

THE DAILY AZTEC

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SAN DIEGO STATE UNIVERSITY

WEDNESDAY, DECEMBER 7, 1988

Ex-Navy Secretary Urges National Strategy

by Lori Kern
Daily Aztec staff writer

James H. Webb Jr., the former U.S. Secretary of the Navy who resigned his post early this year because of Pentagon cutbacks, spoke about defense reform at a luncheon Tuesday, saying the United States has been without a clearly defined national strategy for too long.

Webb spoke before 100 people at an SDSU Business Leaders luncheon at Le Meridien Hotel in Coronado. He primarily addressed the need for a clear national strategy, the changing role of U.S. alliances, and the need to set clear goals for U.S. foreign policy.

"With respect to national strategy, it's interesting to note over the course of the (recent presidential) campaign that both the Democrats and the Republicans agreed that most Americans placed a higher priority on economic health than they do on large defense spending," Webb said in his 30-minute speech.

"The American people are correct, but what too many people forget is that these issues (both economic and military strength) are inseparable when it comes to national strategy."

Webb said the best definition of national security is the ability of the nation to fully control its own destiny. He said defining a strategy will provide security when viewing military reform, and economic, diplomatic and cultural inputs.

"Our military strategy is essentially a subset of our national strategy, and in this age, it is basically a historical holding action designed to deter aggression," he said.

"The Japanese deliberately downplay the military elements of their national strategy. Their national economic strategy for four decades has been guided through government policy even as they go through trade.

"The Japanese have caught the essence of Adam Smith (an 18th century Scottish philosopher and economist). Anyone who has tried to buy an American radio or video cassette recorder...or has tried to stay in an American hotel on Waikiki, knows that this Japanese strategy works. If you still believe there's such a thing as free trade, try to sell rice in Japan."

Webb then spoke about the changing role of America's global alliances. He said the position of U.S. military forces around the world are based on the economic and political realities of the late 1940s and 1950s.

"Forty-three years after the end of World War II, we keep 217,000 army soldiers in Germany alone," Webb said. "On any given day, 43 percent of the U.S. Army is overseas. This is not meant to be an attack on the Germans, who actually contribute a better military and more hardware than any of our other allies."

Webb contends that the U.S. needs to shift its military forces so that it will become more effective in the



A NATIONAL STRATEGY — Former U.S. Secretary of the Navy James Webb, who resigned this year over defense cuts, said the best definition of national security is the ability of a country to control its own destiny.

world arena. This would require that the military exercise more versatility and become less involved in long-term static defensive positions.

Thirdly, Webb spoke on the uses to which American military forces are put, and the need for the political process to clearly define our national goals.

"Consider this, when the Israelis invaded Lebanon in 1982, they lost half as many tanks in the first 50 kilometers in their attack as we have in the U.S. Marine Corps," Webb said. "And if American units had performed in such a manner we would still be reading about it. The difference is that they clearly articulated

their national goals, and they sent the military in to accomplish them."

Webb served as Secretary of the Navy from 1987-'88, and before that, was assistant Secretary of Defense for Reserve Affairs. He has authored several books, including "Fields of Fire," a best-selling novel about the Vietnam War.

The Daily Aztec/Jay Roberts

Rain Forests Fail to Bug Researcher

by Al Diaz
Daily Aztec staff writer

For five months, SDSU ecology graduate student Bonnie Hendricks worked in the tropical forests of Mexico, subjecting herself to facing rugged terrain, drenching humidity and the solitude of her work.

Hendricks studied plant-insect interaction at the University of Mexico's Biological Station in the Mexican state of Jalisco. She worked in one of the few remaining tropical "dry" forests of Mexico and Central America.

A tropical dry forest is distinguished from a tropical "wet" forest by its extended dry season.

Hendricks is now in the process of completing her master's thesis, which is based on the studies she conducted in 1986 in the Jalisco forests. The study concerned the relationship between the harlequin bug (a small beetle) and the cajiel tree.

"Ecological studies are important because they help us understand the immensely valuable tropical ecosystems, how they function, how we can best preserve what is left and how we can best restore what has been degraded," she said.

In her studies, she noted that the cajiel tree produces a toxin known as glucocapparin, which makes the plant inedible to most insects.

However, the harlequin bug has evolved to a point where it can now tolerate the toxin. The insect thrives on the leaves and fruits of the cajiel tree.

Hendricks' thesis addresses the evolution of two polymorphic (variation within a species) traits of the cajiel tree. Her work looks at the evolution of the two forms of polymorphism and how these are related to the harlequin bug.

The cajiel tree is polymorphic in that it has both male and female plants - the female is the fruit and seed producer.

The development of the harlequin larvae is dependent on the high nutrient content of the cajiel's fruit. This polymorphic trait may have evolved as a defense against herbivorous insects.

"The harlequin bug may not be able to distinguish between male and female plants when fruits are not present," Hendricks said. "Therefore, the female bug has a 50 percent chance of laying its eggs on the fruitless male plant, where the larvae cannot complete their development into adults."

The cajiel tree is also polymorphic in that the juvenile plants do not resemble the adult trees. These differences are apparent in differing leaf shapes.

Hendricks faced many difficulties in her study.

The most difficult task was working in the rugged terrain, carrying her



The Daily Aztec/Robert Gram

STUDYIN' BUGS — Based on her studies in a "dry" tropical forest of Mexico, SDSU ecology student Bonnie Hendricks is completing her master's thesis on the relationship between a small beetle and a tropical fruit tree.

equipment through the dense forest.

Most of the valleys have been deforested primarily for farming, she said. Much of what remains of the forests are on hilly, unfarmable land.

Although the work was difficult, Hendricks said the only real hazard she faced was having a ladder fall from beneath her - which happened twice.

The wet season of the forests in Jalisco (a state in Mexico) lasts for about five months, beginning in late June. Within that time, 80 percent of the annual rainfall occurs (approximately 600 millimeters). And when it isn't raining, there's suffocating humidity.

However, the humidity and heat, more so than the rain, were the factors that left Hendricks drenched.

But despite the climate, terrain and hard work, Hendricks said she would return to Jalisco for additional studies.

Hendricks hopes to return to the forests one day to participate in a project concerning the restoration and maintenance of the tropical dry forest.

Less than 10 percent of the tropical forests where the cajiel tree has grown remain today. The tree once grew in an area that spanned from the Pacific Coast of Panama through western Mexico, Hendricks said.

Maxed Landfill Spurs Recycling Buy-back Center

In a move to encourage recycling and delay the inevitable closure of San Diego's only landfill, the city has opened its first buy-back recycling center - Recycling Works.

The worn-out mattress that used to cost residents \$5 to dump at the Miramar landfill is now worth 50 cents.

Residents can also receive cash for newspaper, computer paper, aluminum cans, scrap aluminum (such as chair frames), and plastic soda bottles.

"Not only does this center provide a centralized location where the public can bring their recyclables, it provides a financial incentive for people to recycle," said Richard Hays, director of San Diego's Waste Management Department.

Hays said the amount of waste disposal at the Miramar Landfill is reaching critical proportions, and remaining space could be exhausted by 1995. The city plans to implement recycling programs to divert at least 25 percent of the waste to extend the life of the landfill.

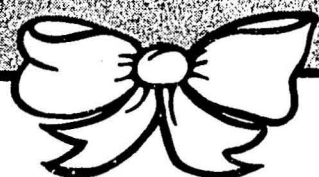
In the future, San Diego may serve as a model to other large cities as additional recycling programs are used to reduce the need for landfill space, Hays said.

Currently, no new landfill sites are planned in the city. The city, however, has started or is planning programs that include curbside recycling for glass, cans and newspapers, Christmas tree recycling and tire shredding.

Recycling Works, located at the entrance of the Miramar Landfill on 5180 Convoy St., is open seven days a week from 7 a.m. to 4:30 p.m.

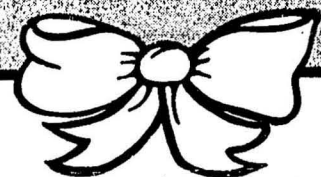
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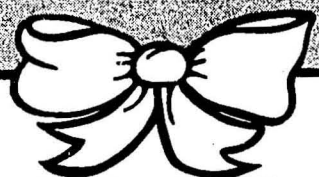
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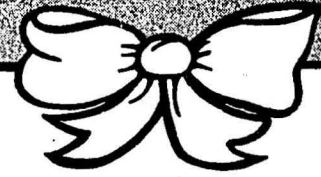
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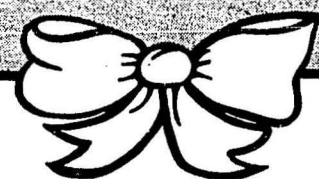
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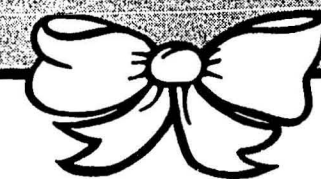
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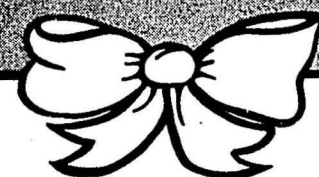
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OPINION

English Needs To Be Official U.S. Language

Over the last five years no less than 17 states (California included) have approved initiatives declaring English the official language. Opponents of the official-English movement consider it to be no more than a way to tap into the xenophobic fears of the American public.

But this is a much too cursory dismissal of the movement. Former members and current members of the U.S. English Board include people like Linda Chavez, Walter Cronkite, Saul Bellow, Bruno Bettelheim and Alistair Cooke. These people can hardly be classified as xenophobic. They contend that in a land founded by immigrants with dozens of different languages, English is an essential unifying force.

In a recent *Hispanic Link* column, Linda Chavez contends: "Hispanics stand to benefit from living in a society in which we speak a common language no less than other Americans do." Chavez and others look at a common language as a facilitator by which all of us - Poles, Italians, Greeks, Arabs, Germans, Asians, Africans and Mexicans become Americans. It facilitates communication and is helpful - incredibly helpful - when differences need to be settled.

Nations such as Canada and Belgium have found that needless conflict is generated by people's inability to communicate, as misunderstandings are blown out of proportion. French- and English-speaking Canadians bicker and fight over what really should be trivial issues. This is not an isolated case; historically, lack of a common language has always been a cause of divisiveness.

But the simple declaration of English as the official language is not enough. Resources that promote proficiency and bilingual-education reform must be devoted to help bring people into the that cultural conglomerate of ethnicities that is now referred to as the "mainstream" of the United States.

Promotion of English as the official language and promotion of bilingualism do not have to be mutually exclusive - both serve a useful social function. But pragmatically speaking, a common language is the glue necessary to maintain and better the democratic institutions of this nation.

Letters to the Editor

Exposure to Many Viewpoints Is Key

Editor:

Speaking for the "totalitarian, hate-America crowd" given to a "one-sided, propagandistic political agenda" intent on perpetuating only our liberal views and censoring alternative viewpoints, I'm curious as to how you, Mr. Foss, achieved senior-class standing without falling prey to our sinister agenda.

Perhaps that speaks well of a university that emphasizes open discussion of viewpoints without the risk of one group imposing its concept of what should or should not be presented upon another. Isn't that one of the most valuable of "American institutions"?

Congratulations, Mr. Foss - you have come out of the educational experience a free thinker. Please allow the rest of us exposure to a variety of viewpoints to ensure we meet

with the same success.

Al Hyam
political science graduate

'Bell-Bottoms' Are More Vore's Style

Editor:

I really must congratulate *Stanza's* amazing fashion critic, Adrian Vore. What insight he must have into the fashion world to have such an astute observation of the world of ponytails. Why in the world does he waste his time writing such inane articles? If guys want to wear rubber bands even for an inch-long lock of hair, more power to them. This is the age of freestyle; people look however they want and are not condemned. As far as I am concerned, Vore can go sit with the bell-bottoms and fluorescent shirts.

