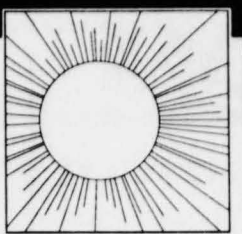




WEATHER

Mostly sunny skies.
Highs in the 70s
to low 80s.



OPINION

No means no.
I don't want
to go
to church.
See page 2...

forum

forum
+

SPORTS

Spartan
fencing club
gets to the
point.

See page 4...



SPARTAN DAILY

Volume 103, Number 38

Published for San Jose State University since 1934

Thursday, October 27, 1994

Scheller house countdown

Historic home goes to court over demolition restraining order

By Joanne Griffith Domingue
Spartan Daily Staff Writer

The 1904 Scheller house, the 5,100 square-foot historic building on the corner of San Carlos and Fifth streets, is in a final countdown.

Ten, nine, eight...

At a hearing Friday, Superior Court Judge Jeremy Fogel will decide whether to make permanent the restraining order

against demolition or to allow San Jose State University to demolish the house.

Everyone wants the house saved — the university, the city, the county and the San Jose Preservation Action Council.

"Every time I get up in the morning, I hope someone will take it (the Scheller house)," said SJSU President J. Handel Evans.

But no one wants to pay for restoration.

Seven, six, five...

The university has offered up to \$80,000 in moving costs, said Alan Freeman, director of space management at SJSU.

The county has offered to contribute up to \$475,000 for use on the house if it is taken to the San Jose Historical Museum at Kelley Park.

But sources close to the project say that's at least \$500,000 short of what's needed to restore the building on a new site.

Four, three...

No one wants the house in their backyard.

The university wants the Scheller land for a future sci-

See **Scheller**, page 3

CSU Internet access limited

By Michelle Maitre
Spartan Daily Staff Writer

English senior Errol Pryce had a little trouble merging onto the information superhighway when he went through San Jose State University's Information Systems and Computing (ISC).

Trying to access the Internet via his ISC account, Pryce encountered busy signal after busy signal on his modem.

"Sometimes it just rings and rings," Pryce said. "Sometimes, I'd just give up and try again later."

Pryce said he doesn't use his account with the center anymore because he rarely gets an open line.

Bob McDermand, head of serials at Clark Library, said he has heard complaints like Pryce's from several students.

He is concerned students are not getting the computer access they need.

"Computer access is limited

See **Access**, page 6

Helpful hints for Internet

By Matthew Tom
Spartan Daily Staff Writer

There is no doubt the Internet can be useful for any San Jose State University student who needs to do research. The question is: "How does one use it?"

Here are some helpful hints to help students cut through all the computer

See **Internet**, page 6

Remodeling negotiations under way

Residence Halls may get December face lift

By Tina Casalino
Spartan Daily Staff Writer

After weeks of negotiations, a decision was made Tuesday on the proposed renovation of six Residence Halls.

It was decided at a meeting by Tim O'Brien, associate director of facilities operations, and Fred Najjar, director of housing, that new project bids would be written and passed out to interested contractors for the possible renovations. This means the renovations may be made providing a contract is signed by a contractor.

The renovations would include upgrading the lounge areas and lobbies in the Hoover, Royce, Moulder, Markham, Washburn and Allen Residence Halls.

The project was approved several weeks ago, but was put on hold when it was uncertain whether the contractor selected for the project would be able to complete it.

O'Brien explained that the contractor had up to five days to back out of a contract. The contractor was forced to back out of the contract when he wasn't able to meet the bid requirements due to an error made while arranging his bid preparation.

Since then, O'Brien and Najjar had to decide whether to hand out new bids to contractors or to drop the project and attempt to pick it up again at another time.

"The main concern is there may not be enough time left for the remodeling to be completed by the holiday break," O'Brien said.

The remodeling, originally scheduled during the winter break, was expected to be completed in about 25 days. If the project is completed, it may not be completed during the designated time.

During the proposed period, walls would be repainted, study carrels rebuilt, and new light fixtures would be installed, according to informational bulletins which were sent out to residents.

"The purpose of remodeling is to upgrade the entryways into the recreational rooms," O'Brien said.

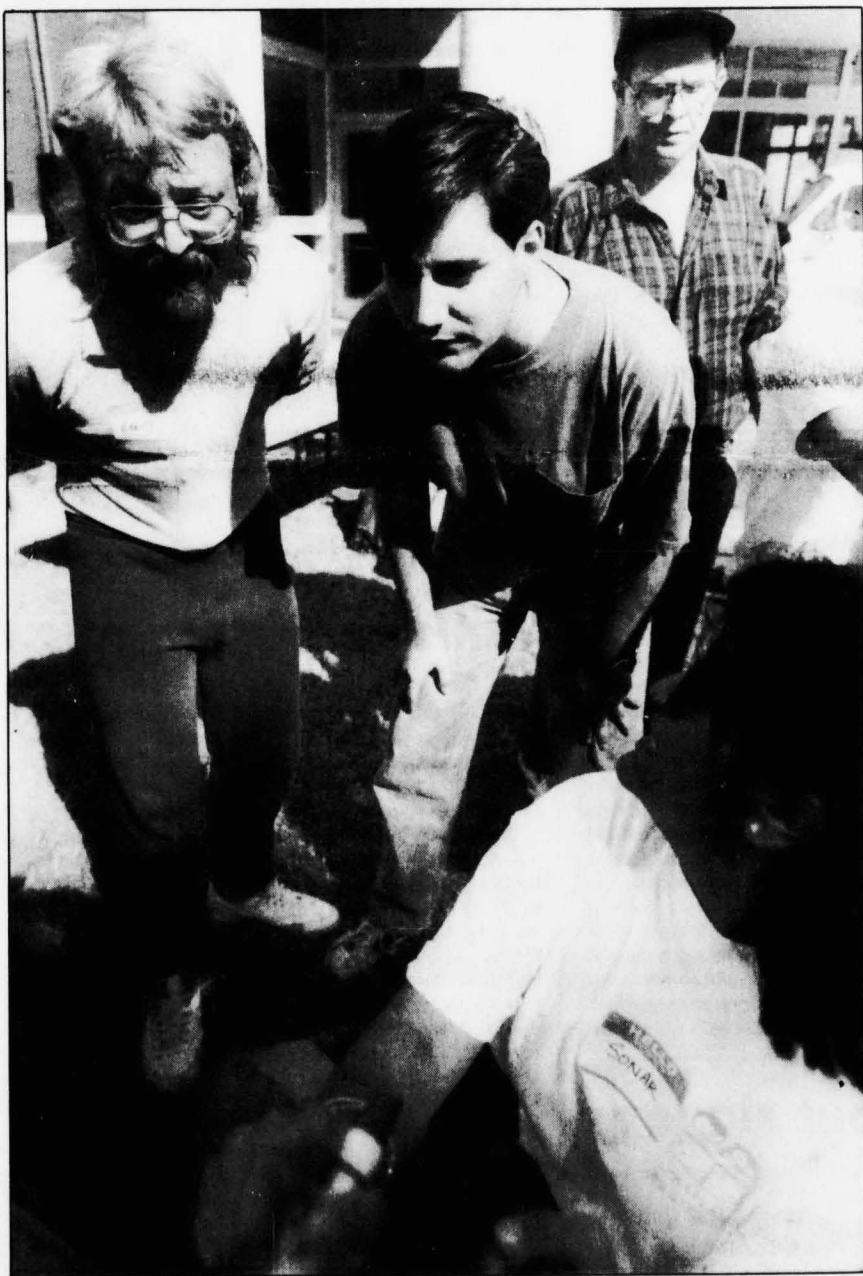
O'Brien said money for the renovation would come out of reserve funds set aside for housing services in order to make capital improvements.

Administration of justice major LaVince Cooper, a resident in Hoover Hall, did not know about the possibility of the dorms being remodeled.

"Now that I know, I hope they replace some of the furniture," Cooper said.

On the future of the remodeling project, O'Brien said, "Until we get a signed contract, nothing is written in stone."

Picture this



CHRIS GONZALES — SPARTAN DAILY

Sonar Thekdi, below, draws out Pictionary clues while her fellow Computer Society of Engineering members look on in front of the Engineering building Wednesday. The three were taking part in the "All Club Social," a social gathering among engineering clubs once a semester. The clubs competed against each other in different games of Pictionary.

English classes learn about Holocaust from a survivor

By Michelle Maitre
Spartan Daily Staff Writer

Professor emeritus Charles Paul attributes his unusual accent to having to move all over Europe to escape persecution by the Nazis during World War II.

A Holocaust survivor, the retired San Jose State University humanities professor spoke in front of two classes Wednesday about the horrors of living in a war zone—and of being a persecuted minority group. Wednesday's lecture was the first of two that will be concluded in the same classes Friday.

"I'm interested in sharing my personal experience both as a Jew and as a victim of World War II," Paul said. "The war was horrible to everybody, Jews in particular. I'm concerned about World War II as a whole, not just on the Jews. Americans have no sense of what it means to be a victim in a war."

Paul, who retired in 1992 after teaching at SJSU for 28 years, returns regularly to campus as a guest lecturer, usually sharing his experiences during World War II. This is the first time that Paul has

See **Holocaust**, page 3

English professor to read from works

Nielsen leads University Authors Series

By Shelley Spackman
Spartan Daily Staff Writer

San Jose State University English Professor Aldon Nielsen, published author and literary critic whose works concentrate on issues of social theory, will be speaking tonight at 7:30 p.m. in Washington Square Hall, room 109.

Nielsen will read from and discuss his latest book, "Writing Between the Lines: Race & Intertextuality," as the first speaker in SJSU's 1994-95 University Authors Series, sponsored by the Center for Literary Arts.

"The book describes how race is defined and how it has evolved," Nielsen said. "The concept of race is always in transformation."

Alan Soldofsky, SJSU professor of English and director of the Center for Literary Arts said Nielsen's work expands our understanding of how deeply embedded race is in the fabric of American literature, especially in the 20th century.

"His new book extends his landmark study of racial dis-

course in recent American literature," Soldofsky said.

Nielsen's first book, "Reading Race: White American Poets and the Racial Discourse in the Twentieth Century," received several academic book prizes, including the 1986 South Atlantic Language Association Award and the 1989 Gustav Myers Outstanding Book Award.

"The book describes what race is and how long it's been that way," Nielsen said.

Nielsen, a literary scholar and poet, first started teaching at SJSU as an associate professor of English in 1987. He published his first work, a book of poetry, in 1985.

"I'm a literary critic," Nielsen said. "I work on issues of social theory and writing."

Nielsen recently spent a year working at UCLA, where he received a fellowship from the UCLA Institute of American Cultures for researching and writing at the Center for Afro-American Studies.

See **Author**, page 3



JEREMY HOGAN — SPARTAN DAILY

Retired SJSU Humanities Emeritus Professor Charles Paul, a survivor of the Holocaust, spoke to a Humanities 128 class Wednesday afternoon.

Editorial

Voters responsible to be informed

On Oct. 19, the Spartan Daily conducted an on-campus political poll. With approximately three weeks before the Nov. 8 election, up to 31 percent of the people polled reported they were "undecided" on the issues polled, some of which have been highly publicized in recent weeks.

The most common reason given for such indecision was those polled hadn't bothered to read the information available yet.

Voting in an election is not like studying the night before a midterm. There is too much information, from too many conflicting sources, to make a quick decision.

According to Ken Yeager, a political science professor at SJSU, many people wait until the weekend before the election to sit down and read the issues.

It is tempting to say those who are so uninvolved should not be allowed to vote.

One way to accomplish this would be to test registered vot-

ers on their literacy and political knowledge. Such a method would not be logistically or economically feasible and would interfere with individual freedom. It would also be illegal.

Citizens who are 18 years or older, who are not in prison for a felony, and who have bothered to register, are able to vote in their county of residence regardless of their knowledge of the issues.

This knowledge can be hard to acquire. The written word has an inherent bias. Someone has written the information, and even the official government ballot pamphlet, intended to be neutrally-phrased, is biased because the writer chose to use certain words over others.

The bias gets much worse when one reads political statements from candidates and interest groups or even the local newspapers.

The only thing to do is to read as much information as possible and make choices based on

our individual ability to do so. It is our responsibility as voters.

By casting an uninformed vote, one risks electing candidates whose campaign spending has exceeded their competitors', thus creating a situation where their name may be the only one the voter has even remotely heard of. Such voters may have no idea of the beliefs of the candidate.

Uninformed voters may overlook lesser-known candidates whose views may match their own more closely.

Voters may only have a vague understanding of what they think a proposition states, and could conceivably end up voting for an issue they do not believe in.

In countries such as South Africa, people fought for years for the right to vote.

In this country, we have the right to vote but we also have the responsibility to take the time to become as informed as possible.

ADHERENTS TO THE LATEST 'END OF THE WORLD' PROPHECY DATE...



Writer's Forum

Statistics hit home for working women

Cindy Trotter
staff reporter

I have worked for a particular bank for almost five years and, in return, have received little more than a continuous headache for my time and service.

At the beginning of the year, I was promoted to a financial service representative — opening new checking accounts and the like — with some great ideas for my new job.

I was one of two people (me and another woman) on the platform, and I worked my butt off to prove that I was the best woman for the job.

About two months into my new position, I found out my bank had an opening available for a part-time position with benefits.

I jumped at the chance to apply for the position and had no doubt I would get it. It was clearly known I wanted the position and from my sales record, there was no doubt I had it.

A week later a teller within my bank had the position. Yeah, you bet I was angry!

The United States Department of Labor recently asked working women across America what they thought about pay, benefits, opportunities for advancement and child care.

A quarter of a million women responded, saying they were overworked, underpaid, underpro-

moted and exhausted.

The Labor Department reports that these working women earn a quarter less than men and are frustrated at the benefits and poor pay.

According to the Labor Department, about 79 percent of working women say that they "like" or "love" their jobs. Working women earned an average of \$7.15 an hour in 1993, about 79.8 percent of what male workers averaged, the survey showed.

