

# THE DAILY AZTEC

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SAN DIEGO STATE UNIVERSITY

MONDAY, DECEMBER 12, 1988



*The Daily Aztec/Tracy Torbit*  
**STAYING HEALTHY** — Health science senior John Nash, 24, watches as a Feeling Fine worker extracts blood to test his cholesterol level Thursday. Nash was reportedly the "slowest bleeder of the day."

## A.S. Council Votes to Bill Ex-President for Banquet Emond Must Pay \$480 for Eight Tickets

by Ted Bliss  
*Daily Aztec staff writer*

The Associated Students Council overturned a finance board decision on Wednesday and voted overwhelmingly to charge last year's A.S. President Larry Emond the \$480 he spent on a formal dinner May 21.

Last Monday, the A.S. Finance Board voted to hold Emond accountable only for the price of his ticket, not the other seven he purchased for last year's alumni banquet. Emond had already exceeded his Campus Community Relations budget, a yearly \$10,000 allotment from Aztec

Shops Ltd. to the A.S. Executive Council.

Emond said the only reason he decided to participate in the dinner was to show A.S. support for the alumni association, and that paying for the eight seats at \$60 per seat did not benefit him personally.

"The reason why the budget went over in the first place was because I was getting my budget reports from (A.S. Associate Director) Susan Carruthers, and Carruthers misled me," Emond said. "I really believe that Susan was out to get me, and she did."

Please see EMOND on page 16.



LARRY EMOND

## Drug Use for Final Exams Point to Larger Problem

by Dennis Romero  
*Daily Aztec staff writer*

It's finals time, and for some that means breaking out the crystal - the drug, that is.

According to Jim Evans, SDSU drug counselor, the use of methamphetamine (popularly known as "crystal") will, if history holds true, increase dramatically during finals.

Crystal increases the heart rate like caffeine does, except to dangerous levels, Evans said.

The explosion of crystal use during finals sheds light on the larger, year-round, drug problem on campus, SDSU officials said.

"My concern is with cocaine ... in addition to alcohol and marijuana," said Doug Case, SDSU fraternity adviser.

"I've seen pot used in the past," Case said. "Now I think there is the possibility of an increase in the use of cocaine."

Evans said he has seen 10 cases since September of students who have abused the newly popularized forms of cocaine, crack and base, compared to one case in the last two semesters.

"I'm very concerned at the amount of use," Evans said. "It is unfortunate that the issue hasn't fostered more awareness."

Most students that Evans treats have problems with more than one drug, a phenomenon known as "poli-drug abuse."

However, a majority of the 35 students he has counseled for drug abuse since September were marijuana abusers, he said.

Please see DRUGS on page 17.

## SDSU Students' Commuter Campus Prevents Activism

by Dennis Romero  
*Daily Aztec staff writer*

"It's such a shame," a woman told a reporter recently. "All these conservative students at SDSU. College is a time to be liberal."

But in the wake of the 1988 presidential election that saw student issues virtually ignored, questions about the role of campus activism have arisen: Is college really a time to be politically active or is SDSU terminally apathetic?

Albert Johnson, SDSU vice president for academic affairs, feels college is indeed a time to be aware of political issues - but the physical nature of SDSU prevents students from being politically active.

He attributed the current lack of activism to the "commuter campus" nature of SDSU at which about 3,000 of SDSU's 36,000 students live on campus.

Johnson said the lack of student live-ins make it difficult to shape political rallies.

"It's not because of a 'laid-back' attitude, it's a lack of opportunity," Johnson said. "The political events that most of the students engage in are with off-campus groups."

He feels the SDSU Foundation's plans to revamp SDSU's surroundings in the next several years to increase student housing will "dramatically change the nature of this institution, say 15 years from now" and increase campus activism.

Please see AWARE on page 15.

## Noted Poli Sci Professor to Retire Longest-Serving Teacher

by Shannon FitzPatrick  
*Daily Aztec staff writer*

He has taught at SDSU longer than any other professor, yet after 35 years, retiring political science professor Henry Janssen said "there is always more to learn."

The gray-bearded Janssen, 67, is reluctant to take credit for his numerous accomplishments and contributions over the years at SDSU, but his honors and awards speak for him.

In 1983 Janssen was one of nine SDSU faculty members recognized by SDSU Alumni and Associates with the Outstanding Faculty Award. And in 1971, he was voted the Outstanding Faculty Award by SDSU's Associated Students.

"I don't think of them (his accomplishments) as special," Janssen said. "We all should be trying to do our best."

He has also been appointed to many university positions, including faculty adviser for the SDSU Mortar Board and Phi Eta Sigma, and undergraduate adviser for the political science department.

Two trees have also been planted on campus in honor of Janssen's dedication to SDSU.

Education sparked an interest in Janssen following a stint in the Army teaching surveying skills to recruits.

"There was something about that experience that showed me that this was the greatest thing I could ever do in my life," Janssen said. "I took more enjoyment out of getting people to where they could do things that they couldn't do before we worked together. That never wore off."

This dedication is reflected by students who say Janssen's biggest contribution to SDSU is his "genuine love for teaching."

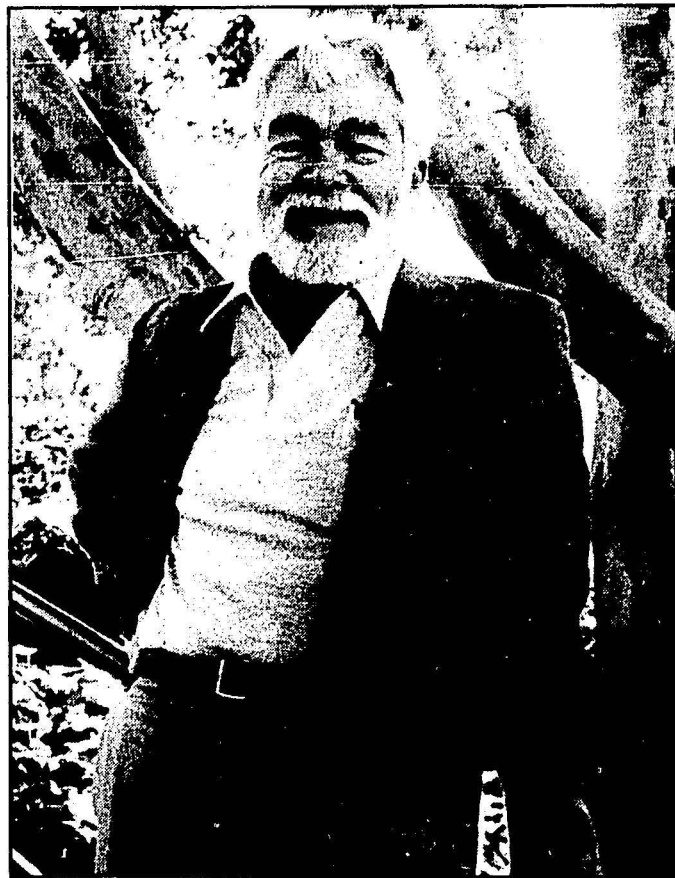
"I really care about students and it isn't a false relationship because I am very excited about what I teach," Janssen said. "I think (students) learn very quickly that they can call me anytime they want."

