at Cal Poly, and I'm only beginning to learn about student life. I'm very impressed with Associated Students Inc., their responsibilities and how it works here. I don't have in mind any dramatic changes that I can put in right now. Often, when you're moving in a direction there are often several preliminary steps. I'll be listening to lots of folks about that.

What major changes do you want to see at Cal Poly?
I will try to be a consensus builder. I'd be foolish to say that I know enough yet to know what drastic changes need to be made.

What minor changes would you like to see at Cal Poly?
I don't know that either. One of the things that Cal Poly is trying is to keep students on track to graduate on time. A main responsibility is to plan to have course offerings so everyone will graduate on time. I've talked to Provost Robert Krebs and I have great respect for him, and I think we've made changes in that aspect. We want to make certain that parents and students get the value they've invested for a quality education that prepares you for life as well as well as a job and also does it in a timely fashion to make sure that college isn't a costly thing. There should be more incentives for people to graduate on time and that should be a statewide — not just at Cal Poly. To any extent that we are inefficient and can't offer the courses students need to graduate in our responsibility. We have a very impressive retention rate and graduation rate at Cal Poly. I would like to be sure there is co-op with academic affairs and student affairs, so if a student isn't happy and not adjusting well to college life that we find that out early and try to help them. Cal Poly has a 92 percent retention rate; a lot of people are happy with 75 percent.

What is your favorite part about Cal Poly's campus?
The campus as a whole is fairly compact for as many students that there are here. I think the new student recreation center is going to be great. The Performing Arts Center is a wonderful facility. I saw a number of the agriculture facilities and I was really impressed with a lot of the work that was going on there. It's hard for me to pick one favorite thing about the campus. I'll have a better feeling when the students return and you get the vibrancy of the college campus.

How will you make students' time at Cal Poly more enjoyable?
To keep them well enough behaved so they don't have to pay $700 in fines for the Unruly Gathering Ordinance. We need to make certain that students are fully engaged, not only in academics but socially as well. I'm a great believer in diversity and getting to know people with an entirely different background than your own. We learn by doing things together, whether it's a project, playing sports, playing music or acting, the best way to know about people is working with them to produce something.

What sports are you looking forward to watching at Cal Poly?
I really enjoy sports. I played them in high school. I played basketball until about 25 — until my body couldn't take it anymore. I love to play tennis now. Football, baseball, basketball, softball. I don't know how much time I'll have to get to events but I'll be there when I can watch students perform. I want to see the performing arts students in action as well.

Do you play any instrument?
I did. I've given recitals on oboe, clarinet, bassoon and saxophone. I don't practice anymore.

Will you perform them for staff and students?
That I do know the answer — the answer is no. It would be an awesome embarrassment for us all. There are ample opportunities for us all to be a fool of yourself, and there is no point in going out of your way and making those opportunities.

Favorite TV show?
The cleverest writers are "Two and a Half Men." Those writers are so clever I'd like to sit in one of their conversations because I bet they just have a ball. It's socially inappropriate in a lot of ways but they are very clever.
Chair  

continued from page 1  

ed at times by the faculty’s issues. She has noticed problems in the department and said the attitudes of some of the faculty in the department have at times bordered on petty and unprofessional.

When the “Best For” edition of the Mustang Daily came out, Bashaw's journalism professor commented on “how silly and high school the (public relations) writing was,” Bashaw said. “Every student wants to feel supported and respected by their professors,” Bashaw said. “When that doesn’t happen, it’s really unfortunate. That shouldn’t happen, faculty should be never and there’s no excuse.”

Bashaw said at class some professors would discuss fights, arguments or talk about somebody not getting along with another. She said they did not mention names.

“Not everyone wants to be the journalism department is dysfunctional,” she said. “The longer you’re here, the more obvious it becomes. It’s as if we’ve forgotten about the larger mission of the journalism department.”

Recent Cal Poly graduate and former Mustang Daily arts editor Cassandra Keyse also said that she had experiences with professors voicing their disagreement about department issues in class and around the department.

