

THE DAILY AZTEC

VOLUME 72 NUMBER 62

SAN DIEGO STATE UNIVERSITY

WEDNESDAY, NOVEMBER 23, 1988

Test Makers Respond to Bias Charges

by Donna Marie Branton
Daily Aztec staff writer

The nation's two leading makers of standardized college admission tests are changing or considering changes in the tests, which are taken by nearly two million high school students per year.

Next fall, the American College Testing Program will reveal a new ACT Assessment, which is the result of five years of research and planning.

Over the next three years the College Board will conduct an extensive review of the Scholastic Aptitude Test and make necessary revisions to the SAT.

sions to the SAT.

In recent years educators have labeled both tests as biased against women and minorities. However, both test-makers contend the revisions and studies are a response to the changing needs of students, not to the charges of bias leveled against them.

Janice Gams, a public relations executive for the New York-based College Board - which publishes the SAT - said the proposed three-year study may provide no changes at all to the current test.

"The SAT is not put in concrete," she said. "We try to meet the current needs of our students, which are changing, not to respond to any

charges of bias."

David S. Crockett, ACT's vice president for public affairs, said the revisions stemmed from the need for a more accurate measure of reading ability, comprehension and reasoning skills.

Crockett added the changes in the ACT had not been made in response to complaints about possible bias in the test against women and minority-group members, who tend to have below-average scores.

"We don't think our current test is biased," he said. "We think both are valid measures of students' educational development."

However, an educator who recently co-wrote an exhaustive critique against standardized

tests said the testing services are clearly responding to pressures placed on them by legislators, teachers and students.

James Crouse, a University of Delaware sociology professor, and Dale Trusheim, associate director of the Office of Institutional Research there, took six years to write and research the book, *The Case Against the SAT*.

According to Crouse, the publication of their book was a major factor in the SAT's decision to initiate research.

"A growing number of educators and users of the tests are raising questions about its fairness to minorities and women," he said.

Please see TESTS on page 6.

Ex-Cop Attempting to Regain Old Job

by Ted Bliss
Daily Aztec staff writer

A former San Diego police officer, fired from the department six months ago on allegations of being overly aggressive while apprehending an SDSU student, is currently trying to regain his job on the basis that he acted according to procedure.

The decision to fire Richard D. Draper, 39, was made after Police Department officials reviewed the findings of an internal affairs investigation. The investigation was sparked by a lawsuit filed by student Scott McMillan against the city.

According to Draper's attorney, John Heisner, McMillan was apprehended after he ran Draper off the freeway in February. Draper, who was off duty and driving a civilian car at the time, chased McMillan at

speeds of up to 100 miles an hour until the 20-year-old student pulled over.

Heisner said McMillan, who was not available for comment, testified in court that he had cut Draper's vehicle off, but that it was an accident.

Heisner also said that McMillan testified that he did not know the person pursuing him was a police officer, and had increased his speed to avoid a confrontation. He was returning from the desert with his girlfriend that night.

Heisner described McMillan's testimony of what happened when Draper pulled him over:

"He didn't say that Draper had 'pistol whipped' him," Heisner said. "He said he felt the pressure of the gun barrel at the back of his head and later felt a trickle of blood run down his back."

Please see COP on page 12.

Salinity May Doom Mono Lake Wildlife

by Al Diaz
Daily Aztec staff writer

Each year approximately 200,000 tourists gaze in awe at the spectacular tufa towers that at one time were hidden by the placid mirror of Mono Lake's surface for more than 700,000 years.

However, the phenomenon that uncovered the tufa towers (deposits of calcium carbonate forming from the lake bottom) may also result in escalating the salinity level and destroying the fragile ecosystem in and around the lake, said Paul Little, an SDSU biology graduate student, who is doing a study of the lake concerning the brine fly population.

Mono Lake is located about 300

miles north of Los Angeles, just 30 miles north of the Mammoth ski-resort area. It is an unusual lake in that it has no water outlet, and as the lake water evaporates, salt and other minerals accumulate.

Since 1941 the city of Los Angeles, which has water rights over the 1,000-square-mile Mono Lake basin, has been diverting fresh water from the streams that feed the lake.

The diversion of the streams has caused the lake volume to decrease 50 percent since 1941. As a result of less water, the salinity level has risen from about 40 parts per thousand (before 1941) to 90 parts per thousand, said Timothy J. Bradley, professor of developmental cell biology at U.C. Irvine.

Please see LAKE on page 3.



The Daily Aztec/Karrie Lin Svandal
PIANO PRINCESS — Four-year-old Natalie Noto tickles the ivories Monday morning at the Child Care Center on campus. The center is currently accepting applications from students, faculty and staff for child care next semester.

Journalism Department May Be Impacted

by Lori Kern
Daily Aztec staff writer

The Chancellor's Office is expected within the next few weeks to declare SDSU's journalism department impacted beginning next semester, department officials said.

The move would establish new requirements — possibly higher Grammar, Spelling and Punctuation Test scores and accredited references — for future students who declare themselves journalism majors.

The department must first receive impacted status from California State University officials before it can determine new requirements, department chairman James Buckalew said.

The department requested impact in June because there are not enough faculty and funds to accommodate journalism students, Buckalew said.

Currently, there are 12 full-time faculty members in the department and 1,082 journalism majors and minors. There are also 17 part-time faculty members.

Although the department has received informal word from the Chancellor's Office that it can initiate impact proceedings, Buckalew said official word has not yet been granted.

"We definitely qualify," he said. "We have a problem and impactation will solve it."

Buckalew said the telecommunications and film department and the business department will serve as role models for methods of accepting students into an impacted department.

The TCF department has been impacted for 17 years and requires students to petition the department for entry. Letters of recommendation and a personal statement also have to be submitted.

In addition, students have the option of sending creative portfolios — videotapes, photographs and slides — to enter the TCF

program. Incoming freshmen, however, are excluded from this option.

A department committee reviews petitions and makes entry recommendations to the faculty. The TCF department does not have a set cut-off point for grade point averages.

The business department, on the other hand, requires students who wish to become business majors to first declare themselves pre-business students and take nine lower division business classes.

Pre-business students are required to pass a competency test when they finish the first nine units, as well as possess at least a 2.6 SDSU GPA and 2.2 overall average.

A census of journalism students conducted by the department last week will determine whether the department qualifies for impactation status, journalism Professor Lee Brown said.

Please see IMPACT on page 3.

WORLD NEWS

Japan's History Debated Over Korean Find

TOKYO (CSMNS) - When archaeologists recently uncovered an ancient stone coffin in western Japan, they dug up more than Japan's past. They recharged a controversy about the origins of Japan's culture that has very modern implications.

The discoveries inside the tomb have been the subject of intense public interest, covered as lead items on the evening television news and garnering front-page headlines.

Inside the sixth-century tumulus, which contains the remains of two people believed to be members of the ruling elite at that time, the archaeologists found numerous artifacts which are clearly of Korean origin.

Korean and Japanese archaeologists have hailed the importance of the finds, but disagree about how to interpret the evidence of the cultural links between the two Asian neighbors.

"This may be a great discovery for the century," said Lee Jin Hee, a Korean archaeologist who teaches at Tokyo's Meiji University. "It will give Japanese archaeology an opportunity to find out more about the nation's ancient period and to change its long-established view of the history of Japan."

"We had expected to see this kind of discovery even before the lid was open," said Tadashi Katada, an archaeologist at Teizukayama Uni-

versity of Nara Prefecture. "Korean relics have been found in several tombs, so I don't think this event has such a character that will overturn the Japanese historical view."

Japanese set great store in the idea that their culture is "unique" - distinct and separate from those of its continental Asian neighbors in Korea and China.

They acknowledge certain cultural debts such as the transmission of Buddhism, the Chinese writing system and the Chinese classics, and Korean artistic influences. But all of this is generally viewed as borrowings grafted onto a unified Japanese nation.

The Japanese view often collides with that of Korean archaeologists and historians, who conversely portray Japanese culture as virtually an offshoot of theirs. Such views are amplified by modern history, by Korean resentment over Japan's 40 years of colonial rule over their country and continuing evidence of Japanese feelings of racial superiority toward Koreans.

The rare opportunity to open the previously untouched 1,400-year-old Fujinoki tomb in Ikaruga, near the ancient capital of Nara, has re-sparked this clash of opinions.

Please see JAPAN on page 11.

USSR and Vatican Are Working Together

VIENNA (CSMNS) — The way things have shaped up this year strongly suggests the summit of 1989 may well be a meeting between ideological leaders of the two worlds - Christian and Marxist.

It is an intriguing possibility that would have been unthinkable only a few years ago. Communist leaders have called at the Vatican from Nikita Khrushchev's time on. But their visits were largely protocol and achieved nothing of substance.

Today's circumstances are vastly different. It is difficult to visualize an encounter of such opposite outlooks more dramatic and more

fraught with potential than one between Pope John Paul II and Soviet leader Mikhail Gorbachev.

The two are key figures in an era of international relations in which, apart from superpower involvement, the churches in the communist states and mankind at large have an abiding interest.

A whole series of developments - including striking concessions to religious activity in the Soviet Union and Hungary - now seem to make such a meeting a certainty next year. It would have a profound impact on church life throughout the communist world.

The scenario began unfolding early this year when the Soviet leader told the Italian newspaper *Unita* of his lively interest in an already projected official visit to Italy. Unquestionably it would also mean a meeting with the Pope.

The Pontiff himself wished to go to the Soviet Union for this year's millennial celebrations of the advent of Christianity to Kievan-Rus' - the historic name of what is now the Ukraine - in the year 988.

That wish foundered on Soviet political sensitivities about the Pope's ideas of itinerary and on Vatican fears about how Moscow could capitalize on his presence on Soviet soil.

Instead, therefore, John Paul made it a "spiritual" pilgrimage, as he said in a letter addressed to Ukrainian Catholics, in which he also called on Moscow to restore the church banned by Soviet leader Joseph Stalin for the free exercise of their faith.

The Catholic clerics who did make the September trip included Jozef Cardinal Glemp, primate of Poland and head of not only the biggest Catholic congregation in the East bloc, but also the one most likely to influence new Kremlin thinking about church-state relations.

Please see VATICAN on page 4.

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BARNEY — A La Mesa pooch takes a bath after a storm hit San Diego last week. A 30 percent chance of light rain is forecast for Thanksgiving Day, and in San Francisco rain will continue through Friday morning, according to the National Weather Service.

Lake

Continued from page 1.

Little explained that for the past 700,000 years, runoff from freshwater streams in the basin had been sufficient enough to stabilize the salinity of the lake at a level just above that of the oceans.

But within the last 50 years the salinity level has more than doubled. And if the salinity should continue to increase, serious repercussions of the lake's ecosystem could take place in the next 20 years, Little said.

"When the salinity level reaches 120 parts per thousand, the brine fly (will no longer) exist," he said. "And at about 140 parts per thousand, the brine shrimp will die off."

The lake is already facing serious bird deprivation due to the water diversion.

The lake level is dropping about 1.5 feet a year. As the

level drops, islands that once served as breeding grounds have now become peninsulas that can be invaded by coyotes. By next summer another major breeding island is expected to become an accessible peninsula, Little said.

The lake is a prime example of a simple food chain. The only three organisms that can live in the salty waters are the brine shrimp, the brine fly and the algae they feed on. Each year birds like the rednecked phalarope, eared grebe, Wilson's phalarope and the California gull find their way to the lake to feed on brine fly larvae and brine shrimp.

The lake is also a stopping place for many winter-migrating birds. Many of the birds at the lake are endangered and protected by the state or federal government, Little said.

Please see LAKE on page 11.

Impact

Continued from page 1.

The census, the results of which will be sent to CSU headquarters, will be used to evaluate the approximate number of existing journalism majors and minors.

The journalism department has requested impacted status since 1980. However, only now has the

Chancellor's Office decided the department has met the required criteria, Buckalew said.

Nancy Sprout, director of admissions and records, said the journalism department has to demonstrate to the Chancellor's Office that it had more students in November than could be accommodated.

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HEALTH BEAT

Big muscles, big business, big trouble - when it comes to illegal anabolic steroids, it's the body that suffers from the desire for bulk and mass. In a society that celebrates sports, physical mass and competition, steroids provide many athletes with an extra edge. Time in the weight room is cut in half and chemically derived athletic achievements are attained.

The list of harmful bodily effects is alarming. Common ailments among male users include withering of the testicles, sterility, impotence, irritability and overaggressiveness. On an even darker side, users can suffer from liver cancer, strokes and heart failure.

According to Scott Cunningham, physical therapy assistant for Scripps Memorial Hospital, steroids are chemical derivatives of the male sex hormone testosterone. They are administered orally or injected.

"Steroids increase the protein and hormone levels in the body," he said. "This rise increases muscle tissue and strength."

Steroids Are Bad News

Women users must also weigh the harmful effects of steroid use. Ailments include shrinkage of the breasts, menstrual irregularities, deepening of the voice, facial hair and other masculinizing effects.