Political science student Lisa Gordon said, "I like his teaching because it is applicable to life, which promotes a lot of outside thought. I think it's a shame he's leaving, he will be missed."

Janssen is considered by many to be one of the all-time finest professors at SDSU.

"Professor Janssen is one of the most distinguished professors who has ever taught here," said William Schultze, chairman of the political science department. "He is very tough and demanding, yet understanding and caring, and that is an unusual combination."

Janssen said he likes to think of himself as "an advanced learner," as



*The Daily Aztec/Tracy Torbit*

**TIME TO GO** — SDSU political science professor Henry Janssen is retiring after 35 years. Although leaving, the popular professor says there is "still more to learn."

opposed to a teacher. In his 35 years at SDSU, Janssen has watched student attitudes and views of the world change.

"Students sense that they must keep an eye on their own future, and that really excludes them from thinking very much about other people's futures," he said.

Please see RETIRE on page 6.



## Representative of MEChA Gives Up Seat on Council

by Matthew J. Adams  
Daily Aztec staff writer

The one-year tenure of Associated Students council member Ricky Rodriguez came to an end at Wednesday's council meeting.

The 23-year-old Rodriguez stepped down as MEChA representative to the A.S. Council. MEChA is a Chicano student organization that has been active at SDSU for 20 years.

Rodriguez will devote more time to his studies in preparation for a scheduled May graduation. He will, however, remain active in plans for the Student Activities Center and continue his involvement with MEChA.

Rodriguez has been one of the more outspoken A.S. representatives and has earned a reputation for being well prepared for the weekly council session.

A.S. President Daniel Walker had nothing but praise for the two-semester council member's work habits.

"Ricky made the most of his stay on A.S.," Walker said. "He is a testament to what students really can do."

Speaking at the MEChA offices in Aztec Center, Rodriguez leaned back in his chair to reflect about the issues that motivated him to join student government.

"When I came on A.S., the council was somewhat hostile to ethnic student organizations," he said.

Rodriguez said the council had overturned a Cultural Arts Board decision to spend \$4,000 for a campus lecture by Chicano political activist Cesar Chavez.

"The reasons (for the council's decision) was that it did not want to take money from the reserve funds," he said.

Cultural Arts Board lecture funds were depleted at the time of the lecture proposal, but the board decided to finance the event anyway.



**MOVING ON** — A.S. MEChA representative Ricky Rodriguez sat through his last council meeting last week. The two-semester council member plans to pursue a career as a school teacher.

Rodriguez said the board agreed to finance the speech because of its importance to the ethnic community. Chavez was about to begin the now-famous grape boycott he began to expose the excessive use of pesticides on the fruit.

"We wanted him to start the publicity for the boycott here," he said.

While the council overturned the board's decision, it did allocate \$1,500 for the Chavez lecture.

"The council knew full well Chavez wouldn't come here for less than his (usual) fee," he said.

While a negative view of the council prompted him to join A.S., his opinion of the organiza-

tion has changed as a result of his stay.

"Once you're on the council, you get caught up in trying to do things for the good of the students," he said. "Otherwise, fellow council members would know what you're really there for."

In all, Rodriguez said his stay was a good learning experience, and he has high regards for A.S. and the friends he made along the way.

Rodriguez's future plans call for him to enroll in SDSU's credentials program en route to a career as a junior high school teacher. He even hinted about a move to local politics sometime in the future.

## NATIONAL NEWS Innovative Program Helping Homeless

DENVER (CSMNS) — John Derrera spent many winter nights sleeping on the floors of empty houses on Denver's north side, and many days going door to door begging for food. Out of money and full of self-doubt, he had become an urban drifter.

Today, Derrera lives in a comfortable apartment, makes \$5.25 an hour and owns his first car in two years.

He is a product of an unusual experiment in this Rocky Mountain hub that some analysts think could become a national model in dealing with the homeless.

The program, run out of a brick warehouse here, seeks to help the downtrodden through job training and placement. Although it may sound like just another employment program, this one has a few different twists.

For one thing, it includes helping some of the homeless get back on their feet by setting up new businesses that will hire them. Funding for the venture has come from corporations and foundations, making it what is believed to be the first such privately developed job-training center in the United States.

"This is a totally new concept," said Earl Belofsky, executive director of the project, Osage Initiatives. "We're going to businesses and saying, 'Don't give us \$50,000 to help the homeless. Give us \$50,000 so they can make it on their own.'"

Although the program has been slow to get going, even some homeless advocates, normally skeptical of corporate America's do-goodism, are giving it high marks. As winter approaches and the problem of homelessness becomes more visible, the initiative is expected to draw attention from cities and governments across the country.

"It is definitely a good idea," said John Parvensky of the Colorado Commission for the Homeless, an advocacy group not involved with the project. "But the jury is still out on how well it is going to work."

An estimated 2,500 homeless people live in this mountain-fringed city. That is believed to be twice the number of the early 1980s, when the energy and mineral economies were still vibrant.

The impetus behind Osage, however, came not from these numbers but from one individual. Two years ago, Jack MacAllister, chairman of U.S. West Inc., the regional phone company, toured a local homeless shelter.

He saw a man ironing a pair of worn corduroy pants. The executive complimented him on his meticulous pressing, to which the shelter resident replied: "Mister, I have to. I have a job interview today."