“As a student in Teresa’s class my last quarter of college, she made numerous comments about how she felt about the department so it was obvious,” Keyse said. “She didn’t have any sort of censoring mechanism during classes and it interfered with her teaching.”

Despite the obvious bickering, Loving said one thing that can change the department is the faculty’s priority to teach the students. He said the faculty has a mission to teach students and they should do this.

“The dean’s choices do not relieve us of that obligation,” Loving said.

Her decision, he said, provides an opportunity for the journalism department to take a good hard look at how it operates and how the dean operates. Currently, the department is made up of six faculty members, making it hard to get a consensus to move forward, said Terri Serna, administrative systems coordinator of the journalism department.

“One (faculty member) has very strong political views that cloud and create a road block for any decision trying to be made,” she said. “Another (faculty member) can’t deal with change and is very resistant to change.”

Loving said Halisky is putting the department at jeopardy because of a strong friendship with senior faculty member Teresa Allen.

“Toni deeply disappointed the dean has put the department at jeopardy for the sake of her friendship with Professor (Teresa) Allen,” Loving said. “This dean has perpetuated the dysfunction of the department.”

However, Halisky maintains that her relationship with Allen is no different than her relationship with any other professor.

It is my policy when faculty are unhappy I listen to them and I send them back to their department to try to work it out and that is what I did in the case of Professor Allen,” Halisky said. “We are not and have never been social friends. We’re friendly but we don’t have a special relationship of any kind.”

Aside from allegations that Halisky did not ask the opinions of other faculty except Allen regarding Loving, Halisky said she has put the department at jeopardy three different times — the first in mid-June, second in early July and the third in early August — but would not go into detail about what was discussed at the meetings. She said she asked the faculty what was working in the department, what wasn’t working and what Loving is doing well and what he can improve on.

As for the reaction of the students, Halisky said she expects uncertainty and concern but is not anticipating a huge impact. She plans on meeting with the students in the fall and together with the faculty, presenting a “united front” that shows the faculty has moved forward from their disagreements. She also plans to allow students to ask questions.

Halisky’s plan for the faculty to move forward and pass the quarter is for them to solve their problems together as a group. Benchmarks will still be set up but Halisky said she has not decided on a timeline.

If they are committed to the student and the betterment of the department I hope this will prevail,” Halisky said. “These are grown ups; they have expressed this commitment to (the students) and this program and I’m trusting them.”

The faculty’s previous goal of being accredited will now be for the long-term, Halisky said. Emphasis will now go toward building a stronger program that uses the opportunities Cal Poly provides, embrace it’s potential and move on.

However, Bashaw said real thought needs to be taken before the department can move forward.

“If we hope to see any improvement in the journalism program we need to really think through these systemic changes in leadership,” Bashaw said.

Leverence, who was previously a department chair at La Roche College in Pittsburgh, Penn, has 28 years experience as a department chair and will be working closely with the Cal Poly faculty and staff.

“Leverence brings an understanding of the profession and the importance of a successful journalism program,” Bashaw said.

“My philosophy is the way to get things done is to surround yourself with good people,” Leverence said. “Let them do what they do and support them get the job done without interfering.”

Leticia Rodrigues also contributed to this article.

---

Experience it... 

Minimum age to jump:
16 years (Tandem)
18 years (AFF-Solo)

www.SkydiveTaft.com

U.S. Bank No Fee Education Loan

After making use of grants, scholarships and Federal loans, there still may be unmet education expenses. That’s why U.S. Bank offers those No Fee Education Loan benefits:

• No Fees
• A Low Interest Rate
• No Payments While In School
• Auto-Pay Discount

Apply or learn more at usbank.com/nofeeapp 
or call us at 800-241-1200.

*For education loan needs.

usbank.com/nofeeapp | 800-241-1200

Note: Program rules and qualifications may be modified or discontinued at any time without notice.
Four local dance companies collaborate in 'Jumpbrush'

Alexandria Scott

Cal Poly will become a "dance destiny" this weekend when four local, professional dance companies teach, practice and perform together for the first time in Jumpbrush, a Pacific coast dance convergence. The four featured dance companies are Ballet Theatre San Luis Obispo, Civic Ballet of San Luis Obispo, Deyo Dancers and Variable Velocity Performance Group.

