March 16th 1994

CSUSB
The team that won the NCAA West

Coyotes defeat Portland State U.
in regional tournament 79-69, will face Stonehill in Elite Eight
to Division II national title

by Jeremy Heckler

The Coyotes won the West last Saturday night, defeating the number one seeded Portland State women's basketball team, 79-69, to advance to the Elite Eight in national competition. The Coyotes used their up-tempo offense to capitalize on the Vikings' turnovers to reach the quarterfinals for the first time ever.

Cal State outscored the Vikings 22-7 in the final six minutes to seal its 12th consecutive victory and capture the first regional basketball title of any kind for the school.

Cal State will now face Stonehill, Mass., the winner of the New England Regional final on March 23 to be played at a site yet to be determined where all eight teams involved will play for the national championship.

"It's finals week. (The team) can deal with that stress in their life now."

-COACH LUUVINA BECKLEY

Leading the Coyotes in scoring was Cheryll Few, who scored a career high 34 points. She scored 21 of her points in the second half, taking advantage of Staci Wilson, the Vikings' 6-0 freshman center.

The Vikings tried to control the tempo of the game early, as many of Cal State's turnovers have tried to give Portland State an early 17-10 lead. The Coyotes were able to break Portland State's momentum on a clutch steal leading to a fast break layup by Kim Young. At the half, the Coyotes had a 38-37 lead.

The Vikings made it close, leading 65-63 with 3:34 left in the game. The Coyotes then pressured the Vikings into making a forced pass that was intercepted by Felice Logan who took it down the court and eventually nailed a three pointer, putting the Coyotes ahead for good.

"Champions know how to win," said Cal State coach Luvina Beckley. "Somehow, someway, they made something out of nothing tonight."

"They're so quick at every position," Portland State coach Greg Bruce said. "You make a mistake, it magnifies itself."

'Second Rape' psychologist speaks at CSUSB of society's abuse of survivors of sexual assault

by Brian Lees

The schedule of events for CSUSB's First Annual Sexual Harassment Prevention Week concluded with Dr. Nancy Gamble's discussion of date rape and the "second rape" in the Student Event Center on March 10.

A clinical psychologist and author The Second Rape, Gamble defined the "second rape" that a sexual assault victim endures as "the act of violation, alienation, and disparagement that a survivor receives when she turns to others for help."

According to Gamble, the victim may actually be further victimized by those to whom she feels closest. Friends, relatives, and partners may ask insensitive questions which shift the blame for the crime from the perpetrator to the victim. For instance, the victim may be blamed for using poor judgment or dressing too provocatively.

Gamble said that because of this lack of support, many victims suffer from even lower self-esteem, loss of trust, and exaggerated fear.

Many victims will neglect to report their rapes in order to avoid these secondary consequences. In addition to victimization by loved ones, survivors of sexual assault are also victimized by the judicial system, examining physicians, and even licensed clinicians.

Gamble indicated that defense attorneys, like rape cases and prosecutors do not, because prosecutors have a much tougher time getting a rape conviction than defense attorneys have defending the alleged perpetrators. Furthermore, a victim may be humiliated in court as her character is examined, her sexual history is recounted, and her forcefulness (or lack of) in refusing the sexual assault is questioned.

Victims may also be humiliated by the physician's examination to which they are subjected. Many victims make the mistake of taking a shower in order to "clean" themselves or waiting several days before visiting a physician, thus destroying most of the physical evidence of the crime.

Gamble also said that many clinicians have a tendency to overlook the shock and trauma that the victim has suffered. This leads to insensitive questioning and can produce feelings of anger, guilt, anxiety, or frustration in the victim. Gamble added that a good clinician is important because counseling can help empower a survivor again for the rest of her life.

According to Gamble, sixteen rapes are attempted every hour. Ten rapes actually occur in that time, and only ten percent of those cases are ever brought to the police. More than half of all rapes are committed by an acquaintance of the victim, which is the primary reason why so many rapes go unreported.

Rape on college campuses is an increasing problem. Gamble reported that the most recent statistics suggest that at least one in four college women will either be a victim of rape or will have fought off an attempted rape during her years in college. Approximately 85 percent of the perpetrators are fellow students.

In order to avoid becoming a victim, Gamble suggested that women need to look for certain clues that a person may be a potential aggressor. Very possessive, controlling, and persistent personalities are to be avoided. Dating in safe, populated settings and in large groups with a relatively equal number of men and women are also ways to avoid becoming a victim.