I really believe the only reason this employee was hired for the position was because first his mother is a branch manager and secondly the employee is not a she but a he.

The survey is clearly correct in my situation. The new employee is making a few dollars more than I would have been.

I felt discriminated against and angry being cheated out of a good job. As a woman, I decided not to take it.

I began to look for a new employer who respects women and who gives women a fair chance in the working world.

I finally found a position that gave me the chance to prove that I am a hard worker, professional and able to succeed in the business world.

Writer's Forum

No, I can't attend a wonderful church

Chris
McCrellis-Mitchell
staff reporter

Maybe it's my wonderful persona or the shiny gold cross hanging from around my neck. Maybe it's my physical presence or the fact that I'm nice and cordial to everyone I meet.

Maybe, I have a sign on my forehead that I can't see when I look in my mirror every morning that says, "Religiously lost, please guide to the nearest church."

Or maybe, just maybe, it's a sign from above — but I'm constantly being asked if I want to attend church somewhere.

Most offenses have occurred while I'm at work. Here's a simple conversation:

Me (with smile): May I help you find something, ma'am?

Customer with religious agenda (CWRA): "Where can I find the strawberry glaze?"

Me (still with smile): "Right underneath this display here, ma'am?" (I reach down and grab her one.)

CWRA: "Why thank you. Can I interest you in attending a wonderful church?"

Me (starting to lose smile): "No but thank you for asking."

CWRA: "Well how about Bible study classes?"

Me (losing smile, starting to lose patience): "Thanks again, but I really don't have time. I work a lot and I go to school full time."

CWRA: "Oh, we have classes all during the week. We can set up a time that's best for you."

Me (forgetting the smile and the patience): "No, really. Thanks again, but I can't right now."

CWRA: "Well here's a card if you ever change your mind. Services are blah, blah, blah..."

Me (smiling because she's finished): "Thanks."

CWRA (looking at my name badge): Well thanks for the glaze, Chris, hope to see you in church."

Where did I go wrong? Do I look like I need to go church? Do I look like a sinner who needs to go to church to repent?

The above situation happens to me all the time. I've been approached at work, in class, at the movies, in music stores, and yes, while covering a story for the Spartan Daily.

Now, most people who approach me are nice about it. They don't stop me and thrust pamphlets in my hands while I'm trying to get into a bathroom stall. But they do slyly slip it into conversations. And once they do, many of them won't get off the subject until my blue face can no longer say, "No thanks."

When I was younger, I remember hearing the pastor in church talk about "spreading the Word." I was never told that was code for "go bug everybody to join our church until they're blue in the face from saying "no thanks."

I don't mean to put to down people who are devoted to their religion. Most of the people are better than me spiritually. They may even have a more wonderful persona than I.

However, I have to take care of my worldly being right now. When I'm out of school, I am more than willing to go back to church. Right now, I think God will forgive me for working weekends while trying to get my wife and I out of school.

If He can't understand, and if tomorrow is Armageddon, I guess Hell's got one less vacancy.

So please, don't ask me if I'd like to join your church. I'd like to keep my patience and my smile.

Letter to the Editor

'The Color Purple' not about slavery

Dear Editor:

I was disappointed to see one of our English majors mention "The Color Purple" as a film about "the abuses of slavery" (Oct. 25).

If memory serves, the film and book are set in the early

20th century, decades after the Emancipation Proclamation; "the legacy of slavery" would have been a more accurate phrase.

I call attention to this slip because one of my own students recently referred to Martin Luther King, Jr. as strug-

gling against the injustices of slavery.

Let's be a bit more careful with history, okay?

Robert Cullen
Associate Professor
English

Opinion page policies

Any letter or column for the Opinion page must be in the Letters to the Editor's box in the Spartan Daily newsroom,

Dwight Bentel Hall 209.

Articles and letters MUST contain the author's name, address, phone number, signa-

ture and major.

Contributions must be typed or submitted on a 3.5-inch disk using Microsoft Word.

Dear Editor:

Recently, Aida Abraham (Oct. 14) wrote a letter to the Daily, critical of the campus screening of Schindler's List.

Abraham left the film "not in the least impressed" and could only comment, "I have seen enough of holocaust interviews, movies and documentaries to last me a lifetime!"

How unfortunate that she could instantly dismiss Spielberg's well-researched and sensitive work. But, of course, she is entitled to her own opinion. What we find unacceptable are the inaccurate statements that fill her letter.

Contrary to Abraham's beliefs, Hollywood does not show "only the plight of the Jews." We can point to the highly acclaimed television drama "Roots" (1977), which depicts the horrors African-Americans endured at the hands of white slave-owners.

And more recently, Hollywood produced "The Killing Fields" (1988), a moving account of the mass murder of Cambodians during the Pol Pot regime. Incidentally, the direc-

tors of both of these films happened to be Jewish: Marvin Chomsky and Roland Joffe, respectively.

She errs when posing the question, "Why are we still witch hunting those Nazis who committed crimes only against Jews?" This is simply not true.

The charge of "Crimes Against Humanity," made famous by the Nuremberg Trials at the end of World War II, applies to "individuals who committed inhumane acts (extermination, enslavement, and deportation) against any civilian population."

This includes crimes against Gypsies, homosexuals, Poles, and others targeted as impure by the Nazis.

Abraham carries her attack even further when she exclaims, "I wonder who is controlling the government, the media, and Hollywood in this 'free' country." These are code words for "Jewish conspiracy," the notion that behind the scenes Jews manipulate the institutions of power.

Apparently, Abraham knows little about Jewish history. For centuries Jews were suspected

of craftily plotting against their Christian neighbors. During the Middle Ages, rumors abounded about the Jews poisoning the wells in Europe, thereby causing the Black Death.

In the early 20th century, a fabricated document circulated in Russia called The Protocols of the Elders of Zion, describing a Jewish-Freemason plot to take over the world.

To suggest, as Abraham does, that Jews are deviously banding together in the government, the media and Hollywood is not only an echo of this dark history, but also a paranoid fantasy.

We can only hope that the next time Aida Abraham chooses to comment on the Holocaust or the Jewish community, she will be more informed.

Maybe Abraham needs to see yet one more holocaust film to truly understand the concept of denigrating an entire people. It is one thing to sit through a movie. It is quite another to learn the lessons it has to teach.

Asya Zaraysky, President
Axel Baran, Vice President
Jewish Student Union

News Room 924-3280

SPARTAN DAILY

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Sparta Guide

SJSU'S WEEKLY CALENDAR

today

Alpha Omicron Pi
Mr. Fraternity, 7:15 p.m.,
SU Ballroom. Call Stephanie,
292-6742.

Black Student Union
Election Panel Discussion,
6:30 p.m., SU Umuunum Room.
Call 924-6229.

Career Planning & Placement

Analyzing Your Future-Careers
for Psychology Majors, 12:30
p.m., SU Almaden Room and
Creating Your Career in Art, 1:30
p.m., SU Costanoan Room. Call
924-6033.

Chicanos/Latinos in Health Education

Meeting, 5:30 p.m., DH 505.
Call Vincent, 226-2219.

Chicano Resource Center

Book Reading: "Dogs from
Illusion," by Chasley Trujillo,
Noon-1 p.m., Chicano Library
Resource Center, WLN 3rd floor.
Call 924-2707.

Gay, Lesbian & Bisexual Student Alliance

Chit-Chat, 2 p.m., SU Guadalupe
Room. Call 236-2002.

Golden Key National Honor Society

Information Tables, 9 a.m.-2
p.m., front of SU. Call 924-3508.

The Listening Hour

SJSU Jazz Ensemble: Fusion,
Ethnic & Experimental, 12:30-
1:15 p.m., MB Concert Hall. Call
924-4631.

Model United Nations

Meeting: Iraqi Exclusion Zone,
5-6 p.m., A.S. Council Chambers.
Call Steven, 924-8073.

Pre-Law Association

Meeting, 6:30 p.m.,
HGH 215. Call Hoa, 370-7951.

Psi Chi

Career Day, 12:30-2:30 p.m.,
SU Almaden Room. Call Sal,
268-3798.

friday

Alcoholics Anonymous

Friday 12x12 Study Meeting,
Noon, ADM 269. Call Marlene,
(415) 961-7380.

Action for a Real Democracy in Mexico

Meeting, 7 p.m., San Jose Peace
Center (7th St.). Call Alberto,
287-3347.

Animaniacs

"Ah! My Goddess 4, Patlabor
32-35, Tenchi Muyo 4.5," 2 p.m.,
ENG 189. Call Ronnie, 259-9134.

A.S. Campus Recreation

Indoor Soccer and Badminton
Sign-Ups end. Call Mike Euglow,
924-5950.

Chinese Campus Fellowship

Drama Day, 2:30-5 p.m., SU
Guadalupe Room. Call Joe,
286-9529.

GALFSA

Meeting, Noon-1:30 p.m.,
Markham Room of University
Club. Call Mary Ann, 924-3116.

India Students Association

Meeting, 1 p.m., A.S. Council
Chambers. Call 271-6934.

LDSSA

Friday Forum, Spaghetti Lunch
& Guest Speaker, 12:30 p.m., LDS
Institute Building.

Mountaineers of SJSU

Backpacking on Carson Pass in
the Sierras (weekend trip).
Call John, 275-0881.

Muslim Students Association

Juma-Prayer, 1-1:30 p.m., SU
Costanoan Room. Call Nadeem,
985-7715.

SJSU Fencing Club

Meeting & Practice, 5:30-7 p.m.,
SPX 089. Call John, 280-6019.

San Jose State Folk Dance Club

International Folkdance Class
(Beginners welcome, no partner
needed), 8-10:30 p.m., SPX 089.
Call Mildred, 293-1302 or Ed,
287-6369.

San Jose State Ice Hockey Team

SJSU vs. Cal State Long Beach, 8
p.m., Ice Centre of San Jose.
Call Brent, 924-8928.

School of Art & Design

"Suit Yourself: A gallery show
featuring a deck of cards by 54
artists," 6-8 p.m., Gallery 3, ART
Building. Call Lisa, 279-5051.

Sikh Student Association

Meeting, 12:30-1:30 p.m., SU
Pacheco Room. Call Parvinder,
924-8736.

SpartaGuide is Free!!!! and available to
students, faculty and staff organizations.
Deadline is 5pm two days before publication.
Forms are available at the Spartan Daily.
Content may be edited to allow for space
restrictions.

Holocaust: Survivor shares painful memories

From page 1

shared his experiences as a vic-
tim of the Holocaust.

Paul told the students in Gene
Bernardini's Humanities 128
class, Culture and Society in the
20th Century, about his youth
during World War II. Born in
1931, Paul was almost 10-years-
old when his family was forced
to flee his birthplace in
Antwerp, Belgium after the
Germans invaded. Paul and his
family settled near Toulouse in
Northern France.

After France was conquered
by the Germans, Northern
France remained in French con-
trol. But Paul and his family
were "foreign Jews" who were
shipped by the French govern-
ment into internment camps.

The camps, which Paul said
were just waiting areas for the
concentration camps, were
huge, desolate areas. Internees
were crammed together in bar-
racks that lacked running water
and electricity. Disease was
rampant. Food was scarce and
meat was nonexistent. Paul's

younger brother died of malnu-
trition and disease at
Rivesaltes, the second camp the
family lived in.

After living in the camps
for a year, 10-year-old Paul
was liberated
by the French
Organisation de
Secours au En-
fants and sent
to live in an
orphanage.

His parents
were sent to
Auschwitz,
where they died.

Paul lived out
the rest of the
war in a succes-
sion of orphan-
ages, moving
around Europe
as the Germans intensified their
hunt for Jews. At 13, Paul even-
tually arrived in Switzerland
where he lived in relative safety
until the end of the war.

"War is a terrible experience
for children," Paul said. "Basi-
cally, they feel totally helpless.

Their whole mainstay of life
is gone."

Paul said his goal in speak-
ing to students is to make the
war and the Holocaust "more
immediate."

**'Americans know
nothing about
war. They think
it's funny to drop
bombs on people
below, but I've
been below.'**

Charles Paul
professor emeritus

sense of the concreteness of
war because (Americans) lack
that awareness."

One student in the class,
environmental studies senior
Chris Plummer, said Paul's first
lecture accomplished that goal.

"Some of the things (he

talked about) I did know
already," he said, "but hear-
ing about it made it more
personal. It affected me."

Bernardini said Paul's lec-
ture was a rare opportunity for
students.

"This is a way for students
to ask questions only a per-
son with that kind of back-
ground can answer," he said.
"This is information you won't
get by reading a straight
history."

Paul also spoke in English
Professor David Mesher's
English 123 class, World Lit-
erature in English, which focus-
es this semester on literature of
the Holocaust.

"It was good for the stu-
dents to talk to someone who's
been through something like
that," Mesher said. "And it's
very nice of [Paul] to come back
and help out. He does it for
free just because he like the
students."

"It puts a human face on
what they've been reading,"
Mesher said.

Scheller

From page 1

ence building.

The San Jose Historical Mu-
seum already has five homes on
its grounds needing restoration
and three houses awaiting reno-

vation funds. In addition,
Scheller house is too large for
the remaining house sites on
the ground's master plan.

By Nov. 7, all asphalt in front
of Scheller house will be gone,

said Carl Sciandri, superinten-
dent for Golden Bay
Construction.

Then it will be difficult to do
anything with Scheller house.

Two, one...

Author

From page 1

At tonight's event, Nielsen
will also discuss some of his
previous works and works-in-
progress, including his current
effort, a book about experimen-
tal poets in World War II.

SJSU's University Authors
Series is the fourth series creat-

ed by the Center for Literary
Arts. The series was designed
to give members of the faculty
who have published works a
platform in which to discuss
their writing with students and
the public.

Tonight's event is free and
open to the public.