The "big four" have been planning Jumpbrush for over a year-and-a-half, said Tanya Tolmasoff. "We've been really working hard trying to get the awareness for the dance companies and the possibility for people to go someplace other than just the concerts to dance," she said. She hopes the festival will create an opportunity for people to go someplace together and it's a really cool opportunity for them to finally dance together.

People will get a broad range of dance companies at one place and it's a really cool opportunity for them to see the different companies together for the first time, she said. "We have a small community with four diverse and strong companies," she said. "The dancers don't know each other and it's a really cool opportunity for them to finally dance together." People will be coming to dance in a class a la carte is $15 while dancing is $5. It's not only dancers from each company who will be coming to do classes. Tolmasoff said.

"People will be coming to dance from all over California, Colorado, Utah, Seattle and Oregon," Tolmasoff said.

Co-artistic director for Variable Velocity Performance Group Diana Deyo said she will be teaching classes at Jumpbrush, she said. "The dancers don't know each other and it's a really cool opportunity for them to finally dance together." People will be coming to dance at Jumpbrush, she said. "All of the dancers will be a part of a mural that goes around the PAC," she said. "It's structured improv that will make visual arts out of (the dancer's) bodies." The mural will begin at 7 p.m. Friday.

"Jumpbrush" kicks off tonight at the PAC with a performance from San Francisco-based Oberlin Dance Collective. The festival continues with dance performances, workshops, classes and lectures over the course of the weekend.

"Jumpbrush" kicks off tonight at the PAC with a performance from San Francisco-based Oberlin Dance Collective. The festival continues with dance performances, workshops, classes and lectures over the course of the weekend.

"Jumpbrush" kicks off tonight at the PAC with a performance from San Francisco-based Oberlin Dance Collective. The festival continues with dance performances, workshops, classes and lectures over the course of the weekend.

"Jumpbrush" kicks off tonight at the PAC with a performance from San Francisco-based Oberlin Dance Collective. The festival continues with dance performances, workshops, classes and lectures over the course of the weekend.

"Jumpbrush" kicks off tonight at the PAC with a performance from San Francisco-based Oberlin Dance Collective. The festival continues with dance performances, workshops, classes and lectures over the course of the weekend.

"Jumpbrush" kicks off tonight at the PAC with a performance from San Francisco-based Oberlin Dance Collective. The festival continues with dance performances, workshops, classes and lectures over the course of the weekend.

"Jumpbrush" kicks off tonight at the PAC with a performance from San Francisco-based Oberlin Dance Collective. The festival continues with dance performances, workshops, classes and lectures over the course of the weekend.
Graphic style of 'Scott Pilgrim’ goes overboard, on purpose

Rene Rodriguez
MCCLATCHY NEWSPAPERS

"I don't think overwhelming the audience is necessarily a bad thing," opines the British filmmaker Edgar Wright. "Sometimes people get so used to bland, microwaved films, they crave to be lulled into the same pace and structure. I hope it's a good thing if a film feels fresh and different.

Wright is about to find out if his thesis holds true. After directing the king of all zombie comedies ("Shaun of the Dead") and a hilarious de­construction of the Hollywood buddy-cops genre ("Hot Fuzz"), the filmmaker has returned with "Scott Pilgrim vs. the World," which opens Friday. This wild, breakneck picture — a cross between a teenage rom­com, a superhero adventure and a live-action "Street Fighter" video game — tells of an amiable, 22-year­old Toronto slacker (Michael Cera) who falls for the enigmatic, out-of­league Ramona (Mary Elizabeth Winstead).

But as soon as the couple starts going out, Ramona's romantic bag­gage, in the form of her seven evil exes, interrupts their bliss. Each old flame challenges Scott to a duel to the death, the fights becoming progressively more difficult.

Fortunately, although Scott appears to be just an aimless, skinny guitarist waiting for his life to begin, he also has superpowers. Based on the six-issue graphic novel by Bryan Lee O'Malley, "Scott Pilgrim vs. the World" is a singular mixture of comedy, fantasy, kung-fu and garage rock, all cranked to 11. Beginning with some truly trippy opening credits, Wright uses every conceivable tool in his filmmaking arsenal to depict the world through Scott's contemporary, geeky, fantasy-prone eyes.