Finally, Gamble emphasized the need for our society to break the rigid, stereotypical sex roles of men and women and to talk up front about rape. Gamble said that the most important message that she can convey to women of today is to learn to say: "NO, and if you proceed, I will charge you with rape."

1994 Coyote Women's Basketball Factbox

27-3 for the season.
Won last 12 consecutive games.
Won four postseason games by an average margin of 14.25 points.
Senior guard Kim Young named CCAA Most Valuable Player.

A representative of the Southern California Edison Co. presents Cal State, San Bernardino president Anthony H. Evans with a $341,400 check for Edison's thermal energy storage system, installed on campus.
Wednesday, March 16
COMEDY CONCERT. Featuring Lewis Dix, A.J. Jamal and Shang. Sponsored by Student Union Program Board and Associated Students Productions. Student Union Event Center, 8 p.m. General admission, $5; students w/ I.D., $2.
AFRIKAN STUDENT ALLIANCE: Regular meeting. Student Union Multicultural Center 3:30-4:30 p.m. All are welcome.
CIRCLE K INTERNATIONAL: Weekly Meeting. Student Union Senate Chambers. 8-10 p.m.
GAY, LESBIAN & BISEXUAL UNION: Weekly meeting. Pine Room, Lower Commons. 6-8 p.m. All are welcome.
LATINO BUSINESS STUDENTS ASSN: Regular meeting. Student Union Senate Chambers. 4-6 p.m. All are welcome.
MEChA: Weekly Meeting. Student Union Senate Chambers. 1-3 p.m. All are welcome.
SOCIOLOGY CLUB: Regular meeting. Pine Room, Lower Commons. 4 p.m.
SPANISH TABLE CLUB: Weekly Meeting. Student Union Senate Chambers. 10:30 a.m.-12:30 p.m. All are welcome.

Thursday, March 17
COLLEGE REPUBLICANS: General meeting. Eucalyptus Room, Lower Commons. 5 p.m. All are welcome.
LECTURE: "The Burning Times" by Marla Vandermere. Women's Resource & Adult Re-Entry Center. 12:30 p.m.
THEATER PERFORMANCE: "A Doll House" by Henrik Ibsen. Creative Arts Theater. 8:15 p.m. General Admission: $8.00 Seniors, Alumni, Staff and Faculty: $5.00 Student Admission: $3.00
SOFTBALL: CSUSB v. CSU DOMINGUEZ HILLS at Fiscalini Field. 4 p.m.

Friday, March 18
THEATER PERFORMANCE: "A Doll House" by Henrik Ibsen. Creative Arts Theater. 8:15 p.m. General Admission: $8.00 Seniors, Alumni, Staff and Faculty: $5.00 Student Admission: $3.00

Saturday, March 19
SOFTBALL: CSUSB v. CSU HAYWARD at Fiscalini Field. 6 p.m.
BASEBALL: CSUSB v. CSU DOMINGUEZ HILLS at Fiscalini Field. 4 p.m.
THEATER: "A Doll House" by Henrik Ibsen. Creative Arts Theater. 2:00 p.m. General Admission: $8.00 Seniors, Alumni, Staff and Faculty: $5.00 Student Admission: $3.00

Sunday, March 20
BASEBALL: CSUSB v. UNIV. OF UTAH. At Fiscalini Field. Noon.
THEATER: "A Doll House" by Henrik Ibsen. Creative Arts Theater. 2:00 p.m. General Admission: $8.00 Seniors, Alumni, Staff and Faculty: $5.00 Student Admission: $3.00

Monday, March 21
BASEBALL: CSUSB v. UNIV. OF UTAH. At Fiscalini Field. 12 Noon.
BASEBALL: CSUSB v. UNIV. OF UTAH.

Tuesday, March 22
BASEBALL: CSUSB v. UNIV. OF UTAH.

AFRIKAN STUDENT ALLIANCE: Regular meeting. Student Union Multicultural Center 3:30-4:30 p.m. All are welcome.
CIRCLE K INTERNATIONAL: Weekly Meeting. Student Union Senate Chambers. 8-10 p.m.
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People Weekly: From 'Nobody's Business' to NTKBI

by Anthony Bruce Gilpin
editor in chief

People Weekly's twentieth anniversary special issue is currently in their offices. Mia Farrow graces the cover photo, just as she did for People's first issue in March, 1974. Two television specials (one on the network, one on pay cable) marked the event.