Although effects are usually reversible for men, studies show they are usually permanent for women, Cunningham said.

While steroids do serve several medicinal purposes, including the treatment of anemia and certain types of breast cancer, medical experts agree steroid dangers arise when they are used illegally and without instruction in dosage and duration.

"Most users not only take 10 times the recommended dose, but they risk serious infection from contaminated serum," Cunningham said.

As if these risks are not great enough, others must also be weighed. For example, if a main artery is hit during injection, a heart attack, a damaged sciatic nerve, excruciating pain and possible loss of all bodily sensations can occur.

"These people have no idea how to properly inject themselves and where," he said.

Cunningham believes their inaccurate knowledge is based on gym talk and locker-room gossip.

Although anabolic steroids are illegal without a prescription, when there are buyers there will be dealers.

"A few questions around the local gym and a phone call could score 'roids' for anyone," he said.

The black market in San Diego is growing, according to customs officials at the San Ysidro/U.S. border. This dividing line has been described as the main distribution point between the United States and Mexico.

To crack down on this black market, federal agencies have combined efforts over the last few months - efforts which have paid off with an increase in arrests and convictions.

Please see STEROIDS on page 13.

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Vatican

Continued from page 2.

That thinking first emerged in an April 29 meeting between Gorbachev and the head of the Russian Orthodox Church, Patriarch Pimen, who was assured that perestroika (restructuring) and the Democratization of Soviet society applied also to the church.

Believers, he was told, had a "full right to practice their religion." It was a simple enough statement but a profound reversal of previous Soviet attitudes.

He also conceded the right of the church to concern itself with modern social problems, a remarkable admission not lost on East Europeans, particularly the Poles, with whom the question has been a point of confrontation with the communist authorities ever since the war.

A new attitude on the place of the church in society, Gorbachev said, was essential to "national unity" in what he called a period of change.

Cynics might be excused for recalling that

Stalin also invoked that unity in 1943 when he needed the church's support for the war effort and allowed many of the churches he shut down to re-open. Tolerance, however, lasted only as long as the war.

Western human rights groups point out that, under Gorbachev some 200 believers are still in prison or labor camps for violations of state restrictions governing all religious activity. "There is much that he can do right away to prove his good faith," a Western Roman Catholic said.

Without doubt, Gorbachev's apparent promise of a new dispensation for Soviet believers is motivated by his need to stimulate more active popular support for his reforms. Nonetheless, an unusual tolerance is already evident, for example, in the Baltic states, especially in predominantly Roman Catholic Lithuania. And whatever the Soviet leader does within his own country is felt in the Eastern bloc.

Reactions to church demands for more free-

dom vary greatly within the Eastern bloc. Reform itself is still an un-word in Romania. East Germany and Czechoslovakia tell Gorbachev they have their own ideas on the subject. Poland and Hungary are his only strong perestroika allies.

Not surprisingly, the same breakdown applies in religion. East Germany has been cracking down strongly on Evangelical demands for "change and renewal." Czechoslovakia and Romania continue to provide the bloc's worst record of harassing believers and their churches.

In Poland, however, there seems finally some break-through in the church's persistent struggle since the early 1970s to persuade the Warsaw government to give back the constitutionally corporate status it enjoyed before the war.

Last month the government reportedly offered the church legal guarantees for public activities such as publishing, youth activity, etc.

Recently, the Vatican was able to appoint two archbishops and two bishops without prior approval of the Budapest government.

Elsewhere in the Eastern bloc - apart from Poland - such approval is still obligatory, with priestly "socialist patriotism" still governing criteria.

After his September trip to the Soviet Union, Cardinal Glemp talked of "a new start" toward reconciliation between the two churches and their two nations. That - at this writing - is shadowed by the Polish government's delay with the promised "round table" with the opposition.

But the more Gorbachev carries out his new approach to believers, the greater the pressure on Poland's Gen. Wojciech Jaruzelski to show equal realism in accommodation with his own Roman Catholic church.

The Pope has visited his Polish homeland three times. But direct talks are now under way to line up at a Papal visit to Hungary next year.

OPINION

Journalism Overload

The journalism department's census of students this month draws attention to a serious problem - severe overcrowding. There are far more journalism majors than the department can handle, and a solution is long overdue.

Only 12 faculty members work for 1,082 journalism majors and minors. Each semester far more students than can be counted are turned away from classes they attempt to crash. Far too many students are let in the department.

The journalism department has begun procedures to declare impaction. Given the circumstances, it is the best solution to overcrowding because there are not enough funds to accommodate a larger faculty. The decision for or against impaction will be made by the Chancellor's Office in the next few weeks.

The telecommunications and film department and the business department are impacted. TCF students must petition the department for entry. They must include letters of recommendation and a personal statement. Some students are permitted to submit creative portfolios to display their talents. A department committee then reviews the material and makes entry recommendations to the faculty.

Prospective business majors must take a core of nine lower division business classes. They must earn a 2.6 grade point average in those courses, as well as a 2.2 overall grade point average. Then these "pre-business" majors must pass a quantitative competency examination.

If the journalism department receives impaction status, it could enact similar requirements. The department could enact a minimum grade point average requirement and raise the passing score on the Grammar, Spelling and Punctuation Test, which prospective journalism students must pass. The department could also have students submit samples of their writing.

We encourage the Chancellor's Office to accept the request for impaction. It is about time to relieve the severely overcrowded department.

Letters to the Editor

Anti-Abortionists Are Hypocritical

Editor:

This is in response to a letter from a particularly audacious Patrick Jacovino.

I really cannot understand how a boy not even out of puberty yet can have the self-righteousness to say: "I sympathize with the rape and incest victims you spoke of and agree that in certain cases abortion may be a justifiable alternative." That was very nice of you to grant these rape and incest victims permission to do with their bodies what they want. But, I do stress that you said in "certain cases abortion may be a justifiable alterna-

tion." Do you mean that in some of these "certain cases" abortion may not be a justifiable alternative? Let me draw a picture for you. Imagine someone very close to you, being raped and subsequently becoming pregnant. Would abortion be a justifiable alternative? Can you think of any other alternative?

"I cannot, however, have respect for any woman who uses abortion as a form of birth control because she didn't want to take the pill or didn't think it would happen to her." Let me ask you something, Patrick, do you really think that anyone faced with this decision actually takes into account the idea of losing your respect in making her decision?

The phrase "... because she didn't

THE DAILY AZTEC

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The Daily Aztec is published Monday through Friday while school is in session. Signed commentaries and cartoons represent only the authors and artists named. Unsigned editorials represent The Daily Aztec editorial board. Direct correspondence to: The Daily Aztec, San Diego State University, San Diego, CA 92182.
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WHEN in the Course of inhuman Events...



want to take the pill ..." makes me wonder about you. Do all the many women that you are involved with take the pill? Is it always the woman's responsibility to take care of birth control? You certainly seem to think so. Remember something Patrick, women don't leave anything behind when they are done.

What really bothers me about you and all of your anti-abortion rhetoric is that it is all so hypocritical. Being that you voted for Bush, you must believe in his idea of what social programs should be. That is fine. But you talk about "the young lives within some women, who deserve just as much if not more justice than we adults," and that is where your talk stops. You argue to save these lives and yet you and the rest of your pro-lifer movement do not support one of these social programs that would take

care of these babies once they were born. Nor do you show much concern, if any at all, for the mothers of those babies who are largely underprivileged, underemployed and even undereducated.

I do not condone using abortion as a form of birth control, for if you are the least bit intelligent and responsible you should be able to take care of yourself. But, condoms do break and pills do sometimes fail. Not to mention sponges, diaphragms, IUD's and foam. No form of birth control is perfect. So, sometimes even though all the necessary precautions have been taken, pregnancies do occur.

So Patrick, in the future, please spare us your self-righteous, hypocritical, ignorant preaching. Oh by the way, I hope that whenever you end up marrying likes the idea of your

telling her what to do with her body. **John Kratz**
psychology junior

Will Someone Please Explain?

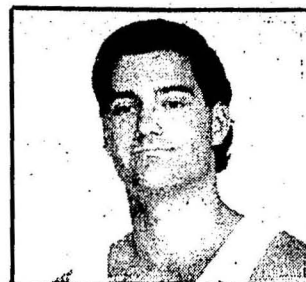
Editor:

I was quite surprised to read an article that appeared on the front page of *The Daily Aztec* Nov. 17. The article focused on racism and featured a quote from Shirley Weber, head of SDSU's Afro-American Studies department that implied the Reagan administration is to blame for the recent recurrence of racial incidents.

For the record, please expand on this theory, as no explanation was even hinted at in the above referred article.

Timothy Parker
business administration senior

War on Poverty is Lost in the Trenches



MICHAEL FREDENBURG

August 1964 - Johnson signs historical anti-poverty legislation. The "War on Poverty" has begun in earnest. Contrary to what many people believe today, the entire purpose of the bill was to bring about independence for those less fortunate. "A hand, not a handout." During the signing ceremony Johnson remarked, "The days of the dole are numbered."

There was undoubtedly an optimism that these programs would solve the problem. The United States' economy was growing and prospering with no signs whatsoever of slowing down. Even conservatives like Richard Nixon hopped on the bandwagon, exclaiming "We are all Keynesians now."

But what went wrong with this Great Society? Between 1950 and 1980 real spending on social programs increased 2,000 percent while population only grew 50 percent. As

spending reached an all time high, poverty actually started increasing. From 1963 to 1980 forcible rape increased 287 percent; burglary 189 percent; and murder 122 percent. Many positive trends in the quest for black economic parity were reversed. But mere numbers don't describe the mind numbing brutality of today's poverty.

Patrick Moynihan, D-NY, a key player in the Johnson Administration recalls the genesis of this "Great Society."

"The plain fact, the large and indispensable fact, is that the attempt to address the issue of poverty in the whole of the United States came in the first instance from an informal committee of a half-dozen persons thinking up themes for President Kennedy's 1964 re-election campaign ... But the electorate never asked for it; the poor never asked for it."

According to Lawrence Friedman, a Rutgers law professor, the Great Society involved a dangerous degree of compromise. The reason, he says, "was that with the exception of the civil rights legislation, the 'Great Society' legislation was driven by presidential determination, not a social movement pressuring Congress. Thus the laws were riddled with concessions to powerful lobbies."

But the main problem with the legislation was that it essentially took a centralized approach in attempting to improve the welfare of the needy. But, the federal government is inherently inflexible and is not innovative enough to respond to the broad range of specific needs and problems.

The proof is in the pudding. When Aid to

Families with Dependent Children was first instituted by the New Deal it was to help widowed mothers with kids, but restrictions were soon loosened. In 1955 the number of unwed teenage mothers was 70,000. By 1980 it had grown to 272,000. Illegitimacy among some groups reached 82 percent. Not surprisingly recent studies have confirmed that the way AFDC is administered was one of the major causes, if not the main cause, for this tragedy. Far from helping, AFDC has played a key role in devastating the family structure. Most hurt by these policies was the black family. Maybe not so incidentally, AFDC was set up and run by a primarily white-upper-middle class establishment.

It was not an intentional effort to destroy the family, but rather it was the result of a large, centrally administered program that was incapable of responding properly to feedback.

Glen Loury, a black scholar, talks of the "enemy within," contending "that today's civil-rights leadership encourages blacks to think of themselves as incapable of advancing without the assistance of the white establishment." He is referring to the dependence-building programs that characterize today's social welfare system.

It is this "Big Brother Program" mentality that has sapped the initiative of those stuck on them. The number of programs and agencies is mind-boggling (a list would fill up several pages), but one thing these programs have in common is an attitude. It is a white-upper-middle-class attitude that says, "We aren't going to give money that would allow those in need to purchase the goods and ser-

vices they need. No, instead WE will determine where and when they get their services. WE will determine how they spend their money on food. We will put our noses into virtually every facet of their existence. Because THEY can't be trusted. THEY will probably spend it on drugs and alcohol.

The fact is the social welfare establishment treats their clients as if they are little kids while viewing everything from an upper middle-class (white) perspective. Mostly upper middle-class social workers drive into work from their upper middle-class neighborhoods, do their job and go home. They may have sympathy, but certainly not empathy. "An arm's length charity."

There are literally programs that will help people tie their shoelaces. There is an old maxim - "Treat a person like you expect him to act and he probably will." This common wisdom is strongly supported by psychological study after study. Yet the system continues to take away the autonomy and self-respect of those stuck in it.

This elitist arrogance, in combination with a hopelessly clumsy centralized approach and graft that rivals that of the military-industrial complex, guarantees continued failure in the War on Poverty. However, it isn't all hopeless - there are fresh ideas being espoused on both sides of the aisle that have a lot of potential. But before they can be implemented we must free ourselves from a very powerful political bureaucracy that doesn't want to die. The author's next column will highlight some of these solutions.