"Scott Pilgrim vs. the World" also comes closer to duplicating the experience of reading a comic book than any other adaptation that has come before. The screen often splits into panels; text balloons float in the foreground; words like "Plok!" and "Thwop!" pop up when people punch each other. Flying, telekinesis and impromptu swordfighting are not uncommon. Occasionally, animation takes over. In one shot, a character's facial features are suddenly replaced by an emoticon.

"Scott Pilgrim" is taking all the media young people consume and trying to find an equivalent cinemat­ic language," says Peter Debruge, a senior film critic for Variety. "Manga, Japanese comics, video games, comic books, even the vernacular for text messages and Twitter — they're all blended in a way we've never seen before, which is extremely exciting."

But Debruge also feels the relent­less in-your-face style of the film overwhelms the story and characters.

"To young people, boredom is the worst possible thing anyone can suffer from," he says. "So this movie gives you a kind of attention deficit disorder-filmmaking that throws everything at you at once. The pace is where I think the generation gap comes in. As innovative as this film is, it becomes exhausting to people past a certain age."

Michael Bacall, who co-wrote "Scott Pilgrim" with Wright (in close collaboration with O'Malley), says he and the director were aware of the potential to push things too far and risk alienating a segment of the wide audience at which the film is aimed.

"We were aware it would skew younger, but at the same time we worked really hard to make the love story something that anyone could identify with," Bacall says. "In terms of the underlying video game mythol­ogy throughout the movie, we're at a point in history where several genera­tions have nostalgia touchstones for video games they grew up with. We tried to touch on every era of the gaming culture, which at this point a lot of people can identify with."

Wright first heard of "Scott Pil­grim" at a 2004 screening of "Shaun of the Dead," where executive pro­ducers Jared LeBoff and Adam Siegel, who had acquired the screen rights to the comic, gave him the first issue in the series.

Wright defends the rapid-fire pac­ing of the movie — even some of the simple conversation scenes feel like fight sequences — by pointing to previous films that successfully tested the audience's stamina to keep up, such as "Run Lola Run."

"The dialogue is really sharp in the book, and I like screwball com­edy timing, so I wanted to make the dialogue pretty rat-tat-tat, even when the characters aren't making jokes," he says. "But that's nothing new. TV shows like 'The Simpsons' or ' Arrest­ed Development' or '30 Rock,' they have the pacing of a Marx brothers movie. Some of the comedies made in the 1930s were paced incredibly fast. It's really a matter of not talk­ing down to the audience. Once you establish your pace, they get up to speed pretty fast."
Muslims unfairly denied equal construction rights

Imam Feisal Abdul Rauf, the Muslim clergyman who wants to build a cultural center and prayer room two blocks north of Ground Zero, has repeatedly denounced Islamists and terrorism. He adorns members of his congregation to be, in his words, "both good Americans and good Muslims." He's not an ally of Osama bin Laden, he's an adversary.

It was predictable that some New Yorkers who lost loved ones on 9/11 would object to building a Muslim institution so near the site of their tragedy. They're entitled to their feelings, and a cultural center that hopes to bridge gaps among Muslims, Christians and Jews needs to take those feelings into account. But they're not entitled to make their feelings a basis for discriminatory government action.

The controversy extends far beyond the question of whether a mosque should be built so near Ground Zero. Christian civilization has no right to deny Muslims the right to build houses of worship that have sprung up all over the country — from Staten Island, N.Y., to Murfreesboro, Tenn. and Temecula, Calif., as well. (Temecula is 2,407 miles from Ground Zero).

And they're being abetted by politicians a long way from New York — including two who may run for president in 2012 who have seized the opportunity to declare themselves defenders of Western civilization against militants.

First came former Alaska Gov. Sarah Palin, who called the planned mosque in New York "a stab in the heart" and demanded that "peaceful Muslims" prove their good intentions by agreeing to move it. Then came House Speaker Newt Gingrich of Georgia, who wants to stop reincoming Muslims in the home of our Constitution by enacting that the West is entertly different.