U.S. to supply \$200 million in humanitarian aid to Haiti

WASHINGTON (AP) — Haiti
will need \$550 million in aid in
the first year of the restored
government of President Jean-
Bertand Aristide, and the
United States will supply \$200
million of it, the top U.S. aid official
for the region said
Wednesday.

The humanitarian part of
the aid provides a meal a day
to a million Haitians, said
Mark Schneider, assistant ad-
ministrator for Latin America of
the U.S. Agency for Inter-
national Development. Haiti,

the poorest country in the
Western Hemisphere, has about
7 million people.

Schneider, after a five-day
visit to Haiti, told reporters he
found victims of military repres-
sion ready to heed Aristide's
appeal for reconciliation.

"Despite the suffering during
three years of (military) rule ...
there was a really impressive
degree of optimism among the
people both in Port-au-Prince
and outside," he said.

Part of the humanitarian pro-
gram consists of creating jobs.

Clinton administration monitors refund loans

WASHINGTON (AP) — A fraud
crackdown announced by the
Clinton administration on
Wednesday could severely
crimp the ability of many tax-
payers to get refund anticipa-
tion loans through their tax
preparers.

The loans are made by banks
and finance companies, work-
ing with tax preparation ser-
vices who file their clients' re-
turns by computer to the
Internal Revenue Service.

The IRS, usually within 24
hours, spits back a notice that
the refund will be on its way
shortly and isn't encumbered
by a delinquent student loan or
for some other reason.

The bank then makes a loan,
deducting its fee from the
refund amount.

It's a particularly popular
program with people who live
from pay check to pay check
and want their refunds as soon
as possible.

The ability to get refunds so
speedily is an inducement for
fraud, particularly for taxpayers
due refunds under the earned
income tax credit program for
low-income working people, the
government said.

"The crooks take the money
and run and the taxpayers and
banks get burned," said
Treasury Secretary Lloyd
Bentsen.

"So we're no longer going to
tell the electronic filing opera-
tions whether a refund is likely
to be coming. The taxpayer will
still get any refund they're due,
but we won't be sending out
that notification."

Encouraging taxpayers to file
electronically is a key part of
the IRS' modernization effort.
Tax preparers predicted the
elimination of direct deposit
indicators will crimp the growth
in electronic returns, which
totaled 13.5 million this year, up
from 7.5 million three years ago.

"It's what drives the electron-
ic program; people file electron-
ically because they want their
refunds quicker," said Ozzie
Wenich, vice president of H&R
Block Inc., headquartered in
Kansas City. Lenders probably
will be much more cautious
about whom they lend to, he
said.

Four financial institutions
make about 90 percent of the
loans, nationally: Beneficial
National Bank of Wilmington,
Del.; Greenwood Trust, a divi-
sion of Dean Witter; Mellon Bank
of Pittsburgh, and BankOne of
Columbus, Ohio.

"We're going to go on with
the program," said Gary J.
Perkinson of Beneficial. "But
we'll probably have to increase
the price some and we'll have
to cut out some of the people
who can least afford to be cut
out."

IRS Commissioner Margaret
Milner Richardson said she
expected electronic filing to
remain popular because it elimi-
nates paperwork and cuts down
on mistakes.

About 10 million electronic
returns this year involved tax
anticipation loans and about 8.4
million of those were made on
the basis of direct deposit in-
dicators.

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The art of traditional fencing SJSU style

By Cindy Trotter
Spartan Daily Staff Writer

The swiftness of the hand and the power of the legs are what you use to get you to your destination in fencing.

What is fencing you ask?

Fencing is a traditional sport that has been modified over the years by the Russians according to the women's foil captain Melissa Charlin. Fencing was one of the first participation sports in the Olympics.

"It's almost like a physical chess game," Charlin said. "We use a lot of strategy and physical ability. It's a lot of mind work. You are constantly trying to figure out the strategy of the other opponent."

"The hardest part for me is strategy and that comes with experience," Raquel Nazareno said. "The more you fence the more you can see others fence and you can build your own strategy. To be very successful you have to use the strategy of other players."

The strategy of the whole game is to always watch your opponent before the two of you go out onto the strip to bout.

Every weekday at 6:30 a.m., the squad is up early and conditioning their bodies for the next bout.

"We stretch our legs, especially our calf muscles," Nazareno said. "You have to have cardiovascular endurance and eat healthy foods."

Fencing equipment includes three weapons: epee, foil and sabre.

Epee and foil bouts are used for both men and women, but unlike foil, the whole body is the target. In epee, competitors touch with the tip of the sword to score points.

Foil is a little different in that opponents can be hit with the point of the weapon, but the target area is the trunk of the body including the back and groin area, no head or limbs.

The sabre is mostly used by men because it is aggressive and the whole weapon is used. The target area includes the waist, arms and head. It is a cutting weapon similar to a cavalry sword that one can hit primarily with the blade.

"Sabre is harder on the body and actions are less graceful," Nazareno said. "Foil is graceful. It's the ballet of fencing."

Foil and sabre are different than epee because there are rules. Once one player extends their arm, the opponent must defend themselves with some kind of counter action.

Fencing is a sport that takes years and years of practice and game playing and, according to Head Coach Bruce Capin, it takes at least six years to become really good.

How is the team doing?

The fencing team has returned with a record of 8-3 for both men and women and a 16-6 mark overall.

The fencers also earned a bronze and silver medal overall for both the men and women's team.

The men's sabre squad came back to SJSU with a bronze medal from Texas Tech's Collegiate Invitational Tournament.

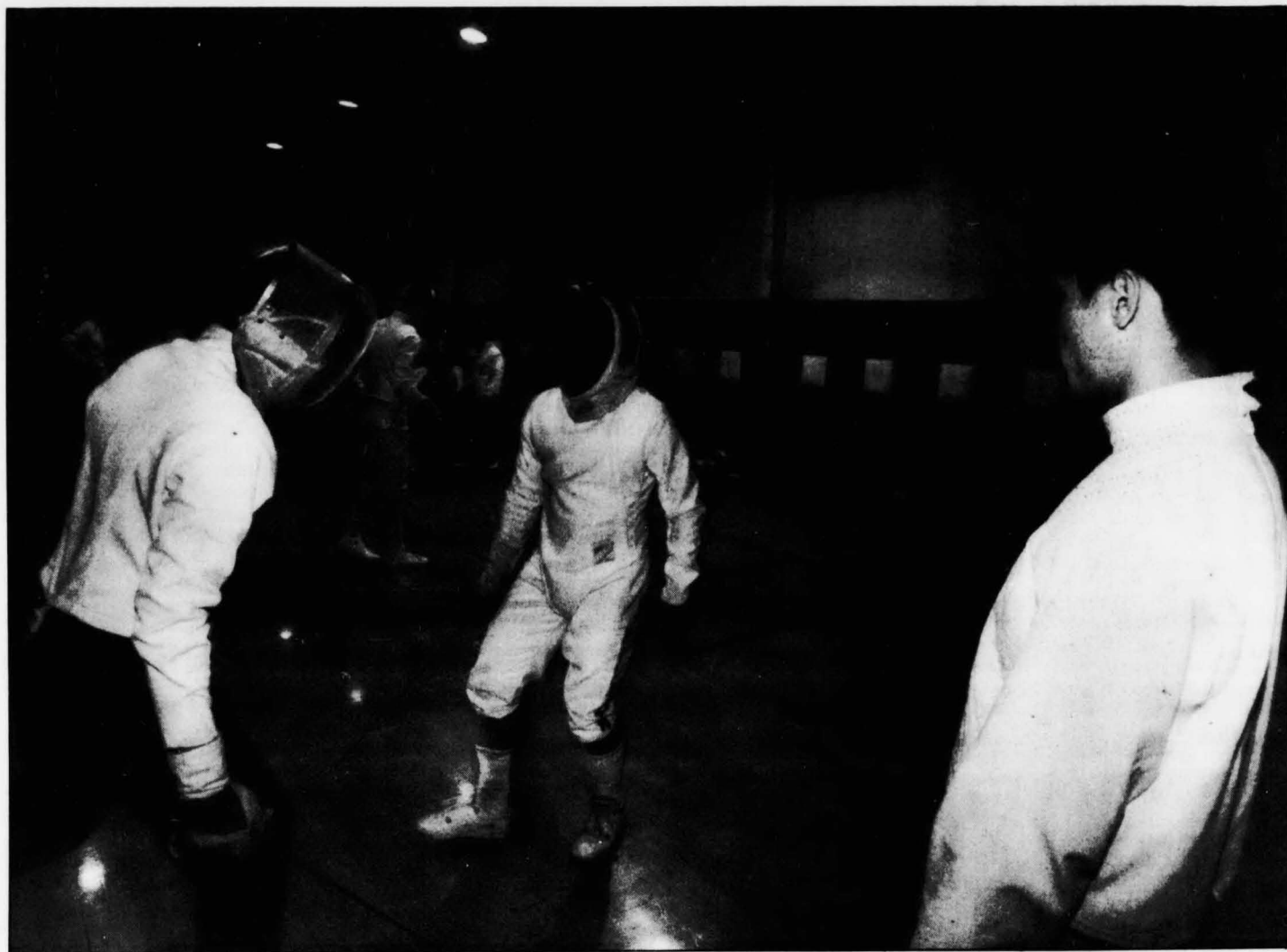
"All we want is recognition," Capin said. "This isn't for social, this is for business."

Last year's women foil and epee squads have returned after a long summer, working to improve their skills to provide strength for another season.

"You have to be aggressive," Nazareno said. "I know when the person is trying to hit my blade they will open up a certain area and when they do I know I can hit them."

How is the fencing squad surviving despite recent budget cuts?

The team has worked extra hard this season and pulled together to raise \$7,500 for uniforms, travel and other expenses.



PHOTOS BY FRANK CAVA — SPARTAN DAILY

Fencing team members, Dave Trip, left, and Roen Hilomen, center, spar off using the epee, a two-edged sword without a point, as Roger Tu acts as judge.

The squad raised the money and will continue to raise the money by dues, selling fall entertainment coupon books, a winter fence-a-thon and a spring raffle.

"We haven't received a dime from the university," Capin said. "We don't owe anybody anything except for our supporters and we did it all by ourselves. I think that's the best way to do it, because you feel great about yourself."

Capin and his squad will compete in the New Mexico Open, an individual tournament held Oct. 14-16 in Santa Fe, New Mexico.

"It will be a positive learning experience that will help them with the season," Capin said. "I want to bring back some medals. I'm not concerned with the results because this is to help them to prepare for later on. This is their reward for working hard and earning money."

The Spartans will host UC Santa Cruz, UC Berkeley and San Francisco State on Oct. 29.

"It takes a little luck and a lot of heart," Capin said. "It takes a lot of intelligence, a lot of athletic ability and a lot of guts."

Fencers are always using their legs which are the power to get them to their destination, but it's the hands that give you the speed that will allow you to strike your opponent on time.

"There is nothing faster than a fencer's hand except a bullet," Capin said. "The speed of the blade is about 100 mph."

Despite the many obstacles the fencing squad has had to overcome, they have come a long way from having no team in 1986 to winning the bronze and silver medals last year. Capin has taken his best fencers to the Junior Olympics in Colorado.



The San Jose State University fencing team members struggle to raise over \$7,000 for their uniforms, travel and other expenses each year. SJSU does not financially support the club sport.



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"This is a tragedy for both families. It is not just our tragedy. Amy of all people did understand the conditions that (black) children grew up under," Mrs. Biehl said.

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ORIGINAL DEFECTIVE

Access: Number of SJSU ports few compared to other CSU schools

From page 1

on this campus," McDermid said. "Students at SJSU should have access to Internet and should be able to use the computer without hassle."

The computer access Pryce and McDermid refer to is not the on-campus services available from over 1,800 campus-based terminals, but the dial-in services available to ISC customers who access the university computer from home by modem.

With an account through the ISC, computer users receive access to Internet through the campus-based CSUNet system. When a user wants to access Internet from a home computer, he or she dials into the San Jose State system. Access to San Jose State's system is determined by the number of phone lines that are available at any given time. If all incoming lines are busy, a user has to

wait until a line opens up before the computer can be accessed.

For the most part, the problems Pryce and McDermid cite are limited to services that must be accessed through the campus system, like Internet. Other dial-in services, like the library's on-line card catalog and gopher services, are easily available.

Lee Vandiver, associate vice president of information systems and computing, said SJSU only has 40 dial-in ports for off-campus access, a number that is grossly disproportionate to the demand. Although Vandiver sympathizes with students who can not access the computer system, he said there is no money to add more telephone lines and modems. Vandiver said each new modem costs roughly \$700 to install.

Judy Reynolds, head of SJSU's library education and assistance program, is aware of the univer-

sity's money problems, but, like McDermid, said students are missing out on computer experience.

"It's a problem that we don't have enough ports on campus," she said. "We need to have more computer support. We need to have phone lines so people can get in. It's something we need to invest in because we don't want to graduate students who are behind because they couldn't have access to the technology that's out there."

A comparison with a few other California State University campuses shows SJSU is below average in the number of computer

ports available for students.

San Diego State University, with a student body at around 21,000 students as compared to SJSU's 25,000, has 140 dial-in ports and is adding more; San Francisco State University, with 19,000 students, has 168 ports and has plans to add 100 more next year; Cal State Northridge, with 28,000 students,

has about 80 ports; Cal State Los Angeles, with 21,000 students, has 48 ports and plans to add 12 more; Cal State Sonoma, with 6,000 students, has 30 ports; and Cal State Hayward, with 12,000 students, has 20 ports available for student use.

"This is a real problem," said

Mark Resmer, associate vice president for information technology at Cal State Sonoma. "I don't think you will find a single campus within the CSU system that has adequate support for dial up. It's something for which the demand has grown and I don't think anyone has managed to keep up with it."

John True, executive director of computing services at San Francisco State, agreed. "UC Berkeley has over 400 (ports), and even that's not nearly enough," he said. "They're swamped all the time."