MacAllister was impressed enough that he began meeting with city, corporate and community leaders on what could be done for the destitute who wanted work.

The result is the cranberry and gray warehouse in an inner-city neighborhood of public-housing projects and playgrounds. The building was refurbished and officially opened as Osage Initiatives in July. It serves as a base for five non-profit agencies that provide job counseling, education, housing assistance, and other services for the needy. It also houses a day-care center, cafeteria and space for light industries that are to be developed.

So far, the Osage project has placed 54 homeless and other disadvantaged people in jobs. Most placements have been in existing companies, such as janitorial, asbestos-removal and landscaping companies.

One in-house company has been started, called Osage Resource Recovery Inc. (ORRI). It refurbishes and repackages telephone equipment. The company has four employees, two of whom were homeless, but intends to add several more in the next few months.

## Foreign Students Offer Cultural Experience



**GLOBAL ORGANIZER** — Bonnie Hofer of the International Language Institute arranges for college students from around the world to attend universities in different countries. She is pictured here with several international students.

## Four Promoters Competing to Gain Theatre Contract Competition Expected to Be Intense

by Nick DiVerde  
Daily Aztec staff writer

Four concert promoters, shooting for what could be an 18-year contract with the Associated Students to sponsor events at Open Air Theatre and the planned Student Activities Center arena, met last week with the student government to discuss the bid process for the hefty contract.

Representatives of Avalon Attractions, Bill Silva Presents, MCA and a fourth unnamed promoter attended the informational meeting at which A.S. officials disclosed their plans for future concert venues.

A.S. sent proposal requests to nine major Southwestern U.S. promoters, including the four at the meeting, said Don Chadwick, A.S. director of operations.

A.S. will choose one of the companies to promote O.A.T. concerts for next three years with the possibility of obtaining three additional five-year contracts with the O.A.T. and SAC.

The deadline for submitting proposals is Dec. 19. Chadwick said A.S. should choose a promoter before Jan.

Only the four promoters who attended the meeting are expected to submit proposals, Chadwick said.

From the promoters, A.S. is seeking a minimum of \$4 million in capital contributions to expand the SAC arena to hold about 12,000 people and additional funds to improve and expand the O.A.T., according to Jay Thomas, O.A.T. facilities.

But in return for their substantial capital outlay, the promoters stand to receive what promises to be a lucrative 18-year contract.

"We want to make sure they have an opportunity to 'recoup' the money they've given us in a number of different ways," Thomas said.

According to the proposal request, the chosen promoter is expected at the time the agreement is signed to have half of the promised money ready to go into escrow with the balance due within a year.

While current plans single out SDSU basketball games as the primary use for the SAC arena, Thomas expects the facility to be available for at least 10 to 15 concerts a year.

Please see **CONTRACT** on page 6.

by Jona L. Bolling  
Daily Aztec staff writer

It is a world of Chinese and chop suey, French and crepes, Japanese and sushi, Russian and brisket and Jewish and kasha.

Our world is an amalgamation of cultures, ideas, religions, foods, philosophies and politics. Combining these man-made boundaries allows us to expand our world infinitely.

Human culture depends on the ability to speak and transmit ideas. Through language a person can learn about the experiences of others without being present and about cultural behaviors and ideas without having experienced them.

To this end, The Council for World Friendship at SDSU works to unite international students with American individuals and families.

"Our goal is to build global understanding," said Bernice Hofer, a board member of the seven-year-old organization. "We encourage understanding and appreciation of other cultures."

In a world that has evolved into a global society through increased international business, state-of-the-art communication systems and multi-cultural events, it is more important now than ever to learn about other societies, Hofer said.

The value of international educational exchange is evident by the 1 million students who attend colleges

and universities outside their home countries each year. Of these, close to 350,000 students from 188 countries are enrolled in U.S. academic institutions.

According to Hofer, although studies are the main concern for international students, a desire to learn about American politics and culture is also expressed.

"One of the best ways to accomplish this is by getting to know the international student and sharing activities and ideas," Hofer said.

The American host of an international student also gains more than new ideas and insight.

They usually gain a lifelong friend," she said.

In fact, many CWF-initiated relationships have endured for years. Hofer said many volunteers have visited their friends abroad and learned their customs and values.

Although being a host is fun, "there are many differences in the cultures that must be understood and respected," she said.

For example, time. Most Americans emphasize punctuality more than people from other countries. It is not unusual for an international student to arrive an hour or more late, Hofer said.

American hosts are encouraged to emphasize the exact time and place when planning a dining engagement or event with the student.

Please see **STUDENTS** on page 6.

## Community College Offers Transition

by Scott Morton  
Daily Aztec staff writer

Students whose grade point averages have turned sour at the end of the semester, who remain undecided about their major or who are experiencing financial difficulties, may find solutions to these problems at a San Diego community college.

Lena Nozizwe, a news reporter at KFMB-TV and SDSU alumna, found her niche at San Diego City College before transferring to SDSU in 1976. She found the junior college to be a bridge to the university because it proved to be a less threatening, intimidating environment.

"I discovered that I could take several classes without jumping

into required courses," Nozizwe said. "I could go on an adventure and see what I wanted to do (with my life)."

"City College professors were very supportive and encouraging. They were people and you were a person vs. just another student or a social security number (at SDSU)."

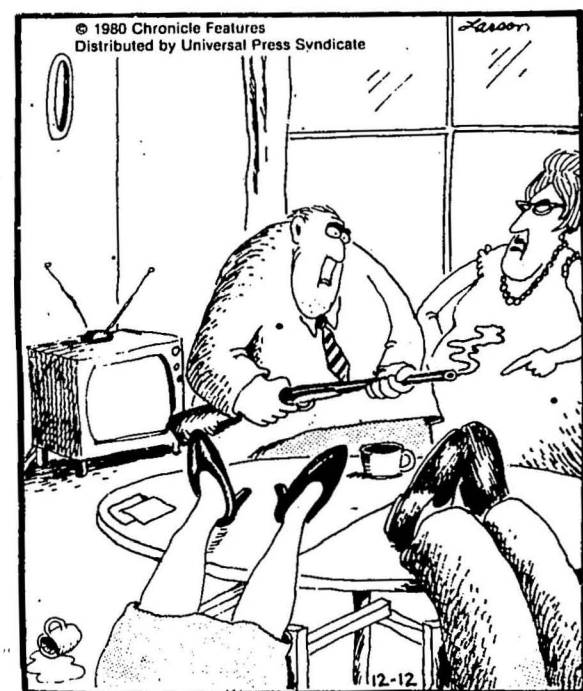
Douglas Van Sickle, director of SDSU's Counseling Services and Placement, said American society is more stressful today than it was 10 years ago, and students are more concerned about their direction in life.