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by Bill Watterson

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Tests

Continued from page 1.
Crouse said the test services' explanation as to why they were making revisions and doing research is just a coverup for the real reason. "These test-makers have a tradition of holding two positions simultaneously," he said. "On the one hand they say that nothing is wrong with the tests, then they go and do all this research. Something is wrong."

The revised ACT test will place more emphasis on writing and problem-solving skills. It will retain the English and mathematics sections of the test, but will drop the social sciences and natural-sciences sections. The test time will be lengthened by 15 minutes to 175 minutes, and the number of questions will be reduced to 215 from 219.

Meanwhile, the College Board is reviewing the content and format of the SAT.

The Educational Testing Service, which administers the test for the

board, is experimenting with new approaches to the measurement of verbal and mathematical skills. Among the changes the board is considering are adding a 20-minute writing sample and changing the mathematics questions from multiple choice to a write-in answer format.

According to Larry Litten, the senior project director for the SAT review, any changes resulting from the project will be put into effect in three to five years.

Educators like Crouse who believe the tests are biased wait eagerly for the revised version of next fall's ACT and to see what changes come out of the SAT's review.

Crouse said he would like to see the "entire SAT test changed into an achievement test that is fair for everyone."

"We need a standardized test that measures the mastery of what is taught in high school, not what you learn from being any race or sex," he said.



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SPORTS

THE DAILY AZTEC,
NOVEMBER 23, 1988 — 7



Mike McNiff

I went to my first real college football game this weekend, and, simply stated, it was overwhelming.

Overwhelming in scope, overwhelming in hoopla, overwhelming in media saturation, overwhelming in measles paranoia and overwhelming in emotion.

I saw 100,741 hostile, spirited USC Trojan and UCLA Bruin fans battle it out in the Rose Bowl. Sure, there were two great teams and two great quarterbacks fighting for the opportunity to play in the "Granddaddy of 'em All" in Pasadena on Jan. 2, but the truly incredible part of the game was watching those who were watching it, the fans.

When I say "fans", I should make it clear that I mean fanatics. "Fans" are what you get at an Aztec football game. Fans, as in, "I think I'll fan the second half since we're down by 21 points. Let's go drink until we vomit."

It wasn't the first college game I've been to this year. I saw San Diego State play Air Force, Stanford, Hawaii and Brigham Young.

I did, however, luck out in my choice of Aztec games this year. I actually saw them win twice, lose a close one and get blown out once. When you consider that they only won three times the whole year, that percentage is pretty good.

Regardless, those games weren't what I deem to be real college football.

Big-time college football is that sense of rivalry and tradition that was at the Rose Bowl this weekend, a cross-town rivalry that SDSU will never have. Who would it be against - USD or UCSD?

Big-time college football is seeing the second-ranked Trojans overcome the Bruins, setting up a showdown next Saturday in the L.A. Coliseum against top-ranked Notre Dame.

Big-time college football is seeing Rodney Peete overcoming the measles and Troy Aikman, and maybe the shadow of Barry Sanders, for a possible Heisman Trophy and setting up next week's big game against the Fighting Irish, which could very well decide the national championship.

Big-time college football, in essence, is that chill that runs up and down your spine when you walk through the tunnel to your seat and see 100,741 screaming maniacs out for blood.

In other words, big-time college football is something that we won't see here at SDSU for years and years to come. It's not 20,000 disinterested spectators watching the home team lose again. The Aztecs couldn't fill the Murph even if they offered free beer to all comers.

Sure, we Aztec fans came close in 1986, winning the Western Athletic Conference, which included a stunning upset over BYU at San Diego Jack Murphy Stadium, and earning an appearance in the Sea World Holiday Bowl at that same stadium.

Please see MCNIFF on page 10.

A Memorable Night

Spikers Honor Seniors, Then Win

by Mike McNiff
Daily Aztec sportswriter

"Thank you Jackie and Kim for all the memories. Go Aztecs."

So read the scoreboard at last night's San Diego State volleyball match against Loyola Marymount. In case you are wondering, that's Jackie and Kim as in Mendez and Washington, the Aztecs' two star seniors, who played in their last regular season match last night in Peterson Gym.

In an emotional pregame ceremony, tears flowed as SDSU coaches and teammates presented Mendez and Washington with hugs and flowers. After the tears dried up, however, the No. 13 Aztecs (24-10) got down to business with the Lions and negotiated a victory in a hurry.

SDSU swept Loyola (9-21), 15-9, 15-5, 15-11. Mendez, an outside hitter, and Washington, a middle blocker, added some new memories to go with all of the old ones as the red and black utilized a large height advantage to dominate the net all night.

Both seniors made their presence known immediately, as the Aztecs jumped out to an 11-2 lead and never looked back. Washington hammered seven kills in the first game alone, finishing with 12 kills in the match. Mendez put away four kills and four consecutive aces in the first game and finished with a match-high 16 kills and six aces.

Besides the farewell party, other honors were bestowed last night. Mendez was named a first-team selection on the 1988 All-Big West team, while junior middle blocker Amy Erben was an honorable mention pick and outside hitter Carolyn Kaspar was named to the conference's all-freshman team.

Despite the individual honors, the victory was savored by the whole team. Coach Rudy Suwara cleared his bench, giving everybody on the roster playing time.

AZTEC NOTE — SDSU now travels to the University of Texas for a weekend tournament. Friday, the Aztecs face Penn State and No. 5 Texas plays No. 15 Notre Dame. The winners meet Saturday.



The Daily Aztec/Michael Goodman
TEAMWORK — Melissa Stokes (11) sets the ball to Shannon Mathew. Last night at Peterson Gym, the Aztecs dominated Loyola Marymount, winning in three games to improve their record to 24-10. This weekend, SDSU travels to Texas to play in a tournament. Friday, the Aztecs meet Penn State, while Texas plays Notre Dame. The winners play Saturday.



The Daily Aztec/Karrie Lin Svardal
A SEASON TO FORGET — The Aztecs posted a 3-8 record in 1988, their worst since going 2-9-1 in '83. SDSU linebacker Morey Paul closes in on a BYU receiver in the Aztecs' 27-15 upset win.

Call SDSU Grid Season This: Disappointing

by Tom Hudgins
Daily Aztec sportswriter

A season of disappointment. It is the kindest way to describe what was indeed a poor performance by the 1988 football team.

After a Western Athletic Conference championship and Holiday Bowl appearance just two years ago, the Aztecs returned unspectacularly to the middle of the WAC standings with a fifth-place finish in 1987. This season they dropped even further - seventh place.

When compared to players, fans and alumni, the most disappointed Aztec was probably Fred Miller, SDSU athletic director, who had - and still has - high expectations for the football program. Miller showed his displeasure in a program still struggling to regain the greatness of previous decades by bouncing Stolz before the final game of the season, despite the fact that three years remained on Stolz's five-year contract.

Please see RECAP on page 9.

SPORTS

With Aussies Gone, Aztecs Now Officially Open '88-89

by Ed Graney
Daily Aztec sports editor

The silly fouls, the missed jumpers, the turnovers, the lapses on defense — they were all there. But despite the San Diego State men's basketball team's 75-66 loss to Australia in an exhibition game Monday, the Aztecs have something to smile about.

None of it counted. Forget about it, says SDSU coach Jim Brandenburg — it's over. Now learn from it and start to improve.

"We made a lot of first-game mistakes," Brandenburg said. "But I expected that to a point."

What Brandenburg didn't expect was his team's poor shooting. Only 23 of SDSU's 60 shots found the net, good for 38 percent and no chance of overcoming a 41-29 halftime deficit.

But now come the games that count — the ones that will make or break this squad's season. SDSU officially opens its 1988-89 campaign against Delaware Saturday night at 7:30 at the Sports Arena. If the Aztecs are to have a chance, they must play intense defense for a full 40 minutes. SDSU's defensive play for the first 10 minutes against Australia allowed the Aussies to get a big lead.

"We weren't sharp on defense at all in the beginning," Brandenburg said. "We dug ourselves a hole."

SDSU, particularly center Mitch McMullen, had trouble cutting the baseline off from Aussie players — which usually resulted in easy lay-

ups. Australia out-rebounded SDSU, 35-32. Many times the Aztecs would get rebounds, only to have the ball knocked loose and turned over to the Aussies.

SDSU also had problems developing any consistency on offense. Its passing game resulted in too many 20-foot jumpers and not enough pounding the ball inside to McMullen.

When the 6-foot-10 senior did get the ball he played well, scoring a game-high 21 points on an assortment of baby hooks and a couple of dunks.

"We didn't make good decisions on offense," Brandenburg said. "We have to be smarter ... We have to quit trying to do too much too soon."

There were some bright spots. Junior transfer Rodney Jones saw playing time at point guard and ran the floor well. Still, he made some "first-game mistakes."

"He has to make better decisions on offense," Brandenburg said. "But he played hard ... He played his heart out."

Another transfer, junior Michael Best, could be the leader this team is still looking for. Best only scored six points, but his teammates made the mistake of not getting him the ball much in the first half.

SDSU's starting forwards, Sam Johnson and Shawn Bell, need to play better than they did Monday. Johnson hit just 2-of-9 shots and had eight turnovers; Bell was 2-of-7 from the field.

Here's a look at Saturday's

opponent:

DELAWARE — The Blue Hens have played two exhibition games, beating an all-star team from Maryland before losing to a Yugoslavian national team.

Delaware opens its season Friday at USC before it travels south to San Diego. The Blue Hens return starters Elsworth Bowers (a 6-6 forward) and Erik Perry (a 6-4 guard).

"We lost most of our scoring off last year's team," Delaware coach Steve Steinwedel said. "But with our new guys, we should be competitive."

Two of those "new guys," junior center Ted Williams (6-9) and junior guard Renard Johnson (6-1), are ineligible transfers. The Blue Hens, then, will rely on a youngster, freshman forward Alexander Coles (6-6), to pick up the slack.

"He (Coles) has the tools to be a good, sound player," Steinwedel said. "But he's a freshman ... That usually means some mistakes."

"We don't know too much about SDSU. They have a good player in Best, I know that. And their center (McMullen) has improved. They have a good three-point shooter in (Tony) Ross and are capable of scoring some points."

All this from a guy who doesn't know much about SDSU.

AZTEC NOTES — This will be the first meeting between the schools ... Students with ID will be allowed into the game free ... McMullen, a 56 percent free-throw shooter last year, was 5-for-5 against Australia.



The Daily Aztec/Tracy Torbit
TIGER—TURNED—AZTEC — Senior forward Shawn Bell, a Morse High School product, looks for an opening in SDSU's 75-66 exhibition loss to Australia's West End '36ers. SDSU hosts Delaware Nov. 26 at 7:30.

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Recap



DENNY STOLZ

Continued from page 7.

Even with the firing of Stolz and the many losses this year — SDSU's 3-8 record was the worst since the 1983 team finished 2-9-1 — it wasn't a complete loss, at least not for individuals like tailback Paul Hewitt and wide receiver Monty Gilbreath.

Against New Mexico, Hewitt capped an impressive two-year career at SDSU by gaining 140 yards and eclipsing the 1,000-yard mark for the second straight year. Gilbreath caught two passes for 53 yards, the 25th consecutive game in which he has caught at least one. The NCAA record is 44.

Hewitt, who came to SDSU after the '86 season as a junior-college transfer from Citrus College, was not expected to start. Instead, he not only started but led the nation in scoring in 1987 with 144 points (24 touchdowns) and rushed for 1,001 yards. He now has several entries in the

SDSU record book.

This season Hewitt didn't score nearly as much as last year — only 10 touchdowns — but his 140 yards last week gave him 1,055 yards this season. He is the only SDSU runner in history to gain 1,000 in two different seasons. His two-season total of 2,056 total yards ranks him fourth among the all-time SDSU rushing leaders.

Hewitt's 34th career touchdown against the Lobos last week gave him 204 points and tied him with Art Preston as the all-time scoring leader in SDSU history. Preston set the record in three years between 1949 and 1951.

Gilbreath, who will return for his senior year in 1989, was a double threat for the Aztecs this season, catching 60 passes for 799 yards and returning 27 punts for 276 yards. Gilbreath's 60 receptions gives him 107 for his career and puts him in eighth place on the all-time SDSU reception list.

Gilbreath established himself as SDSU's all-time punt returner this season with 623 yards, passing Nate Wright (1967-68).

This season's summaries:

UCLA 59, SDSU 6 — Few expected the Aztecs to have much of chance in their season opener in Pasadena. They were right. The Bruins, who would go on to dominate Nebraska the next week and later spend a week as the No. 1 team in the nation, held the Aztecs to 234 total yards and didn't allow them a touchdown until the fourth quarter.

Stolz was quoted after the game as saying that the Aztecs had no business playing the Bruins, who beat

them for the fifth consecutive season. Stolz said later that the quote was taken out of context.

SDSU 39, AIR FORCE 36 — If it wasn't their best, then it was certainly their most exciting victory of the season. The Aztecs held the Falcons' dreaded wishbone offense to 374 yards and came from behind twice to win before a national television audience at San Diego Jack Murphy Stadium.