Like Vandiver, True said financial problems are at the root of the access roadblock on the superhighway. "[The lack of access] is a tough problem," he said, "but it's a funding problem."

"I've lost \$700,000 out of my annual budget," Vandiver said. "There are a lot of other things we could buy with \$700,000,

including another 60 or 70 modems."

Vandiver is aware of the irony that a university in the heart of Silicon Valley lacks adequate computer access and has made a proposal to the California State Lottery Committee for more funds. Vandiver hopes the funds will augment additional modems and will provide for the installation of a new E-mail system to accommodate more users.

But Bob Oberwager, systems analyst for the computer center at CSU Northridge — which has twice as many dial-in lines as SJSU, even though the campus is still rebounding after suffering over \$350 million in damages during the Northridge quake — said, "We all have our funding problems. We certainly can't do as much as we'd like, but hopefully they're working (at SJSU) to get more modems and more access."

Internet: Guiding students through the labyrinth of on-line applications

From page 1

jargon and ease some of the technological shock users may experience.

The Internet is a global computer network that is a both a medium for communication and reference resource on virtually any subject.

There is a virtually unlimited amount of information available through the Internet. In many ways, the Internet is a global reference library.

The only significant difference between your local library and the Internet is information on the Internet is available free of charge and the information is

vastly more extensive than any library offers.

It is possible to access information on anything from the CIA to articles in The New Republic.

The three fundamental application services one should master are transferring files, electronic mail and Internet's community applications.

Ftp, or Internet's file transfer program, makes an Internet connection between two computers for the purpose of exchanging files. Files may contain text or even compiled, ready-to-run programs. These files can be freely copied using ftp.

When you use the ftp command to connect with another computer, you will be asked to identify yourself with a log-on name and password before the program will give you access to any files.

Hint: If you do not have an account, Internet allows you to access any file by typing 'anonymous.'

If you want a quick reference card of Internet's resources, Yanoff's List summarizes several hundred resources available. Yanoff's List can be copied off of the Internet.

The second application one should know is how to use elec-

tronic mail, or E-mail.

E-mail is the ability to send and receive messages via computer. E-mail is different than most of Internet's other applications.

Most applications on the Internet are a lot like using a telephone. One computer talks and one computer listens, and vice versa. Both computers cannot talk at the same time.

E-mail is a "store and forward" service that works like the postal service.

E-mail lets people communicate by sending and reading electronic messages to one another whenever they want.

You send a message to your receiver and the message is stored in their "mailbox."

The last application is Internet's community applications, which allow users to access information without worrying about computer jargon like FQDN's, IP addresses, directory names, user names, passwords and file types.

Programs like gopher are designed to bring you information from all over the Internet with as little effort as possible. Since gopher is menu-driven, you do not have to know where to look for information.

Simply look for the subject

heading and gopher will find the information on the Internet for you. Gopher, which was developed at the University of Minnesota, has more than 1,700 servers and many of those contain highly specialized areas of interest.

U.N. official says Iraq's Scud missiles destroyed

WASHINGTON (AP) — The U.N. team monitoring Iraq's weapons industry is certain all Iraqi Scud ballistic missiles are accounted for and destroyed, a U.N. official said Wednesday, while acknowledging a disagreement with the CIA.

Rolf Ekeus, chairman of the U.N. Special Commission for the Disarmament of Iraq, said all 819 Scud missiles that Iraq acquired from the former Soviet Union have been accounted for.

CIA Director R. James Woolsey asserted in a speech last month that Iraq is hiding some Scud missiles and that it intends to build more and use them. He claimed Iraq also was hiding chemical munitions and a biological weapons program.

Woolsey also asserted that Iraq was accelerating the construction of deep underground shelters and tunnels to produce and store weapons.

ponents of mass destruction, such as chemical, biological or nuclear weapons.

A CIA official, speaking on condition he not be identified, said Wednesday the agency stands behind its assertion that some Scud missiles remain unaccounted for. He declined to give a figure.

Ekeus said his special commission and the CIA disagree on several aspects of the commission's missile accounting effort. The CIA believes the commission's experts have double-counted some Scud missiles, thereby overstating the number that have been expended, Ekeus said.

Kenneth Katzman, a Congressional Research Service analyst of Persian Gulf affairs, said he believes the U.N. special commission's conclusions are more reliable than the CIA's, in part because the U.N. inspectors have direct access to weapons sites.

School welcomes principal back

Sex abuse charges dropped; three others indicted in case

BELLEVILLE, N.J. (AP) — A beloved principal and janitor, known as Mr. C and Walter, are back at their jobs, welcomed with cheers, cards and cake more than a year after accusations they took part in a child sex ring.

The charges against Principal Frank Catrambone and custodian Walter Jeffers were dropped last week for lack of evidence — confirming the faith of School No. 5 co-workers and students in their innocence.

Suspended with pay for the entire 1993-94 school year, the two returned to work Tuesday after the school board unanimously voted to reinstate them.

"They had a cake here for us when we came back and I didn't make a wish because my wish had already come true," Catrambone said.

Catrambone, 54, and Jeffers, 56, said the support they received from the community will make it easy for them to step back into the school routine.

It was the children who made their return special, both said.

"Mr. C is so nice and he never shouts," said 6-year-old Timmy, a first grader. "I'm glad he's back. And Walter, too."

In September 1993 they were arraigned on charges they took part in a ring in which two young sisters, ages 9 and 11, were prostituted to adults by their mother.

The case shocked this working-class township just north of Newark. Thirteen people were accused of participating in sex orgies with the girls at their Belleville home and at the school. The girls were placed in the state's care.

Jeffers and Catrambone do not know who accused them of abusing the girls, or why. They spent 13 months under a cloud, waiting for prosecutors to present the case to a grand jury.

Catrambone tried to make life as normal as possible for his wife, Lois, a middle school teacher in Parsippany. He

played golf and puttered around his home.

Jeffers baked for his wife and sons and tried to cope as best he could.

Last week, the girls' mother and three other suspects were indicted.

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[ON THE COVER]

photo by Frank Cava — Tombstones at Pet's Rest date back to the opening of the cemetery in the 1950s. It is not uncommon to find tombstones engraved with the names of all the past pets that a family has had throughout the years. While some are simple with a lone headstone, others are decorated with flags, pictures, flowers and religious statues.

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HORROR

A PLOT WORTH THE DIG

SLEEPING PREY

{ ARE THEY WITHOUT A PRAYER? }

fiction by Chris McCrellis-Mitchell

Harold Kaltowski and his wife Judith had just left the best party of their lives. Lester Lowenstein's parties were always good. The real estate tycoon could afford, and only gave, the best of everything.

But this had been a special party for the Kaltowskis. Lately, their relationship had been more of a separation. Judith wouldn't tell him what it was, but something bothered her enough to not want anything to do with her husband. When he mentioned they were invited to Lowenstein's Halloween costume party, she seemed indifferent to the whole idea.

Eventually, he convinced her that it would be fun. A real estate millionaire himself, he told her they could afford to be anything they wanted. His wife replied bluntly, "You could be a bear, and I could go as a hunter."

Harold didn't know off-hand what that was supposed to mean, and he hoped she wasn't referring to his growing spare tire, but he quickly called up a couple of costume places that catered to the big Broadway productions. He asked for the most realistic bear costume they could make. Then he took his wife to a surplus store in town, where they actually had a ball. Her \$1086.89 purchase consisted of everything from a checkered jacket and cap, to a brand-new Winchester rifle.

At the party, Harold scared more than one person by coming out from behind the pillars of Lowenstein's castle-sized home. Although Harold had a hard time making out conversations from inside the bearskin, Judith assured him several times that their thematic costumes were said to be very clever and authentic.

Somehow, Harold had managed to down more than his and Judith's fair share of alcohol, so by the time the party was wrapping up, Judith was forced to drive home. After Lowenstein helped stuff Harold,

with his authentic bear head mask on, into the front seat of the Kaltowski's new Rolls, Judith thanked Lowenstein and assured him she would be able to make the 50-mile journey with no trouble.

The winding roads that led from the Lowenstein's estate to the Kaltowski's home were only separated by the occasional flicker of fog that suspended itself just above the road, colliding with the beams of her headlights. As Judith looked over at her husband, who was nodding off to sleep, she couldn't help but be happy at how the night went.

So, he drank a little too much. He had actually reminded her of the old Harold, the fun Harold. The one who didn't delve into his work, but spent every waking moment catering to her needs like a young boy with puppy love.

He had been ... Judith swerved to avoid a doe that stood petrified by the lights. The tires slid across the moist, mountain road, finding nothing to grip onto. The car plowed sideways into

a tree, then slid down the side of the hill and flipped twice. Harold and his wife were thrown out of the car. They landed

one, two, three,
in the middle of a glade.

When Harold came to, he felt a numbing pain in both of his legs. He was lying on his back, his whole body throbbing in pain. He couldn't see a thing and began to panic. Then he realized he was in his costume.

"What the hell happened?" he thought.

He lifted his right arm up to fix his headpiece. Big mistake — somehow he had pulled every muscle in that arm or something. His left arm wasn't much better, but he could at

continued on page 3

When he awoke it
was still dark.
But something
wasn't right.
Straining his ears,
he could barely
hear the growl of
wild animals
as they feasted
on something.

least line up the eyeholes so he could see the stars above him and get a fresh breath of the cold October air.

"Stars, why the hell am I ... Oh God, Judith must of ... Oh Christ ... we must of ...," he thought.

He looked to his left and saw nothing but the dim outline of landscape. He looked to his right and his thoughts were confirmed. The Rolls, his most compulsive purchase, lay on its side. What was left of the white paint reflected the moonlight enough so he could barely make out his wife's legs protruding from the other side of the car.

"Jude! Jude! Answer me Dammit! Are you OK? Jude?" he screamed. But he heard nothing. Harold wanted to see if his wife was all right, but the alcohol was still in his system, along with the pain from his injuries. It made him want to fall asleep. He didn't fight it.

When he awoke it was still dark. But something wasn't right. Straining his ears, he could barely hear the growl of wild animals as they feasted on something. "Jude!" the thought sent a shot up his spine. "Go away! Ruff, Arggh!" he screamed.

As he felt the ground around him, he found a nice-sized rock which he threw with all his might against the hood of the car. Although the pain killed him, the loud bang seemed to do the trick. He could hear the rustle of hooves as they rushed passed his furry body.

After what was probably 15 minutes, Harold tried to push his body in the direction of his wife. Nothing. Both legs were useless, and pushing with his left arm was too excruciating. He would have to lay there helpless and wait.

But what if the animals came back? What about his wife? What about ... he fell back asleep. When he woke this time, he was blinded by sunlight coming directly through the eye slits. After losing the blotches in his vision, he looked over and saw the same setting he had seen in the dark, but now it was all too bright, too real.

Although he was very stiff, and still in tremendous pain, he had enough feeling and strength in his right leg and his left arm to push and drag himself toward the other side of the car, where his wife still lay.

When he had dragged himself far enough to see around the front end of the Rolls, Harold heaved and quickly vomited the Bourbon and caviar he had eaten at the party. Judith's body,

which lay anatomically correct on the ground, was missing the whole midsection. Whatever animals had been there that night had ripped her abdomen to shreds. Blood was puddled all over, as well as strings of flesh and innards and part of her checkered jacket sleeve.

"Jude, I'm sorry," Harold thought. "I should have protected you. I shouldn't have had so much to drink."

With disregard to his pain and the warm vomit in his outfit, he slowly pulled himself over to his wife. When he reached her body he paused before pulling his legs to a semi-all-fours posi-

tion, his head above her chest.

"I love you Jude," he whispered.

Then he heard a screech of tires behind him. He turned his head to see an ambulance and sheriff's patrol car up on the ridge where their car had left the road. Although he was relieved to know someone was there to save him, the traumatic loss of his wife finally hit him.

As he lay his head at the base of the fresh cavity in her gut, he let the tears flow. He could feel the adrenaline rush of a scream coming on. With what little energy he had left, he flung his body upward and let out the most unintelligible bit of nonsense he had ever yelled.

Just then he heard two rifle shots from behind, one right after the other. He could feel the heat of the first tiny bullet as it buried itself in his right shoulder. It was followed by another immense sting more to the left of his spine.

Harold woke from his nightmare just in time to turn his head and see his wife's arched body above him, a steak knife jutting out from between her clenched hands, ready to plunge it among the two bloody insertions already leaking profusely on his back. Before he could move again, number three hit its target, right underneath his ear.

He could barely make out her screams with the blood squirting into his ear, "You son-of-a-bitch, how dare you sleep with my sis."

Harold went blank, and Judith left the knife in its fourth entrance — his inner thigh.

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A ROCK-SOLID PROFESSION

text by Kevin Valine

photos by Frank Cava

Phil McAllister quit his job because he was tired of working for Silicon Valley companies that only cared about the short-term and not the long-term.

"I was tired of the (economic) ups and downs," he says. "The industry spent too much on 'profits now' and wasn't concerned about the future."

In 1986, after 18 years as an electronics engineer, McAllister quit his job and went to work with his friend Carl Safford.

The new job provides the long-term security McAllister never found in Silicon Valley.

"The business is recession-proof," he says. McAllister and Safford make headstones for a living.

The two own and operate Cypress Granite and Memorial on Third and Keyes streets in downtown San Jose.

Safford got his start 20 years ago with Oak Hill Cemetery in San Jose.

"I was looking for something to do,"

Safford says about his Oak Hill job. "I thought I'd stay in the business until I figured out what I wanted, but I haven't found anything better."

Safford likes the work because it lets him work with his hands.

"I was always a shop guy in junior high and high school," he says. "This is just like shop except it's in granite and not in wood."

Safford and McAllister's "shop" work begins with buying precut granite from a quarry then working with the customer to design an engraving for the headstone.

The engraving can vary from a just-the-facts approach with the person's name and dates of birth and death, to a more elaborate engraving that incorporates some aspect of the person's life.