For the student who remains undecided about a major, college administrators say community college definitely has its advantages.

Please see **COLLEGE** on page 15.

### THE FAR SIDE

By GARY LARSON



"That settles it, Carl! ... From now on, you're getting only decaffeinated coffee!"

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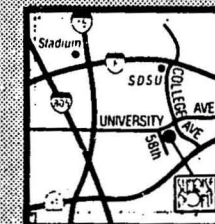
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## Is Gorbachev Serious?

Soviet leader Mikhail Gorbachev's announcement Wednesday that the Soviet Union will unilaterally reduce troops in Eastern Europe by 500,000 was greeted by much optimism here and abroad.

It was indeed a historic announcement, and could portend a bright future. But leaders in the free world should remain vigilant against *unbridled* optimism. If we have learned anything from Soviet history, we should know that maintaining a reporter's healthy skepticism is absolutely important when dealing with the Soviets.

Sen. Alan Cranston, D-Calif., has jumped the gun. "(It) could be the end of the Cold War, the end of the arms race, the end of the danger of nuclear war and the burdens that we and they carry on military preparedness."

Cranston should be skeptical. By conservative estimates, the Soviets would still have 4.5 million troops, and depending on the type of cuts the significance could be lessened. Some experts say the Soviets have a million or so troops that work on tasks such as building railroads. The Soviets may be able to cut troops without eliminating main-line forces.

Gorbachev also announced cuts in the number of tanks, artillery systems and aircraft. But compared to NATO forces, the Soviet bloc already has a 2-to-1 advantage with tanks and a 3-to-1 advantage by most counts in artillery systems.

NATO leaders also have to ask themselves what kind of armament cuts there will be. Will the Soviets remove old, outdated tanks or the newer, state-of-the-art tanks? But most important, we should be asking ourselves if Gorbachev is pulling a publicity stunt designed to break the United States from its NATO allies.

## Letters to the Editor

### Use Your Voice in Evaluation Process

I disagree with the letter submitted by Thawra Jayyousi on refusing to participate in instructor evaluations. We need to know that the people teaching us are in this line of work because they feel a need to promote the educational process. It is important that they feel a need for us to succeed in our future, whether it be the next class in the curriculum sequence or in life when we depart SDSU.

I aspire to be an instructor at the college level. In that capacity I would welcome evaluation by my students. After all, everyone's performance, no matter what profession they choose, will be evaluated by the people they work for. So why should it be different in academics? Does the instructor really work for the dean of his/her department? I hope not. My hope is they really work for their students. Therefore, who else can be a better judge of how well the instructor has prepared for and delivered the material than the students who receive the products of these efforts? I had an instructor back East who gave away "A's." He should have been fired. He didn't teach me anything, and subsequent classes were more difficult because I didn't learn what I needed to know to comprehend the material set before me. He was a part-time instructor.

Many of you now attending school here at State do not realize that there were students here and all across this country during the '60s and early '70s who, through their accomplish-

ments, demanded and won the right to have an input into the educational process. The result of that struggle is partially represented in our ability and responsibility to evaluate our own educators. We have a right to evaluate our instructors, and they have right to the feedback needed that will enable them to provide us with an education we can really use. A hard fight was fought to give you a voice. Use it.

Paul H. Gooder  
business administration senior

### Should Energies Be Pointed Elsewhere?

In response to the unsigned editorial which appeared in *The Daily Aztec* Dec. 7, Should we make it difficult for immigrants in America? To make English the "essential unifying force" of the United States, we create an obstacle for non-English-speaking citizens. Unity is not found in language when people from all over the world meet in one place.

Immigrants must learn a minimal amount of English to pass citizenship tests; their ability to read and understand complex English ballots is less than those of us who learned English as our first language (such language confuses many English-speaking citizens). In the political arena, where decisions are made that affect our lives, it is essential that voters are able to make logical choices. In order for clear choices to be made, the information must be understood by all.

Anyone who has traveled to a non-English speaking country knows the feelings of confusion and helplessness in trying to communicate. America is a melting pot. Part of her beauty lies in the fact that a variety of nationalities are represented here. New York Italians and Chinatown in San Francisco are refreshing reminders of other nations. Although it is hard for some Americans to believe,

we are not the only people on the planet.

Perhaps our energies to achieve "unity" should be directed toward issues such as world peace or disarmament, instead of focusing on a paranoia of being outnumbered by immigrants.

Julle Flinigan

### Aztec Is Seeking Staff Columnists

*The Daily Aztec* is seeking columnists for the spring semester.

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.



# FORUM

## Fairness Necessitates Palestinian Homeland

Zahi Khamis

It was with Jingoistic fever that the author of "Deny Arafat a Visa" (*The Daily Aztec*, 12/1/88) played the characteristic emotional chords that continue to drown out proposals for settling the Israeli-Palestinian conflict. The editorial perpetuates the myth of "poor little Israel," belittles Palestinian efforts toward settlement as "propaganda" and "ploys" and heaps praise on the U.S./Israeli double standard regarding terrorism. In fact, Schultz's decision to deny Arafat's entry visa serves a similar purpose by repairing some of the damage done to the administration's anti-terrorist stance in the wake of the Iran-Contra proceedings, and by distracting attention away from the central issue of ending occupation and its assault on Palestinians.

While it may seem (as it does to the editorialist) that the United Nations votes pro-Palestinian, exclusion of Palestinian representation from decisions regarding their national existence is the historical norm. In 1922 the League of Nations granted Britain a mandate over Palestine, despite the findings of an American-led commission which showed that the Arab population sought independence. Again in 1947, the U.N. Committee on Palestine rejected an Arab resolution calling for the independence of Palestine, instead presenting a plan for partition - designed without Arab participation - to the General Assembly for a vote. The legitimacy of the PLO as representatives for the Palestinian people is unquestionable and recognized the world over. Can it be the U.S. and Israel are right and the rest of the world wrong?