The Aztecs blew a third-quarter lead of 29-15, but then rallied to take the lead on a 25-yard Tyler Ackerson field goal with 4:50 remaining. After the Falcons recaptured the lead, 36-32, SDSU won it dramatically when Paul Hewitt scored his fourth touchdown of the evening, a one-yard plunge on fourth down with 24 seconds remaining.

Hewitt set an SDSU record for carries (45) and his 259 yards rushing were only 12 yards shy of the SDSU record of 271 yards, set by Jim Allison in 1964 against San Francisco State. It was a new rushing record against Division I-A competition. Hewitt's 259 yards was a career high.

STANFORD 31, SDSU 10 — This game marked the beginning of the end for the Aztecs, who not only lost decisively but continued their string of early-game deficits that began against UCLA and Air Force and would plague them the rest of the season.

The Cardinal, after Ackerson opened the scoring with a field goal, scored four unanswered touchdowns to take a 28-3 halftime lead at Stan-

ford Stadium. The Aztecs managed a touchdown in the second half. Stanford running back Jon Volpe was a one-man wrecking crew for the Cardinal, scoring three touchdowns and gaining 136 yards in the first half. Volpe, who ran for 126 yards against the Aztecs in 1987, finished with 165 yards on 31 carries.

OREGON 34, SDSU 13 — Three Oregon touchdowns in the first quarter — two of which were set up by punts of 14 and 19 yards by Bill Kushner — continued the Aztecs' first-half woes, giving the Ducks a 24-10 lead at the half.

The early deficit and a poor running attack (37 yards) all but ruined any SDSU hopes of victory.

Kushner was replaced in the game by Joe Santos, who remained the starting punter for the rest of the season.

The Ducks came into the contest undefeated but without Bill Musgrave, their starting quarterback. They never needed him. Instead, running back Derek Loville took over, running for 129 yards and scoring three touchdowns.

WYOMING 55, SDSU 27 — The eventual WAC champion Cowboys coasted to an easy win by destroying the Aztecs with five touchdowns in the first half en route to a 34-7 lead. Wyoming, which qualified for the Sea World Holiday Bowl, overpowered the weak SDSU defense for 641 yards in total offense.

Running back Dabby Dawson gained 225 of those yards on his own and scored four touchdowns, includ-

ing an 86-yard run in the first quarter. Once again, SDSU struggled offensively and suffered six sacks. Hewitt was the team's leading rusher, gaining 54 yards on 13 carries. The offense however, gained only 51 net yards rushing.

HAWAII 32, SDSU 30 — By the time of this contest a pattern had developed, a pattern that said the Aztecs would get behind early and ultimately lose. It was no different against the Rainbows. However, the Aztecs did make it interesting, rallying in the final minutes of the game before losing by two in front of a homecoming crowd of 27,142 — their biggest home crowd of the season.

The loss was the second in the WAC for the Aztecs, effectively ending any hopes of a WAC title.

Hawaii intercepted quarterback Brad Platt on SDSU's first two possessions of the game and turned both interceptions into easy touchdowns less than four minutes into the game. The Rainbows led 32-17 late in the fourth quarter but the Aztecs rallied on two TD passes from Platt, who had his best passing percentage as an Aztec, completing 22-of-31 passes for 221 yards.

However, Platt's third interception with 55 seconds left ended the Aztecs' comeback chances.

COLORADO STATE 13, SDSU 7 — The Aztecs hit a low in the Rockies this year. The Rams had lost 11 straight and 20 of their last 22. SDSU proved to be the best medicine for a losing streak.

Please see RECAP on page 10.

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SPORTS

McNiff

Continued from page 7.

That game against Iowa, which the Aztecs lost, 39-38, on a last-second field goal, seemed like a dream. It looked like SDSU was finally ready to challenge the big boys. Would this be the final step to national prominence?

Hardly. The Aztecs, with the loss of 30-some seniors, plunged to 5-7 in 1987, then to 3-8 in 1988, eventually showing coach Denny Stolz the door.

Without a doubt, it was a premature ending to a tenure that was never given the opportunity to develop and produce. Stolz proved at other schools that he could build a winner when given the time.

It took him five years to win at Bowling Green, and his last season there, his ninth, the Falcons were 11-1.

People have said that Stolz can't recruit locally, but wasn't he the one who brought Scott Barrick, Tommy Booker and Patrick Rowe to the Montezuma Mesa?

With Stolz gone, the Al Luginbill era is now under way. With just one year of head coaching experience at the junior college level, it's not known what he is capable of doing.

If he is the savior of Aztec football, let's hope Fred Miller gives him the chance he deserves, instead of firing him after all of Denny Stolz's recruits graduate and SDSU continues to lose.

Recap

Continued from page 9.

UTAH 41, SDSU 20 — Utah quarterback Scott Mitchell passed for 383 yards in what was to become a string of embarrassing losses for the Aztecs. Mitchell, however, was no fluke - he set new NCAA records for total offensive yards per game (390.8) and attempts (533) in 1988.

SDSU 27, BRIGHAM YOUNG 15 — By far the most surprising and uplifting victory for the Aztecs, who defeated the Cougars for the second time in three years and celebrated accordingly. The victory snapped a six-game SDSU losing streak and ended the Cougars' seven-game winning streak. For the first time in the season, SDSU got off to the big lead early, out in front 24-3 at halftime. Two BYU touchdowns in the fourth

quarter were too late to matter.

The game had an uglier side, however. The Cougars were accused of making racial slurs at the Aztecs' black players, an occurrence that has allegedly been experienced by other teams this season. BYU's athletic department later issued an apology to the Aztecs.

UTEP 58, SDSU 7 — This loss in El Paso was the Aztecs' worst in their 11 years in the WAC and may have prematurely ended the career of Stolz, who was fired two days later. The game was reminiscent of the UCLA contest as the Miners, who just received an invitation to the Independence Bowl, blew the Aztecs out by scoring 48 unanswered points before SDSU scored a meaningless

touchdown in the final quarter.

SDSU 18, NEW MEXICO 10 — In the matchup of two of the worst teams in the nation, the Aztecs prevailed in Stolz's final game as coach in Albuquerque. SDSU looked like it would make it a rout, racing to a 12-0 lead at the end of the first quarter, but the Lobos made it close when Rick Walsh kicked a school-record 56-yard field goal that cut the lead to 15-10 early in the fourth quarter.

Ackerson kicked three field goals for the Aztecs, including a 21-yarder that put the game out of reach with 5:09 remaining. Hewitt's game-high 140 yards overshadowed a fine performance from the Lobos' Andre Wooten, who gained 113 yards and caught four passes.

Lady Hoops Travel to Nevada Tourney

The fun and games are over, and it's time to get down to business.

The San Diego State women's basketball team, ranked 20th in the country, will officially open its season with the Holiday Classic at the University of Nevada at Reno Friday through Sunday.

SDSU has played one game, beating the Australian Junior National Team in an exhibition game last Friday.

Here's a closer look at the teams SDSU will see in the tournament:

ALABAMA STATE — The Hornets return all five starters from last year's squad, led by 5-foot-3 senior guard Neicole Hall, who averaged 19.1 points and 4.3 rebounds last year. She led the nation in steals and assists

and was named a second-team All-American. Senior forward Michelle Archie (15.6, 6.0) and guard Tori Phillips (10.3, 3.7) provide a strong supporting cast. The Hornets were 14-14 last year under head coach Ron Mitchell.

NICHOLS STATE — Senior forward-center Shonda Stampley (13.5, 6.0) and sophomore guard Addie Cassidy (7.6, 5.0) lead this team. Nichols State went 12-15 as an independent last year.

FAIRFIELD — The Lady Stags were 19-10 last year and lost in the first round of the NCAA playoffs to St. John's. They are led by 5-10 forward Lisa Mikelic (12 points, 191 total rebounds). Teammate Tricia Sacca had 195 rebounds on the season.

—Mike Margy

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10. Oklahoma (9-2)
11. Michigan (8-2-1)
12. Oklahoma St. (8-2)
13. Clemson (9-2)
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17. Alabama (7-2)
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3. Miami
4. West Virginia
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Continued from page 1.

"His girlfriend, who was hysterical during the incident, said it was the most terrifying experience she had ever been through."

Heisner said although much of the confusion was caused by the fact that Draper was not in uniform, he was still adhering to police procedure.

"He had an obligation to do what he could to effect the arrest of the person who committed a felony in his presence," Heisner said. "And this policy pertains to those officers who are off duty as well."

However, according to Bill Robinson, SDPD senior public information officer, an internal affairs investigation of the case showed that Draper had used excessive force in apprehending McMillan.

In addition to the McMillan incident, the department decided to fire Draper because he had approximately 20 citizen complaints of being overly aggressive filed against him, Robinson said.

In an attempt to win back his job, Draper went before the city's Civil Service Commission last Tuesday to appeal his case. The appeal hearings, which began last Monday, will look into several incidents the controversial, but decorated officer, had been involved in.

Myra Anderson, personnel analyst for the Civil Service Commission, commented on the proceedings.

"There were a couple of violations," Anderson said. "But what the commission is focusing on is the incident that prompted the investigation, which led to Draper's termination. The commission should issue a decision sometime in December."

Heisner was optimistic about the hearing's outcome.

"We're anticipating a favorable result," Heisner said. "We proved there had been probable cause on Draper's part. The city was unable to produce evidence he had violated any policy and they were unable to say what exactly it was they disapproved of."

Heisner said the police department's hard stand on the issue may have been political.

"This is just not the type of thing the public wants to read about," he said. "That a police officer, while off duty no less, chased down a college student and pulled his gun. But I can't say that if this had happened to another officer the same thing wouldn't have happened."

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Steroids

Continued from page 3.

Joint investigations earlier this year by the Department of Justice, the FBI, Customs Service and the Federal Drug Administration resulted in a 110-count indictment charging 34 people, including former Olympic medalist David Jenkins.

The indictment charged that Jenkins set up a fake pharmaceutical lab in a Tijuana hotel, solicited business, sold counterfeit drugs and arranged for them to be smuggled into the United States.

Cunningham said most black-market steroids, especially those sold in Mexican pharmacies, are counterfeit drugs that usually do not contain what their labels claim.

"You can never be sure of what you're getting," he said. "The bottle can contain different types of steroids or even aspirin."

Those caught trying to smuggle steroids over the border must contend

with more than a slap on the wrist, according to San Diego U.S. Customs Public Affairs Officer Bobbie Cassidy.

"If a car is involved, it is seized and the person's fine is based on the domestic value of the drugs," she said.

According to Cassidy, if the seizure is large the penalty is stiffer, and arrest potential is increased. She said vehicles are frequently returned upon payment of the fine.

However, cases show that stopping the illegal market by arresting the dealers will not stop the battle. Perhaps the most realistic solution to the problem is through education.

"Athletes and bodybuilders must be convinced that the dangers far outweigh the extra edge," Cunningham said.

In the words of former professional wrestler Jesse "The Body" Ventura, "Don't pump trouble... Stay away from steroids."

—Jona L. Bolling

The Daily Aztec/Tracy Torbit
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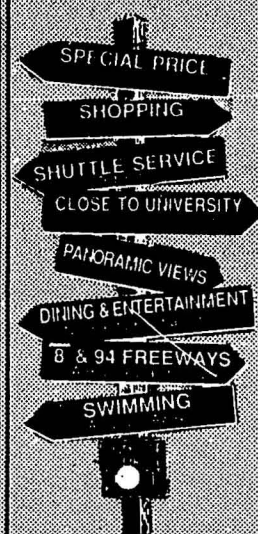
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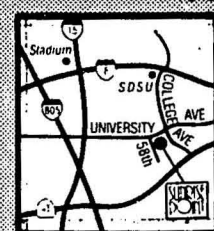
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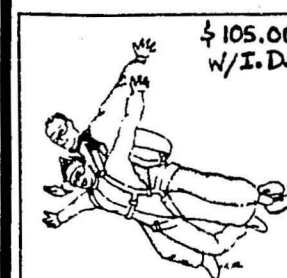
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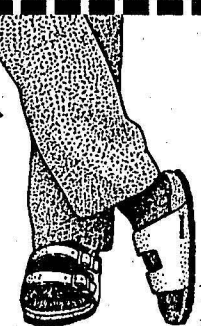
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STANZA

THE DAILY AZTEC WEDNESDAY ARTS AND ENTERTAINMENT



A MATTER OF ATTITUDE

*Actor Joe Mantegna Quietly Asserts
Himself in David Mamet's Things Change.*

BY MAURY CHAUVET

Command of the big screen - to do a character people can understand before that character breathes a line of dialogue - is something actors like Sylvester Stallone or Arnold Schwarzenegger must buy. It's something Robert DeNiro or Jack Nicholson owns. The refinement - the craft - of acting separates true actors from just movie stars, pointing out that there are elements no performer can truly learn. The intangibles of being subtle go beyond the conscious, and they separate the good from the great.