Tedd Echel
freshman
P.S. No, I do not have a ponytail.

THE DAILY AZTEC

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Reader Criticizes Lecture Coverage

Editor:

Thank you for your ample coverage of ex-CIA agent John Stockwell's Nov. 30 lecture at San Diego State University. In addition to providing a pre-event notice in its Nov. 30 issue, the *Aztec* featured a front-page story on Dec. 2 summarizing Stockwell's lecture with an accompanying photo. There were a number of disconcerting aspects of this latter report, however, which beg comment. The title "Former Agent Continues Tirade Against CIA" is very negative, and the story's author (Ted Bliss) reports "... more than 250 students and faculty in the Don Powell Theatre" when in fact there were 500 there (the theater's capacity), with another 200 turned away during the first 40 minutes of the program. Bliss stated that Stockwell was in the Marines for 13 years, when in fact John was in the CIA for 13 years following

19 years as a Marine. Bliss accurately quoted Stockwell on a number of points but failed to mention some extremely critical aspects of the lecture, such as the fact that the CIA has:

- killed a minimum of 6 million people in the Third World since 1948.
- trained Latin American security forces in torture techniques.
- smuggled drugs (including heroin, cocaine and marijuana) since 1954.
- conducted drug/disease experiments on unwitting U.S. citizens.
- bribed thousands of history professors to write phony histories.
- bribed thousands of university professors and graduate students to spy on campus activists.
- bribed hundreds of media personnel to report phony news.

The reason I coordinated John Stockwell's 1987 and 1988 visits to SDSU is because of his immense knowledge of U.S. national security issues and his ability to point out relationships between history, economics, politics, the media, the military-industrial complex and other critical

aspects of our society. It's very important to also note that Stockwell's lecture was videotaped and that the video is available for on-campus use by students, staff and faculty. Interested parties should contact me at the EOP Administrative Office at extension 46396.

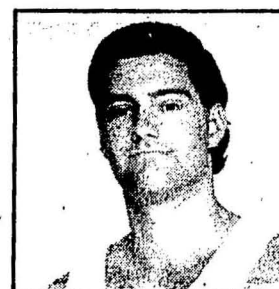
Thanks again for your coverage of John Stockwell's lecture.
Jesus Nieto
EOP Counselor

Aztec Is Seeking Staff Columnists

Aztec columnists are responsible for writing one or two columns a month. If this is something you would like to do, pick up an application from The Daily Aztec offices at PSFA 361.

Along with an application, a sample column should be turned in of three-and-a-half to four double-spaced pages. Ask for Mike or Jon.

Meaning and Purpose In Life An Illusion



Mike Fredenburg

A faint smell of antiseptic sharply contrasted with the comfortable lived-in look of the upstairs bedroom. In the center of the room was a king-sized bed, on which lay an old man. A man like many others. Despite his frail appearance, the old man dominated the room. Surrounding his bed was a host of relatives, colleagues, friends and family.

He had lived a "good" life, but now the end was near - very near. The people had been called to his bedside by a doctor who predicted he had but a few hours left to live. As the crowd watched his labored breathing, he opened his eyes. The unmistakable look of impending death was written on his face, but even through that the rambunctious twinkle in his eyes was still there as he looked fondly at so many of the people that had been a part of his life.

He was too weak to speak, but his face mirrored the gratitude his heart felt. Shadow-like, sadness flitted across his face as he thought of the friends and his wife

(now 10 years deceased) who had not lived to see him reach his 84 years.

He had lived a full life - a pillar of the community. Included in the crowd that had come to say goodbye was a man who had stood side by side with him during his life-long crusade against racism and bigotry. Another well-wisher was a woman who had once been a graduate student of his.

All but one of his three children were there. They themselves were senior citizens. In the background a local reporter talked quietly with one of his former colleagues. A feature story would be carried in the Sunday edition of the local paper.

A small sigh was all that signaled his demise. And his friends stood and stared at the man who had been a part of their life for so long. In the background a priest droned out the last rites, an anachronism from a less-enlightened age. Covering her face with her hands, his daughter let out a sob and was comforted by her husband.

As he faded away, irrevocable biological processes began. The neuronal networks of his brain began an irreversible entropy dictated decay to a random state. First to go was a neuronal group that constituted a memory of his appreciation for a beautiful sunset he and his wife had enjoyed during their honeymoon. Soon after that the part of his brain that contained all his feelings and memories about the first time he had made love to his wife faded away. After that, all the patterns

contained within the neuronal networks that had allowed him to recognize and appreciate the beauty in the world collapsed into a never-to-be-recovered jumble.

In the background a priest droned out the last rites, an anachronism from a less enlightened age. Covering her face with her hands, his daughter let out a sob and was comforted by her husband.

An entire segment of the feelings of love for his children lost all meaning as the oxygen-depleted brain cells lost their ability to hold their memory. A long cause-and-effect chain that had been generated by random chance and his environment came to an end. This particular chain had been what generated his intense hatred of racism and bigotry. And the evolutionary biologist nodded in agreement.

The degeneration accelerated. The synaptic centers of his brain sputtered and shut down. Whole sections of the brain now began to lose the ability to hold memory. A

chunk of memory that contained everything about his grandkids lost integrity, wiping out his memories and feelings for them forever.

Only eight minutes had passed, but the man was gone - 84 years of existence wiped clean. What lay on the bed was now no more than a complex conflagration of organic structures. Already, these too were starting an irreversible march to a lower order. It was no longer appropriate to talk about him. All that had made him what he had been was gone. All his memories, all his likes and dislikes, all of what he had thought was love was now gone. His free will, nothing more than a "noble lie." His entire existence, nothing more than a transient electrochemical illusion. And the "free thinker" blinked.

For 84 years the organic organism had cheated the second law of thermodynamics. Now it was an inanimate membrane containing 120 pounds of water and 12 pounds of organic compounds. But then again, that is all it had really ever been.

In the universal scheme of things, its passage - utterly insignificant. And an utterly insignificant planet, one of billions, got even smaller. The organic specks that inhabited it continued on with their meaningless lives, and an uncomprehending cosmos looked on, uncaring. And the astronomer continued his observations.

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Please see CLASSIFIEDS on page 10.

JENNIFER HAS AN UGLY SECRET...

All of her friends think she's perfect, but she lives in fear that someone will discover she has an eating disorder. She's hardly alone. Many young college women suffer from the binge/purge cycle of Bulimia.

Symptoms include:

- Unhealthy concern over weight and appearance.
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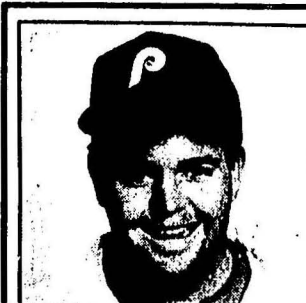
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Calvin and Hobbes

by Bill Watterson

SPORTS



ED GRANEY

Tony Ross sat in a locker room at the San Diego Sports Arena, slowly dressing after the SDSU men's basketball team beat Delaware on Nov. 26.

Ross is undergoing an experience he never dreamt possible after leading SDSU in scoring the past two seasons. He is no longer a starter, having been demoted to sixth man when junior transfer Michael Best and his flashy style of play became eligible this year.

The scene in the locker room that night was different than in past years. Those postgame interviews usually saw three to four reporters huddled around Ross, asking him what it felt like to be the only bright spot on yet another struggling Aztec team. This year the Aztecs aren't struggling. But the reporters - well, they're talking to Best or center Mitch McMullen.

Ross, who's been criticized by many the last two years, appears to be changed. Ask him a question and his answer will almost assuredly include a "we" - as in "team." As in "group." As in a whole unit - playing, winning and losing together.

The knocks on Ross have been his inconsistent defensive play and his attitude. The defense, many say, is not Division-I caliber. The attitude, many say, is not first-grade caliber.

Here's where the criticisms of the 6-foot-3-inch, 175-pound junior guard are a bit unfair. Granted, Ross does not play Georgetown-type "in-your-face" defense, but he doesn't stand around either. Ross does his best with the body and talents God gave him. He's a scrapper who has to work extra hard against bigger and usually heavier guards.

The critics say he gets beat too much, but anyone who watched SDSU basketball last year knows this isn't entirely true. Yes, his perimeter defense could have been better, but it wasn't as if Ross was left in his shoes every time an opposing player went baseline.

His defense has improved this year - it had to. Aztec coach Jim Brandenburg sent Ross a message after last season: Improve the "D" or there will be no "PT".

Now, about his attitude - let's be realistic. How many athletes (Division-I athletes especially) don't have some sort of inflated ego? These guys are living the same dreams many of us had as youngsters. They are a small piece of the big pie - the guys who made it to the next level.

Tony Ross is intense. He's a Division-I basketball player who, when he's on the court, wants to win. Remember that oh-so-important recreation softball game? Or that we can't lose this pickup-hoops game?

Like all of us, sometimes Ross lets his emotions get the best of him. The only difference between him and us playing referee at the local "Y" is that Ross shows his emotions in front of thousands of people. There's nothing wrong with being emotional.

Please see GRANEY on page 8.

Perry, Meadows, Evans Lead SDSU

Trio Is Enough to Rout Cross-Town Rival USD, 82-47

by Mike Sullivan
Daily Aztec sportswriter

USD scored the first six points and the last seven, but in between, it was all San Diego State. The SDSU women's basketball team, ranked No. 20, routed the Toreros, 82-47, last night at Peterson Gym.

The first half it was Chana Perry and USD-transfer Julie Evans. The second half it was Perry and senior Brooke Meadows. The three combined for 64 points, hitting 31-of-44 field goal attempts. The trio also grabbed 19 rebounds.

Evans (9-of-14 shooting) was unstoppable against her old teammates, hitting 7-of-8 first-half shots and finished with 18 points. Perry scored 12 and blocked three shots in the first half, as the Aztecs opened a 36-20 lead at the intermission.

SDSU (6-0) was out-rebounded, 21-16, in the first half before getting things together in the second half, eventually winning the battle of the boards, 43-37.

"We didn't hit the boards hard enough in the first half,"

Perry said. "They had three people boxing me out." SDSU went on a 10-0 run to begin the second half, as Meadows and Perry took advantage of their height against a smaller USD team. Meadows (7-of-10 shooting) scored 13 of her 15 points in half No. 2, while blocking a game-high five shots.

Perry scored 31, including 19 second-half points, before SDSU coach Earnest Riggins pulled her with just under seven minutes remaining.

Midway through the second half, Perry and freshman guard Crystal Lee combined for three baskets in less than two minutes. The final of the three was a three-point play that gave the Aztecs a 65-35 lead with 8:11 to play.

From then on, Riggins gave his bench most of the action, as he mercifully pulled off the lions. The Aztecs shot 50.7 percent from the floor, while their tough defense held USD to just 35 percent.

SDSU's biggest lead was 41 points with 3:52 remaining at 79-38. Meadows gave SDSU that lead with a baseline jumper.

Please see AZTECS on page 9.



EARNEST RIGGINS

'88 Season Has Been Roller-Coaster Ride

Suwara's Spikers On Their Way Back to Top Form

by Mike McNiff
Daily Aztec sportswriter

For the San Diego State women's volleyball team, it was a long and winding road to the NCAA playoffs.

The 1988 season has been one of ups and downs for the Aztecs. SDSU (26-11) went from being one of the hottest teams in the land to one of the coldest.

The Aztecs began with a quick sweep at the hands of top-ranked UCLA (32-0), then jumped out to an impressive 20-3 record before losing seven consecutive conference matches and finishing the regular season at 25-11.