As for U.N. resolutions, the idea that "none acknowledge Israel's right to exist" is absurd. U.N. Resolution 242 calls for Israeli withdrawal from the territories seized in 1967 and for the right of all states in the area to peaceful existence within secure and recognized boundaries. However, for stateless Palestinians with the greatest need for security, 242 merely offers "a just settlement of the refugee problem." Also, please remember that it was Zionism and not (as the editorial would have one believe) Israel that was deemed racist by the United Nations.

And Israel is no stranger to terrorism. During the 1940s small Zionist militias such as the Stern Gang and Irgun executed terrorist operations against civilians, with and without approval from their provisional leaders. Included are the following:

— The 1946 bombing of the British Headquarters in the King David Hotel, leaving 84 dead.

— The 1948 assassination of U.N. mediator Count Folke Bernadotte of Sweden.

— The 1948 massacre of 254 inhabitants of Palestinian village Deir Yasin, including women, children and the elderly.

Some former members of these organizations, without publicly renouncing support/condemnation of these acts, have been elected to serve in the highest offices in Israel. These same officials not only enter and leave the United States at will, but have presided over the billions of dollars in aid granted by the U.S. to Israel.

One might think "So what? That was a long time ago; the United States wasn't involved." Consider the Israeli sea-air attack sustained by the intelligence-gathering USS Liberty on June 8, 1967. During the assault the Liberty was strafed with bullets and rockets, napalmed and torpedoed, leaving 34 Americans dead and 171 wounded. According to survivors, the ship was clearly identifiable. After the first flag was shot away, a larger one was hung prior to the torpedo attack. Despite evidence to the contrary, Israel still maintains the attack was an "error." More recently, Israel reportedly is not cooperating with the FBI's efforts to investigate individuals implicated in terrorist bombings of AFB (Arab-American Anti-Discrimination Committee) offices on U.S. soil, one of which killed Alex Odeh in 1986. The right kind of terrorists find safe haven in Israel.

The aforementioned examples pale in comparison, however, with the scale of repression in the occupied "territories" (West Bank and Gaza, 12/9/87 - 10/31/88): During this period 374 Palestinians were killed by tear gas, electrocution, gunshot or beatings. Approximately 45,000 were injured and 2,500 displaced due to the destruction or sale of their homes.

In addition, thousands have been detained without the rights of jurisprudence that U.S. and Israeli citizens take for granted. Furthermore, reports from the occupied territories report that beatings and torture are frequent (if not routine) during interrogation. Yet these brutal conditions have failed to daunt the Palestinian will to continue struggling for their rights - for a homeland.

The PLO and its chairman (Yasser Arafat) have made proposals and concessions, while Israel continues to reject the idea. It is time to stop blaming the victim, to quit this moralizing and doubletalk about terrorism. Palestinians have chosen their representative for matters regarding Palestinian national existence.

## Science Remains Silent

Tony Smale

B.A., biological sciences

There exists an oft-told story of an eager graduate student who was working profusely one late afternoon, attempting to understand the physiological effects of a compound that was commonly believed to be an aphrodisiac. After several tense hours of thoughtful pondering, the student discovered the effects of the drug could be explained by a simple chemical substituent.

He then rushed over to his professor's office to share the fruits of his discovery. Although initially caught up with the student's excitement, the professor soon came across the pupil's mistakes. With a soft sigh of exasperation and a comforting hand on his protégé's shoulder, the distinguished Ph.D. was overheard to say, "Young man, science cannot explain the power of love by virtue of a methyl group."

This true story serves to illustrate the historical dilemma of explaining phenomena which continually evade man's intellectual grasp. For countless years now, there remains a heated controversy over evolution and creationism. Neither is the argument trivial.

The entire scientific ethos and philosophy of modern Western man is based to a large extent upon the central claim of Darwinian theory that humanity was born not by the creative intentions of deity but by a completely mindless trial-and-error selection of random molecular patterns. It was because Darwinian theory broke man's link with God and set him adrift in a cosmos without purpose or end that its impact was so fundamental. Even Darwin himself could not have imagined the historically unparalleled social and moral transformation in Western thought that was to result from the publication of his *Origin of the Species*.

Despite the undeniable influence of Darwin's theory, questions remain in the minds of many individuals upon whether a middle ground exists between the scientific treatise of evolution and the religious dogma of a divine Creator. Can an atheist trust science to show the impossibility of the descriptive narrative found in the book of Genesis? Likewise, can the theologian sincerely put his faith in blind understanding under the guise of religious truth, regardless of scientific fact?

A historic overview will help one understand the nature of the controversy. In the beginning of the 1700s, during the Age of Enlightenment, new scientific fields such as biology and geology were emerging in an atmosphere of religious pietism. When scientists began to detect change within species given environmental cues, the religious order of that time regarded such findings as heretical, and therefore spurious. Theologians argued that God, being perfect in form and function, would not create organisms that evolved since this would imply that perfection (God) had created something less than perfect.

It is crucial to note that this religious understanding, while clearly contradicted by science, is not substantiated anywhere in the Scriptures. Thus, the theologians were basing their viewpoint on traditional beliefs rather than modifying them in accordance with new knowledge about the world. They failed to understand that there is nothing inherently illogical about God creating something capable of change, should that be God's intention.

This helps to explain why the erroneous assumptions of one side of the story led to such a philosophical watershed, but what of the theory of evolution itself? Are random molecular processes in the absence of any intelligent being completely and irrefutably the sole explanation of the origin of man?

In order to answer the above question it is necessary to establish a clear definition of the subject matter, because the very word "evolution" conjures up all sorts of ideas in the minds of various people.

What is evolution? It is a collective term used to describe the processes that have resulted in millions of diverse living species which have descended from a com-

mon ancestor that lived in the remote past.

In his book, Darwin actually presents two related but quite distinct theories. The first, which has sometimes been called the "special theory," is relatively conservative and restricted in scope and merely proposes that new races and species arise in nature by the agency of natural selection. The second theory, which is often called the "general theory," is far more radical. It makes the claim that the "special theory" applies universally, and hence the appearance of all the manifold diversity of life on Earth can be explained by a simple extrapolation of the processes which bring about relatively trivial changes, such as those seen on the Galapagos Islands. This "general theory" is what most people think of when they refer to the "evolutionary theory."