There's a civil war going on inside Islam, and it's between modernizers who want to make peace with the West, and radicals like bin Laden, who don't. George W. Bush and Barack Obama don't agree on much, but they do agree that the best way to win the war on terror is to convince Muslims that reconciliation is possible and to help them win in Islam's civil war.

But the message from those who don't want to allow American Muslins to build their mosques sounds more like this: We don't care how moderate you say you are. If you're a devout Muslim, we think you're part of a fifth column aimed at destroying our civilization.

Back to New York for a moment. Abdul Rauf's less scrupulous critics charge, with no apparent evidence, that he's "linked" in some fashion to terrorists. Do they imagine that the FBI would be stupid enough to think if it were true? His more scrupulous terrorists tout our broader political objections: He hasn't specifically condemned Hamas; he supported the secession promoters who broke the blockade.

In response to "BREAKING: Bill Laving asked to step down as journalism dept. head"

This column was amazing for me. I'm a bisexual and I am scared to tell some of my friends because I'm afraid of what they will think of me because of the stereotypes. My mom is one of these people who believe in these stereotypes and believe that being bisexual is just a fad so I appreciated it when you talked about that. Bisexuals have been mowed into the slurry category because of stupid people who make out with everyone in public.

"We don't carry the burden of being a mosque that likely is funded by foreign countries."

For a reality check, I talked with a New Yorker: Rabbi Baud Hirschfeld, president of the National Jewish Center for Learning and Leadership. Hirschfeld knows Abdul Rauf and considers him a genuine moderate.

"The rumor-mongering that he's some kind of agent for Islamists is utterly different from everything I know about him," the rabbi said. "With this (civil center) project, he's proposing a spiritual response to a spiritual problem. This (9/11) was Islamic terror. He's trying to use the tradition to correct itself."

But Hirschfeld worries that the process has gone off the rails and that instead of the interfaith understandings that Abdul Rauf hoped to foster, there may be bitterness on both sides.

If Abdul Rauf wants his cultural center to become an instrument of reconciliation, he's got plenty of work to do. The question is whether outside agitators like Gingrich and Palin have made that impossible.

The critics claim that building a mosque at 51 Park Place would be a victory for Islamic extremism. They have it exactly backward.

If American Muslims are allowed to build mosques only where Christians and Muslims are enough to allow, we will be proving the Islamists' point that the West is every Muslim's enemy. If this mosque is blocked by populist prejudices or political demagoguery, that's when bin Laden will claim a second victory — not in the shadow, as they say, of Ground Zero.

Jim Kuo is a columnist for the Chicago Tribune.

The Mustang Daily reserves the right to print letters for grammar, presentation and length. Letters, commentaries and cartoons do not represent the views of the Mustang Daily. Please visit www.mustangdaily.net or email mustanydaily@gmail.com. Management reserves the right to reject or edit any letter submitted.

Next week's editorial page will be a special feature for typophiles rant against the kindergarten classroom. We appreciate our moderates and are thrilled for oursupply readers. Please send any nie in for the typophiles feature to typophile@mustangdailyonline.com.
**ANSWER TO PREVIOUS PUZZLE**

1 Aqum (persistent, persistent) 36 streaks (middle name)
2 baying (appeal to) 37 Tippecanoe and Tyler
3 Balaclava (mustard) 38 Mt. Rainier
4 Besso (victim) 39 Sophia of Hungary
5 Blazon (style) 40 Atomic Law Mills 41 Fringe benefit
6 Carioca (supporter) 42 Scholar supporter
7 Carolus (middle name) 43 Author who famously ended a short story with the line “Romance at a short notice was not his specialty”
8 Corsair (skilled) 44 Call on a slide
9 Corsican (commander) 45 Command to a German composer on a composition
10 Crossword (dictionary)
11 Ender (hen) 46 Command to a German composer on a composition
12 Endless (become)

**Summer is here!**

Hit the beach with personalized beach gear - tank tops, towels, beach bags and more! Don’t yeah, summer is also a good time to order your club shirts for fall! Summer is here!