They snapped out of it just in time, though, winning four of their last five regular-season matches before posting a decisive win in the first round of the NCAA playoffs against conference rival and host San Jose State Saturday night.

Nevertheless, SDSU, which was picked to finish no higher than seventh in the Big West Conference before the season began, finished fourth with a 10-8 record, exceeding all expectations.

The No. 13 Aztecs reached Coach Rudy Suwara's preseason goal of winning 10 conference matches and reaching the Northwest Regionals, where they will meet third-ranked Hawaii Friday.

The Rainbows (30-2) finished Big West play with an 18-0 record to earn the top seed in the region. But having already achieved its goal, a victory over Hawaii would be the icing on the cake for SDSU.

In a season of ups and downs, the Aztecs are in the "up" mode once again. In SDSU's 15-7, 15-13, 14-16,

15-8 victory over the Spartans, the Aztecs looked like they did midway through the season, when they won 12 straight matches.

They went to San Jose and played to win. When SDSU began making mistakes, it didn't change its game plan, which was to keep hitting away and not resort to dinking the ball over the net.

The best case in point was sophomore outside hitter Angela Martin,



RUDY SUWARA

who played the entire match and finished with 18 kills, a season high.

Martin, an All-Big West Freshman Team pick last season, faced more than her share of adversity this season. With the death of her father at the beginning of the season, Martin missed a good part of the early season and in the process lost her starting job to Carolyn Kaspar, who was named to the all-freshman team this year.

Martin gradually worked her way back to the starting six, and, given the opportunity, shone on Saturday.

"I didn't play a lot this season," Martin said after the biggest match of her Aztec career. "With Rudy giving me the chance, I might as well prove

him right."

"Angela didn't go to tipping after she missed a few," Suwara said. "I told the team we had to hit to win - we gotta hit the ball. That was a crucial thing for us - to hit the ball - and we did."

Martin did that and more. Simply said, she hit the cover off the ball, in addition to providing a sterling defensive effort throughout the match.

Martin wasn't the only Aztec to turn in an outstanding performance Saturday.

All-America candidate Jackie Mendez also picked a good time to play her best match of the year (match highs of 29 kills, .579 hitting percentage and 30 digs).

Mendez was the person the Aztecs went to time and time again in the clutch Saturday, and with her performance is assured of going down in history with Olympians Laurel Brassey-Kessel, Angela Rock and Liane Sato as one of the greatest to don the red and black.

"I knew in warm-ups that we were on our game," Mendez said. "We just wanted to go out and play our game, and we did. The fact is, we knew we could win."

If Mendez (1,453 kills) gets three more kills Friday against Hawaii - which is a lock - she will pass Rock (1,455) and move into second place in career kills behind All-American Vicki Cantrell (1,604).

"We went in and tried to do what we had to do (to win)," Kim Hicks, San Jose State's senior All-Big West middle blocker, said. "It wasn't good enough, though."

SDSU went in with the same attitude, but unlike the Spartans it was more than enough.

Barry Sanders Accepts Heisman Trophy Quietly

He didn't get the preseason fanfare afforded the so-called "legitimate" Heisman Trophy candidates.

"He's no Troy Aikman," collegiate football critics said. "No Rodney Peete, either. Not even a Steve Walsh or Emmit Smith."

So much for the critics.

Oklahoma State junior running back Barry Sanders, virtually an unknown prior to the start of the regular season, was a landslide winner in this year's Heisman balloting. USC's Peete finished a distant second, UCLA's Aikman third.

So what if Sanders didn't play in a big media market? So what if Oklahoma State played five games against teams with a combined record of 8-45-2? So what if he faced teams ranked 9th, 97th, 103rd and 104th in the nation in rushing defense?

Who cares? Sanders has been both spectacular and consistent in 1988. Success-starved San Diego football fans will get an up-close look at the 5-foot-8-inch, 197-pound powerhouse when the Cowboys play Western Athletic Conference champion Wyoming Dec. 30 in the Sea World Holiday Bowl.

Please see BARRY on page 9.

Defense Finally Appears

by Mike Margy
Daily Aztec sportswriter

For three weeks now, San Diego State women's basketball coach Earnest Riggins has been preaching about defense to his team.

And for three weeks, his pleas seem to have fallen on deaf ears. Until last night.

The No. 20 Aztecs (6-0) finally came together defensively, adding to an already high-powered offense that Riggins has built.

While guard Julie Evans was busy racking up basket after basket against her former teammates to finish with 18 points, the Aztecs were busy putting a defensive clamp on an out-classed USD team, winning easily, 82-47, at Peterson Gym.

The Aztecs, averaging nearly 18 turnovers per game before last night, turned the ball over only 13 times against the Toreros (1-2).

Evans, though, turned the ball over four times in the game, the most she has committed in one game this year.

Crystal Lee was especially impressive, though. The freshman guard had turned the ball over 14 times in only five games, averaging one every eight minutes. But last night she had only one turnover and was constantly leading the Aztec running game.

"She's a freshman, she's got some things to learn, and she's going to make some turnovers," Riggins said. "We're going to be patient with her and try to establish some discipline. We think in doing that, down the road, she's going to be a mainstay for us."

The Aztec defense took over from the start. Well, almost from the start.

The Toreros opened the game with a 6-0 run before the Aztecs turned it on. After getting down 6-0, SDSU went on an 18-2 run to put the game away early.

The Aztecs were forcing things all night, stealing the ball eight times, only one below their season average.

Late in the game, after the outcome had been decided, Riggins went to the bench.

The second-stringers weren't any less aggressive, though, holding the Toreros in check throughout the rest of the game, as the starters cheered them on from the sideline.

SPORTS

Graney

Continued from page 7.

When a guy three inches taller and 20 pounds heavier is pushing you around for two hours, you usually don't stop to think how many people are watching. Emotions take over.

Besides, too many people get caught up with his "bad defense" or his "terrible attitude." They forget one thing - he's instant offense, man. The big "O" that wins games. Easy hoops. Nothin' but net. Two steps, let 'er fly, swish. His specialty is putting

the ball in the hole, and he can do it very well.

Brandenburg couldn't ask for a better player off the bench. If you're down by eight or nine, bring Ross in and let him launch a couple of three-pointers. Odds are after a couple of

balls ripple the cords, you're back in it.

Coming off the bench doesn't seem to bother Ross' game - he's second on the team in scoring to McMullen. Ross is a valuable part of this team, one that has shown early signs

it can compete with good teams.

The truth is, Tony Ross is a darn good player, whether it be in a starting role or coming off the bench. People need to stop worrying about the little things and start noticing the great ones.

SDSU Golfer Walker Is On Her Way to Bigger Things

Nationals, Pros May Be on the Horizon

by Elizabeth Brett
Daily Aztec sportswriter

San Diego State golf coach John Klein knows what he likes in a player: talent, desire and commitment.

Enter Joann Walker. "She's a team player," Klein said of his 22-year-old senior. "She's dedicated, never makes excuses and knows what's best for the team."

Walker has held the No. 1 spot for the SDSU women's golf team throughout the fall season. Last year, Walker was the Aztecs' No. 4 golfer.

Over the summer Walker worked on a course, trained and did everything in her power to improve.

According to Klein, Walker has rapidly matured and become more consistent.

"She goes with the flow and

doesn't let anything bother her," Klein said. "Everything bounces off her."

"In the past she would get rattled really easy, but she can get past anything now."

Walker was rated 17th in the country last year and played a major role in helping the Aztecs to a successful season.

Walker grew up on a golf course in Rhode Island. Starting at age 10, golfing became a year-round pastime.

"The assistant at the club where we lived got me started when I was about 10," Walker said. "At 14 I started playing in junior golf tournaments and won the Southern California Junior Golf Championship."

Personal accolades are nothing new to Walker. She's won the Rhode Island Amateur the last three years, and according to Klein will most

likely go to the Nationals this year. Then, perhaps, on to the pros.

"She's come into her own," he said. "Her time is here. If the team doesn't go, she's at least due for Nationals."

Golf is definitely Walker's future, providing her back problems improve. At the team's final tournament in Palm Springs, Walker couldn't walk all 18 holes. The strain on her lower back was too painful.

"I don't want to borrow trouble, but the doctor I went to said it's a type of spina bifida," Walker said. "If it's concluded that I need surgery, I'll do it - I'll do whatever is necessary to keep playing."

Back problems aside, Walker sees a bright future ahead.

"I want to finish school before turning pro - maybe get involved with a tour school. That way I can see what the competition is like."

Aztecs

Continued from page 7.

The Aztecs played their best defensive game of the season, forcing 22 USD turnovers and stealing eight Torero passes. Evans had four of the eight.

"We still have a lot of things to work on," Perry said. "One of them is defense."

The victory was especially sweet for Evans, as she was a two-time, first-team All West Coast Athletic Conference pick while at USD.

"It felt really good (to beat them)," Evans said. "I decided to approach it like it was just another game."

One reason Evans transferred was to play a different type of game than USD (1-2) is known for.

"It's a totally different style," Evans said. "She (USD coach Cathy Marpe) never let us flow like Coach Riggins does. We didn't use our skills as much there."

In an effort to show there were no hard feelings over the transfer, Marpe walked through a crowd to congratulate Evans on her performance.

"It wouldn't have bothered me if she hadn't done that," Evans said. "But I thought it was big of her to do that, because I'm sure she felt uncomfortable, like I did."

AZTEC NOTES — Perry was 15-of-20 from the field. Her 31 points matched her season high. The senior All-American is averaging 27.3 points and 14.2 rebounds... SDSU next plays Friday, Dec. 16 against Pacific at Peterson Gym at 7:30 p.m.

Barry

Continued from page 7.

Sanders' statistics are unassailable. He broke Marcus Allen's NCAA single-season rushing mark with 2,628 yards. In all he set 19 NCAA records, 13 Big Eight Conference marks and nine school marks.

But to see and hear Sanders via satellite from Japan Saturday at the Downtown Athletic Club in New York City, you would have thought someone just presented him with some kind of plague.

Sanders talked of not liking individual awards. About how they went against the team goals of football. About how his offensive linemen and blocking backs made it all possible. About how his parents brought him up the right way.

Sanders didn't need to talk. His actions spoke for themselves, and in no uncertain terms.

A week prior to the Heisman announcement, *USA Today* polled 230 of the 917 writers nationwide who had a vote in the Heisman; the result was that Sanders had collected about five times as many first-place votes as the nearest competitor, Peete.

Not surprisingly, there wasn't a lot of suspense when the recipient of college football's most prestigious award was announced.

Actually, it was the year's second biggest non-event.

The first? Michael Spinks' announcement of his retirement after Tyson disposed of him in a scant 91 seconds.

Sanders has a chance to become only the second player to win the Heisman two times in his career. Archie Griffin of Ohio State did it in 1974-75.