The weak link in the atheist's argument - that evolution shows the absence of creation - is the illogical transition between these theories. The "special theory" is undoubtedly true. The fact that organisms can undergo a considerable degree of evolution under perfectly natural conditions has proven to be one of the most persuasive facts conducive to an overall evolutionary view of nature. But, however attractive the extrapolation of the special theory to the general theory, it does not necessarily follow that because a certain degree of evolution has been shown to occur, therefore macroevolution is possible. There is obviously an enormous difference between the change in the color of a moth's wing and the evolution of man from a simple multicellular organism.

**Even Darwin himself could not have imagined the historically unparalleled social and moral transformation in Western thought that was to result from the publication of his *Origin of the Species*.**

It is beyond the scope of such a short editorial to explain the shortcomings of the macroevolutionary (transpecific) concept. Suffice it say that neither of the two fundamental axioms of Darwin's macroevolutionary concept of the continuity of nature and the belief that all the adaptive design of life has resulted from a blind random process has been validated by one single empirical discovery or scientific advance since 1859.

Given that macroevolution is so void of concrete evidence, one might ask: Why do so many Nobel-Prize-winning scientists embrace evolution as their raison d'être? I believe it has to do with traditionalism and man's intellectual arrogance. The history of science amply testifies to what has been termed the "priority of the paradigm" - that members of the scientific community will defend a theory as long as it maintains intrinsic appeal. For example, it took years before medieval astronomers would acquiesce to the fact the Earth was not the center of the universe.

However, even time cannot cure the fact that man is limited in what he can understand. It is intellectually arrogant to assert that phenomena which cannot be perceived by the five physical senses do not exist nor can influence the environment in which we live. Yet this is what the scientific atheist assumes. However great our consternation, we must all concede that science and the scientific processes have their limitations. Even science requires an element of faith.

To be sure, one cannot reject the existence of a divine Creator on the basis of science any more than one can prove love by virtue of a methyl group. As always, science remains silent.

## The Deaf Have a Separate, Distinct Culture



Frederick Smith

An article in *The Daily Aztec* by Scott Morton quoted San Diego State University's Dean of Undergraduate Studies Bonnie Neumann as saying "The faculty is unconvinced so far that (American Sign Language) is a foreign language." Neumann went on to say that it was not a foreign language because it had no literature, art or mythology different from mainstream American culture. Obviously, Dr. Neumann is either unaware of recent studies or is willing to ignore them in favor of personal bias.

Linda Witt, an interpreter and certified

instructor of ASL at the Deaf Community Services of San Diego, said recent studies at the Salk Institute clearly indicate that a separate culture exists.

"Research in the field of linguistics has established that ASL is a unique language," she said. "Language does not exist without a culture."

But according to Dr. Ronald Young, associate dean of undergraduate studies at SDSU, the problem is one of interpretation - not whether or not a culture exists, but how extended that culture is.

"The deciding factor has been the difference between what is called 'Big C' and 'Little C' culture," he said. 'Big C' culture has to do with major cultural differences, such as art, literature and music.

"'Little C' culture is associated with the daily life of a culture, such as the way people perceive and use their environment in their day-to-day lives."

Professor Robert Underhill of the linguistics department offered some amplification on these comments.

"'Culture' can be defined in two ways," he said. "In one sense, it is seen as those things which we recognize as the finer aspects of our civilization - things like music, sculpture, literature and so on.

"But in the anthropological sense, 'culture' refers to any group of human beings who do things in a particular manner."

Underhill said that using the first definition might cause a question when defining the deaf community as a separate culture, but that the second definition would provide absolute foundation for such a premise.

It's obvious to me that these people know their subjects, and it's obvious to the informed individual that either definition would suitably designate the deaf community as a separate culture.

First, the deaf community has a separate, unique art form which is expressed in its language. ASL is as unique, as beautiful and as expressive as the dance movements of the Polynesian tribes or the Plains Indians of America. Not only is it used to communicate (the standard purpose of any language), but it is also used to express moods, feelings, emotions - in short, the whole of human experience.

Besides the National Theatre of the Deaf, there are several deaf playwrights and authors who have contributed significantly to the argument that the deaf experience is a unique cultural mode which cannot be experienced without intensive study. Such study is a direct indication that the deaf exist in a separate culture.

Of course, the obvious facts speak for themselves, such as the fact that ASL is not English or even based on anything remotely resembling English. That should answer the question as to whether or not ASL is a foreign language. But the not-so-obvious facts are somewhat harder to understand, because you have to step out of your own prejudices to realize how important they are. Deaf people are classified by the hearing as "handicapped" - a term which they do not apply to themselves. The fact that they consider themselves as "normal" is an indication that they have not merely adapted to the society - and therefore become a subculture - but are in fact a separate culture in themselves. Their perception of the world is not shared by any other group on earth. This makes them culturally unique.

I realize that there are many fine points that could be argued ad infinitum, which is usually what we do with any issue we don't want to understand. The fact of the matter is this: Whether or not we recognize a deaf culture in our society will not affect the manner in which deaf people live their lives. But by recognizing that they are a separate cultural component, we might be able to realize that they have a contribution to make to the human race, instead of categorizing them as part of the problem.

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## Students

Continued from page 3.

In many countries, such as China, meal time is a relaxed, unhurried and time-honored way for people to get acquainted. In America, conversation is usually encouraged at meal time and is considered the place to discuss daily affairs and family concerns.

The Council for World Friendships encourages all SDSU students to consider being a friend to an international student. Time requirements are determined by each person's schedule. The council matches time availability, hobbies and interests for greater compatibility.

## Retire

Continued from page 1.

Janssen attributes this attitude to the increasing competition for jobs in the world and the revolution of high technology.

"This generation has to confront the ability to adapt and learn new skills. There is a sense in which you will have to be a student for the rest of your life."

Janssen added there "is a lack of political and literary educational background in high school," which makes it difficult to teach students when they reach college.

Another problem is that oversized classrooms prevent teachers from giving students the attention they need, Janssen said.