"When people come in and put their own soul in the stone — that's special," McAllister says. Examples of this "soul stone" include a family who had an 18-wheel truck engraved on a tombstone for their father who had been a trucker.

Once a design has been created, it's copied onto a rubber mat which is then glued to the headstone. Then a knife is used to cut out the design, in effect creating a stencil.

The headstone is then sandblasted which causes the stencil engraving to be etched into the stone. The engraving is then painted, the rubber removed and the headstone cleaned.

Audrey Stafford, Carl's wife, also works in the business and has done so for the past two years.

"I'd been pretty much a secretary most of my working life. So this is different," she says. "But I rather enjoy it. I'm creating something that's a memorial for someone else that



Carl Safford, co-owner of Cypress Granite and Memorial, positions a 300-pound slab of granite for resizing. Safford says it is not uncommon for cemeteries to have size requirements for tombstones. Although engraving tombstones is the bulk of his business, Safford also works on plaques and monuments.

helps ease the family's loss.

"It makes you think of your own life," she says. "We have no guarantees in this business. You realize that death touches people of all ages."

As she says these words, Audrey is cutting out a stencil for a headstone engraving for a woman who died at 34.

McAllister and Safford say dealing with grieving friends and relatives is the hardest part of the job.

"I don't know what to say to them when they cry," Safford says.

"If the death happened yesterday," McAllister says, "you have to be the counselor and listen to people spill their guts about what happened to mom or dad."

But McAllister says not all deaths are greeted with sadness. Some people react to death with anger or humor.

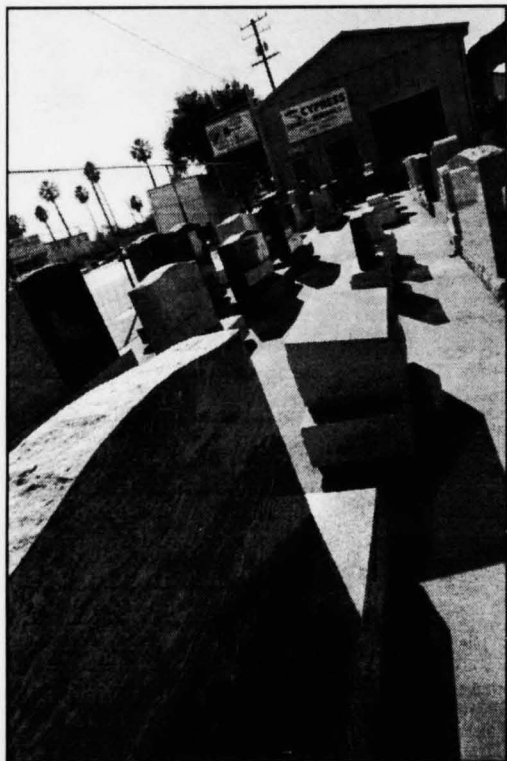
He says one father had the epitaph:

"Born a butthead, lived a butthead's life, and died a butthead," engraved on his son's headstone. One husband took a humorous approach to his wife's death when he asked McAllister to engrave "Good cooker, good looker, good fooker" on his wife's headstone.

McAllister says the last few years on the job have changed him.

"During the first two years, I was jaded and cold. My attitude was 'here comes another problem family,'" he says. "But one day I said 'Wait a minute — someone is trying to tell me something: We have a short time on earth — learn to live with people.'"

"I've learned that I'm mortal now," he says. "You hear stories of people way too young to die — people in their 30s and 40s. I've learned to appreciate life and my family."



Carl Safford has been in the tombstone business for 20 years. His business has been located on the corner of Third and Keyes streets in downtown San Jose for more than 10 years.



Jaye Davidson
("The Crying
Game") stars as
Ra, the enig-
matic ruler, in
"Stargate."

Publicity photo by Claudette Barius
courtesy of MGM.

a review by Lana M. Jang

There is not much more you could ask for in the science fiction adventure, "Stargate."

It has humor, action, mystery, love, a whole new language, the Great Pyramids of Giza and Jaye Davidson, also known for her, uh, his surprising role in "The Crying Game."

So when Kurt Russell ("Tombstone") and James Spader ("Wolf") enter the scene, it seems the film can only get better.

Although the film can't be labeled as action-packed, thrilling or spectacular, it is really interesting. In that regard, the movie does get better.

The film, directed and written by Roland Emmerich, plays with the idea of an alien called Ra, who created and dominated the ancient Egyptian civilization.

The film also tries to explain the reason such a primitive civilization could build such huge pyramids without any technology.

In the film, the pyramids were built as landing pads for the ship of the alien also worshiped as an Egyptian sun god, played by Davidson.

The same alien is now dominating another civilization on another planet and is also being treated as their god.

Russell plays tough-minded and semi-suicidal Air Force Colonel Jack O'Neil in charge of investigating the origin of an object discovered by archae-

ologists in the Great Pyramids of Giza during the 1920s. James Spader is the brilliant Egyptologist, Daniel Jackson, who cracks the puzzle of the object called "Stargate."

A stargate turns out to be a gateway to the universe. With a correct combination of mysterious symbols, the stargate can open a door instantly to pin-pointed planets millions of light years away.

When Jackson puts the combination together, the stargate becomes the gateway to a world with sand dunes and an Egyptian-like civilization of enslaved miners ruled by the alien god Ra.

O'Neil and Jackson, with O'Neil's top secret military team, pass through the stargate, get stranded in this world, try to defeat the alien god Ra and solve another puzzled combination that would bring them back to Earth.

The non-existent language of "Stargate" was one of the more interesting details in the film. It was created by Egyptologist Stuart Tyson Smith who did some research on what ancient Egyptian language would have sounded like and created a language complete with sentence structure, feminine endings and conjugations.

In the end you won't find yourself at the edge of your seat or gasping for air, but that is OK. It's sci-fi and action is not a necessary requirement for a good flick.

REVIEW:

★★★ [out of four]

STARGATE

Starring: Kurt Russell, James Spader, Jaye Davidson

Director: Roland Emmerich

Writer: Dean Devlin & Roland Emmerich

Rated: PG-13

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5

theater a classic Unmasked

a review by Matthew Tom

Heart-stopping, adrenaline-pumping fireworks, romance, humor, mind-boggling sets and stage designs — "Phantom of the Opera" has it all and loads more.

Andrew Lloyd Webber's 8-year-old adaptation of Gaston Leroux's 1908 novel about a phantom that haunts the Paris Opera House is a wonderful, modern pop version of the original.

With all its theatrical flash and superb acting, it's well worth the price of admission. Just witnessing the behind-the-scenes stage crew work its magic, with all the different sets, is enough to entertain.

Those looking for a compelling plot, character development or real-life drama may be disappointed though.

The performance is geared more toward aesthetics than complicated plots or mind-intensive, psychoanalytical-type character relationships.

Don't try an attempt to figure why Christine Daee, played by Lisa Vroman, is in love with the Phantom, played

by Franc D'Ambrosio. Their superb singing and beautiful voices won't allow you to ask why anyway.

Webber's version of "Phantom of the Opera" loses some of the seduction and suspense of the original. Those who are familiar with Leroux's book or the original performance, with Lon Chaney as the Phantom, will be disappointed with the attempt at substituting theatrical special-effects for a good, solid story line.

This shouldn't stop you from seeing it though. There is a story and it's an easy one to follow an inexperienced, but promising opera singer, Christine Daee, is haunted by the ghost of the Paris Opera House and is torn by her love for both the Phantom and Raoul, played by Raymond Saar. Simple enough just don't try to analyze the story or the characters too deeply.

About the most mind-blowing aspect of "Phantom of the Opera" is the complexity of the props. I still wonder how they did it. Of course, this is



Franc D'Ambrosio stars as the Phantom and Lisa Vroman plays Christine in a scene from the San Francisco production of "The Phantom of the Opera." Photo by Joan Marcus

something you'll think about after you leave.

This "Phantom of the Opera" is a sit-back-and-enjoy-the-show type of performance. Relax and just let your eyes and ears enjoy the music, singing, costumes and sets. A word of caution though: Don't confine your attention to the usually dull two-dimensional stage.

The division between the audience and performers is somewhat fuzzy here. Audience participation is taken to a new level when you see "Phantom of the Opera."

It isn't performers in front at eye-level and the audience in the rear. It's sort of a new game of "audience in the mid-

dle." Things happen around you, not just in front.

The effect of the "audience in the middle" is amplified by the coziness and intimacy of the Curran Theatre. If your going to see "Phantom of the Opera," there's nothing like seeing it at the Curran Theatre. It's like watching it in your living room.

For someone who is used to seeing operatic performances in the mausoleum-like atmosphere of the Metropolitan Opera House in New York City, it was refreshing to watch a theatrical performance where you don't need a telescope to see the performers.

One more word of advice:

have a glass of white zinfandel, the garlic-cream shrimp pasta, the tiramisu and a mocha at the California Pizza Kitchen across the street. It's the perfect prelude to seeing Phantom.

review

★★★★ [out of four]

PHANTOM OF THE OPERA

STARRING: Franc D'Ambrosio, Lisa Vroman, Raymond Saar

DIRECTOR: Harold Prince

WRITER: Gaston Leroux

history of the phantom

text by Matthew Tom

"Tonight! Hollywood comes to San Francisco! The Outstanding Event In Local Theatrical Annals!" read the full-page San Francisco Chronicle advertisement.

Come and see the world premiere of "Phantom of the Opera" at San Francisco's Curran Theatre. You won't want to miss the most frightening movie to date.

Movie? Isn't "Phantom of the

Opera" a stage performance?

Yes, it is, but the Andrew Lloyd Webber adaptation of Gaston Leroux's 1908 novel isn't the first time "Phantom of the Opera" has haunted San Francisco's Curran Theatre.

The 1925 premiere of "Phantom of the Opera" came to San Francisco as a silent motion picture produced by Universal Studios and directed by Rupert Julian.

Originally, the film was supposed to premiere in February 1925 at the Globe Theatre in New York City. Universal Studios' public relations department arranged for a sneak preview at a Los Angeles movie theater in January to gauge the audience's reaction.

After the audience deemed the movie too frightening and suggested

comedy be inserted into the film to lighten the mood, Universal promptly pulled it. Universal then put the movie back into production and added a new subplot and hired comedian Chester Conklin for comic relief.

The re-shooting and editing caused huge delays which caused Universal to lose their premiere at the Globe Theatre. Universal was desperate to find another theater and struck a deal with the Curran Theatre.

The movie was to be Universal Studios' next mega-hit after the successful 1923 Universal movie, "The Hunchback of Notre Dame."

To do this, Universal wanted the services of the man who made "The Hunchback of Notre Dame" such a success — The Man of a Thousand Faces, Lon Chaney.

"He's Here!" read theater advertisements. "The cry rang out from a thou-

sand throats — then all was silent! Lights grew dim ... strong men turned into cowards ... beautiful women grew faint. What did the Phantom seek? Who was he? Why did thousands fear him?"

Thousands feared the phantom because of Chaney's ability to create such a frightening vision with his make-up techniques. It was even rumored that people actually fainted upon seeing the phantom's face during the unmasking scene.

Lon Chaney was the perfect vehicle for portraying the phantom and bringing him to life. Gaston Leroux wrote in his book, "Le Fantome de L'Opera," the phantom was not a fictional character and was in fact real.

Real or not, Chaney's performance made "Phantom of the Opera" one of the best silent movies of all time, and one of the best of 1925, according to Top 10 lists of that time.

BLACK CATS: EVIL OR JUST MISUNDERSTOOD?

text by Tina Casalino
photo by Monique Schoenfeld

It seemed like any other day for San Jose State University psychology major Bobbie Alexander. But while driving home after a long, exhausting day of school and work, she suddenly noticed a small dark object dart across the road. She realized it was a black cat and slammed on her brakes, quickly shifting her car into reverse. She backed up two blocks back down the road.

Why the hysteria? Is she crazy? No. Alexander is superstitious. She has heard the old superstition, "When a black cat crosses your path, bad luck is sure to follow."

Like many other superstitious people, Alexander has gone to extreme measures in order to avoid crossing paths with the ominous black cat.

The superstition of the black cat dates back to the time when witches walked the earth. It was a time of witch hunts, extreme religious fanatics and witchcraft trials in Salem, Mass. It was not uncommon for elderly women to own black cats during that period of time.

Unfortunately, these women were frequently targeted and accused of performing witchcraft.

The black cats owned by women were believed to be the assistants to the witches. These cats were assumed to have helped the witches perform their wicked and harmful activities such as putting curses on people. People who felt these cats were helping the witches drowned or set fire to the innocent felines.

Lori Tharp, a psychology major at Holy Names College in Oakland, says cats were thought to have direct contact with the devil.

Tharp says, "The legend says witches would transform themselves into cats and then they would creep around and attack people."

Alexander dislikes black cats and truly believes they are evil. She says, "Black cats will stare at you with their gleaming eyes and look at you like they want to attack you and start a fight. I definitely think

black cats are bad luck."

But Madame Rodriguez, a spiritual psychic reader, differs with Alexander. Rodriguez points out, "Some people believe black cats are good luck."

"Superstitions," a book by Willard A. Heaps, says that black cats are welcomed in the theater world because they are considered to be good luck.

Black cats are known to put the actors in good humor. However, if the feline is kicked or runs across the stage during a performance, it is considered to be bad luck.

Black cats in an opera house are also regarded as bad luck.

In an attempt to prove that all superstitions were ridiculous and absurd, an anti-superstition group was formed in 1946.

The National Committee of Thirteen Against Superstition, Prejudice, and Fear had meetings on Fridays which landed on every thirteenth day of the month. Members of the group participated in activities such as walking under ladders, breaking mirrors, and holding black cats, to try to show superstitious people there was no truth in their superstitions.

Today, many people are still superstitious of the black cats. But others ignore the superstition and own black cats.