Heisman Trophy Winners

Last 20 Years

Year	Winner	Team	Position
1988	Barry Sanders	Oklahoma St.	RB
1987	Tim Brown	Notre Dame	WR
1986	Dinny Testaverde	Miami, Fla.	QB
1985	Bo Jackson	Auburn	RB
1984	Doug Flutie	Boston College	QB
1983	Mike Rozier	Nebraska	RB
1982	Herschel Walker	Georgia	RB
1981	Marcus Allen	USC	RB
1980	George Rogers	S. Carolina	RB
1979	Charles White	USC	RB
1978	Billy Sims	Oklahoma	RB
1977	Earl Campbell	Texas	RB
1976	Tony Dorsett	Pitt	RB
1975	Archie Griffin	Ohio St.	RB
1974	"	"	"
1973	John Cappelletti	Penn St.	RB
1972	Johnny Rogers	Nebraska	FL
1971	Pat Sullivan	Auburn	QB
1970	Jim Plunkett	Stanford	QB
1969	Steve Owens	Oklahoma	RB
1968	O.J. Simpson	USC	RB

Daily Aztec graphic/Greg Miller

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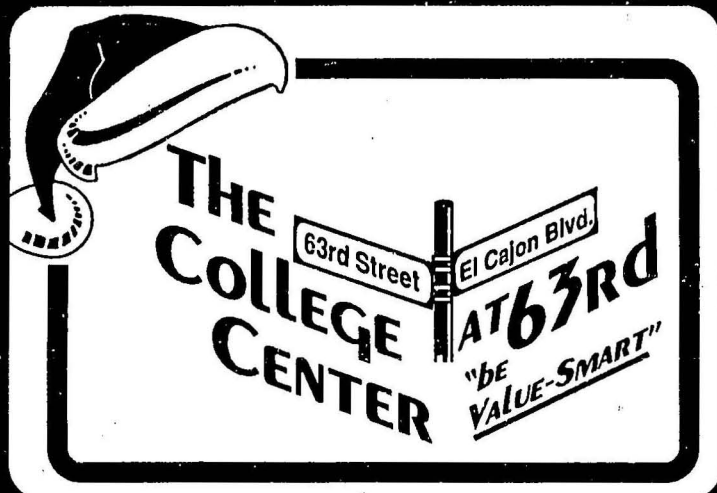


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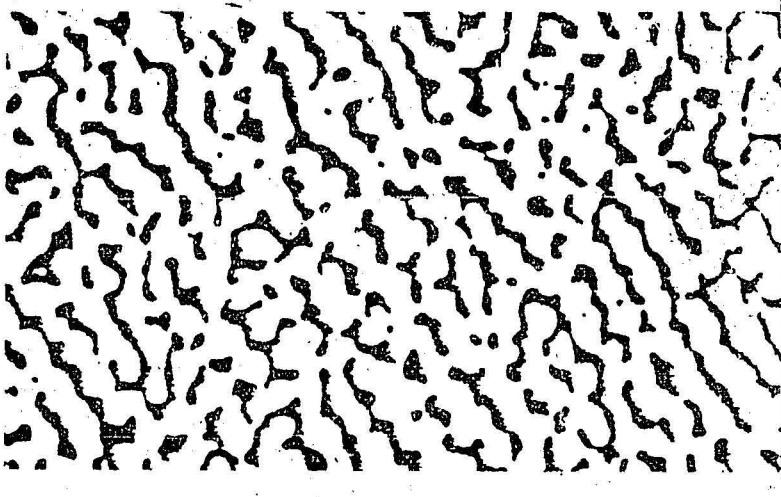
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STANZA

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MURKY MUSICAL REALITIES

"I'm barely a junior," says Los Angeles-based Dream Syndicate leader Steve Wynn, recollecting his college days, which started up north at UC Davis and, well, sort of ended at UCLA around ten years ago. "I wasn't too diligent about my studies. I was an English major, and enjoyed reading, but towards the end I realized I wanted to play music. I had a Shakespeare class. We'd been playing gigs all week and rehearsing all week in the Dream Syndicate. We'd been together for two months and we were playing all the time. And I didn't do any reading for this test we were having. And I was sitting there in the back of the room looking at the piece of paper and looking at the test, and looking at the paper and looking at the test ... and I said, 'I don't know anything here.'"

"So I walked up to the front of the class, put my name on the top, and handed in the blank sheet of paper and walked out. And that was the last day I was in school. I haven't been in a classroom since then. This is not a boast. I mean, I really would like to have my degree. But I decided, at that point, I wasn't going to do anything half-assed. And what I wanted to do with all my energy was the Dream Syndicate."

Steve Wynn surely wasn't the only student/guitarist ever to drop out of part-time Shakespeare in favor of full-time rock 'n' roll. But then again, he wasn't starting just any band. He was starting what was to become one of the best, most incisively hard-edged rock bands of the early '80s; also, however, a band to become plagued by a parade of shuffling members, rotating record deals, and diffident attitudes.

Through it all, however, the Dream Syndicate, led by the soul-splitting-yet-somber Wynn, still remains the epitome of a band. And they are an incredible live one at that, which all interested will find out when the Dream Syndicate play the Bacchanal Monday night.

Please see DREAM on page 5.

ON CAMPUS



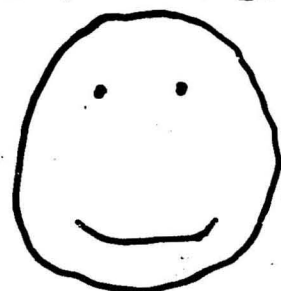
FREE DREAM SYNDICATE TIX

Those lovely folks at the Bacchanal have given us lovely folks here at Stanza 20 tickets to give away to Monday night's Dream Syndicate show. You must be 21 or over to attend the show, and must be able to quote verbatim from Kevin Borfeld's cover story on the band if asked. Get here fast, as these ticket giveaways tend to light this campus up like a bulb. No rioting please.

Here's what it is: Stanza is entertaining applications for the possibility of an opening on its staff next semester.

A journalism major and experience helps, but are by no means a must. However, writing ability and knowledge of the art and entertainment world are mandatory, damn it. If you're interested, you can apply for staff writer or assistant editor positions at the PSFA building, room 361, or call 594-6979 for information, before the end of finals week. If you're not interested, please feel free to drink beer and shoot up heroin at your own risk.

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The Daily Aztec/Tom Fry
DIRECTING THEATRE — Maura Tillotson, writer/director of *Moments: A Work In Progress*, directs her performers during a recent rehearsal. The play is currently being performed in SDSU's Experimental Theatre.

Experimental Play Looks At Women

by Ingrid Whitehead
Stanza staff writer

Two women sit at a table, sharing a bottle of wine. They begin talking, and we learn that Caroline has broken a promise to Norma. Norma feels betrayed, angry, hurt. The women are best friends, and years ago they vowed to always be there for each other, to discuss husbands, children, sex. Norma kept her side of the promise. She is married and a mother. Caroline, on the other hand, has chosen a way of life that Norma can't handle. Caroline is a lesbian.

Another scene. A video. Four people being interviewed. Each of them have seen a woman in a park. She was old and probably homeless. She had found a blanket, and rather than huddling with it in misery she was celebrating her discovery. She was dancing with the blanket, for the sheer joy of life. The four people

react to this woman, trying to deal with a woman enjoying herself and her life in one blissful dance with a tattered blanket.

Maura Tillotson has been affected by these scenes in her life and, as a graduate student in drama, has put them and various other pieces together with the help and input of some fellow students. The free show can be seen Thursday evening at 7 in the Experimental Theatre.

So what's it all about? "I am exploring my definition of woman," Tillotson said. "What the pieces in this show do is they catch women in moments of their lives. One catches them dealing with their bodies, where they come from and another with the interaction between women and the sexual tension that evolves."

Please see PLAYS on page 7.

New Bohemians Shoot for the Stars on First Tour

by Kelly Francis
Stanza staff writer

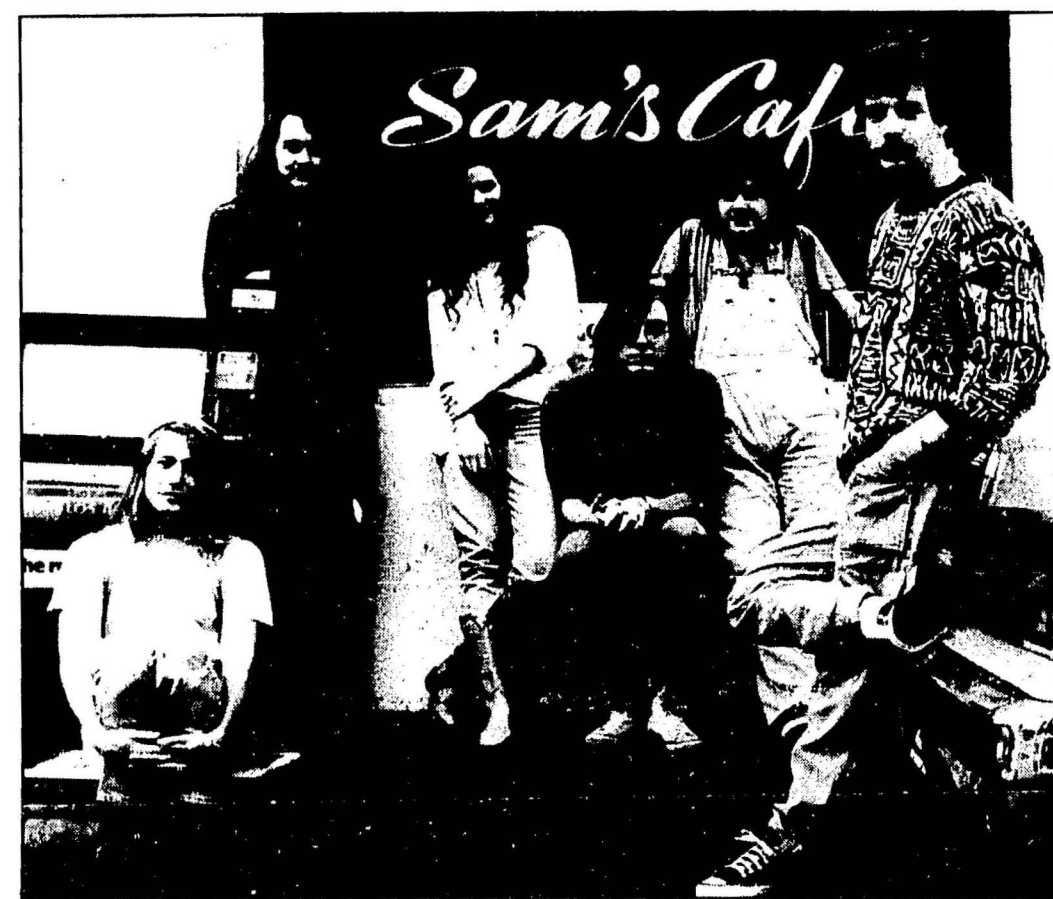
"Shooting Rubber Bands at the Stars just means going for a longshot. You have to do it cause it's in your blood and that's kinda what we're doing. It relates to us quite a bit," said Kenny Withrow, lead guitarist of the new folk-pop sensation, Edie Brickell and the New Bohemians, in regard to their debut album title.

This Texas-based band had never toured outside of the Dallas club circuit before they were signed to Geffen Records and released the single "What I Am." The next thing this young down-home crowd of Texans knew, they were appearing on *Saturday Night Live* and kicking off a national tour, which will bring them to the Bacchanal Sunday night.

"In the beginning it was frightening. We weren't sure anyone was going to be at the shows," the 23-year-old Withrow said. "It's weird 'cause we don't know any of those people. We're used to Dallas where we know everybody at the shows."

Originally a ska-reggae trio, the Bohemians met Edie Brickell in 1985. Usually a shy girl, Brickell downed a shot of Jack Daniels at a bar where the band was playing and asked if she could sing with them. Her improvisational style melodies have been a permanent part of their sound ever since.

After the band disas-



OH, BOHEMIANS AND CAFES — Edie Brickell and the New Bohemians hang out outside Sam's Cafe. The band includes (left to right) John Bush, Matt Chamberlain, Brickell, Wes Martin, Kenny Withrow and Brad Houser. Aren't they bohemian looking?

sembled due to personal differences, original-member bass player Brad Houser and Brickell recruited Withrow, followed by guitarist Wes Martin, drummer Matt Chamberlain,

and percussionist John Bush. It wasn't until they signed with Geffen that their name was changed to Edie Brickell and the New Bohemians; a change which caused discomfort for

22-year-old Brickell and resentment among the other band members. But according to Withrow, they will be going back to their original name. "It was just a marketing play

more than anything. They figured it would sell better putting her name in front," explained Withrow. "Originally, none of us were into it. But what do you do when they tell you it has to be one way, and it's your first time around and you don't know better. We just roll with the punches, but the next album will be the New Bohemians. It's a drag, but the main drag is for Edie, really, 'cause she's always in the spotlight. She's not really a glory seeker."