Janssen said his most enjoyable experience in teaching is "seeing students forget that they're in the course, forget that there are grades and get wrapped up in the material."

Although Janssen attributes most of the popularity of his courses to the

content of the material covered, students tend to disagree.

"It's not just the topics he covers, but the way he presents them," said telecommunications senior Staci Davis. "He teaches more about real morals and not just about the 'American Dream' of making money."

When Janssen is not thinking about political science he enjoys running, biking and mountain climbing.

After retirement, Janssen said he would like to pursue his writing in political theory. He also plans to backpack through the Pacific Crest Trail, which stretches about 1,200 miles from Tijuana to the Washington border.

Although Janssen is officially retiring, next fall he will continue to lecture SDSU students in a course titled "Politics of a Tragic Vision."

Janssen's advice to future teachers is that they have "got to believe in some way that they are really peculiarly destined to be a teacher."

## Contract

Continued from page 3.

The SAC is expected to open early in 1992. In addition to the arena, the SAC is expected to contain a soccer field, a softball field and tennis courts. The project, approved by a student vote in March, will be constructed on the current site of Aztec Bowl.

According to the A.S. request for proposals, SDSU will lease the facility to the A.S., that will in turn hire the concert promoter.

Although money for the SAC is a top priority, the A.S. must also consider the promoters' proposed ticket sales revenue, Thomas said. These revenues are used not only for O.A.T. operations, but for other A.S. programs as well, Thomas said.

Since 1983, Avalon has promoted 28 concerts at SDSU, selling out the 4,600-seat theater 13 times.

"There have been absolutely no problems from my position (as facilities manager)," Thomas said.


In fact, Avalon has grossed its biggest profits this year.

Although Avalon has successfully promoted O.A.T. concerts, the company is not taking for granted its relationship with the A.S.

"We're working as hard on this bid as we have in the past," Swift said. "We've enjoyed a great relationship with the university and we'd like to continue it."

Thomas did not predict the outcome of the promoter search, but said he anticipates intense competition.

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### Calvin and Hobbes

by Bill Watterson



I'm gonna pound you in gym class, shrimp.

GET YOUR KICKS NOW, YOU GLANDULAR FREAK, BECAUSE ONCE YOU GROW UP YOU CAN'T GO BEATING PEOPLE UP FOR NO REASON!

Yeah, I guess you're right.

THAT REALLY WASN'T WHAT I MEANT AT ALL.



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## SPORTS

### Aloha SDSU — Hawaii Wins in Three Rainbows Roll to Final 8

by Mike McNiff  
Daily Aztec sportswriter

Nobody said it would be easy for the San Diego State women's volleyball team to beat third-ranked Hawaii in Friday night's Northwest Regional semifinal in Honolulu.

The Rainbows (31-2), top-seeded in the region, swept the fourth-seeded Aztecs, 15-4, 15-8, 15-13, ending SDSU's season and setting up a rematch of last year's regional final with Pacific.

The Tigers defeated Long Beach State, 15-10, 16-18, 15-11, 15-6. The winner of Saturday's final (result unavailable at press time) will head to the Final Four this weekend at the University of Minnesota in Minneapolis.

Hawaii and Pacific have met the last three years in the regional final, and the winner (Pacific in 1985-86, Hawaii in '87) has won the national championship each time.

The Aztecs, on the other hand, return home having accomplished all the goals they set at the beginning of the year. Those were to win 10 Big West Conference games and qualify for the Northwest Regional.

"We're disappointed, but I'm happy with the way we played," Aztec coach Rudy Suwara said. "This team played with great intensity. Hawaii couldn't sleepwalk through this match."

Suwara's mentioning of sleepwalking was in reference to a story in the *Honolulu Advertiser* on Friday that implied that the match would be a sleeper, with Hawaii winning easily.

Please see HAWAII on page 13.



**FINAL HURRAH** — Senior Kim Washington played her final match for the San Diego State women's volleyball team on Friday. The Aztecs fell to defending national champion Hawaii in a Northwest Region semifinal in Honolulu.

### Shoji Calls Victory

by Ed Graney  
Daily Aztec sports editor

Call Dave Shoji a prophet. No, just call him smart.

The Hawaii women's volleyball coach said he felt his team would have to suffer a complete breakdown to lose to San Diego State in Friday's Northwest Region semifinal in Honolulu.

Shoji was so sure his team would win, he was quoted in the *Honolulu Advertiser* as saying "If we don't fall completely asleep, we can beat that team."

Obviously, Hawaii didn't fall asleep — the top-seeded Rainbows swept SDSU, 15-4, 15-8, 15-13.

Whether the Aztecs read the article (they did) or not, really didn't matter. The best team, as they say, won this one.

There would be no inspired play because of a few realistic words from Mr. Shoji. There would be no miracle victory.

"I thought we had a lot of advantages going into the match," Shoji said. "We were at home, playing in front of our people. We had also beat them twice this year. They are a good team, but so are we."

How good? Well, Hawaii is the defending national champion and its two best players, freshman Carolyn Taatafa and junior Tee Williams, return next year. Translation: very good.

"I'm not concerned about the future," Shoji said. "We have what I consider a legitimate shot of winning another title. For now, we'll concentrate on getting better."

Better?

### Tar Heels Highlight Lots of SDSU Hoops

by Ed Graney  
Daily Aztec sports editor

In football, it's USC or Notre Dame. In baseball, it's Stanford. Soccer? Indiana. Volleyball? UCLA.

These are the teams that through the years have given their lesser-known opponents two things — some national exposure and usually a loss.

Collegiate basketball also has its big-time schools, and one of the biggest resides in a place called Chapel Hill.

It's a town where basketball is a religion, the players are heroes and the coach has an arena named after him.

Rarely is there a game scheduled on Sunday because the local minister would be preaching to a sparse few. Take that back — services would be canceled.

That's how much the people in Chapel Hill love their North Carolina Tar Heels.

San Diego State, a team looking for some recognition of its own, will get a firsthand look at tradition-rich North Carolina on Dec. 29 at the Sports Arena at 7:30 p.m.

The UNC game is one of 13 the Aztecs will play during the winter break. Seven of the 13 will be Western Athletic Conference games — obviously more important than the six non-conference affairs.