These facts are presented as an observance, not a celebration. People's anniversary marks twenty years of a progressive abandonment of everything that was once great about the magazine's publisher, Time, Inc. and American journalism in general.

People was born just over a year after its sister journal, Life Magazine, abruptly folded after 36 years as America's favorite weekly magazine. Life was as popular as it ever was when Time cancelled it, but its large page format, lavish use of color photography, world-wide news coverage and the rising cost of mailing issues to millions of subscribers made Life too expensive to be profitable.

Still, Life's popularity couldn't be totally abandoned, and Time determined to develop a replacement. People Weekly was the result: it had smaller pages, black-and-white photos, and in the beginning, People was only available on newstands.

People also practiced a different kind of journalism than Life: personality journalism. The articles were brief: usually no more than four pages, consisting chiefly of photographs. Jeff Goldberg, playing a People reporter in the 1983 movie The Big Chill, claimed facetiously that People would print no story that the average reader could not read completely during a visit to the bathroom.

People was aimed at a less literate audience than that which read Life (a chilling thought, as Life had been considered the less literate version of Time Magazine.)

People's style of reporting focuses on trivial things, like what Madonna wore to the awards ceremony, or embarrassing the ephemeral title "The Sexiest Man Alive." As People became more popular, it became successful enough to be ignored by others, the New Business, and the public's attitude about news was, became increasingly trivialized.

People's fascination with those details of public figures' personal lives best described as "Nobody's Business" made it a slick-paper version of the National Enquirer. People's wallowing in gossip was considered shocking, coming as it did from the same company that published the stately Time.

Twenty years have passed, and People doesn't look any more like Time than it ever did. Time, however, looks a lot more like People. The photos are bigger, the articles are smaller. The content of the news falls increasingly into the category "NTKBI!" (nice-to-know, but-not-important.)

And Time is not alone. The tabloidization of America is nearly complete, having invaded network newscasts and big-city daily newspapers, which consider a catfight between two amateur figure skaters to be equally worthy of front-page exposure as the activities of the President of the United States.

Mia Farrow is an altogether fitting mascot for People Weekly. The press attention paid to Farrow's ugly child custody war against Woody Allen is the definitive example of what journalism has become in recent years.

Still, one cannot completely blame the press for tabloid journalism. Publishers are in business to make money, and they would not produce drift if no one were willing to buy it.

People is twenty, and I wish it well. I'm looking forward to next year, when it turns twenty one. People is a by-word, then the magazine, the press industry, and the reading public, will start acting like adults.

Letters to The Chronicle

A reply to "One student's vision of America" (Letters, Mar. 9 Issue)

Editor, The Chronicle:

First of all, the ends do not justify the means, and wrong is wrong. As much as slavery is wrong now, it was wrong then. It's too easy to try to justify injustice by saying, "Well, we just thought differently." Certain we should not impose morality on the past; for how else do we understand what was unjust—what could have been avoided. People were aware of the injustice of slavery in Egypt as well as 254 years ago around the start of this great country. Unfortunately, there were too many people who thought as you do; the ends justify the means. In this case, the 'ends' still need extensive work.

By your philosophy, you would break plans, especially mine. To be perfectly honest, this week nothing very interesting came up, it will become more evident as you realize that this week's Chronicle makes me kind of drowsy. On the national front nothing major happened either: Tonya and Nancy don't count any more.

Then again I was at somewhat of a disadvantage Sunday morning when I tried to retrieve a copy of the Press-Enterprise out of one of the dispensers in front of the Commons. I paid a $1.25, tried to open the door and got zilcho. I didn't realize that the campus wanted my money so badly that they could resort to petty theft. Or maybe it was punishment for selecting a Riverside County paper. The world may never know.

Luckily or rather unfortunately I had read The Sun earlier and got their version of the news. Fortunately there was one bright spot. The Coyote women's basketball team were queens of the Western Region, defeating Portland State 79-69.

I did hear some other incidents that cropped up closer to home, such as the "Ban in Arm." It seems as though the student body is twenty, and I wish it well. I'm looking forward to next year, when it turns twenty one. People is a by-word, then the magazine, the press industry, and the reading public, will start acting like adults.