Withrow and Brickell are the main songwriters in the band, a rather mismatched pair, since his main influences stem from '60s psychedelia and the Grateful Dead, while she prefers the likes of Otis Redding and Paul Simon. Their respective styles blend into a moody jazz sound of light, circular guitar riffs and sweet vocal melodies; a sound that has been compared more than once to Rickie Lee Jones.

"It's really weird because sometimes we'll come up with things on our own without talking to each other. Like when we wrote 'Wheel,' it was music I had been working on and those were words she had been shuffling around all week. We got together at the end of the week and they just went together," Withrow said. "We get along musically much better than we do personally. We're both pretty shy people. We get along, but we're both quiet."

Please see BOHEMIANS on page 4.

Primitives, Catheads Shine in Busy Week

by David R. Stampone
Stanza staff writer

Chances are good you've heard it by now. All the whining and complaining, that is, by natives and transplants alike about what a cultural backwater San Diego is. They'll tell you San Diego is always dead, nothing ever goes on here, the nightlife is pathetic, you've gotta drive at least to L.A. to catch anything worthwhile, etc., etc., on and on. The locals will wallow in self-pity over their misfortune at having been born and raised here and speak of a determination to "get out" at the first opportunity. Meanwhile, those who've made that supreme sacrifice of coming here from other parts to grace us all with their collective presence tell us how much more exciting it is "back there" and that adjusting to the comparative scarcity of happenings in this burg is such a mighty chore.

One who has actually been out there trying to get to many of the plentiful events taking place around town might very well ask of these bellyachers, between gulps of air, "Uh, are you sure we're living in the same city?" Four concerts by various national/international acts scheduled over five days last week in San Diego make a strong case in point for the truism that there is often more live music to experience, and good stuff at that, than time and/or money will allow most people.

The busy week's best show took place Tuesday evening when the Primitives uncorked their hopped-up pop at the Bacchanal in their San Diego debut. The frequently used reference points of Blondie and the Jesus and Mary Chain to describe their sound seemed no less valid live than on the English band's debut LP *Lovely*, though the key role of the indefatigable Tig on drums in the live setting brought to mind the similarly driving force of drummer Benny Staples for fellow Britons the Woodentops.

The Primitives also spiced up the proceedings with the East Indian-sounding song "Shadow." The tabla drumbeat and overall feel of the song could easily have been inspired by the current "banga" dance-music craze that has extended beyond the Asian immigrant community into the British mainstream.

On the renderings of catchy hit singles like "Crash" and lesser-known gems like the feedback-fortified "Stop Killing Me," the extremely petite (not even five feet tall) lead singer Tracey Tracey demonstrated her ability to carry off the vocals without the benefit of studio technology. Smartly attired, blonde hair perfectly pulled back in a snazzy bow with bangs framing her attractive facial features, the tambourine-shaking vocalist was as charmingly irresistible visually as the bright tunes of Primitives' songwriter P.J. Court were aurally.

Thursday saw They Might Be Giants in the final concert of a fall '88 Backdoor season that actually finished in a flourish with more or less great shows by the Feelies, the Dickies, the Ray Manzarek-Michael McClure/Jim Carroll music-poetry-prose thing, and of course, the Sonic Youth. Still, the SDSU Cultural Arts Board deserves a loud boo-hiss for early semester floundering like passing up Backdoor manager Maggie Moore's suggestion to book maybe the hottest band of the year, Minneapolis' Soul Asylum.

Please see SHOWS on page 11.

Chilean Poet Ignored In Mundane Burning Patience

by David Moyer
Stanza staff writer

The title of *Burning Patience*, now playing at the Lyceum through Dec. 29, refers not to the political fire driving Chilean poet Pablo Neruda but to the audience's reaction to getting through the sappy love story dominating this play.

Neruda, who won the 1971 Nobel Prize for literature, certainly has a life worthy of biographical treatment - besides being an accomplished poet, he was the Chilean Communist Party candidate for President and Chile's ambassador to France - but *Patience*

brushes over these accomplishments via off-stage narration and instead concentrates on the love story between his mailman and a woman who works at the local inn in Neruda's home town. The effect is akin to viewing Abraham Lincoln's life through his plumber's eyes.

This boy-meets-girl plot takes the focus off the person who the play is about. Neruda's poetry - quoted liberally throughout *Patience* - is robust, often erotic, but author Antonio Skarmeta - who

was inspired to write the play after hearing a speech Neruda gave while running for president - apparently feels Neruda's "matchmaking" talents are more deserving of attention than anything else he did. His wife, of whom he wrote some of his greatest poems, is never seen or heard from. Despite the plot's shortcomings, the dialogue is witty and often hilarious. Much of the plot is told through songs - some of which move the plot along briskly, and some of which require more "burning patience" from the audience.

Please see PLAY on page 12.



THIS WILL DRIVE THE CHICKS NUTS — Pablo Neruda (Leon Singer) explains the joys of poetry to Marlo the mailman (Vic Trevino) in the San Diego Repertory Theatre's production of *Burning Patience*, playing through the Dec. 29 at the Lyceum Space.

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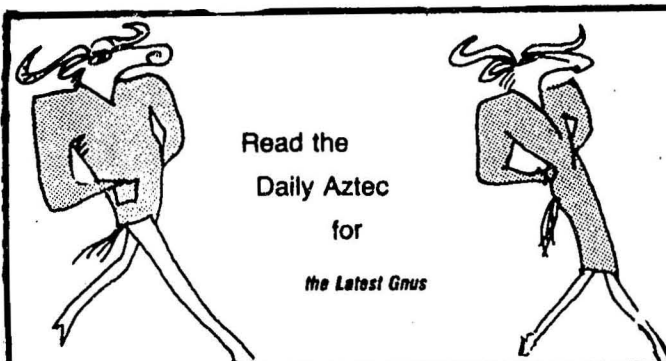
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Bohemians

Continued from page 3.

Brickell's lyrics provide poetic yet subtle images of life and people. *Shooting Rubberbands at the Stars* contains a quirky combination of happy/sad melodies, lacking any pretension, conveying only Brickell's crystal-clear sincerity. The self-proclaiming single, "What I Am," sticks up for people who want to avoid heavy discussions about spirituality and saving the world, although many interpretations have been offered.

"That song is perfectly relative to each person because it's just 'what you are.' Everybody makes their own niche out of it and everybody's right," Withrow said.

Another cut off the album, "Little Miss S," about the wild short life of '60s model/star drug casualty Edie Sedgwick, is an indictment of the glamorous New York underground. The song "Nothing" is a play on words about people who cover up their problems by saying "nothing's wrong." There's

nothing I hate more than nothing/Nothing keeps me up at night/ I toss and turn over nothing/Nothing could cause a great BIG fight.

Although the dreamy "Air of December" has less to say, it is perhaps the most image-provoking cut on the album.

"'Air of December' is one of my favorite songs of ours," Withrow said. "We wrote it in the winter and we were in this garage and it was cold. We were just sitting there and it was one of those things that happened instantly. We wrote it in 15 minutes. It's a picturesque tune, full of imagery more than anything. It's about being alone in the winter."

Most of the songs on the album date back to 1986 and 1987, although Withrow says they have accumulated enough music for two more albums. "We'd like to do it as soon as possible. We'd like to start on it tomorrow if we could."

Despite their current success, it has not been an easy

transition into the public eye. According to Withrow, their premiere on *Saturday Night Live* was a rather unnerving experience.

"When the lights went on, we were scared to death. A funny thing happened at the end of 'What I Am.' Edie looked over, and there was Paul Simon standing right there in the audience. He's an idol of hers, so she just totally freaked. All of a sudden her head went blank and she was supposed to go into the chorus again but all she could do was repeat 'what I am' over and over and we're all looking at each other thinking, 'God, if we could all just end together, this would be fine.' We really fell apart at the end but you can't tell."

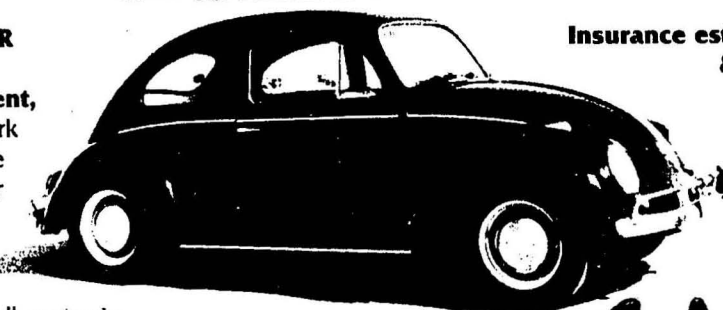
He's right, nobody could tell. And as far as the band's fans are concerned, the only thing the New Bohemians could do wrong is lose the charming, down-to-earth eloquence that attracted the following in the first place.



Wes Martin Kenny Withrow Edie Brickell John Bush Matt Chamberlain

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Dream

Continued from page 1.

The latest Dream Syndicate effort, *Ghost Stories*, is the band's fourth LP, a sort of recognition and an accumulation of the band's present and past. Although decidedly different than the cranky, angst-ridden mania of the band's classic first LP, 1982's *The Days of Wine and Roses*, the new LP still draws from the same well of consciousness: a wholly awake attention to the dark and ugly sides of life and the human soul.

Ghost Stories' immediate surface, however, is for the most part certainly different. Where the older Dream Syndicate's edgy psychodramas and questions unanswered were set solely to knitting guitar leads and blasts of feedback, the current repertoire has its share of alarmingly (for them) sweet lullaby ballads, and even a song titled "I Have Faith."

Although at first it might seem so, this is not an indication that Wynn has given in to some sort of sappy rebirth, especially since the above-mentioned title was written not by Wynn but by close friend Johnette Napolitano of Concrete Blonde.

"Lyrically, ('I Have Faith') is unlike everything we've ever done," Wynn commented in a recent road interview from Nashville, Tenn. "The one thing when I write is, even if I'm writing about something that's kind of an uplifting sentiment, I always have to throw in some kind of ugliness or meanness. It's just the way I write."

"She wrote the lyrics and I thought they were great. But I could not write a lyric like that. (With mine) you'd always expect a kind of punch line at the end of the song. You know, like 'Yeah, sure.' But it's a real sincere song, and I like it. And it

fit in well with the album because the album's such a negative record. I thought it needed some type of balance. And I think that shows the other side of it."

One side of Wynn's lyricism that is basically absent on *Ghost Stories* is his penchant for graphically cutting narrative detail. Whether it was the sadistic backwoods lynching of a teenager in the brooding wasteland of "Merrillville" or the mental time-bomb explosion of an urban Everyman in the excruciatingly brilliant "Until Lately," Wynn's strongest point has always been literary—a kind of surrealist fiction anchored by a seamy realism, all set to a brash wall of dual-guitar, stocky-rhythmed rock. Wynn agrees with this, and explains the relative lack of it on *Ghost Stories*.

"It wasn't a conscious thing," he said, "but I think I got away from storytelling, and (went) more towards just primal screaming—you know, first-person stuff. And although I started that way, I think I'm better at writing third-person songs. My favorite people, lyric-writers, are people like Warren Zevon or Chuck Berry, or people like that who wrote great character sketches."