**MOVING?**

Extra stuff?

**SMALL HOUSE?**

Extra stuff?

**THE NEW YORK TIMES**

**Crossword**

Edited by Will Shortz

No. 0707

**Across**

1 Veracruz’s capital
2 Singer in “Sweeney Todd”
3 bonobo, for one
4 You can count on
5 Kelly of “Live with Regis and Kelly”
6 Wood with hair or weed
7 Command to a French composer at an intersection
8 Concerto gift
9 Pandas
10 Tickle response
11 Unheads who painted “The Battle of San Romano”
12 “Don Quixote”
13 Lead locales
14 City south of Luton
15 Command to a Hungarian composer at the piano

**Down**

1 Activities
2 jacques
3 “Tippecanoe and Tyler”
4 Move like mud
5 Sophia of Magyar-Hungarian-Style
6 Fringe benefit
7 Inch, supporter
8 Author who famously ended a short story with the line “Romance at a short notice was not his specialty”
9 Call on a slide
10 Command to a German composer on a composition
11 Lover of a (dramatic)
12 Letters, as hears
13 Jay Gatsby’s wife
14 Poor of no account
15 Gilt
16 Plus
17 What an addict wants
18 Symbol of simple harmonic motion
19 Tie for, short order
20 Bachelor’s party attractor
21 Hard core
22 Game involving banks
23 Fair
24 ‘Emancipator
25 Team agent
26 Roof lifter
27 Relative of an aardvark
28 Supr

**The New York Times**

**Crossword**

Edited by Will Shortz

No. 0707

**Across**

1 Veracruz’s capital
2 Singer in “Sweeney Todd”
3 bonobo, for one
4 You can count on
5 Kelly of “Live with Regis and Kelly”
6 Wood with hair or weed
7 Command to a French composer at an intersection
8 Concerto gift
9 Pandas
10 Tickle response
11 Unheads who painted “The Battle of San Romano”
12 “Don Quixote”
13 Lead locales
14 City south of Luton
15 Command to a Hungarian composer at the piano

**Down**

1 Activities
2 jacques
3 “Tippecanoe and Tyler”
4 Move like mud
5 Sophia of Magyar-Hungarian-Style
6 Fringe benefit
7 Inch, supporter
8 Author who famously ended a short story with the line “Romance at a short notice was not his specialty”
9 Call on a slide
10 Command to a German composer on a composition
11 Lover of a (dramatic)
12 Letters, as hears
13 Jay Gatsby’s wife
14 Poor of no account
15 Gilt
16 Plus
17 What an addict wants
18 Symbol of simple harmonic motion
19 Tie for, short order
20 Bachelor’s party attractor
21 Hard core
22 Game involving banks
23 Fair
24 ‘Emancipator
25 Team agent
26 Roof lifter
27 Relative of an aardvark
28 Supr

**The New York Times**

**Crossword**

Edited by Will Shortz

No. 0707

**Across**

1 Veracruz’s capital
2 Singer in “Sweeney Todd”
3 bonobo, for one
4 You can count on
5 Kelly of “Live with Regis and Kelly”
6 Wood with hair or weed
7 Command to a French composer at an intersection
8 Concerto gift
9 Pandas
10 Tickle response
11 Unheads who painted “The Battle of San Romano”
12 “Don Quixote”
13 Lead locales
14 City south of Luton
15 Command to a Hungarian composer at the piano

**Down**

1 Activities
2 jacques
3 “Tippecanoe and Tyler”
4 Move like mud
5 Sophia of Magyar-Hungarian-Style
6 Fringe benefit
7 Inch, supporter
8 Author who famously ended a short story with the line “Romance at a short notice was not his specialty”
9 Call on a slide
10 Command to a German composer on a composition
11 Lover of a (dramatic)
12 Letters, as hears
13 Jay Gatsby’s wife
14 Poor of no account
15 Gilt
16 Plus
17 What an addict wants
18 Symbol of simple harmonic motion
19 Tie for, short order
20 Bachelor’s party attractor
21 Hard core
22 Game involving banks
23 Fair
24 ‘Emancipator
25 Team agent
26 Roof lifter
27 Relative of an aardvark
28 Supr