The popularity of the black felines increases just around Halloween time so the Humane societies take no chances in protecting the cats.

Vince Mayeda of the Humane Society of Santa Clara Valley says the shelter does not allow black cats to be adopted three to four days before Halloween. He says the reason for this policy is due to a concern for the lives of the black cats.

"We don't want to subject them (black cats) to abuse," Mayeda says. "We're just doing our part to limit the number of abuse cases among black cats."



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given so much of yourself. You have loved
judgment or opinion, and with everlasting
Goodbye faithful friend and trusting
forget you.

You hear these words as you enter the
where so many have come before to bury.

"Goodbye my friend. You have never
is written on one of the tombstones. Walk
grass you observe the cemetery plots litter
little boy or girl has left behind.

Walking further you notice all the smaller, more elaborate granite tombstones, still everyone can see.

Standing next to one of plots you remember times you've had together. You'll miss their life, their humor, their warmth. But most of all, you'll miss the relationship.

How that wonderful ball of fur would
morning, or how that big four-legged guy
you down on his way to the door for his n

For some, it's harder to accept the death of a family member. That may seem strange, but the unconditional love of a pet is no comparison to

"Pets bond to people better than people," says Vivian Reed, owner of Pet Lawn Care. **"A pet is totally dependent on you. A pet is a**



ERIES: CTUARIES OF DITIONAL LOVE

text by Matthew Tom

st in peace. You have
unconditionally, without
constancy.

panion. We will never

peaceful and serene hills
their loved ones.

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or some people, the uncon-
the love of a human being.
le bond to each other,"
etery and Cremations. "A
ways there."

photos by Frank Cava

Author Gloria Roettger wrote about the loss of a pet saying:
"When you lose a pet — you lose your beloved companion, best
friend, confidant and, perhaps the only creature on the whole earth
who has truly never left your side in times of trouble — you feel like
a part of you dies inside. The death of a pet is one of the most diffi-
cult losses you may ever feel."

For those who have difficulty letting go of their beloved com-
panions, there are places where pet owners can pay their last
respects, such as Pet's Rest in Colma, Bubbling Well Pet Memorial
Park in Napa and Pet Lawn Cemetery and Cremations in Sacramento.

"It's an excellent business," Reed says. "People really appreciate
the business services I provide. People feel responsible to bury or
cremate their pet and it feels good to do something for someone
else."

Dan Harberts, who has been working at the Bubbling Well Pet
Memorial Park in Napa for 18 years, stumbled into this line of work
by accident.

"My father started it in 1971," Harberts says. "After I graduated
from school he offered me a position (in the business). At first I
didn't think it was a needed service, but after working here over the
years I've learned that it is really a positive service in every sense of
the word."

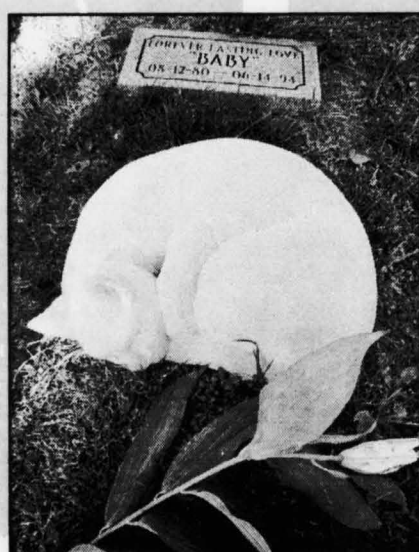
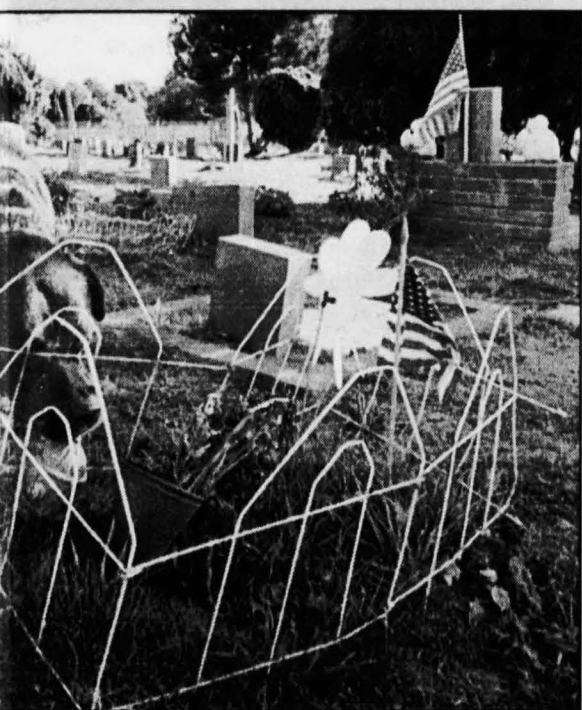
"People really appreciate what we do," he says. "We get letters
every week from customers telling us how much they appreciate hav-
ing us here and that's a good feeling for me."

The emotional attachment people have with their pets is the
main reason why Harberts enjoys his work and finds his services to

continued on page 10



ABOVE: Pet's Rest employee John Sprotti fills in a new grave of an elderly couples' pet. The number of burials varies from week to week from one to a dozen.



LEFT: While cats and dogs are the most common animals buried at Pet's Rest, other animals are also buried. A variety of birds, ponies and two cheetahs have also been put to rest by their owners. One of the cheetahs lived in a high rise penthouse in San Francisco until it died after eating poisonous geraniums.

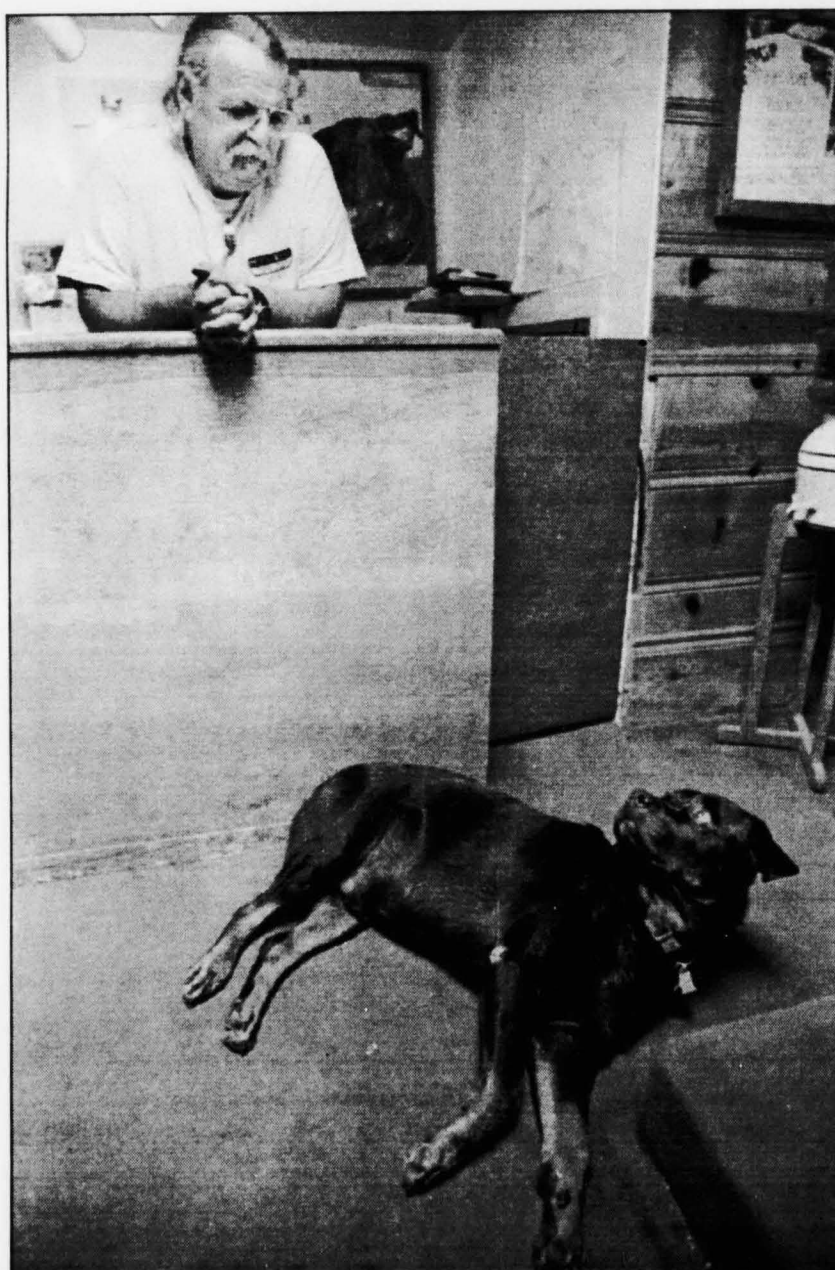
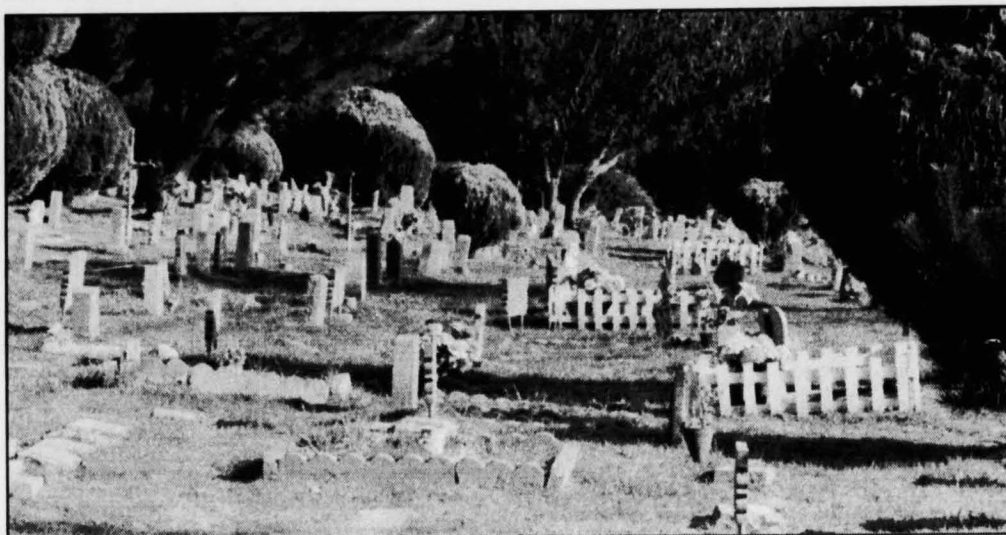
MIDDLE: Bullet finds a secured rubber play toy on a plot while walking the grounds with Pet's Rest owner Phil C'de Baca.

FAR LEFT: Cremation is another option for pet owners who do not wish to bury their pets. The ashes are placed in individual slots in a wall and covered with a tile plaque. Cremation is chosen 90 percent of the time over burial. Cremated pets can also be taken home in an urn or scattered.

COVER STORY

RIGHT: Pet's Rest is one of 19 cemeteries located in the heart of Colma, a city where the living population is out numbered by the people and pets buried under it. One of Pet's Rest's clients is celebrity attorney Melvin Belli who has three pets buried there.

BELOW: Cemetery owner Phil C'de Baca and his dog Bullet relax on a quiet afternoon in the office. Bullet was almost put to sleep when his original owners decided to move and has since been through three families before C'de Baca found him.



continued from page 9

be very necessary.

"People bury people because they have to," Harberts says.

"People bury their pets because they want to."

Many people view burying their pets the same as burying a spouse or child.

"People bury their pets out of love," Harberts says. "If people want to honor that love, they'll have that pet buried or cremated."

Both a burial service and cremation includes picking up the pet and preparing the pet for the service. A burial service will also include choosing an optional casket and headstone, and a cremation will include choosing a box or urn to hold the ashes and delivering the ashes back to the pet's owner.

The cost for a burial can range from \$400 to more than \$1,400. The cost for a plot can range from \$400 to \$625, depending on the size of the pet.

An optional casket can cost from \$75, for a small pine box, to more than \$375 for a large custom casket. The cost of an optional grave marker can range from \$75

for a small, two-line inscribed redwood plaque, to more than \$340 for an upright granite monument.

Cremation costs range from \$75 to more than \$150 depending on the weight of the animal. The cost of an urn ranges from \$50 for a small, wooden urn to \$215 for a solid, bronze urn.

The pet cemeteries also offer formal and informal counseling for those people who have a particularly hard time letting go of their pet.

"Some people just can't handle it," Reed says. "Some people don't understand why their pet has died."

"People usually take their pet to a veterinarian when their pet gets sick," she says. "If their pet dies they'll blame the vet. They think the pet has died because the vet did something wrong. They want to

blame somebody."

Reed says she tries to make a person understand that no one is at fault if their pet dies.

"We talk to people about their emotions and dealing with those emotions," Harberts says. "People feel guilty, especially if they had to euthanize their pet. Burying or cremating their pet is how they deal with their guilt."

'People bury their pets out of love. If people want to honor that love, they'll have that pet buried or cremated.'

- Dan Harberts
Bubbling Well Pet
Memorial Park employee

Because I Told You So



Dressing Up For Fun And Profit

text by Kyle Preston Register

Halloween is on Monday and if you haven't already made plans to wear your costume from Friday through Monday, then you probably haven't come up with an idea yet.

As kids we all dressed up in outfits that were meant to either amuse the adults handing out the candy or to scare the bejesus out of the kids younger than us.

Now, when we're all too old to be asking for candy door-to-door (but not too old to ask for a job door-to-door) we still want to dress up. Some of us want to do it more than this one day, but that is a different story.

But what scared us as kids doesn't really threaten our sensibilities anymore. We know there is no bogeyman and after 20 years of watching "Scooby Doo" we know as well as Shaggy and Thelma that there are no such things as ghosts.

So what should we dress up as to scare or amuse others? If you haven't come up with an idea yet, don't fret, weird ol' uncle Kyle is here to give you a few ideas for dressing up on All Hallow's Eve.