"And that's my favorite thing to do. This album, for some reason, went to (the other) direction... and I was kind of happy about that. But at the same time it makes it a much harder album to play live and to record, because you lose that distance. It's much easier to play (at that distance) than to actually rip your skin off and throw your heart out onto the floor."

No matter what incarnation the Dream Syndicate may take on vinyl, the best introduction is live, where the band

comes closer to actually ripping its skin off and throwing its heart onto the floor than any other band around. This has a lot to do with the current lineup, which along with original drummer Dennis Duck and bassist Mark Walton includes the wily ex-45 Grave guitarist Paul B. Cutler, who joined the Dream Syndicate on '86's *Out of the Grey*. Wynn claims Cutler has had a tremendous effect on him as well as the band.

"(Cutler's affected things) in a lot of ways, musically and also psychologically," he said. "The time when we started playing together I was pretty down and sour on the band, and just kind of weird about everything. And he gave a real kick of life to what we were doing, with a lot of enthusiasm and some really exciting playing."

"The other way he's had an effect is that I feel like I can write just about any type of song, and he can pick up on it. Like on the new album 'My Old Haunts' is the type of song I don't think I would have brought to the band before. But he knew just what to do with a song like that. It's kinda cool."

With its dirgy, oompaloompa rhythm, "My Old Haunts" is definitely something we might have never expected from the Dream Syndicate. But it's something that's always been in Wynn, he says, since his early days of listening to Kurt Weill and having *Cabaret* as a mainstay of his childhood record collection. "I've also got a bunch of German blood in me, so it all comes through," he said.

Even though *Ghost Stories* does hark back a bit to the razor's edge of the old days (especially on the nervy lead-



IN DREAMS — The Dream Syndicate will be playing The Bacchanal Monday Night. They are, (clockwise from bottom left) Mark Walton, Dennis Duck, Steve Wynn and Paul Cutler.

off cut "The Side I'll Never Show"), with Cutler around the Dream Syndicate will surely be prone to more experimentation than ever before. Sometimes it'll work and sometimes it won't, but Wynn surely doesn't want to be a member of "one of those bands that repeats itself over and over."

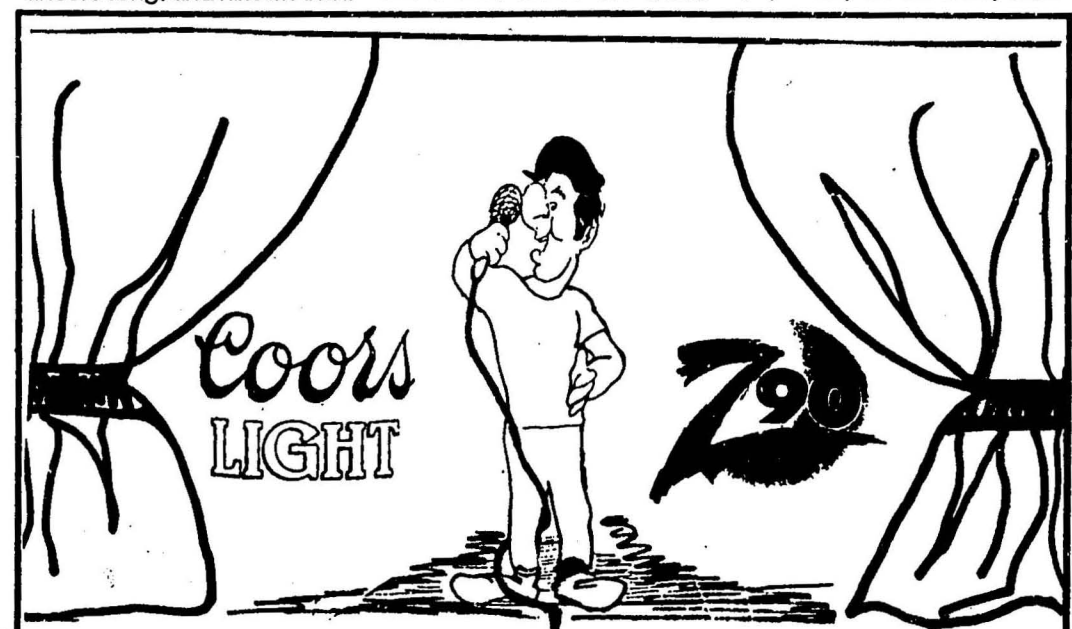
It seems fairly certain, however, that Wynn's exploration (or rather, anti-resistance) of the dark and dirty—the realism of this world is bound to persist, especially if his reading list (which is much bigger on the road than it ever was in his English classes) is any indication.

"I'll tell you," he said, "if you want to get a lot of time to read, join a rock band. Ten hours a day, driving around all day, I get a lot of reading done. I'm reading (early 20th-century French grotesque-realist Louis-Ferdinand

Celine's) *Death on the Installment Plan* right now... I'm enjoying it quite a bit. It fits my mood right now."

"The thing I says in the introduction to that book which I really like is that it's sometimes more positive and more uplifting to expose all the ugliness. I mean, I feel the same way about songwriting. Even with *Ghost Stories*, which is very, very ugly and depressing, I think (it) is a lot healthier and more positive than... ummm... Debbie Gibson. Because at least it shows humanity. It talks about people, about humans, about heart, soul - stuff like that."

"A lot of music disappears up its own ass and has no reality at all. And I think that's always depressing, because you hear this and you just imagine this other world where all these people live, where everything's always fantastic. And it's not that way."



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FILM

Twists and Turns Abound In Towne's *Tequila*

by Maury Chauvet
Daily Aztec Stanza editor

As a writer, Academy-Award winner Robert (Chinatown) Towne has no problem moving things along. His latest, *Tequila Sunrise*, which Towne also directed, progresses in much the same way as did his classic *Chinatown* - the film starts off rather slowly, then builds to a point where every other scene alters the film's progression of events, leaving the audience hanging on to what is happening on screen by a fraying thread.

Tequila Sunrise, starring Mel Gibson, Kurt Russell and Michelle Pfeiffer, comes very close to being one of those films that sucks you into it totally, taking you for a ride through its world, and then dropping you off at the end. The film is a bit too slick in places, some of the music stinks, and the end is a bit contrived, but *Tequila Sunrise* still succeeds in being one of the most unpredictable, enjoyable movies of the year.

The film deals with two friends whose ties go all the way back to high school; Dale McKussic (Gibson) and Nick Fresca (Russell), the latter an L.A. narcotics cop and the former a drug dealer trying valiantly to get out of "the business." It's Nick's job to try to nail Dale, yet their friendship binds both to try to play fair with the other.

Both characters end up fall-



STUCK IN THE MIDDLE WITH YOU — Michelle Pfeiffer stars with Kurt Russell and Mel Gibson (right) in the Robert Towne-written/directed *Tequila Sunrise*.

ing in love with Jo Ann Vallenar (Pfeiffer) as McKussic is forced to make one last deal with a Mexican supplier who saved his life years before when he was doing time in a Mexican jail.

Towne refrains from making any moralistic judgments about his characters' lifestyles. In fact he basically equates one job with the other in the end. The focus of the film is the idea of how far friendship extends, how far will men go for a real, proven friend when the circumstances get sticky.

Both Gibson and Russell put in performances superior to the

bulk of their previous work. Russell is a cocky, very urbane cop, a different look for an actor best known for films like *Escape From New York*, *Big Trouble in Little China* and *The Best of Times*. Though Gibson's McKussic is involved in the underworld, it is Russell's Fresca who is the more underhanded of the two, and Russell provides a razor-sharp characterization of a cop whose wheels are always turning - who is always looking for the edge.

Gibson, whose looks have received more attention than most of his films, pulls off the task of creating a sympathetic

character out of a drug dealer well. As the film progresses and McKussic becomes more and more pivotal, Gibson's character becomes torn between most all of the film's motivators: the pragmatism of drug dealing and the respectability of straight life; his friend Carlos and the woman he loves; the law and his buddy the cop. Gibson reflects the absolute confusion writer/director Towne creates out of the almost unsalvageable situation at the film's end.

Not surprisingly, Pfeiffer's character parallels Gibson's in many ways, battling internally

with her conscience in choosing who is the more respectable of the two men. Her eventual decision to choose McKussic reinforces Towne's idea that the cops and robbers are all players in the same game and neither has a monopoly on "right."

Performances aside, Towne's constant manipulation of his main idea of friendship makes the movie breathe, as he examines his theme over and over, changing the situations in rapid-fire succession and making his characters run an emotional gauntlet in reaching the movie's conclusion.

Tequila Sunrise will grab hold of you, and it is literally chock full of great individual moments, but in the end it falls short of being truly outstanding, as after the film's finale, we are reminded that we are watching a movie and that movies end happily and everybody goes home.

The positives in *Tequila Sunrise* far outweigh the negatives, though; the unpredictability of the story and the strength of the characters more than redeem *Tequila Sunrise*'s often generic visuals and cheesy soundtrack. It's a simple case of Robert Towne the writer giving Robert Towne the director a story he couldn't muck up. In the end, they both manage to tell a pretty good story.

VINYL



Guns N' Roses
Lies
Geffen Records

"Police and niggers - that's right - get out of my way," sings Axl Rose on "One In A Million," the "that's right" accenting the line with a typical GN'R "Yeah, that's what I said" to ensure we know Rose is conscious of the words he's used and the repercussions of using those words.

"One In A Million" is the high point of what is undoubtedly one of the best sides of a record released this year - the song being Rose's ode to himself and his disillusionment as a solitary being trying to survive in a throbbing metropolis. The music is acoustic and bare - purely base blues-rock - and the words are, if raw and untempered, reflective of the angry and overwhelmed young man who has developed into the persona of W. Axl Rose.

"One In A Million" is, in many ways, indicative of the band and the split personality so much a part of why Guns N' Roses are so good at what they do (and are so popular). On one hand, it is crude and offensive, yet underneath it all the song is a forceful testimony to independence in the face of the finger-wagging hassles that come with trying to go day to day in Axl Rose's "jungle."

Guns N' Roses' new LP *Lies* is fairly consistent with the band's dual existence in the rock 'n' roll world. Side one is a repackaging of the band's all-out 1986 EP, *Live Like a Suicide*, the second side a collection of acoustic/marginally electric recordings.

After the monstrous *Appetite For Destruction*, the first side (G side) of *Lies* is interesting, though not necessarily needed. It's good stuff but it is, after all, old. It reads like Geffen Records getting the rights to the music and throwing it out just in time for the Christmas record rush.

The second side (R side), however, takes us deeper into what Guns N' Roses is really all about. It is new and it is different, and its stripped-down country-blues arrangements pack all the power of any of the band's previous works. The only disappointment is that there are only four songs.

The scaled-down arrangements of the songs allow all of the members of the band room to stretch, with Axl given room to actually sing and guitarists Slash and Izzy Stradlin proving to be as adept at caressing delicate acoustic numbers as they are at crunching out *Destruction*-style rock.

"Used To Love Her" is nothing short of classic. Its chorus of "I used to love her/But I had to kill her/I had to put her/Six feet under/And I can still hear her complain" conjuring up images of beer-swilling, roadside-tavern stomps next to a jukebox.

"Patience," which comes complete with a Morricone-ish intro, highlights Rose's most withdrawn vocals on the album, drawing even more attention to his chameleon-like singing voice - he can screech, he can croon, he can growl - while Slash plucks away pleasantly on an acoustic guitar.

Rounding out the second side are "One In A Million" and a slower, more gruff version of *Destruction*'s "You're Crazy."

As a whole, *Lies* sandwiches one of last year's best albums - a sort of before-and-after shot of a band that has captured the imagination of thousands of rock 'n' roll fans. With *Destruction* still doing well on the charts, it's questionable when the next full album of new Guns N' Roses material will be released, but if the new compositions on *Lies* are any indication of the band's direction then the claim that Guns N' Roses are the next heirs to rock superstardom will undoubtedly become a reality.