When Joe Mantegna appeared in a seedy pool hall in David Mamet's *House of Games*, he brought an undeniable presence - an aura - to the screen with him. Walking up to Lindsay Crouse as Mike, a New York con man, Mantegna hadn't said a word before the audience could grasp Mike and wanted to know what made him tick. It is something few American actors short of Nicholson and DeNiro are capable of, yet with Mantegna it just seemed to flow.

Please see MANTEGNA on page 5.

WHAT IT IS

JUST SAY NO TO DRUGS ... SAFE SEX ... IT'S OK NOT TO DRINK ...

It's no secret the media bombardment of this kind of moralistic propaganda is at a fever pitch. Sure, you can call it an assembly of urgent stabs at heightening awareness in the fight against drugs, drinking, AIDS, etc. On the individual level, the consciousness of the struggle is real.

But in the lofty, impossible clouds of American trends and waves of approved lifestyles and attitudes, the onslaught is just plain moralistic propaganda; government-endorsed scapegoats that bury the truly deep, ingrained problems of this democratic society ... but that's another story.

More than anywhere, however, it's manifested itself in the entertainment industry - specifically in the form of celebrity endorsements and organizations for their cause.

Fine. Hooray for them, hooray for their cause, and hooray for pious adults who give wily, wide-eyed, in-need-of-guidance kids the

awareness of nasty, dangerous vices.

But there's a different kind of more subtle moralizing, specifically in the movie industry, that seems to find its way into nearly every teen-oriented movie today. The hip, clean doses of "right" behavior are being injected directly into the movies; no doubt because of an industry that's paranoid of offending powerful interest groups.

So (with the slight exception of certain independently-made films) we must forget about art and realism in movies (as if they were there in the first place) and just sit back and laugh.

Case in point: the surprise hit of this fall, *Mystic Pizza*, a humorous coming-of-age tale centering on three rural-American post-adolescent girls. Despite the overall lameness of the story, this movie does have its share of funny moments. But can you just slough off the clichés and soak up the jokes without receiving a blast of trendy morality? Nooooo!

When one of the girls quite ineptly hops into

the driver's seat on a Friday night, she stops and casually says to her friend, "Oh, wow man, I'm blasted ... you drive." Yeah, right. Later, when another of the girls begins leaving to babysit for an older man she has a crush on, her sister stops her, tossing her a packet of condoms. There's much, much more here. And there's much, much more in all Hollywood movies aimed at the high school age group (see review of 1989 on page 4.)

Well, obviously writers may embrace the aforementioned issues and may feel the contributions are part of the movie. But these scenes are always so out-of-the-way and so clumsily done that when they occur, the industry pressures flash obnoxiously like a neon light.

So basically the point is, (for the extreme most part) it's an industry not an art. No big revelation. And while you can never prove exactly why certain oh-so-sincere movies take on different shades of attitude and morality, you surely can laugh at them. HA HA HA HA HA HA HA HA HA HA. — K.B.



SITTING AROUND — Retired SDSU psychology Professor James A. Howard stars with Karen Bender in *You Can't Take It With You*. The play runs through Dec. 4 at the USIU Theatre in Old Town.

Ex-SDSU Teacher Takes Part in Satiric Success

by Tamara Tuttle
Stanza staff writer

You Can't Take It With You, the lively Moss Hart and George S. Kaufman play, now at the USIU Theatre in Old Town, provides a much-needed slap to the face for those members of its audience trapped in the narcotic world of capitalism.

Featuring a slew of talented actors and actresses (among them retired SDSU psychology professor James A. Howard), a charming set, and an inspiring, upbeat, often hilarious narrative, the production is an entertaining, satirical success.

"It's a very cohesive cast," states Howard, "it's very well rehearsed and not very much is missed."

The play, directed by Christopher Foster, is sparked by Howard's memorable enlivenment of Grandpa Sycamore. His sprightly, chuckling portrayal leads the cast, which consists of members of the International Company of USIU and community dramatists, to outstanding performances.

Set in the 1930s, the play revolves around the eccentric zaniness of the Sycamore family. As their daughter, Alice (Kym Erwin), is to marry a good-hearted man from the upper crust, Tony Kirby, the Sycamores attempt to politely interact with the colder, somewhat snootier Kirby clan, providing the audience with a barrage of belly laughs.

Shaking through the humor in prime satirical form, the message ingrains itself into the audience: Happiness is the true measurement of success. Sure, the Sycamores are a wacky lot. But bizarre as they may be, they are satisfied and unbothered by the outside world's opinion. Idealistic? Perhaps, but the play is done with astute flair by a talented group of individuals. The dash of idealism only serves to propagate the overall upbeat feel of the production.

Howard, 67, also works as a clinical psychologist and a writer of mystery/suspense novels.

One of his works was sold to the old *Alfred Hitchcock Presents* series, and aired with a then-unknown Burt Reynolds in the lead. "The last royalty allowed me to buy a basset hound that I call Sid - as in residual," chuckles Howard.

Howard's first performance was at the age of seven. Later, realizing the difficulty in making a living via the theater, he continued on to other pursuits. Through the novels, the teaching and the patients, Howard has retained a love for the theater and participates in dramas "any chance he gets." His passion for drama overflows onto the stage, and now has led to the development of an unforgettable character in his portrayal of the lovable Sycamore patron.

"Actually, this is the first sympathetic role I've had since 1946. I usually play villains and hard noses and so on," laughs Howard. "I'm having a great time with this play."

"The thing I like most about this production is that it speaks of a time that is my youth. I was her age in 1938," he states, gesturing toward the talented musical-theater major Erwin, "and I remember the references. To me there's all this subtle humor that today's audience has to think about before they know what it is."

The play, although set in a specific era, has a timeless message applicable to people of any age. It reminds us with a gentle kick to the pants that there is more to life than a bulging wallet or a six-digit bank account. And yes, its humor, on sparse occasion, may force the younger members of the audience to stop and think. But nonetheless, it's consistently funny. *You Can't Take It With You* is entertaining, spiritually soothing, and manages to shoot a dose of inspiration into your veins.

"It's such a gentle play," asserts Howard, "in a world that's so screwed up with everybody out for an advantage. It's nice to be reminded that it's OK to be nice."

The production will run through Dec. 4.

Battered Blonde Hits the Road, Sleeps on Floor



SMART BLONDE — Concrete Blonde is (from left): Harry Rushkoff, Johnette Napolitano, James Andrew Mankey and the unpictured Allen Block. The band will release its second album in February on an independent label. More immediately, Concrete Blonde will play the Bacchanal tonight.

by Kelly Francis
Stanza staff writer

It hasn't been a very good year for Concrete Blonde.

After considerable success with their 1987 debut album, relations with the band's label, I.R.S. Records, deteriorated and they declared bankruptcy. Since then Concrete Blonde has been determined to cut another album on their own, without the demands and compromises expected from a record company. The band took off for England, penniless and sleeping on people's floors as they tracked down a producer who would give them a chance.

"We thought, 'We're stuck here for a while, we're in a jam - what are we going to do?' So we said, 'We'll just make a record.' People forget that they don't need record companies to make records," said Johnette Napolitano, the band's singer/songwriter, standing in a phone booth somewhere in Santa Cruz.

"Ideally, it should never affect the music that comes out of you. So if anything, we're better off for it because we didn't have people breathing down our necks or talking about singles or talking about this or talking about that. We still don't know to this day how many records we sold, but it doesn't really matter. It's really heartening when you realize that it's the people you're making records for, and yourself - not just an idiot behind a desk who switched from company to company three times

last year and doesn't really care. He'll have a job tomorrow, but you won't unless you get out here and play for the sake of playing."

Although Concrete Blonde's second album is not expected to be released until sometime in February, the band has hit the road, and will be stopping off in San Diego tonight at the Bacchanal. Their tour includes much of their new material. In addition to the band's newest member - bassist Allen Block - who joined originals Napolitano, Harry Rushkoff and Jim Mankey prior to the tour.

"We've never done a club-headline tour because no one would let us. They kept saying 'You'll never make enough money, you'll never make enough money.' But it's like 'Hey, we make enough money for us.' Maybe not enough for 'Mr. Big Man on the ninth floor,' but enough for us," said Johnette.

"I don't get any comfort from looking at pages of numbers. Last night somebody handed me a real pretty crystal and said, 'You guys have really inspired me; I'm glad you stuck it out.' It's a fight for all artists, basically. If you don't get paid for your job you can quit and go somewhere else, but if you sign a contract for six years with somebody and they don't do their job for you, you don't have a right to go somewhere else. That's what it's all about for us; that's why we're in court."

Please see MUSIC on page 11.

Sushi Gallery Holds Auction for Artists

by Lisa Estrella
Stanza staff writer

"We have valet and security parking," offered Lynn Schuette, the general director of Sushi Gallery. "Just in case you plan on buying a piece of art."

The performance and visual arts gallery is presenting its third annual auction/exhibition, "San Diego Artists: Exhibition and Auction."

The auction of 50 local artists' work is primarily to benefit Sushi because it is a non-profit organization. And Schuette added, "this is one way to do fund raising."

"We think it's a good mechanism for both Sushi and the artist to raise money and raise the profile. All of this publicity will hopefully help all the artists' careers."

Although there are other galleries that do auction art, such as The Installation Gallery, Schuette said, "some of those (galleries) do not auction off just art objects, they just do auctions of any kind and the proceeds go directly to the art."

In addition to our own fund raising, we give the artists 40 percent of the selling price, so they do not lose money either. We just wanted to do an auction that relates to the kind of programming that we do."

The actual auction doesn't start until Dec. 17 but the gallery will open an exhibit Friday night for the public to get an advance view of the art. Also on sale will be several copies of *San Diego Artists*, a book just published by I. Andrea and Robert Perrine.

"The book took a couple of years to write," Schuette said. "And it's the first time that any-

one has taken the time and care to put together a book about the San Diego art community and the artists."

Schuette admits that there are some real limitations in the art community, but she's hoping that the auction will be a success and that hopefully "certain things will move forward."

"There are not enough commercial galleries that handle contemporary work and even though there are art collectors in San Diego, they tend not to buy San Diego art or they buy it elsewhere," Schuette said.

"A lot of people in the book for example, sell their work in commercial galleries but they're not local, so it's very frustrating when we have a community of very good artists, many of them internationally recognized, but no one locally has access to their work or can purchase it."

"There's a real limitation because there isn't enough outlets for good contemporary work here," she continued. "Or there's not enough. It's an important step in educating and getting people to buy and collect local artists and to support them more actively. We hope to have a diverse range of people, not just art collectors."

And for the low-on-dough art enthusiast, Schuette said the gallery's plans for the event include more than just art.

"We're going to have a party after the auction with dance music, so if people can't afford to buy the art at the auction, we hope they'll still support the event and come and party with us afterwards."

Installation Assemblage Marred Overall by Routine Sentimentality

by Neil Kendrick
Stanza staff writer

At the Installation Gallery downtown, a group of artists has assembled a trio of different environments. The show runs across the board when referring to the various media used. The issues touched upon range from marriage in the 1980s to the process of decision-making within close-knit groups. Usually a visit to this particular alternative space is a stimulating encounter with art ... this time, however, the show as a whole was somewhat disappointing.

As you walk inside you are greeted by Kauciyya Brooke's "Not Lying Down." The piece is composed of a quasi-mass-media environment that incorporates large photographic prints and written text. The photos are quite simple until they are juxtaposed with words. This gives Brooke's "Installation" a dense visual output that borders on sensory overkill.

"Not Lying Down" is, according to the artist's written statement, something of a "photo comic." Photographs are the means in which Brooke discusses her ideas on the delicate balance of power in politics as well as in personal relationships. The photos have the feel of docudramas. There are images of a lesbian couple discussing the dialectics of what occurs

when one individual dominates another. The sequence of those pictures is broken up by rephotographed prints of social protest on a much larger scale. Scattered on the walls are yellow panels of protesters being hauled away by cops in riot gear. When taken out of their original context from newspapers, the memories of riot police subduing demonstrators have an added power. Here Thoreau's notions of civil disobedience are carried out in real life. Other than that, the piece just doesn't have much of a kick.

The least-interesting piece is Nancy Floyd's "Just Married." This narrative focuses on a self-proclaimed independent woman, faced with the fears and expectations that come with all the baggage of entering married life. This is an example of art slipping into "sappy" melodrama. This is the stuff of afternoon soap operas, filled with the pulp of cheap romance novels pondering to bored housewives. Nothing against the institution of marriage, but this is annoyingly "squeaky clean."

Please see ART on page 10.



TAKING UP SPACE — Kauciyya Brooke's "Not Lying Down" takes up space at the Installation Gallery downtown. Her exhibit is one of three on display until Dec. 22. Also present is the work of Nancy Floyd and the combined efforts of Sara Jo Berman, Charles Craun and Gracielo Overjero.