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I did hear some other incidents that cropped up closer to home, such as the "Ban in Arm." It seems as though the student body has been feeding the little farms of ants and custodial services has taken enough of a foothold to them to let them live. Look, the Physical Science building is a dangerous place for insects, because if they are not taken care of properly we could end up with an attack by a filthy foot ant that could come up to the Orkin man and say, "Hit me with your best shot, cause I'm ready for you man." Okay maybe not, but even a few ants don't belong in the building because they could pose a health risk. So fellow students clean up after yourselves, and custodians take care of the ants for now.

Money is twenty, and I wish it well. I'm looking forward to next year, when it turns twenty one. People is a by-word, then the magazine, the press industry, and the reading public, will start acting like adults.
Cal State students have a "Dactyl Nightmare"

by James Trietsch
Chronicle staff writer

Imagine yourself in a two-level world, with stairs between levels. As you look up, you can see pterodactyls circling lazily overhead. But don't look for too long, there's someone out there trying to shoot you.

This is the made-up world of "Dactyl Nightmare," a virtual reality game that was part of a Virtual Reality Promotion put on by Kramer Entertainment Agency. "Dactyl Nightmare" was one of three games set up outside the Student Union Event Center.

Each one of these three games uses a souped-up Amiga 3000 computer to run everything. The graphics are blocky polygon graphics, and the animation can be jerky sometimes, but the illusion is still convincing.

Each player wears a VR helmet, consisting of a stereo headset, two 1" LCD displays similar to the ones found in small portable TVs and a motion sensing system.

The motion system allows the computer to know where the player is looking and adjust the display accordingly. The first time one uses a helmet, this can be very disorienting as compared to a regular screen.

Since the displays are LCD screens, the image is grainy as compared to a regular video monitor. Also, if the graphics move too fast, they tend to "smear" across the screen. However, these "problems" are quickly and easily overlooked.

Advantages are recognized almost immediately. In the two flight simulators, the player can track the target anywhere, not just from a front view. Also, the twin screens give true stereo vision, allowing better depth judgement. When the player's head swivels quickly, the animation becomes very jerky, but recovers in three or four frames.

The World War I flight simulator puts the pilot in the cockpit of a biplane. Looking down reveals a scant instrument panel, and looking behind shows your co-pilot sitting happily behind. Control comes from two joysticks, one controls the plane and one functions as a throttle.

Additionally, in "Dactyl Nightmare," each player wields a Virtual Pistol. The computer tracks the pistol and the headset separately, so where one is looking isn't always the way one's gun is pointing.

One of the largest problems with Virtual Reality is Real Reality: walking into a real wall that isn't there in the game. "Dactyl Nightmare" offers a solution. The players are confined to a three-foot diameter circle and use a switch on top of the pistol handle to make their player "walk".

"Dactyl Nightmare" supports up to four players simultaneously, but for this demonstration, there were only two players. The pistols have unlimited ammunition, but take three seconds to reload. Additionally, every 10 shots, a pterodactyl swoops down and, if the player doesn't shoot it down first, it drags the player into the sky. After a quick flight, the player is dropped and killed.

A point is scored only when one player shoots the other. Falling from great heights, whether off the edge of the playing field, or from the claws of a pterodactyl, scores nothing. Lives are unlimited; only the clock can stop you.

Judging from the grins on players' faces after they left "Dactyl Nightmare," the games pleased many. Stepping into another world at a computer is one thing, but stepping into another world yourself is a whole different experience.

Kramer Entertainment Agency, Inc. is located in Grand Rapids, Mich. The company rents games such as "Dactyl Nightmare" and the flight simulators. For more information, call (616) 391-0095. LOOK OUT! The pterodactyl's got you now and all you can do is enjoy the ride. When you get dropped, you can almost hear yourself scream all the way down. You can say "It's only a game" all you want, but you may never believe it.

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COMPACT DISC REVIEWS:
MUSIC ON THE LASER'S EDGE
by Jonathan Lyons, program director, Coyote Radio

JAMES - Laid
PolyGram Labels Group

For the past twelve years, the English quintet James has been making solid, melodic pop music that explores various subjects as love, sex, and religion. The band's first album, "Laid," develops these themes and adds depth to the band's music. With the help of Brian Eno, most of the album's opener "Out to Get You" starts with a singular keyboard and builds to a beautiful crescendo by mid-song. Elsewhere on songs like "Sometimes," "Say Something" and the title track, James shows they rock just as well as they can build mood and emotion.