—Maury Chauvet



Billy Bragg
Workers Playtime
Elektra Records

"If you've got a blacklist I want to be on it," sings Billy Bragg in the song "Waiting for the Great Leap Forwards," the concluding track on *Workers Playtime*.

What Bragg has done with that one statement - and for that matter with the rest of this album - is to finally attach a very fitting epitaph to almost his entire body of work. For the one thing about Bragg to have remained steadfastly true throughout his career - his staunch position of stating his political and ideological manifesto in his songs - has been

both the drawing point for Bragg's fans, and the anvil around his neck for his detractors.

His material is not the sort that is easily stomachached if your idea of a successful pop song is one to make you forget what a tragically shitty place the world sometimes is. But for everyone out there who has ever been accused of "thinking too much," and is still looking for a way to save the world, Billy Bragg is the savior.

Which side of that line you fall on will almost surely dictate your appreciation of Bragg. There is, however, one minor fact we haven't discussed - the music which envelopes all this cheery banter.

It is only in this sense that *Workers Playtime* differs slightly from Bragg's earlier records. Side One is pretty much standard fare - Bragg busking his way through songs rife with politically and emotionally strung images, a solo acoustic or electric guitar backing his sung/spoken lyrics. But on Side Two he expands greatly on his "sound" by adding a wide complement of instrumentation, working with what could even be considered as a full band.

This effort pretty much falls flat, though. Whatever immediacy was provided by Bragg's previous style is now awash in uncharacteristically sappy arrangements and interplay between the wider musical spread and Bragg's vocals.

What *Workers Playtime* is, then, is Bragg experimenting with something that needed no tampering. His older material had a solid lock on a legion of fans enticed by his brash simplicity, and this new LP reaches for something far beyond that while still hanging on to remnants of the earlier sound. Unfortunately for Bragg, his reach is a little short.

—John J. Cataldo

Plays

Continued from page 2.

Lisa Viertel plays the part of Caroline in Tillotson's piece, titled *Choices*.

"I think this particular piece is important because I feel women are growing and expanding in our society," Viertel said. "The experience of being a woman is changing, and although I think we're all aware of the boundaries of freedom for women, I think it's important to recognize them. This piece does that."

Lisa Williams, the actress who plays Norma in the piece, expressed her reasons for doing the show.

"I like Maura's concept of bringing together a bunch of different pieces about women's lives," Williams said.

Tillotson said the concepts and images for the various pieces have been in her head for some time, bugging her to express them.

"Putting this show together doesn't give me final answers to the questions I have," Tillotson said. "But it presents some experiences that I think all women share. Norma, for instance, is so trapped. She really resists change. The second piece deals with how women deal with their bodies. We are constantly told not to like our bodies. Getting concepts like that from my mind to performance is a challenge I've never dealt with until now."

So why should you come and see the show?

Each artist has a different sense of how things are," Tillotson said. "I would hope that people would want to be exposed to new, contemporary views on things. This show presents just that."

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LISTINGS

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

MOVIES

DOWNTOWN
Guild, 3827 5th Ave., Hillcrest (295-2000).
The Last of the White Worm. Nightly: 7:00, 9:00; weekend matinees: 1:00, 3:00.

and 5:00.
Park, 3812 Park Blvd., Hillcrest (294-9264). Far North, Nightly: 5:00, 7:00, 9:00; weekend matinees: 1:00, 3:00.
UA Horton Plaza, Horton Plaza (234-6602). The Accused, 10:00, 12:15, 2:40, 5:05, 7:30, 10:00; Cocoon II: The Return, 9:50, 12:10, 2:40, 5:15, 8:00, 10:35; Scooped, 10:30, 12:50, 3:15, 5:45, 8:15, 10:40; High Spirits, 10:25, 12:45, 3:05, 5:25, 7:45, 10:15; 1969, 11:25, 1:35, 3:40, 5:55, 8:25, 10:45; Fresh Horses, 10:05, 12:20, 2:45, 5:10, 7:35, 10:05; Tequila Sunrise, 11:30, 2:15, 5:00, 7:50, 10:30.

Starting Friday:
High Spirits, 11:30, 1:45, 1969, 3:55, 6:10, 8:20, 10:30; Twins, 10:10, 12:30, 3:00, 5:25, 8:00, 10:35; Scooped, 10:30, 12:50, 3:15, 5:45, 8:15, 10:40; Cocoon II: The Return, 11:45, 2:20, 5:00, 7:35, 10:10; My Stepmother is an Alien, 10:00, 12:20, 2:45, 5:05, 7:30, 10:00; Tequila Sunrise, 11:45, 2:10, 4:55, 7:40, 10:45.

BEACHES
Mann Sports Arena 6, 3350 Sports Arena Blvd. (223-5333). Naked Gun, 12:15, 2:30, 4:45, 7:00, 9:30; Tequila Sunrise,

11:45, 2:15, 4:45, 7:30, 9:45; High Spirits, 12:00, 2:15, 4:30, 7:00, 9:30; playing in two theaters; Scooped, 11:30, 2:00, 4:30, 7:15, 10:00; Child's Play, 12:15, 2:30, 5:00, 7:30, 9:45.

Starting Friday:
The Naked Gun, 12:15, 2:30, 4:45, 7:00, 9:30; Tequila Sunrise, 11:45, 2:15, 4:45, 7:30, 10:15; Child's Play, 12:15, 2:30, 5:00, 7:30, 9:45; High Spirits, 12:00, 2:15, 4:30, 7:00, 9:30; playing in two theaters; Scooped, 11:30, 2:00, 4:30, 7:15, 10:00; UA Glasshouse 6, 3156 Sports Arena Blvd. (223-2456). Land Before Time, 12:30, 3:00, 5:15, 7:30, 9:45; Ernest Saves Christmas, 12:15, 2:15, 4:00, 6:00, 8:00, 10:00; Tiger Warsaw, 12:45, 4:15, 7:45 with Saturday the 14th, 2:30, 6:00, 9:45; Fresh Horses, 12:45, 3:15, 5:30, 7:40, 10:15; Cocoon II: The Return, 12:00, 2:30, 5:00, 7:45, 10:15; Watchers, 12:00, 2:00, 4:00, 6:00, 8:15, 10:15.

Starting Friday:
My Stepmother is an Alien, 12:15, 2:45, 5:15, 7:45, 10:15; Watchers, 12:00, 2:00, 4:00, 6:00, 8:15, 10:15; Land Before Time, 12:30, 3:00, 5:15, 7:30, 9:45; Ernest Saves Christmas, 12:00, 4:00, 8:00, with High Spirits, 2:00, 6:00, 10:00; Twins, 12:15, 3:00, 5:30, 8:00, 10:30; Cocoon II: The Return, 12:00, 2:30, 5:00, 7:45, 10:15.
The Cove, 7730 Girard Ave., La Jolla (459-5404). Things Change, Nightly: 7:00, 9:00, weekend matinees: 2:30, 4:30.

Strand Theater, 4950 Newport Ave., Ocean Beach (223-3141). Iron Eagle II, 6:45, 10:39, with Without a Clue, 8:41.
Starting Friday: High Spirits, 6:45, 10:39, with Without a Clue, 8:41.
MISSION VALLEY
Mann Cinema 21, 1440 Hotel Circle North (291-2121). Oliver and Company, 12:30, 2:45, 4:45, 7:00, 9:00.
Mann Valley Circle, Mission Valley

Center West (297-3931). 1969, 5:15, 7:30, 9:45, weekend matinees: 12:45, 3:00.

COLLEGE AREA

College 4, 6303 El Cajon Blvd. (288-4455). Times in parentheses are late-night film and sat. shows.
Land Before Time, 11:45, (weekends only) 1:45, 3:30, 5:30, 7:30, 9:00, 10:20, (12:00), weekend matinee: 11:45; Child's Play, 12:15, 2:15, 4:15, 6:15, 8:15, 10:15, (12:00); Ernest Saves Christmas, 1:15, 3:00, 5:15, 7:15, 9:30, weekend matinees: 11:30; Watchers, 2:00, 4:00, 6:00, 8:00, 10:00, (12:00), weekend matinee: 12:00.
Starting Friday:
In two theaters: Twins, 11:30, (weekends only), 1:30, 3:45, 6:00, 8:15, 10:20, (12:15); Land Before Time, 11:45, (weekends only), 1:45, 3:30, 5:30, 7:30, 9:00, 10:25, (12:00); Child's Play, 12:30, 2:30, 4:30, 6:30, 8:30, 10:15, (12:00).
Century Twin, 54th and El Cajon Blvd. (582-7690). Call theater for program information.
Ken, 4061 Adams Ave. (283-5909). Call theater for program information.

LA MESA

Cinema Grossmont, 5500 Grossmont Center Dr. (465-7100). Scooped, 12:30, 3:00, 5:30, 8:00, 10:30.
Grossmont Mall Theaters, 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.
Starting Friday:
My Stepmother is an Alien, 12:30, 2:45, 5:05, 7:30, 9:45; The Accused, 1:15, 3:45, 6:15, 8:30, 10:40; Mystic Pizza, 12:50, 3:05, 5:40, 8:15, 10:15.

Please see LISTINGS on page 9.

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LISTINGS

Continued from page 8.

MUSIC

Wednesday, Dec. 7:
Wishful Thinking, SDSU's Montezuma Hall, Aztec Center, San Diego State University campus, (594-6947). The "San Diego Together Benefit Concerts," featuring at the Bacchanal: The Pakadins, The Beat Farmers, Forbidden Pigs and Cornanche Moon, 8022 Clairmont Mesa Blvd., (560-8022). At the Belly Up Tavern: The Mar Dels and Peter Dubow, 143 South Cedros Ave., Solana Beach, (481-9022). At the Split: Limbo Slam plus Bad Vinyl and Stormy Summer, 1130 Buenos St., (276-3993).
Thursday, Dec. 8:
Pat Benatar and Rhythm Corps, Civic Theater, 202 C St., Community Concourse, downtown, (278-7155). Jack Mack and the Heart Attack and The Woodpeckers, Belly Up Tavern.
Friday, Dec. 9:
Kris Kristofferson, the Bacchanal, The English (formerly Animation), Emotional Front, the Symptoms, No Exit and Aquamoth, the Split.
Saturday, Dec. 10:
Johnny Winter, the Bacchanal, Plane English (formerly Animation), Emotional Front, the Symptoms, No Exit and Aquamoth, the Split.
Sunday, Dec. 11:
Edie Brickell and the New Bohemians, the Bacchanal.
Monday, Dec. 12:
Dream Syndicate, the Bacchanal.
Tuesday, Dec. 13:
Night Ranger, the Bacchanal.

DRAMA

Continuing Events:
A Christmas Carol, by Charles Dickens. The San Diego Repertory Theatre, 79 Horton Plaza, downtown, (235-8025). Through Dec. 24; Tuesday through Saturday at 8 p.m., Sunday at 7 p.m. with matinees Saturday and Sunday at 2 p.m.
Black Nativity: A Gospel Song Play, by Langston Hughes. The Progressive Stage Company, 433 G St., downtown (234-8603). Through Dec. 18; Thursday through Saturday at 8 p.m., Sunday at 7 p.m.

Blood Wedding, by Federico Garcia Lorca. The Old Globe Theatre, Balboa Park (231-1941). Wednesday, Nov. 9 through Dec. 14; Tuesday through Saturday at 8 p.m., Sunday at 7 p.m. with matinees Saturday and Sunday at 2 p.m. (Note: certain weekday performances during the run will begin at 7 p.m. Call theater for information.)
Blow Out the Sun, by Gerog Buchner. The Camation Factory, 10th Ave., between J and K streets (557-0530). Through Dec. 10; Thursday through Saturday at 8 p.m.