**The New York Times**

**Crossword**

Edited by Will Shortz

No. 0707

**Across**

1 Veracruz’s capital
2 Singer in “Sweeney Todd”
3 bonobo, for one
4 You can count on
5 Kelly of “Live with Regis and Kelly”
6 Wood with hair or weed
7 Command to a French composer at an intersection
8 Concerto gift
9 Pandas
10 Tickle response
11 Unheads who painted “The Battle of San Romano”
12 “Don Quixote”
13 Lead locales
14 City south of Luton
15 Command to a Hungarian composer at the piano

**Down**

1 Activities
2 jacques
3 “Tippecanoe and Tyler”
4 Move like mud
5 Sophia of Magyar-Hungarian-Style
6 Fringe benefit
7 Inch, supporter
8 Author who famously ended a short story with the line “Romance at a short notice was not his specialty”
9 Call on a slide
10 Command to a German composer on a composition
11 Lover of a (dramatic)
12 Letters, as hears
13 Jay Gatsby’s wife
14 Poor of no account
15 Gilt
16 Plus
17 What an addict wants
18 Symbol of simple harmonic motion
19 Tie for, short order
20 Bachelor’s party attractor
21 Hard core
22 Game involving banks
23 Fair
24 ‘Emancipator
25 Team agent
26 Roof lifter
27 Relative of an aardvark
28 Supr

**The New York Times**

**Crossword**

Edited by Will Shortz

No. 0707

**Across**

1 Veracruz’s capital
2 Singer in “Sweeney Todd”
3 bonobo, for one
4 You can count on
5 Kelly of “Live with Regis and Kelly”
6 Wood with hair or weed
7 Command to a French composer at an intersection
8 Concerto gift
9 Pandas
10 Tickle response
11 Unheads who painted “The Battle of San Romano”
12 “Don Quixote”
13 Lead locales
14 City south of Luton
15 Command to a Hungarian composer at the piano

**Down**

1 Activities
2 jacques
3 “Tippecanoe and Tyler”
4 Move like mud
5 Sophia of Magyar-Hungarian-Style
6 Fringe benefit
7 Inch, supporter
8 Author who famously ended a short story with the line “Romance at a short notice was not his specialty”
9 Call on a slide
10 Command to a German composer on a composition
11 Lover of a (dramatic)
12 Letters, as hears
13 Jay Gatsby’s wife
14 Poor of no account
15 Gilt
16 Plus
17 What an addict wants
18 Symbol of simple harmonic motion
19 Tie for, short order
20 Bachelor’s party attractor
21 Hard core
22 Game involving banks
23 Fair
24 ‘Emancipator
25 Team agent
26 Roof lifter
27 Relative of an aardvark
28 Supr

**The New York Times**

**Crossword**

Edited by Will Shortz

No. 0707

**Across**

1 Veracruz’s capital
2 Singer in “Sweeney Todd”
3 bonobo, for one
4 You can count on
5 Kelly of “Live with Regis and Kelly”
6 Wood with hair or weed
7 Command to a French composer at an intersection
8 Concerto gift
9 Pandas
10 Tickle response
11 Unheads who painted “The Battle of San Romano”
12 “Don Quixote”
13 Lead locales
14 City south of Luton
15 Command to a Hungarian composer at the piano

**Down**

1 Activities
2 jacques
3 “Tippecanoe and Tyler”
4 Move like mud
5 Sophia of Magyar-Hungarian-Style
6 Fringe benefit
7 Inch, supporter
8 Author who famously ended a short story with the line “Romance at a short notice was not his specialty”
9 Call on a slide
10 Command to a German composer on a composition
11 Lover of a (dramatic)
12 Letters, as hears
13 Jay Gatsby’s wife
14 Poor of no account
15 Gilt
16 Plus
17 What an addict wants
18 Symbol of simple harmonic motion
19 Tie for, short order
20 Bachelor’s party attractor
21 Hard core
22 Game involving banks
23 Fair
24 ‘Emancipator
25 Team agent
26 Roof lifter
27 Relative of an aardvark
28 Supr
It may be less than a month before football season starts, but the biggest question surrounding the Cal Poly football team is still unanswered.