STANZA

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FILM

Super-hip Stars Can't Save Super-lame Movies



FRESH HORSE DUNG — The supple Molly Ringwald stars with the sulky Andrew McCarthy in the stupendously second-rate tale of obsessive love, *Fresh Horses*.

Glue Factory Good Option for Horses

by Maury Chauvet
Daily Aztec Stanzas editor

Please, please, God, if I can have just one last moment on this earth, let me look at Andrew McCarthy - his face twisted with middle-class collegiate angst, screaming "I just want people to stop hating you!" to Molly Ringwald. Make him tormented by the fact that he wants to help so badly but he can't because he's not her knight in shining armor and he doesn't know what to do, and please, please, God, give him a scarf and overcoat. You know how cool he looks in a scarf and an overcoat.

Directed by David (Hoosiers) Anspaugh and starring McCarthy and Ringwald, *Fresh Horses* (now playing at the College Theater) is a directionless, muddled study in monotony, centered on one of the big screen's most passionless love affairs - between Larkin

(McCarthy), a re-evaluating-my-mundane-middle-class-existence engineering student and Jewel (Ringwald), an alluring country girl who is just what Larkin doesn't need.

McCarthy is, as usual, simply comical to watch. He has all the charisma of a gutted chicken, and while Ringwald's Kentucky twang may sound a bit off, McCarthy is an actor who couldn't play a man in pain if he was on fire.

Much of the blame for *Fresh Horses* belongs to screenwriter Larry Ketrin.

Based on his play by the same name, *Fresh Horses* plods along mercilessly at the beginning, and Larkin's plight of being engaged to be married and reassessing himself and his prospective mate is, well, rather a beaten-down cliché, especially as it is dealt with here.

Please see HORSES on page 9.

Mushy, Manipulative 1969 Pulls All the Wrong Strings

by Kevin Bortfeld
Daily Aztec asst. Stanzas editor

In 1969, Nixon was inaugurated as President, Bobby Kennedy and Martin Luther King, Jr. had been assassinated the year before, and the Beatles were still together. "1969 is a bitter-sweet Klefer Sutherland in the opening sequence of 1969. Well, with its intimate denunciation of the impersonal, in-the-name-of-democracy crowd and its wistful leanings toward the give-peace-a-chance brigade, this film might have its heart in the right place; but it unfortunately (and predictably) has its head planted firmly in another place: the schmucky world of sentimentality.

It's no big surprise, though. 1969's main man is writer and first-time director Ernest Thompson who was responsible for the nostalgic, drippy-

eyed Americana of *On Golden Pond*. Like that film, 1969 has a bit of pleasant, cute-funny humor. But also like that film (even more so), 1969 is chock full o' nauseating tear-jerker plays. In other words, with 1969, Thompson may feel the pitter-patter of his heart trembling when thinking of how "the Vietnam war changed our lives," but the manipulative way he presents his retrospective is unimoving, occasionally laughable (especially the bulging theatrics at the film's end) and all-too-familiar.

Starting the ultra-hip actors Klefer Sutherland and Robert Downey, Jr., 1969 focuses on Scott and Ralph, two recent high school grads in the peak of Vietnam era protest; the former a pensively rebellious yet naive poet-type prone to drawing pictures of leaves, and the other a fun-loving yet high-strung prankster prone to

self-destructive behavior. Try to guess which part is Downey's. In the summer before college (which keeps them temporarily out of the war), the scruffy pals mess around on the road, yelping things like "Freedom is... being young!" and "Freedom is... the open road!" etc. Scott and Ralph then go to college as Scott's Marine brother achingly heads for the war. The two friends go through an awakening period of '60s consciousness at school; Scott getting into books and Ralph getting into drugs.

When the two return the next summer to see Ralph's socially-conscious sister Beth (Winona Ryder) graduate from high school, painfully tangled family emotions fly around in a painfully tangled war-time scenario.

Please see 1969 on page 9.



CHEESY RIDER — Klefer Sutherland (left) and Robert Downey Jr. are young, wild and free in the sappy, silly and sickening 1969. The movie is Ernest (On Golden Pond) Thompson's personally sentimental look at struggling adolescence in Vietnam-era America.

Mantegna

Continued from page 1.

At the present time Mantegna is a part of a group of people making some of the finest films to hit the screen in this country - a group reviving around acknowledged playwright/screenwriting master David Mamet. The actor and the writer/director's names have become almost synonymous when talking about both stage and screen productions of Mamet's scripts, with Mantegna's performances of the material drawing rave reviews on all fronts.

The two have worked together on a continual basis on both stage and screen, including the play *Glen Gary Glen Ross* (for which Mamet won a Pulitzer Prize and Mantegna a Tony Award), through the acclaimed *House of Games* - Mamet's film-directorial debut - and the more recent run of *Speed-the-Plow* on Broadway.

The latest Mamet/Mantegna pairing, *Things Change*, is, not surprisingly, one of the brightest spots in this year's crop of releases, with Mamet seeming to be on his way to becoming a major force in film as he is in theater. Mantegna plays Jerry - a Chicago mob thug whose "enforcer" skills border on incompetence - opposite Don Ameche, who plays an old shoeshine man who sells three years of his life to the mob.

Things Change is, in typical Mamet fashion, an exercise in fat-free filmmaking - the much-talked-about Mamet dialogue rolling off the tongues of his incomparable cast so naturally that watching a film isn't really part of the experience. In many ways, Mamet, Mantegna, Ameche and the rest of the cast and crew take feature filmmaking to its upper crust, reaffirming it as an art form amidst a sea of trash.

Like Mamet's precision with the typewriter, honing and shaping his words into almost poetic structures, Mantegna seems to be an actor with an innate sense of performance. He talks about things being done "correctly," the way drama "should be," and he points out the necessity of (and in Mamet's case the continual presence of) good material to work with, continually referring to Mamet with an emphatic him.

"(Mamet) showed me the (*Things Change*) script quite a while ago, like 1984; at the same time he showed me *House of Games*," Mantegna said from his San Fernando home last week. "He had already written both films, showed me the scripts and said 'Hey, let's make these movies someday.' And we did."

"Right away from the scripts I could tell one was going to be a heavy kind of thing and the other was lighter and more comedy. And that's what appealed to me, because I liked them both so much and they were both very different. As an actor, you couldn't really ask for more than that."

The continuing combination of Mamet the creator and Mantegna the performer working together on various projects is something Mantegna says makes the filmmaking process both more comfortable and more expedient, as well as being a prime component in creating an exemplary finished project.

"The big advantage is that I think that he's just one of the

most talented writers we have," he said. "That would be an advantage if I just knew the guy for a week or for 20 years. It helps when the material's that good."

"(Working with the same director) is really a good way of working. I worked in a theater company for about five years in Chicago and I'm used to that kind of familiarity. It saves a lot of time basically. You develop a kind of shorthand so you know what you're trying to communicate with each other."

The familiarity factor on the set, Mantegna says, relates directly to what we see on the screen, with Mamet running the set like a man among friends rather than some sort of dictatorial, self-conscious auteur.

"David can get intense when he needs to get intense, but it's done with a real ease and comfort as opposed to manliness," Mantegna said. "David likes to keep the atmosphere on the set really cordial. Because that way the only real intensity you have is when you're supposed to have it, which is in the playing of the scene."

"Because there are so many - as you would imagine in making film - of those external things happening around you that are fairly difficult anyway. So you try and make that go as smoothly and easily as you can, so when you do the scene you can Jack it up to whatever you need to do."

Mantegna recently finished with Mamet project, *Speed-the-Plow* on Broadway, with Madonna. Though he's done numerous films during his career, Mantegna says he still finds it a bit strange shifting gears from work on stage to work in front of the camera.

"It's not so much a different style of acting. It's just that each one has different demands and you have to answer those demands," he said. "On stage there are whole different means of projection and things in terms of body language that you don't have in film."

those things you learn by doing. In other words, if you're lucky enough to get the opportunity to do both - and at this point I've certainly done a lot more theater than I've done film - but every film I do I think I feel more comfortable knowing what it takes to make that transfer."

Anyone following theater or Madonna this summer will

probably remember an incident that occurred during one performance of the play, when a Madonna fan somehow made it to the stage and walked on in mid-performance, leaving Mantegna, Madonna and co-star Ron Silver to deal with a potentially dangerous situation.

"When you're doing live theater - live anything - I think I've done it enough that one has to expect anything," Mantegna said, not too disturbed by the incident. "A similar thing happened when I was doing *Glen Gary Glen Ross* with Peter Falk. It was one of those things you just have to deal with. He walked out and I looked in Madonna's eyes and I saw that something was going on, and I turned around and saw this guy coming toward us. So I just grabbed him by the arm and walked him off with the same kind of intensity as I was doing the scene. It really all happened in less than 15 seconds. I would tend to think that most of the audience didn't even know what was going on. And that's how it should be. But those things are going to happen."

Though much of Mantegna's work comes from Mamet-related projects, he is quick to point out that it's not an exclusive sort of deal. Mamet doesn't write parts expressly with Mantegna in mind, he says, and Mantegna is quite busy when he's not doing stage or film work related to Mamet. Mantegna feels fortunate to be a part of the Mamet "family" of filmmakers.

"We're talking about doing another one next fall, a police-type thing," Mantegna said. "It's called *Homicide*. David's writing that now. It's as sure as anything else we've done. I mean, that's how David works. He says 'I'm working on this thing and we're going to do it next year.' Great, you know? Call me when you're ready. I consider that a real advantage, and I'd imagine there's a few thousand other actors out there that'd love to be in that position themselves. It's the way things worked out and I'm glad it did."

"(Mamet's) stuff gets a lot of attention so sometimes it looks like I work exclusively, but it's like if it was Shakespeare's time and a guy had the opportunity to do all of his plays and he says 'Ah gee, I think I'm getting overused by this guy.'"

Things Change is currently playing at the La Jolla Cove Theater.



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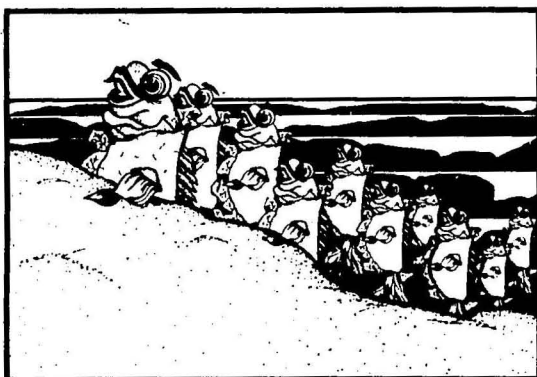
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VINYL



Youssou N'Dour et Le Super Etoile De Dakar
Immigres
Virgin Records America

To most of the America that has heard of him, Youssou N'Dour is the youngish, African singing friend of British pop-popper Peter Dinklage, the one who sang some background on P.G.'s breakthrough commercial smash LP *So*. From more recently, of course, he may be remembered as the

opening act on this fall's Amnesty International World Tour, which also featured the potent star power of Gabriel, Sting, Springsteen and overnight arrival to the big time Tracy Chapman.

Viewed as having a far lesser stellar magnitude than the others, N'Dour was the least-promoted performer on the tour and a comparative unknown to the massive audiences. Many came late and casually missed his act; others never even heard or saw him listed in the ads for the benefit shows. Yet those lucky enough to catch the extraordinarily gifted Senegalese singer and his crack band, Le Super Etoile De Dakar, should know they saw a major talent in action - nothing less than the leading artist in a specific genre of world music.

Youssou N'Dour is literally a

household name in his native Senegal, as well as neighboring portions of Francophone West Africa and within the thriving Afro-pop scene of Paris. He is the architect and pre-eminent figure of "Mbalax" music, a percussive blend of traditional African rhythms with sophisticated Western funkiness.

As relatively accessible and seductive a musical hybrid as Mbalax is, however, it is the flexible, soaring voice of N'Dour that has gained the African music a foothold of recognition in the United States. Beyond the honorably intended patronization of Gabriel, there are those who regard N'Dour as a widely salable commodity, perhaps just the right fit African package of charismatic personality and cultural/linguistic barrier-transcending talent to break big in the post-Graceland American pop market.

Virgin Records apparently believes in his potential, recently signing him worldwide and releasing a 1984 European LP domestically through the ethnic-music Earth Works series to keep up interest while N'Dour works on a brand-new record in Paris for early '89 release. The current record, *Immigres*, consists of four engrossing polyrhythmic workouts, including the title track - N'Dour's touching, uplifting paean to his fellow expatriate countrymen in Paris.

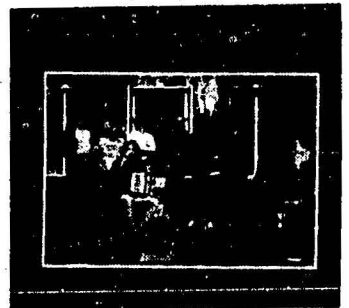
The singer was moved to write the song after witnessing the disillusionment and homesickness of the Senegalese who had moved to France in search of economic opportunity. The song showcases the appeal of Super Etoile and N'Dour, from the relentless, infectious groove of the drummers to the propellant, melodic lines of lead guitarist Jimmy Mbaye to the splashes of keyboards and horns that infiltrate the track.