Burning Patience, by Antonio Skarmeta. The San Diego Repertory Theatre (Lyceum Space), 79 Horton Plaza, downtown (235-8025). Through Dec. 23; Tuesday through Saturday at 8 p.m. with matinees Saturday and Sunday at 2 p.m.
Christmas Lights, by Thomas Overland. The Sweettooth Comedy Theatre, Medical Arts Center, 2400 Kettner Blvd., (561-1193). Through Dec. 23; Thursday through Saturday at 8 p.m. with matinee Sunday at 2 p.m.
The Cune of Dracula, directed by Tom

Rusch. The Coronado Playhouse, 1755 Strand Way, Coronado (435-4856). Through Dec. 11; Thursday through Saturday at 8 p.m., Sunday at 3 p.m. with matinee Sunday at 3 p.m.
Festival of Christmas At Lamis's, by Kory Cederberg. The Lamb's Players Theatre, 500 E. Plaza Blvd., National City, (474-5442). Through Dec. 24; Tuesday through Saturday at 8 p.m., Sunday at 7 p.m. with matinees Saturday and Sunday at 2 p.m.
Faraway Folies, by Bryan Marshall. El Cortez Convention Center, 730 Beach St., downtown (294-2688). Through Dec.

18; Thursday at 8 p.m., Friday and Saturday at 8 p.m. and 10 p.m., Sunday at 7 p.m. with matinee Sunday at 3 p.m.
Please see LISTINGS on page 10.

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Words and Music Dallas Holm

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Go ahead and say it isn't me;
The day will come when you will see!
"Cause I'll rise again;
Ain't no power on earth can tie me down;
Yes, I'll rise again;
Death can't keep me in the ground!
Go ahead and mock my name;
My love for you is still the same;
Go ahead and bury me;
But very soon I will be free!
Go ahead and say I'm dead and gone,
But you will see that you were wrong;
Go ahead and try to hide the son,
But all will see that I'm the One!
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Ain't no power on earth can keep me back;
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Come to take my people back.

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LISTINGS

Continued from page 9.

Dec. 11; Tuesday through Saturday at 8:30 p.m., Sunday at 8 p.m., with matinees Saturday and Sunday at 3 p.m. *Rashomon*, adapted from the Japanese tales of Akutagawa by Fay and Michael Karlin. The Marquis Gallery Theater, 3717 India St., San Diego (295-5654). Through Dec. 17; Friday and Saturday at 8 p.m.

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

Some Golden Stales, by Tim Miller. Sushi Gallery, 852 Eighth Ave., downtown (235-8466). Through Dec. 11; Thursday through Sunday at 8 p.m. *Underground at the Lyceum: Far From The Well-Adjusted Crowd*, The San Diego Repertory Theatre is presenting late-night entertainment, a "sketch show" that walks the fine line between stand-up comedy, cabaret and theater. 79 Horton Plaza, downtown (235-8025). Through Dec. 17; preshow music at 10 p.m. Showtime approximately at 10:15 p.m.

Weekend Comedy, by Jeanne and Sam Bobrick. OnStage Productions, 310 Third Ave., Chula Vista (427-3672).

ART

(LISTED BY GALLERY)

Art Site, 921 E St., downtown. Oil Paintings, by Phil Harmancik are on view through December.

Centro Cultural de la Raza, in the Pepper Grove area of Balboa Park, on Park Blvd., (235-6135). "A Peace of Nicaragua," posters from the collection of Carol Wells of Los Angeles, along with photographs by photojournalist Robert Service and silkscreen prints by Los Angeles artists Mark Valien and Charlene Hassencich can be viewed in the gallery through Jan. 8; hours are noon to 5 p.m., Wednesday through Sunday. The Dietrich Jenny Gallery, 660 Ninth Ave., downtown (239-8592). Sculpture, by University of Tennessee professor of art David Wilson can be viewed Thursday, Dec. 1, through Dec. 31. Viewing hours are 11 a.m. to 5 p.m., Tuesday through Saturday (closed Dec. 24).

Edicions Cajas, 2424 San Diego Ave., Old Town. "The Winter Witch and the Wizard," etchings, watercolors and drawings by Gary Hansmann and Lily Rosa are on view through Jan. 7. Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m.

Eskimo Art Gallery, 7527 La Jolla Blvd., La Jolla, (459-2359). Eskimo Sculpture, work by Inuit artist George Arlook can be viewed through Dec. 15. Call gallery for viewing hours.

Faith Nightingale Gallery, 535 Fourth Ave., downtown (236-1028). Sculpture/Jewelry, by New York artist Pat Flynn and a mixed-media exhibit of teapots and teacups in various styles are exhibited through Jan. 6. Hours are 10 a.m. to 6 p.m., Monday through Saturday; noon to 5 p.m., Sunday.

Friends of Jung, 3525 Front St., Hillcrest (291-5864). *Monks of Individuality*, the cast-paper work of Lisa Longworth is on view through December.

Installation, 930 E St., downtown (232-9915). *Three Installations*, a collaborative effort by Sara Jo Berman, Charles Cronin and Graciela Ovejero. The performance portion is scheduled for 8 p.m., Dec. 4, 5, 11, 12 and 18. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

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). *Tijuana 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.

Onelros Gallery, 711 Eighth Ave., downtown (695-0882). *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. 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.

Sushi, 852 Eighth Ave., downtown (235-8466). *Exhibition and Auction*, works by the 50 artists featured in the new book "San Diego Artists" by I. Andrea and Robert Perrine will be featured in the third annual auction fundraiser sponsored by Sushi. The exhibit remains on view through Dec. 15, with viewing Fridays and Saturdays from noon to 4 p.m. The auction is scheduled for Dec. 17.

Shows

Continued from page 3.

They Might Be Giants pleased an enthusiastic crowd eager to revel in the Brooklyn-based duo's quirky, witty-wise guy rock, moving through the stylistic levels of their two LP catalogue smoothly. A new, unrecorded song, "Racist Friend," was unveiled along with much material from the two Johns' latest product, *Uncoln*. The chunky, bespectacled Flansburgh's brief, wildly-charging guitar solos and rambling patter gave the show its most progressive moments while furlenlocked accordionist Linnell's distinct voice gave radio hit-perfect readings of his lead vocal tunes. Actually, many who had seen TMBG at the Bacchanal earlier this year thought they were sharper then.

The Catheads, a talented, rocking four-piece from San Francisco, headlined Friday night at the Spirit for the penultimate gig of a lengthy, 40-date-plus tour. The band played their excellent, blues-inflected guitar-band American indie rock with some great, clear-toned slinging from extremely confident drummer Melanie Clarin on songs like "Apologize" from this year's *Submarine* LP. Vocalist-guitarist Mark Zanandrea put his gravelly, appealingly raw voice to use on many tunes, including the group's signature song, the college/alternative radio hit "Golden Gate Park," from last year's *Hubba* LP. Though recently dropped (fumbled more like) by Restless Records, this band is too damned good to be labelless for long, provided they stay together.

Saturday, Patrick Mata brought an all-new lineup of Komuniti FK down from L.A. to the Spirit. It consisted of the band Ex-Voto and leader Mata, who convincingly recreated his "industrial psychodelia" from KFK's two albums on stage.

Four shows, five days ... not even room for proper reviews

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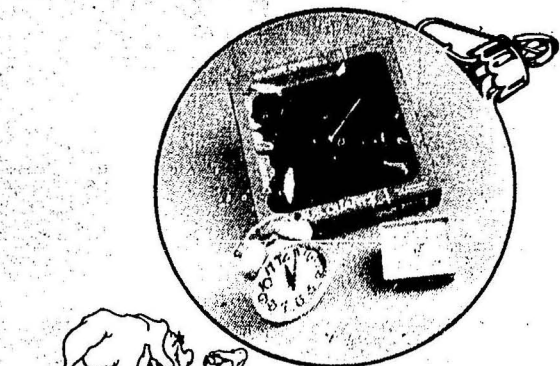
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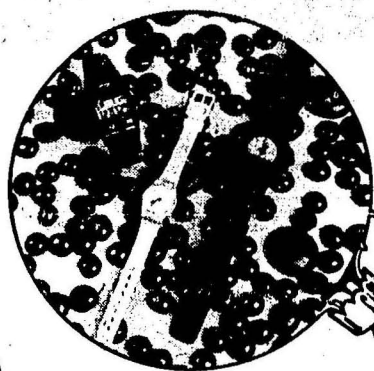
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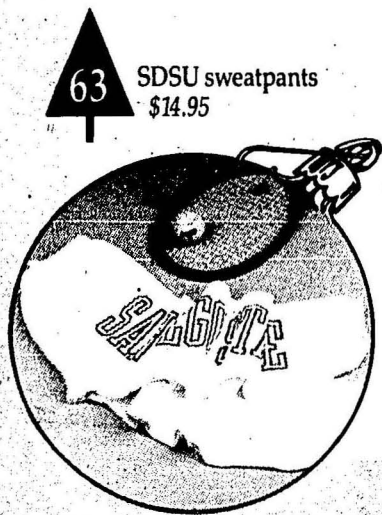
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AZTEC SHOPS

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Play

Continued from page 3.

Leon Singer, who plays Neruda, does a masterful job bringing Neruda to life. Through his performance it's possible to see the genius and sheer love of life that fueled Neruda, his poetry and his politics. The play benefits greatly from the charisma he brings to the role. During the long stretches when he's not on stage, the play lingers along.

On the other hand, the other cast members play their roles so broadly it reminds one of a 1970s ethnic sitcom. Vic Trevino (who plays Mario, the mailman) has a nice touch with comedy, but he plays the role of a young innocent falling in love for the first time not with innocent naivete, but more like he's just plain stupid.

Yolanda Lloyd-Delegado does what she can with the vaguely scripted role of Beatriz, the object of Mario's affection. But all she is expected to do is whine to her objecting mother about "her feelings."

Alma Martinez, who plays Rosa, the objecting mother and local innkeeper, chews the scenery thoroughly and starts to grate on the nerves before the first act is over.

Toward the end of *Patience*, Skarmeta brings the horrible atrocities of the Chilean government into the forefront (many families have had fathers and husbands disappear suddenly, with "no official explanation" available).

These final moments are the play's most powerful, and the ending brings the harsh political realities existent in many Third World countries to a powerful focus. But by the time this occurs, the audience has been so numbed by the dizzy love story preceding that the ending doesn't pack the punch it should.

Burning Patience is entertaining in parts, but ultimately it sinks where it should swim because Skarmeta ignores Neruda, whose life is worthy of a biography - just not this one.

The San Diego Repertory Theatre is presenting many of *Patience's* performances in Spanish. Call the Lyceum Theatre to find out which language is being spoken.

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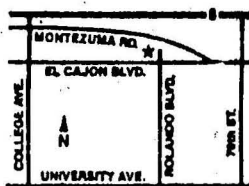
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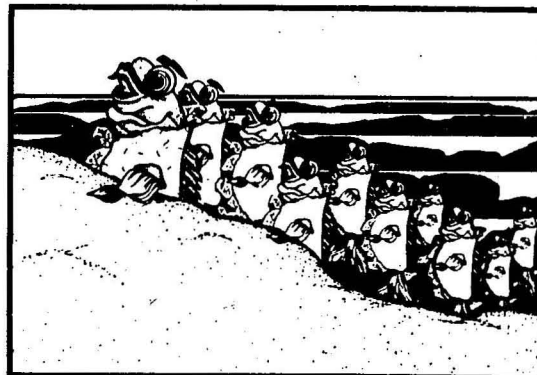
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