Will it be quarterback Andre Broadous or Tony Smith who leads Cal Poly's offense this September?

As the team awaits head coach Tim Walsh's decision in their first week of practice, either Smith or Broadous will be trying to help a program rebound from one of the worst seasons of the decade—at least on paper.

Cal Poly went 4-7 last season, finishing at the bottom of the Great West. The Mustangs couldn't win a single game on the road and finished outside of the national polls for the first time since 2003—while also suffering their first losing season since 2002.

"It's a team game and it's about winning," Walsh said. "We are going to try to do the best thing that's going to give this team the opportunity to win as many games as it can."

In some eyes, there really shouldn't be a debate. Last season, it was the job of Smith, a man who led his team last season against opponents like San Jose State, Sacramento State and Ohio, while throwing for 1618 yards —just 342 less than Jonathan Dally in his senior season.

"Tony, he knows all his checks, he knows all his audibles, and he is real smart with the ball," Broadous said. "He is a great student of the game."

Yet the job of a starting quarterback is never safe. Standing behind him is Broadous, a player who—whenever he starts—may have one of the most highly anticipated debuts recent years. At Great West High School, the Oregon native racked up 6000 yards of total offense in his junior and senior seasons combined. His style mirrors the prototypical triple-option quarterback—a shifty runner with tons of speed and moves that will make fans stand on their feet."

"Playmaker," starting comeback Asa Jackson said. "That's the first thing that comes to my mind when you see (Broadous). He is one of those guys that you have to account for running the ball on every single play. And that's a killer.

"At his—or Smith's—disposal will be eleven offensive players who started at least five games last year. Returning will be most of the offensive line, wide receiver Dominique Johnson and fullbacks Jake Romanezli and Jordan Vocum among others. Not to mention potential playmakers K.J. Couch and Mark Rodgers could creep their way onto the field to make some noise.

But regardless of whatever offensive personnel the Mustangs throw onto the field, it is going to take a team effort to get past last season's numbers. Defensive playmakers like Asa Jackson, linebacker Kenny Jackson and linebacker Marty Mohamed are going to help this team rebound as well —on the other side of the ball.

"This year, this team is going to be a huge defensive factor," Mohamed said. "I am going to make sure of that. This defense is going to be one of the best defenses in the entire nation. As a leader and the defensive captain I am going to make sure that everything we do as a defense is perfect—are we not going to quit."

Mohamed may have his work cut out for him. Eight defensive starters return from last year's squad, but last season's defense was an over-worked group decimated by injuries. It was a defense who gave up over 50 points in four games and more than 400 yards of offense on six occasions, while also letting four halftime leads slip and turn into losses.

"I look back at last season, if there was one disappointment it was that we as a program had, we didn't finish," Walsh said. "And in the game of football, with the schedule that we play, if we don't start well and we don't finish well, we're going to struggle."

Cal Poly plays two home games to start the season, but may not have full attendance due to the academic calendar. By the time fall quarter begins, Cal Poly will be in the third week of its season. In week two, Cal Poly will face off against Montana—a team who went undefeated a year ago and rode their hot hands all the way to the PCS championship, falling to Villanova 23-21.

Three weeks after that, Cal Poly will travel to Fresno State—a usual WAC contender who very well could have a shingle hold on the crown if Boise State were out of the picture—in the third game of a five game road trip.

Then the Mustangs return home for three of their last four games and host rival U C Davis in the final game of the 2010 season.

Opponents aside, Cal Poly will be aiming for one thing come September. There will be no talk of national championships, national rankings, or conference championships—the only thing Walsh wants his team to focus on is where they stand come November.

"Our goal period, end of statement, is to win the great west," Walsh said. "We are not going to look past that. If we go above and beyond that, then that's great, but our job this year is to win the Great West championship, beat UC Davis here on the last week of the season and whatever happens after that happens."

If quarterback Matt Burks was looking for help from freshman running back Dillon Baxter in UC's season opener, he may be sorely disappointed.