On top of all this, N'Dour delivers the album's tour de force vocal performance. ... Being true to our origins / We

must return home one day he sings in the Wolof language. With a poignance requisite of the tune, N'Dour lets his magnificently elastic voice take wing, easily negotiating the lower registers before ascending to the higher ones with his powerfully affecting keening wail, exhibiting the considerable Arabic influence present in predominantly Moslem Senegal through his mellismatic vocal technique.

He may not be calling the faithful to prayer as does the muezzin in Islam, but in the sense of celebrating the beauty of the human voice, Youssou N'Dour's singing is indeed worshipful.

—David R. Stampone



The Waterboys
Fisherman's Blues
Ensign/Chrysalis Records

In the three years since *This Is the Sea* was released, a great deal has happened to the Waterboys. Most notably, Kurt Wallinger, the band's keyboardist, left to form his own band, World Party. In the end, World Party, although modestly successful in their own right, served but one infinitely valuable task - to clearly mark the significant difference in the styles of Wallinger and vocalist/guitarist Mike Scott, now the Waterboys' driving force.

More relevantly, though, those three years afforded Mike Scott the time to explore the rich heritage of traditional Irish and Gaelic music that he merely flirted with on past Waterboys albums. On *Fisherman's Blues*, Scott mines these traditions deeply, fleshing out not only an apparent respect for them but a working know-

ledge of them as well. And free of the restraints of Wallinger's more straightforward songwriting sensibilities, Scott and the cadre of personnel on *Fisherman's Blues* bring to life a batch of 11 songs that attempt to bridge the leagues between Scott's newly sharpened focus and the rock 'n' soul of previous Waterboys efforts.

If you were expecting the Waterboys of old - full-throated mixes of Scott's widely expressive voice smacked onto the big sound of songs like "Don't Bang the Drum" - you will be disappointed. The Waterboys have shed that persona in favor of a more Celtic-flavored rock identity.

But on the other hand, if the pageantry that the Waterboys let peek out from behind those other songs more your idea of Scott and company, then *Fisherman's Blues* is the zenith of their evolution toward a multi-layered, multi-instrumental and unabashedly sincere sound. And you will not be dissatisfied.

Side One's shining jewel is "Strange Boat," a quiet ode that gently plays with the notion that we're all in the same boat together, while a melancholy fiddle whines a contrasting melody line on some seemingly distant shoreline.

Side Two is where *Fisherman's Blues* really comes into its own, though. Recorded later than Side One (in late '87 and early '88), it sees the Waterboys fully enveloped in their new sound and much more comfortable in roaming around within its freedoms and foibles.

Utilizing a vast array of instruments (both traditional and modern) and performers (often as many as eight or nine on one cut), *Fisherman's Blues* is, with the possible exception of Hothouse Flowers' *People*, the most sincere record of 1988. Whether or not you value that sincerity will be the ultimate test of this album.

—John J. Cataldo

LISTINGS

Listings compiled by the Stanza staff; may not reflect any last-minute changes.

MOVIES

DOWNTOWN

Guild, 3827 5th Ave., Hillcrest (295-2000), *The Lair of the White Worm*, call theater for showtimes. Park, 3812 Park Blvd., Hillcrest (294-9264), *For North*, 5:00, 7:00, 9:00; weekend matinees and Holiday, 1:00, 3:00.

UA Horton Plaza, Horton Plaza (234-8602), *Everybody's All American*, 11:15, 2:00, 4:45, 7:35, 10:15; *High Spirits*, 10:30, 12:45, 3:00, 5:30, 8:00, 10:20; *Iron Eagle II*, 11:30, 1:45, 3:50, 6:00, 8:20, 10:30; *Without a Clue*, 10:30, 12:50, 3:10, 5:40, 8:05, 10:25; *The Accused*, 10:00, 12:15, 3:40, 5:05, 7:30, 10:00; *U2 Rattle and Hum*, 10:05, 2:00, 5:50, 9:45, with *Allen Nation*, 12:00, 4:00, 7:50.

Starling Friday: *The Accused*, 10:00, 12:15, 2:40, 5:05, 7:30, 10:00; *Cocoon: The Return*, 9:50, 12:10, 2:40, 5:15, 8:00, 10:35; *Scrooged*, 10:30, 12:50, 3:15, 5:45, 8:15, 10:40; *Iron Eagle II*, 11:30, 1:45, 3:50, 6:00, 8:20, 10:30, 1989, call theater for showtimes; *Fresh Horses*, 10:20, 12:40, 3:00, 5:20, 7:50, 10:20; *High Spirits*, 10:25, 12:45, 3:05, 5:25, 7:45, 10:15.

Mann Sports Arena 6, 3350 Sports Arena Blvd. (223-5333), *Everybody's All American*, 11:15, 1:45, 4:15, 7:00, 10:00; *Child's Play*, 12:15, 2:45, 5:00, 7:30, 9:45; *Punch Line*, 11:30, 2:15, 4:45, 7:15, 10:15; *The Accused*, 11:15, 2:00, 4:30, 7:15, 10:00; *A Cry in the Dark*, 11:30, 2:15, 4:45, 7:30, 10:15; *Rattle and Hum*, 11:45, 2:00, 4:30, 7:00, 9:30.

Starling Friday: *Child's Play*, 12:15, 2:30, 5:00, 7:30, 9:45; *The Good Mother*, 2:00, 7:15; *Split Decision*, 11:45, 4:45, 9:45; *Everybody's All American*, 11:15, 1:45, 4:15, 7:00, 10:00; *The Accused*, 11:15, 2:00, 4:30, 7:15, 10:00; *A Cry in the Dark*, 11:30, 2:15, 4:45, 7:30, 10:15; *High Spirits*, 12:00, 2:15, 4:30, 7:00, 9:30.

UA Glasshouse 6, 3156 Sports Arena Blvd. (223-2456), *They Live*, 1:00, 3:15, 5:45, 8:15, 10:30; *Ernest Saves Christmas*, 11:45, 2:00, 4:00, 5:45, 7:45, 10:00; *Gorillas in the Mist*, 11:45, 2:15, 5:00, 7:30, 10:00; *Allen Nation*, 12:00, 2:00, 4:00, 6:00, 8:15, 10:15; *Iron Eagle II*, 12:15, 2:45, 5:15, 8:00, 10:30; *Without a Clue*, 12:45, 3:15, 5:30, 8:00, 10:15.

Starling Friday: *Land Before Time*, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00; *Ernest Saves Christmas*, 11:45, 2:00, 4:00, 5:45, 7:45, 10:00; *Fresh Horses*, 12:45, 3:15, 5:30, 8:00, 10:15; *Iron Eagle II*, 12:15, 2:45, 5:15, 8:00, 10:30; *They Live*, 1:00, 3:15, 5:45, 8:15, 10:30.

The Cove, 7730 Gilard Ave., La Jolla (459-5404), *Boyfriends and Girlfriends*, call theater for showtimes.

MISSION VALLEY
Mann Cinema 21, 1440 Hotel Circle North (291-2121), *Split Decision*, 5:00, 7:30, 9:45; weekend matinees, 12:30 and 2:45.
Starling Friday: *Oliver and Company*, 12:30, 2:45, 4:45, 7:00, 9:15.

Mann Valley Circle, Mission Valley Center West (297-3931), *The Good Mother*, 12:45, 3:00, 5:15, 7:45, 10:15; weekend matinees, 12:45 and 3:00.
Starling Friday: 1999, 1:30, 3:30, 5:30, 7:30, 9:30.

COLLEGE AREA
College 4, 6303 El Cajon Blvd. (286-1455), Times in parentheses are late-night Fri. and Sat. shows.
They Live, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00, (12:00); *Everybody's All American*, 12:30, 2:45, 5:00, 7:30, 9:50, (12:15); *Ernest Saves Christmas*, 12:15, 2:15, 4:15, 6:15, 8:15, 10:15, (12:00); *Halloween 4*, 1:00 and 3:00, (12:00).

Starling Friday: *Land Before Time*, 11:45, 1:45, 3:30, 5:30, 7:30, 9:00, 10:20, (12:00); *Fresh Horses*, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00, (12:00); *Ernest Saves Christmas*, 12:15, 2:15, 4:15, 6:15, 8:15, 10:15, (12:00); *They Live*, 12:30, 2:30, 4:30, 6:00, 8:30, 10:30, 12:15.

Century Twin, 54th and El Cajon Blvd. (582-7690), Call theater for program information.
Ken, 4061 Adams Ave. (283-5909), 11/18 to 11/26, *The 21st International Tournament of Animation*, 5:15, 7:30, 9:45; Saturday, Sunday and Holiday (11/24-25) Matinees, 12:45, 3:00, 11/27, *Kind Hearts and Coronets*, 3:10, 7:00, with the belles of st. trinkan's, 1:25, 5:15, 9:10; 11/28, *Bull Durham*, 7:30, with *The Natural*, 5:00, 9:35; 11/29, *Bicycle Thief*, 7:30, with *Miracle in Milan*, 5:35, 9:25; 11/30, *Candy Mountain*, 7:30, with *Down by Law*, 5:25, 9:25.

LA MESA

Cinema Grossmont, 5500 Grossmont Center Dr. (465-7100), *U2 Rattle and Hum*, 12:30, 3:00, 5:30, 8:00, 10:30.
Starling Friday: *Scrooged*, 12:30, 3:00, 5:30, 8:00, 10:30.

Grossmont Mall Theatres, Grossmont Shopping Center (456-3040), *Without a Clue*, 12:30, 2:45, 5:00, 7:30, 9:45; *Mystic Pizza*, 12:50, 3:05, 5:40, 8:15, 10:25; *The Accused*, 1:15, 3:45, 6:15, 8:30, 10:45.
Starling Friday: *Without a Clue*, 12:30, 2:45, 5:00, 7:30, 9:45; *Mystic Pizza*, 12:50, 3:05, 5:40, 8:15, 10:25; *The Accused*, 1:15, 3:45, 6:15, 8:30, 10:45.

MUSIC

Wednesday, Nov. 23:

Concrete Blonde and Infanter, the Bacchanal, 8022 Clairemont Mesa Blvd. (560-8022), *Charlie Musselwhite and the Rhythmboogies*, the Belly Up Tavern, 143 South Cedros Ave., Solana Beach (481-9022), *Meat Wagon with Murder of Crows and Trumpet Star plus The Restraints*, the Split, 1130 Buenos Ave. (276-3993).

Thursday, Nov. 24:

Splits in Mesh, *Lo Profile*, *Alliance*, and *Landlords*, the Split.

Friday, Nov. 25:

Robert Vaughn and the Shadows, Rio's, 4258 W. Pt. Loma Blvd.,

(225-9559), *The Pandoras* plus *Elvis Christ*, *Pinky Slim*, *Phyllis Cage* and *Pendulum*, the Split, *Luther Vandross* and *Anita Baker*, the Sports Arena (278-TIX).

Saturday, Nov. 26:
Noise Red featuring *Mike McPhearson* from *No Exit*, plus *Symptoms*, *Outsiders*, *Stormy Summer* and *Aquamoth*.
Sunday, Nov. 27:

Blues Festival Benefit for the HAVE Project featuring the *Rhythmboogies*, *Blues Bruce*, *Len Rainey* and the *Midnight Players*, *Robin Herkel*, *Rick Gazley* and *Kan Schoppmeyer* and *Blues*, the Belly Up Tavern, Tom Grant and *Peter Sprague* and *Keyvin Lettau*, the Belly Up Tavern, Ray Charles, the Bacchanal.

Monday, Nov. 28:
Southside Johnny, the Bacchanal.
Tuesday, Nov. 29:
Jimmy Cliff, *SDSU's Backdoor*, *The Primitives*, Rio's.

DRAMA

Continuing Events
Al Long Last Leo, by Mark Stein. The South Coast Repertory Theatre, 655 Towne Center Dr., Costa Mesa (714-957-4033). Shows through Dec. 1. Tuesday through Saturday at 8 p.m. and Sunday at 7:30 p.m. Matinee Sunday, Dec. 11 at 3 p.m.
Dance of the Mayfly, by Judy Montague. The Gaslamp Quarter Theatre Company, 547 Fourth Ave. (234-9583). Shows through Dec. 17, Wednesday through Saturday at 8 p.m. Matinee Sunday at 2 p.m.
Fantasy Fables, by Bryan Marshall, El Cortez Convention Center, 730 Beach St., downtown (294-2688). Shows through Dec. 18, Thursday at 8 p.m., Friday and Saturday at 8 p.m. and 10 p.m., Sunday at 3 p.m.
Festival of New Jewish Plays: Zimmer and If Walls Could Talk, by Donald Margulies. The Gaslamp Quarter

9 through Dec. 14: Tuesday through Saturday at 8 p.m., Sunday at 7 p.m. Matinees Saturday and Sunday at 2 p.m. (Note: certain weekday performances during the run will begin at 7 p.m. Call theater for this information.)
Blow Out the Sun, by Gerog Buchner. The Carnation Factory, 10th Ave., between J and K streets (557-0530). Shows through Dec. 10, Thursday through Saturday at 8 p.m.
Burning Patience, by Antonio Skarmata. The San Diego Repertory Theatre (Lyceum Space), 79 Horton Plaza, downtown (235-8025). Shows through Dec. 23, Tuesday through Saturday at 8 p.m. Matinees Saturday and Sunday at 2 p.m.