Of course, one could find an old sheet and go as a tired old ghost. Paint several black dots on it and go as the potato in "It's the Great Pumpkin, Charlie Brown." Or you could even find some Calvin Klein designer sheets and go as a ghost from Saratoga.

But those don't really threaten or scare people these days. Here are some modern day frights that you can use for your on- or off-campus activities.

- Dress up as a cashier from the Admissions and Records office here at campus. I don't know about anyone, but I think having someone tell me my tuition check bounced and I have been booted out of the university is pretty scary. All one would need for this costume is an old refrigerator box as a desk and a rubber stamp that says "expelled" on it. Stamp other trick-or-treaters on their exposed foreheads.

- Besides bad grades, which aren't as scary as they used to be when you were a kid, another college

age horror is VD (venereal disease). You might need a few friends to dress up like crabs with you or, for the loner, you might want to stick with something simple like a genital wart. Use your own imagination to create the desired effect.

- For the ultimate in scary, dress up as your one of your parents. This may not scare anyone you bump into in the street, but at least when you look into the mirror, it'll frighten you no matter how much you look like them. In a few years, you'll act like them too. Now that's scary.

Other characters or ideas you might want to consider dressing up as are Bob Dole, Hillary's health-care bill or a Visa statement. I don't know anyone who wouldn't talk back in abject fear in the face of a 6-foot Visa bill.



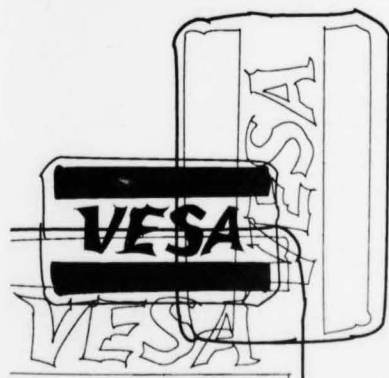
Dressing up was only part of the fun of Halloween, though. The other part was staying out after the sunset and seeing how much booty (candy, back then) you could come up with.

There were years when I came home with a paper grocery bag full of Hershey's dark chocolate bars and then there were years when I came home with sticky, unwrapped popcorn balls with fuzz all over them. There was also the year when I came home early with no candy and an unusually high voice after running into a fire hydrant. Ah, those childhood memories.

The tricks we used to play on Halloween were harmless. Oh, sure, sneaking up to the neighbor's house and ringing the doorbell repeatedly caused the old coot to have a seizure, but he always recovered. Partially, anyway.

Nowadays, kids sneak up to their neighbors' doors, kick it in, announce a drug bust and have the keys to the Cadillac before grampa can reach into a plastic bucket for this year's quota of Reese's Pieces. "Trick or Treat. Where's the liquor cabinet?"

Well, however you plan on celebrating the evening, whether dressed in leather with bullwhips in hand or in a black robe as Judge Ito (O.J.'s nightmare), be sure it amuses adults and scares the bejesus out of little kids.



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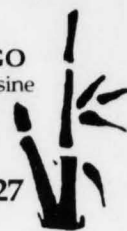
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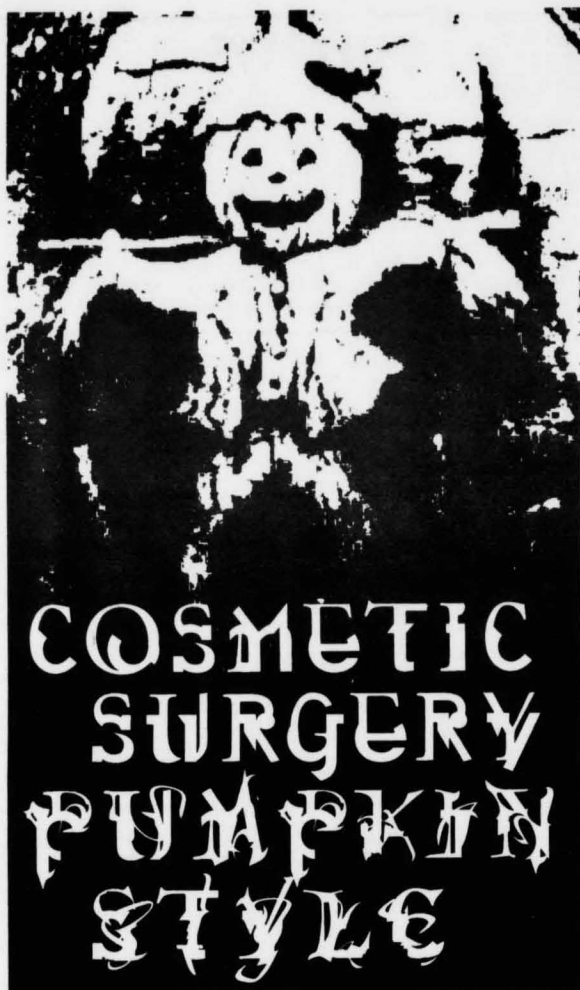
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COSMETIC SURGERY PUMPKIN STYLE

text by Michelle Maitre

photos courtesy of Sue Valladao

With furrowed brow and mind focused on an inner vision of perfection, the artist bends over his masterpiece. With careful precision, he takes up his tools — a long, curved planer and a hunter's buck knife — and bends to his task, molding and shaving his work after his vision.

But the chips that start to fly aren't wood, they're pumpkin. And the artist isn't Michelangelo, it's Farmer Mike, the alter-ego of Mike Valladao, a software support manager with Cupertino's Compuware Corporation and professional pumpkin carver.

For the past nine years, Valladao has donned his bright orange overalls with green trim and has traveled to various festivals to entertain and amaze by carving pumpkins. But these aren't ordinary jack-o'-lanterns with triangle eyes and square teeth. Valladao's pumpkins are three-dimensional cartoonish faces, complete with buggy eyes and bulbous noses, lolling tongues and buck teeth. Valladao also carves Halloween scenes into the sides of his orange giants — arched cats on fences and witches screaming through the night sky.

These aren't ordinary pumpkins, either. Valladao carves Atlantic Giant pumpkins, which tip the scales anywhere from 100 to 500 pounds.

"Most people have never seen a pumpkin this big,"



Although Mike Valladao has had no formal artistic training, he has been carving pumpkins for the past nine years. Valladao travels to several different pumpkin festivals each year.

Valladao says, motioning to a 696-pound monster that is about the size of a Volkswagen Beetle with the front end lopped off, "and when they see it carved it just adds something to the experience."

"I've never seen a pumpkin like that," says Menlo Park resident Kathy Molina, who watched Valladao at work at the Half Moon Bay Art & Pumpkin Festival. "He's incredible. Don't you think so?"

It takes Valladao three to four hours to carve the pumpkins, using a buck knife with a 3-inch blade to carve out the detail and a carpenter's planer to smooth away the rough skin. Valladao says he will sharpen his knife anywhere from two to four times a day while carving. "Pumpkins are horrible because the water dulls the knife," he says.

Valladao got into pumpkin carving by a fluke. When touring the Half Moon Bay Art & Pumpkin Festival almost a decade ago, Valladao saw the world's largest pumpkin. He thought it would be fun to grow one himself and started a patch in the backyard of his San Jose

home. Valladao soon discovered there's not much one can do with a 400-pound

pumpkin, and took up a knife out of curiosity.

"The first one came out pretty good," he says.

Soon Valladao, who has had no formal artistic training, began to seriously carve pumpkins and would travel to several different pumpkin festivals and fairs a year, usually by invitation. Valladao grows all his own pumpkins and moves them via forklift and pumpkin sling — a big, canvas strap that cushions the pumpkins so they don't burst.

Valladao's carving technique is very similar to one any child would follow to create a typical Halloween jack-o'-lantern. First, Valladao cuts a large hole in the back of the pumpkin to remove the seeds and pulp. Valladao then collects the seeds and sells them to other giant pumpkin growers for \$8-\$10 each. The larger pumpkins will yield about 400 seeds apiece.

Valladao never plans what he's going to carve in advance. He has to determine what design will best fit the character of the pumpkin, he says. After deciding on a design, Valladao draws a preliminary outline with a Crayola marker. When he's satisfied with the sketch, he goes over it in permanent marker and begins to carve. The bulk of the design, though, is in Valladao's head and he works to make his vegetables match his vision. Using his buck knife, Valladao will carve into the orange shells, which can be as thick as eight inches on the largest pumpkins.

Valladao's favorite carving is one he did Oct. 21 when he traveled to the Excalibur hotel in Las Vegas to carve the largest pumpkin in the world — a 945 pounder.

"There's not that many people who do this kind of work," says Valladao, who has no plans to quit his day job. "I enjoy doing it. It gives people a chance to see something different, and it gives me a chance to get up on stage and be a ham for awhile."

"As hobbies go, this one is toward the top for me," he says.

Mike Valladao will be appearing on the "The Tonight Show" on Oct. 31 at 11:30 p.m.



With its bulbous nose and comical grin, this pumpkin carving is just one of the many creations sculpted by Mike Vallado. Vallado says it takes three to four hours to complete a carving.

SOUND ADVICE

from Marc J. Spears

MURDER WAS THE CASE

Last year Snoop Doggy Dogg's "Doggystyle" was the most anticipated hip-hop project to ever hit the music stores. But Snoop will soon display his skills in a different arena as the popular rap artist will bring the most wanted video to the world since Michael Jackson's "Thriller" and "Moonwalker."

The video is for the recent release "Murder Was The Case" which is from the quadruple platinum album "Doggystyle" and is an 18-minute film based on the song's lyrics. The short unrated film will be shown the first week in November in special theatrical engagements in selected cities and home video. It is directed

and co-directed by Dr. Dre (who directed two MTV Best Rap Video nominees), and stars Snoop.

"The song was so visual, but people wouldn't understand it if we tried to cram it into the three minutes that they allow us to do videos. It wouldn't be right. So I was thinking like Michael Jackson's 'Thriller' video. What if I put my gangsta hand down and did something along that page?" says Calvin Broadus, which is Snoop's real name.

"It's sayin' to stop the violence. We got gangbangers from this set and that set killing each other. It's time to unite and to say, 'Hey, we ain't getting nothing out of killing each other. Let's see what we can do as far as working it out.'"

What is also special about this short movie is that it also sports a soundtrack with rap and soul stars of the present and future. "Murder Was The Case" (Death Row Records) is currently in stores and features songs that will be showcased in the film or were inspired by it.

"I've never seen an album done this way. It's like being able to get some records that aren't even out yet and making your own tape. From beginning to end it's hits and it's music for everybody," says executive producer Suge Knight.

West Coast style rap tracks are prevalent on the album. They are highlighted by the song "Natural Born Killaz" which features reunited and former NWA members Ice Cube and Dr. Dre. Rap star from the past D.J. Quik also comes out of hibernation with his "Dollars and Sense." Other top hip-hop songs include "What Would U Do" by the Dogg Pound, "U Better Recognize" by Sam Sneed featuring Dr. Dre and "21 Jump Street" by Snoop Doggy Dog and Tray Deee.

The biggest disappointment on the album comes from Snoop Doggy Dogg in a remix of "Murder Was The Case" which was supposed to be the leading song on the compilation. But instead of gaining interest, the sound makes you move on to the next.

The biggest surprise on the soundtrack is the high quality rhythm and blues songs that overshadow the rap. Jodeci continues to show why they're one of the top soul artists around with "Come To My Room." Also, a singer to remember for the future is Jewell, who laid down two strong ballads that show Patti Labelle-type skills on the album. B-Rezell, Nate Dogg and Danny Boy also add soul tracks that are pleasing to the ear.

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MORE SOUND ADVICE



from Tina Casalino

If you thought alternative bands couldn't play a variety of music, you haven't listened to Wool's musical creations.

Wool is a quartet made up of singer Peter Stahl, his brother Franz Stahl, bassist Al Boch, and drummer Chris Bratton. The members originate from San Diego, Washington D.C., and Seattle, but it's difficult to categorize this band under one specific type of music.

The band members consider themselves to be a mostly punk rock band, although they do have a touch of grunge, rock, jazz, and blues mixed into their music.

For instance, after listening to "Eat Some Ziti," I was certain that I had somehow switched the CD button with the radio button and

mistakenly intercepted a jazz station.

"Eden," "Blackeye," and "Coalinga" are all songs on the album definitely inspired by punk music. Upon listening to these songs, the fast-paced rhythm, including the vocals and drums, resembles Green Day, a mainstream punk band.

"Speak" contains some interesting lyrics such as, "Dive in/To this world/What in the world/To which we are thrown/Had an opinion so/I cried later I/Became so much more quiet/When I learned to speak."

"Chances Are" is a bitter ballad about the way love happens to people and how those people are affected later on in life.

The most outstanding and

amazing song on the album is "Take A Look," a 12-minute song which sounds a little like the music of Stone Temple Pilots in the first two minutes of the introduction. A ballad about family troubles, this song is beautiful in every way, from Peter Stahl's vocals to the electrifying sounds of guitar and bass. Lyrics like, "Wearing black in the rearview mirror/Sneaking peeks looking back/Take a look at that/And when it's time to leave/You just turn away," only enhances the quality of the song.

Wool's album titled "Box Set" is a compilation of songs they wrote and recorded between 1960 and 1993. The majority of the 11 songs on the album were recorded in the early '60s.

Peter Stahl says the album, "sounds a lot looser and more fun than anything we've ever done."