The real secret of this album lies in the lyrical content. Singer/Songwriter Tim Booth explores relationships with people and God with flair and drama. His cries for "the human touch... " being "what I need" on "Out to Get You" seem to come from some deep-seated fear of being alone, not just some convenient phrasing. On "Laid," he explores the male/female relationship and all the compulsiveness that goes with it with lyrics like, "Moved out of the house... so you moved next door... I locked you out, so cut a hole in the floor... you're driving me crazy, when are you coming home?"

"Out of the three," arguably the best song on the album, Booth passionately sings about how Jesus is viewed on our society and how his relationship to God is both separate and inexplicably linked. "Laid" is full of these types of themes and ideas, but James manages to make intelligent statements and keep the music simple and passionate.

People who have heard of James before will not be surprised by this album. James has been making this kind of music for years. In their native Britain, they sell out huge stadiums and have had a string of hit singles. However, success has been slow to arrive here in the United States. Booth attributes this to his former record label Sire/Reprise, being reluctant to back full scale touring in the states. When the band signed with Polygram in 1991, it was with the agreement that touring would be fully backed. The band then received critical and commercial support for its 1991 album "Seven." This was followed by a steady diet of tours both as an opening band and as a headliner. After a two-year break, the band joined Peter Gabriel and others for the World of Music and Dance (WOMAD) tour. They have also toured extensively this year both by themselves and as the opening act on the current leg of Duran Duran's tour. Booth admits that they have little in common with Duran Duran but the exposure to a new audience is exciting.

P J Harvey - 4-Track Demos
PolyGram Labels Group

In 1991, PJ Harvey, the frontwoman of the rock band PJ Harvey and her backing band released their debut album "Dry" on a tiny independent label to little fanfare. In the next few months the band shot up the college charts behind a slew of critical acclaim. Harvey admitted that she was a bit shocked by all the excitement and subsequently went into hiding to write material at her home in Northern England. In 1993, PJ Harvey returned to the music world with its sophomore effort, "Rid Of Me," produced by the legendary Steve Albini, who also produced Nirvana's latest.

"4 Track Demos" released late in 1993, contains the demo versions of "Rid Of Me" as well as of songs not included on the album. Most of the album is Harvey alone playing her guitar or cello or some other instrument. The demos showcase the songwriting of Harvey and the process of how her songs become what they are. At times this album can be difficult to listen to because of the poor recording quality as well as the sheer abrasiveness of Harvey's voice. But upon further listening one begins to find the beauty in this tiny beast.

Harvey's songs tend to focus on the male/female sexual relationship. "Rid Of Me" she bashes her lover to, "lick my legs, not my body..." forcefully playing the role of the dominatrix. The song titles themselves, "Reeling," "Ecstacy," and "Rubb it Bleeds," suggest the back and forth struggle for control of the very volatile relationship between a man and a woman. Sexual innuendo and wordplay are Harvey's strong points. But the real joy of this album is the version of "Soft, Queenic, Rid Of Me's first single. Stripped down to its basics, it becomes a raw, aggressive rocker with a heavy blues emphasis the original lacked.

In the music media circus, Harvey has been lauded as the 90's equivalent to the female folksters of the 60s like Joan Baez and Janis Ian, but her music smacks of some of the classic blues artists of the 50s or early 60s (This explains her cover of the blues classic "Wang Dang Doodle," which she does in her live shows.) Lost in the acclaim for her songwriting is the fact that she is an extremely accomplished guitarist. Her ability to mix her voice with her guitar is simply breathtaking.

"4 Track Demos" by itself is an interesting insight into the creative thought process of PJ Harvey. However, its real beauty comes as a companion piece to "Rid Of Me." Next to the somewhat polished production of "Rid Of Me, 4 Track Demos" shows off the raw, unfiltered side of Ms. Polly Jean Harvey.
FILM REVIEW: 'Guarding Tess'

Cage and MacLaine spark muddled comedy-drama

by Anthony Bruce Gilpin
editor in chief

Guarding Tess is more successful as a character study than as a coherent screenplay. Writer-director Hugh Wilson is fortunate to have cast two extremely competent actors to play those characters. Even more fortunate, those actors had that screen commodity that's impossible to anticipate: chemistry, that intangible bond between two actors that makes what they do together magic.

Special Agent Doug Chesnick (Nicolas Cage) is ready for a change. For the last three years, he commanded the seven-man Secret Service bodyguard contingent for widowed First Lady Tess Carlisle. Bored with living on a farm in Ohio, guarding a national treasure who isn't nearly as lovable as the public thinks she is, Doug is eager to see his tour end, to return to Washington and more exciting duty.