The Curse of Dracula, directed by Tom Rusch. The Coronado Playhouse, 1755 Strand Way, Coronado (435-4856). Shows through Dec. 11, Thursday through Saturday at 8 p.m., Sunday at 7 p.m. Matinee Sunday, Dec. 11 at 3 p.m.
Dance of the Mayfly, by Judy Montague. The Gaslamp Quarter Theatre Company, 547 Fourth Ave. (234-9583). Shows through Dec. 17, Wednesday through Saturday at 8 p.m. Matinee Sunday at 2 p.m.

Six Women With Brain Death, by Mark Houston. San Diego Repertory Theatre, Sixth Avenue Playhouse, 1620 Sixth Ave., downtown (235-8025). Opened run, Tuesday through Friday at 8:30 p.m., Saturday at 6 p.m. and 9 p.m., and Sunday at 7 p.m.

ART

(LISTED BY GALLERY)
Aniplex Gallery, 903 K St., (234-7356). Impressionistic, historical works, scenes of Old Town, Western art, and local landscapes by Chris Ownby are on view through Nov. 30. Hours are 10 a.m. to 4 p.m., Monday through Saturday.
Please see LISTINGS on page 8.

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LISTINGS

Continued from page 7.

Dietrich Jenny Gallery, 660 9th Ave., downtown (239-8592). Paintings and Painted Furniture, an exhibit of canvases and painted furniture by Jean Lowe. The show will run through Nov. 26. Hours are 11 a.m. to 5 p.m., Tuesday through Saturday. The gallery will be closed on Thursday.

Gwydon Gallery, 7825 Fay Ave., La Jolla (456-3737). Duo show; figural paintings and drawings by Belgian artist Jan Vanriet can be viewed through Nov. 30. Gallery hours are 10 a.m. to 6 p.m., Monday through Saturday.

International Gallery, 643 G St., downtown, (235-8255). Folk Art of Turkey, costumes, dowry pieces, stockings, gloves, hand-woven pieces and wood and copper implements are displayed through Jan. 8. Call gallery for hours.

La Jolla Museum Downtown, 838 G St., downtown (454-3541). *Tuana* Downtown: painting, assemblage sculpture, figurative sculpture, drawings, photographs and lithographs will be on display until Jan. 8 in the museum annex. Call for gallery hours.

Many Hands Crafts Gallery, 655 G St., downtown, (557-8303). Paintings, Pottery, and Clothing by San Diegoan Paulette Wadsworth-Paskal can be seen through Saturday. Hours are 10 a.m. to 6 p.m., seven days (until 9 p.m. on Fridays).

Oniros Gallery, 711 Eighth Ave., downtown (696-0882). *Spirits of the Forest*; paintings, prints and sculpture by Idaho artist Duane Schnabel can be viewed through Dec. 10. Viewing hours are Wed. through Sat. 11 a.m. to 5 p.m.

San Diego Art Institute, Balboa Park, (234-5946). Recent works by San Diego artist Walt Woljya. His expressive and figural works will be on display until Nov. 27. Hours are 10 a.m. to 5 p.m., Tuesday through Saturday; 12:30 p.m. to 5 p.m., Sunday.

SDSU Art Gallery, San Diego State University, (594-4941). *Untitled* 1986/87, an installation by Los Angeles artist Matt Mullican. The installation remains on view through Dec. 14; gallery hours are noon to 4 p.m., Monday, Thursday and Saturday; and 10 a.m. to 4 p.m., Tuesday and Wednesday.

Spectrum Gallery, 744 G St., downtown (232-9743). *Mixed-Media Works*; by Ann Ahlswede and watercolors and pencil drawings by Lorraine Krol can be viewed through Nov. 26. Hours are 11 a.m. to 5 p.m., Wednesday through Saturday.

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Horses

Continued from page 4.

As Larkin and Jewel's romance fades away, so does much of the story. What is the point here? Is it refueling the romance? Is it about the money Larkin gives Jewel to get her marriage annulled? Is it Larkin's conflict with his best friend, who he seems to be losing because of the whole affair? All are touched upon but none are really resolved. The "fresh horses" metaphor is lost, and at the film's confused and rather nauseating (but that's McCarthy) end, you just have to wonder what Ketrone was trying to say with this thing (and it's pretty obvious to all - at a screening Sunday the entire audience began laughing when the credits began to roll).

Which brings us to Anspagh. His panoramic, sentimental visuals added to the retrospective epic feel of his directorial debut, *Hoosiers*. It provided a sense that this really was beyond real. With *Fresh Horses*, however, Anspagh's film is as overstylized and irritating as Ketrone's rambling script and McCarthy's insipid characterization.

Add to that a film score (after *Hoosiers* it appears to be an Anspagh trademark) that only serves to enhance the film's ineptness - the music comes up like a sign, explaining to us exactly what we're supposed to feel and when we're supposed to feel it. The music is, as the melodrama and confusion mount, nothing short of a parody of itself.

Fresh Horses is, from start to finish, one of those wonderful films that works perfectly if you enjoy going to the movies and watching films fail miserably. There are many brilliant, brilliant moments in it if you consider this fun:

Larkin and friends sit around a tailgate party (complete with typical tailgate wine and cheese) and Larkin's girlfriend begins to discuss domestic life and family plans. Camera slowly zooms in on Larkin and the sound distorts, as if in a tunnel, and Andrew McCarthy wistfully gazes out into the distance, thinking of Molly. You really have to be there.

A fight finds Larkin whacked hard on the left side of his face, leaving him a little scuffed. The bruise, several scenes later, miraculously appears on his right cheek.

A swimming pool party with absolutely no significance goes on and on and on, the entire motivation for the thing a haze.

And the teary-eyed end. Stop. Just stop.

As more and more of the so-called "Brat Pack" continue making films like *Fresh Horses* or *Johnny B. Goode*, the lesser of those talents - primarily McCarthy, Anthony Michael Hall, James Spader, Robert Downey Jr., Ally Sheedy and Ringwald - are proving to be more and more ridiculous. As these actors' films die horrible, gruesome deaths (see McCarthy and Matt Dillon's *Kansas*, pulled from release after only a week or so) we may start seeing fewer of these contrived, underthought pieces of shit. But probably not.

1969

Continued from page 4.

But the story is so incredibly routine (Beth gives herself passionately to the sensitive Scott) and stereotypical (Scott's father, played by Bruce Dern, is the flag-waving, stonewalling type who "just doesn't understand" his son) that it never digs below the surface of the deep relations it purports to portray. The very unconvincing script is top heavy with glaringly blunt metaphors and symbols, and, all the way to the utterly pathetic feel-good, triumphant finale, the disgusting sap is laid on heavy... real heavy. The music is played up just as heavy. *1969* surely cross-referenced every recent '60s/Vietnam era period film to find the best psychedelic tunes which haven't been used yet.

The obviousness of *1969*'s prime-target audience (the age group of the protagonists) shines through with its hip '80s anti-drug attitude. Scott (who the movie embraces as its idealistic hero) scolds the wild Ralph (who the movie pities as a fallen victim) when he

smokes a joint, and freaks with disgust when he offers him LSD. Is this some sort of a discarding of the fact that drugs were an integral part of the '60s awakening?

1969 tries to preach of a free-

dom of thought and the need for protest in this country, and seems to be intent on delivering it to the late-adolescent set through a depiction of what it was like to be that age back then. But this movie is so

caught in Hollywood tug-of-war-heart-strings conventions, and is so bleary-eyed with its own memories that it allows for no freedom of thought at all: just an inescapable dungeon of forced melodrama.

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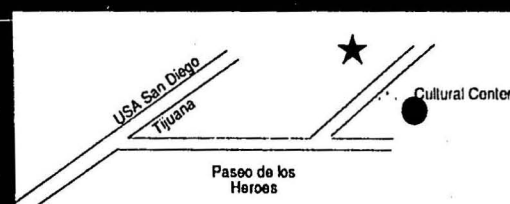
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Art

Continued from page 3.
Sure, it's taken from real life where there never seem to be any hardships other than trying to maintain a strong relationship, right? Well, enough's been said on that one ...

Fun to walk through was the "Archive of Memory." This mixed-media environment was put together by Sara Jo Berman, Charles Craun and Graciela Ovejero. This project is an ensemble of video, film, photography and music. According to the artists' statement, "Archive of Memory" deals with "isolation and fear as well as the task of combining different media into a cohesive whole by utilizing each medium to support, juxtapose and delineate one another. In doing so, the artists have achieved a work which is filled with a strong sense of journey set in a dreamlike suspension."

Surprisingly, the overall feeling of the piece is one of "peace." There is harmony here as the video commences with the hazy look of half-remembered thoughts. A slide presentation runs simultaneously with the film. Projected on the walls are serene sunsets and benevolent panoramas. On the video, the nature scenes are spliced with elements of modern dance. No faces are seen, nor any voices heard - only the synchronicity of human limbs moving to the silent beat of the earth as if the whole world were some slumbering beast dreaming about Eden.

Unlike Floyd's piece, the "Archive of Memory" never laps into oversentimentality. It gets its point across without showering us with cliches. It's a refreshing change to enjoy something that is gentle in approach without compromising the ideas that were its inspiration. Still, the show as a whole left much to be desired.

All three installations are scheduled to run through Dec. 22.

Music

Continued from page 3.
Although Johnette has understandable regrets about this nasty business she's in, they haven't tainted her view of what the band is trying to achieve.

"I've been playing music since I was nine years old and nothing could take that away from me. Music business? Yes, I have a lot of second thoughts about it. Music? No, they are entirely different things. Nothing stops music from going through my head or singing myself to sleep," she explained.

There's a certain optimism about Johnette's songwriting that is very apparent on the first album. Instead of the dark, hopeless perspective taken by so many bands, Concrete Blonde has an interest in life and human emotion.

"It's an expression. It's a feeling. And when my feelings come out in the music and other people relate to them, it shocks the shit out of me," she continued. "Steve Wynn (Dream Syndicate) said somebody came up to him in New Orleans. He was going to commit suicide, then he heard this song and it really saved him. That's worth a million dollars. That's what music is for."

Like Johnette herself, the band's music has a great deal to say. Her lyrics are filled with little slices of life and emotional introspections, musically anchored by an aggressive edge intermingled with acoustic vulnerability. As for the upcoming album, Johnette promises greatness.

"It's better. We're a better band because we've been playing together for so long. There's a 'day' side and a 'night' side. The day side is pretty rough and the night side calms down," she said. "It talks about denouncing material things and a determination to be happy. Also the idea of 'When did this cease to be fun?' That's a big theme of it. Why not? Why isn't it fun anymore? It doesn't have to be that way."

The most apparent quality about Concrete Blonde is their determination to do things their own way.

"I look at this as being on strike. We're not putting out another album for them to tell us how to record. All of a sudden they started telling me 'You need a single.' Hey, fuck off - I'll put out an album when I have something to say. An album is like a diary to me of a year of my life."



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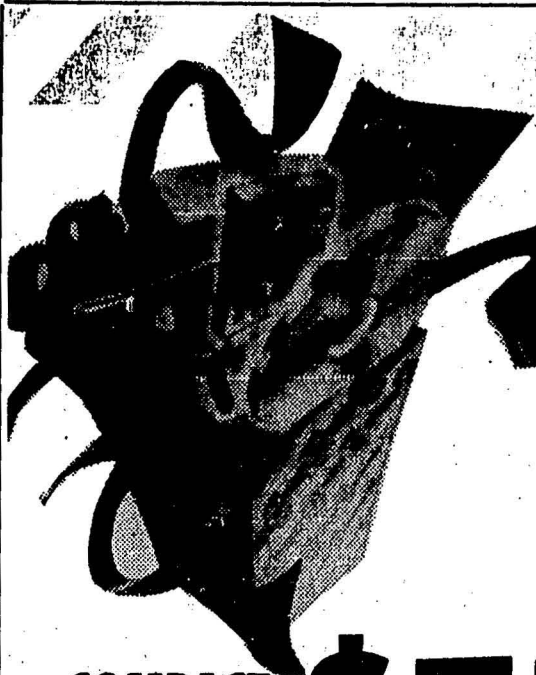
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5 Party Doll 10 When Love Takes Over

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