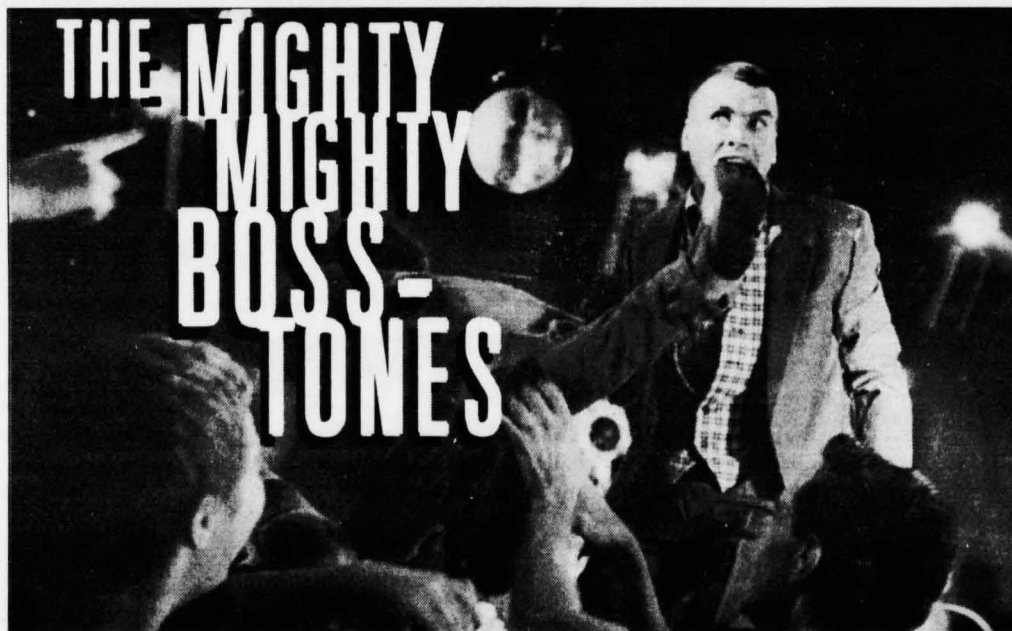
Wool has not yet been discovered by most people so they are still considered alternative. KSJS is



publicity photo of WOOD by Marina Chavez courtesy of London and Island Records

the only radio station in the Bay Area to play Wool's music. Sharon Jennings, the alternative music director for KSJS says, "We play Wool in light rotation, about three or four times a week."

Wool has played Bay Area clubs such as Bottom of the Hill in San Francisco. Wool will get their big break when they play The Edge in Palo Alto Nov. 5, opening up for the female foursome L7.



from Jim Seimas

For those of you who experienced a power outage several times on Oct. 19, musician Dicky Barrett was the one to blame.

The lead singer for rock-ska band The Mighty Mighty Bosstones was pumping up the audience that filled The Edge, in Palo Alto, with an abundance of energy during the band's tour, promoting its new album, "Question the Answers."

The Bosstones are the type of band that know how to put on a show, much better than their new 12-track CD, which is not a discredit.

Barrett, an incredibly enthusiastic vocalist, found time during singing to pull audience members riding the hand wave on stage. And when Barrett himself wasn't stage diving onto a pillow of anticipating hands, he was biting people's shoes and dragging them on stage by their feet, with his mouth.

The emblem of the Bosstones is a buffed-out bulldog with horns on his head and a mohawk. Barrett took the mascot to heart and made sure to snarl after spitting out the shoe.

His vocals, as rough as a bulldog's bark, may be hard on the ears for some people. But Barrett is capable of smoothing them out, as he showcases his softer voice in "Stand Off."

The album isn't bad and has a unique flavor, mildly different from the Bosstones first album, "Don't Know How To Party," which is a keeper. With talent coming out of every pore in the band's collective body, Tim Burton the saxophonist, a.k.a. Johnny Vegas, took over the lead-singer honors to give Barrett a breather. Burton sang a non-album track, "Chocolate Pudding" Vegas-lounge style.

Fishbone, a ska band, is an influence for the Bosstones and is evident especially in the track titled, "Dogs and Champlains." The band traverses between music styles, bursting out from its slow instrumental to a rapid-paced funk. In concert, Barrett's voice was altered to even a more raspy, distorted sound which was a nice change from the album.

The Bosstones, clad in plaid suits were jumping, slamming,

Mighty Mighty Bosstones lead singer Dicky Barrett pulls a crowd member on stage by his shoe during their performance at the Edge in Palo Alto Oct. 19.

nearly convulsing after entering on stage in fashion similar to the way The Blues Brothers did to "Soul Man."

The eight-member, Boston based band produces a rich, brass sound, while mixing in a bluesy sound and Barrett's deep-throated vocals.

The band consists of Barrett, Burton, Dennis Brokenborough on trombone, Nate Albert on guitar, Joe Gittleman on bass, Kevin Leneer on saxophone and Joe Sirois on drums. Last but not least is Ben Carr, a crazed fool who dances around the stage exciting the crowd. With his energetic style, Carr is much more charismatic than Flavor Flav of Public Enemy.

After Barrett and Carr tangle up like two drunk hillbillies, Barrett threw his baseball hat into the crowd. Throughout the concert, he exchanges hats with audience members and often sticks the microphone in their faces to sing along on key verses.

One audience member strayed onto the stage at the wrong time, right when Barrett decided to

give someone a wedgie (the back of someone's underwear is pulled up as high as possible).

Barrett, a man of 1,000 faces, eventually jumped out and was riding the hand wave, when someone dove right on him, knocking the lead singer to the floor. After crawling back on stage the way Wyle E. Coyote does after getting smashed under a mammoth boulder, he dragged his body over to his water bottle.

He drank heavily and then shared the bottle with his audience in the front of the pit, who were being smashed against the stage. "How does my urine sample taste?" he asked, as the crowd roared.

The Bosstones had accomplished exactly what they set out to do as the show came to a close. Following the encore, the lights came back on and the electricity probably returned to your neighborhood.

People were laughing, and best of all, conversation between people, regardless of their proximity to the speakers, consisted of, "Excuse me, what did you say?"

CRANES

from Chris McCrellis-Mitchell

It's good to have love, and it would be good for you to have "Loved," the newest offering from Cranes.

Cranes were formed in the late '80s consisting of Jim Shaw and his sister Alison of Portsmouth, England. While Jim concentrated on music, Alison worked on the lyrics and vocals. Since that time they have released five albums, four EPs, and added two more members, Mark Franccombe and Matt Cope.

Influenced by everything from Joy Division to Nick Cave to classical, Cranes created their own style, a self-proclaimed mixture of "an uplifting outburst of harsh guitar flares, serial melody parts and Alison's unique, swirling, childfreaked lyrics."

After two albums, they were featured on the infamous U.K. John Peel show. Six singles from these albums became singles of the week in Melody Maker and won them a cover spot.

After all of the buzz, they were signed by Dedicated Records. Cranes put out four EPs, all of which were No. 1 on independent charts. Their first Dedicated album, "Wings of Joy," went Top 40 immediately, and straight to No. 1 on the independent charts.

The Cure frontman Robert Smith liked the album so much, Cranes were invited as the opening act for a seven month world tour, even stopping for a show at Spartan Stadium. This helped introduce Cranes to a brand new audience, and helped them sellout thousand seat venues later on during their own tour supporting the "Forever" album.

In 1993, Cranes were the No. 1 band of the year on KSJS off the power of the

"Forever" album, which featured the single "Jewel," their first Top 30 song in Britain. The 14-song "Loved" will probably continue the trend.

When the Cure put out their "Disintegration" album, there was a note inside that said it was recorded to play loud, so turn it up. The same should be said for "Loved." Turned low, it is just an album. Turned up it becomes a feeling, a mood, an atmosphere.

Starting with the strumming guitar and thumping dance beat of "Shining Road" the album takes you on a beautiful trip that is both brooding and emotional, and then intense and sparse. "Reverie" and "Shining Road" feature an acoustic guitar strummed over a 4-4 bass drum, with Alison's cute little-girl vocals cascading. Cocteau Twins-like on top of both.

On the quiet side, "Are You Gone?" has very simplistic guitar plucking with Alison crying out while "Bewildered" almost grinds to a halt. "Beautiful Friend" has the slow swagger of old country songs, with a twangy guitar riff.

Probably the best song next to "Shining Road" is "Paris And Rome," a song that best shows off the full range of Cranes' sound. It starts with a "Chopsticks" like xylophone melody, building into a full orchestration of violins, guitar, and drums, and returns to the quiet of the xylophone and back again. It is the kind of song you close your eyes to and get lost in the reverie of it all.

The album ends with three mixes, two by Flood of U2 and Depeche Mode fame, "Paris and Rome," "Lillies" and one by Michael Brauer of Belly and George Michael fame, "Shining Road." All three



Cranes photo courtesy of Dedicated Records and Arista

are great interpretations of the originals.

As of Oct. 24, the song "Lillies" (Flood Mix) is the number one single on KSJS and the band leads in the audience response and DJ response categories.

Right now the Shaws are finishing a publicity tour promoting "Loved" on radio stations across the U.S. They even stopped by KSJS Tuesday for a 30-minute interview with alternative music director Sharon Jennings and assistant alternative music director, Gracinda Carvalho.

"It's been fun. Actually we've never done anything like that before. It's been less stressful,"

Jim says. "On tour you don't have time to meet people properly."

They will also have another album, the tentatively-titled "The Tragedy of Orestes and Electre," which is based on Jean Paul Sartre's play, "The Flies," and shows off James' interest in classical and film music. It is set to be released as soon as they get copyright approval.

Cranes plan on touring in early January through February. Although there are no definite sites scheduled, they will more than likely play in the South Bay Area.



from Chris McCrellis-Mitchell

Although ska has been around since the '50s, the early pioneers of reggae's musical parent have been forgotten. Back then it was something new. Today it has all been done before. Not to take anything away from guys like The Wailers, The Gaylads, The Skatalites, and The Bassies, but it is hard to be in a medium that is limited in its own style.

For those of us brought up in the late '70s or early '80s, the word ska brings a vivid picture of mod posers in black suits, with white ties and socks, known as "two-toners." They listened to an upbeat style of reggae from groups with names like The Specials, The Selecter, Bad Manners, and to a certain extent, Madness.

The dance they performed looked like a guy running in place while having a seizure, with arms flailing black and white, and many times their band members were just that.

To keep ska fresh, many of today's representatives attempt to add more of a rock sound to the original jazz, Latin horn, New Orleans rhythms of the old stuff. I'm sorry, but that doesn't cut it. That should be called "roska" or something.

The Mudsharks, a Reno-based neo-ska band is guilty of the "roska" thing,

but they can "skank" when they have to. Born in 1989, The Mudsharks' trademark symbol is a well-dressed shark with a sinister grin holding a cigarette.

Everything about them is fresh. They don't fall into the same traps as many other contemporary ska bands. On their debut, "Crackin' Porcelain," all 13 tracks are original, no covers, no movie themes and no '50s sons ska'd up.

Another thing they avoid is repetition. Many ska albums have a problem with no diversity of sound, so they go stale quickly. Not these guys. One song is a ska ballad, the next is "roska," the next one is classic straight-up ska.

Paolo Cividino owes a lot vocally to Bad Manners lead singer Buster Bloodvessel. But where Bloodvessel loses clarity, Cividino doesn't. Slow or fast, his voice has the gas to keep up and the talent to keep it decipherable. That's why the Mighty Mighty Bosstones are somewhat overrated. That guy can't sing.

Cividino also plays trumpet, along with fellow Sharksters, trumpeter Bill Jones, saxophonist Jammal Tarkinton, drummer Fred Myer, his brother, guitarist Scott, bassist Rich Ray and keyboardist Gregory Kempster.

"Don't Buy the Sway Bag" and

"Little Leash" are Fishbone-style ripoffs. Although I would normally knock a band for lack of artistic originality, I love Fishbone, and these guys do a great job pulling off the same high energy zaniness Fishbone is famous for. Why "Little Leash" isn't on the radio I can't fathom. It's a full-fledged hit. If you aren't jerkin' your head to this one, check your pulse.

"She's Leavin' Town" and "Don't Cry" are both cool ballads. "Colleen" is a pure skankin' experience. "My Primavera," also Fishbone-ish, displays a ska-rap delivery over a "Flight of the Bumblebee" guitar rhythms. It kicks. "Rude Boy" and "Cheer Up" are the least ska-sounding but are still butt-movers. The musical chorus on "This is Why" features a horn melody reminiscent of an old television show theme.

The Mudsharks recently finished touring with The Selecter, paying at The Catalyst in Santa Cruz on Sept. 23. If you missed them, it was your loss.

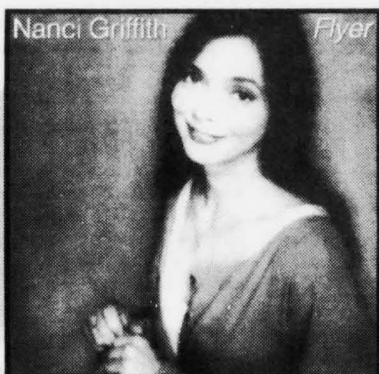
Paul Stansford, a Santa Cruz native, described their performance as "a kick-ass explosion of skank."

The best part of contemporary ska music is you can't feel bad or down. The music is so upbeat, it won't let you. You have to move around. I suggest you move around and get "Crackin' Porcelain" and start skankin'.

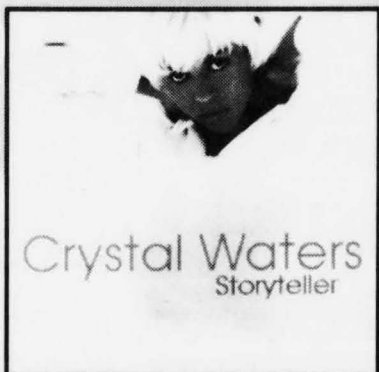
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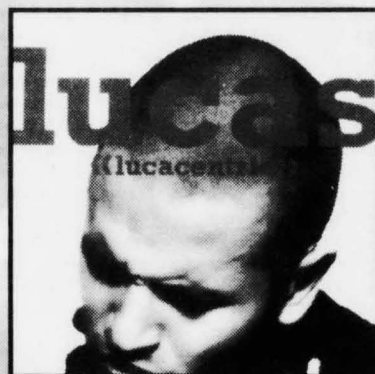
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