Arriving at Secret Service headquarters, Doug learns that he's going back to Ohio, at the personal request of the President (who in turn is acting at the personal request of Tess.)

Doug resents the assignment, and Tess, who requires her Secret Servicemen to do little domestic chores not in their formal job description. Doug returns to Tess, determined to do his duty as a professional. Nobody said he had to like it.

Tess (Shirley MacLaine) is feisty, and imperious. And lonely. Having lived as a queen on the world stage, her husband's death has reduced her realm to her farmhouse, with only her servants and guards as her subjects. So she indulges herself. On a whim, she plays golf in sub-freezing weather, delighting in her entourage's discomfort. She distracts her guards, then orders her driver to take off on a joyride without them.

MacLaine told the Los Angeles Times that Tess is an amalgam of recent First Ladies. Her grandmotherly looks are patterned after Barbara Bush. Her steely resolve comes from Rossalyn Carter. And Tess was the brains and the power who effectively shared the presidency with her late husband. This trait Tess has in common with the current First Lady.

Cage and MacLaine work extremely well together, creating a Driving Miss Daisy-like affection between two people who know each other too well to conceal the extent to which they get on each other's nerves. They may bicker like children, but in their respective loneliness, they know they're reluctant best friends.

Hugh Wilson (creator of WKRP in Cincinnati and Police Academy) has a gift for skewed characters and funny dialogue. With Guarding Tess, however, he falls down on the plot. Following the example of Eastwood and Costner, Wilson decides that a movie with a bodyguard for a hero wouldn't be complete unless he saves his client's life. So Tess is kidnapped, and Doug rescues her. But the bad guys have no motive, except to enable the good guy to do his thing.

But Wilson's characterizations can't be faulted. Some of the film's funniest moments come when Doug receives unexpected calls from the exasperated president (the voice of Hugh Wilson) delivering Tess' second-hand complaints. And the performances of MacLaine and Costner are flawless. Guarding Tess (rated PG-13 for language and some violence) is one of the more worthwhile comedies in theaters now.

Letters

continued from page 3

...yet rather than dwell on the injustices of the past, I would hope we could learn from it instead of following your suggestion of practically ignoring it. American injustices should be more than a footnote in a history book.

I have ancestors who have fought and died for this country; believing in the unique possibility it holds of honoring cultural diversity and providing equal justice and prosperity. The America I believe in is up to the task; perhaps yours is not; and by that right it should be taken away from you, for it is not strong enough to "hold" onto true ideals.

Troy Gross

Write to The Chronicle.
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Singer Gorman enchants crowd at Women's History Day concert

by Lori Wyman
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Before a mesmerized audience of about 20, the petite yet powerful Judy Gorman used her magnificent voice and songwriting techniques to conclude the final celebration of Woman's History Day.

The show, which took place March 8, started about 15 minutes late, but it was well worth the wait.

Gorman was very eager and full of life during the whole show. "She puts her whole body into her singing," explained student Carol Lisen.

Gorman sang a variety of songs, some with her guitar, some without. The first song was called "She Don't Slip and She Don't Slide." Gorman wrote this song after reading text by Carol Gilligan. "This is a song of encouragement to get the spunk back when we were younger back in us," explained Gorman.

Gorman sang songs that lifted your spirits and made you glad to be alive, such as "Living My Life From the Inside," "Fall Down 8 Times, Get Up 9," songs by Utah Philips, a song by Betsy Rose, "Glad to Be a Woman, Glad to Be Alive," and the traditional blues songs.

Gorman sang two songs where she had the audience participate. The first one was over 100 years old and the audience sang the chorus, "How Can I Keep From Singing?" The song claimed that nothing can hurt you when you sing, that singing is calming. "Her voice just calms my nerves!" exclaimed student Patty Morris.

The second audience participation song was another spirit lifter. Gorman sang one line and the audience repeated her saying "coming into my years, coming into my pride, coming into my voice, and then strength and finally, coming into my own."

Another song that Gorman sang was in the memory of her mother, grandmother and all the other females before them. Gorman explained, "The history of women is kept a secret so this is in their memory." As for her performance at CSUSB, Gorman explained, "I am very excited to be here because last year at this time there wasn't a women's center! You ladies have come a long way."