But that doesn't hide the fact the UNC game is one of the biggest for SDSU's second-year coach Jim Brandenburg.

"Obviously, playing a team like North Carolina can only help our program," Brandenburg said. "To be a good basketball team, you have to play good opponents. They are indeed that."

On paper, SDSU (3-1) won't be given much of a chance to beat UNC. But here are some things to consider — UNC plays in a tournament in Hawaii right before flying to San Diego, and the Tar Heels have been traditionally slow afoot in games following a trip to the islands.

Also, UNC center J.R. Reid, an Olympic team member and possible future No. 1 NBA draft choice, has yet to play because of a foot injury. UNC coach Dean Smith has not said when Reid will return, but it's a good bet Smith will wait as long as possible before allowing his star to play.

And don't forget last year, when SDSU upset then-nationally ranked BYU and New Mexico at the Sports Arena.

Please see MEN on page 11.

### At 6-0, Women Hoopsters Give Coach Early Present

*SDSU, Ranked 15th, Is on a Roll*

by Mike Margy  
Daily Aztec sportswriter

After winning back-to-back tournament championships, followed by an easy victory over USD last week, the San Diego State women's basketball team heads into the winter break with a 6-0 record.

The Aztecs will open Big West Conference play this Friday night against Pacific at Peterson Gym.

Leading the 15th-ranked Aztecs into conference play are center Chana Perry (27.3 ppg., 14.2 rpg.) and forward Brooke Meadows (15.0, 8.7).

Guard Crystal Lee is leading the team with 26 assists in six games this year, and Julie Evans is second on the team in scoring with nearly 19 points per game.

The Aztecs are outscoring their opponents by 31 points per game and outrebounding them by an average of 20.

If the Aztecs expect to challenge Long Beach State for the Big West title this season, they will have to get

off to a good conference start.

According to SDSU coach Earnest Riggins, minimizing turnovers will be the key to the Aztecs' success. The Aztecs have been turning the ball over frequently this year, committing 101 turnovers in the six games.

They did, however, limit the turnovers to just 12 in their 82-47 win against USD.

Here is a look at the games the Aztecs will play during the break. All home games are at 8 p.m. unless indicated.

#### NON-CONFERENCE:

**ARIZONA STATE** — Dec. 19 at University Activity Center, ASU. The Sun Devils were 11-17 in the Pac 10 last year and have a 7-7 all-time record against SDSU. Last meeting: SDSU 78, ASU 65 (1984-85).

**MURRAY STATE** — Jan. 2 at SDSU. MSU returns four starters from last year's 21-7 squad. The Lady Racers and the Aztecs have never met in women's hoops.

**MISSOURI** — Jan. 3 at SDSU. The Tigers posted an 18-11 record last year. The Aztecs have won the

only meeting ever between the two schools (76-70) in 1984.

**UC IRVINE** — Jan. 5 at Bren Center, UC Irvine. The Anteaters have won only four of 16 games ever against the Aztecs, and they don't look to improve on that this year after losing three of last year's starters. Last meeting: SDSU 59, UCI 55.

**UC SANTA BARBARA** — Jan. 7 at the Events Center, UCSB. With four of five starters returning from last year's team, the Gauchos are looking to improve on their 3-11 all-time mark against the Aztecs. Last meeting: SDSU 78, UCSB 39.

**SAN JOSE STATE** — Jan. 12 at SDSU. The Spartans have won only four games in the last two years under head coach Tina Krah, going 1-26 last season. All-time record vs. SDSU: 1-6. Last meeting: SDSU 96, SJSU 54.

**FRESNO STATE** — Jan. 14 at SDSU (7:30 p.m.). The Bulldogs were 16-12 last year and have a 2-7 all-time mark vs. the Aztecs. Last meeting: SDSU won, 64-60, in last year's PCAA Tournament.

Please see WOMEN on page 11.



## SPORTS

## Letters to the Sports Editor

Editor:

I am writing in response to the recent commentary ("This AD Mistake Was a Big One") article by a Daily Aztec sportswriter. The article said that because of errors by SDSU assistant athletic director Jim Herrick, the women's volleyball team will be playing the NCAA tournament in San Jose instead of San Diego. I disagree.

First, Herrick said he mailed the letter for a bid for the NCAA tournament on Dec. 3. This would allow plenty of time for the application to arrive at its destiny by Dec. 8. The fact that the bid was not received by the committee until the 14th (too late) could be because of a number of reasons. This includes the possibility that the letter was lost in the mail, which is possible - not really anybody's fault, and does on occasion happen.

But this is almost trivial. San Diego State would not have received the bid in the first place for a number of reasons. First, SDSU would not have been able to accommodate the volleyball teams for lack of space. When and where would they practice? Peterson Gym is already impacted with student and athletic use. Second, the women's basketball team was to play that weekend. Sure, there was a request put in last year to make available the dates for the volleyball tournament. But you've got to remember that since that time there was a changeover in assistant athletic directors.

I just want to get some facts straight, unlike the same sportswriter who in the next day's Aztec wrote in the first paragraph of a women's volleyball story that the tournament was going to be held here.

But my intention of this letter is not to blame the Aztec for writing a story with a lot of biased little facts. Nor is it to say the situation is OK now that the tournament was in San Jose. I too am deeply sorry for Rudy Suwara and the Aztecs that they were unable to host the tournament here in San Diego, as we all know how important a home crowd can be. This letter is to stress the fact that San Diego State is in desperate need of more recreation space to allow more than one activity to take place on the campus at one time. This is why students voted last semester to build the Student Activity Center, which will be constructed in the near future. Jeff Dewitt

journalism senior

**Editor's Note:** Mike McNiff's story did not say the bid was mailed on Dec. 3. It stated that Mr. Herrick mailed the bid on Nov. 3 to reach the Nov. 8 deadline, not Dec. 8. The match itself was played on Dec. 3. Mr. McNiff accuses McNiff of getting his facts wrong. When McNiff wrote the volleyball game would be "here" (paragraph 4 of the letter), he did so with a San Jose dateline leading into the story - he was at San Jose, therefore it was proper to say "here." Also, the NCAA committee has gone on record saying the Aztecs would have received the home court if the

bid was received on time. The committee stressed the late bid was the only reason SDSU was forced to travel.

This is a rebuttal to Mike Margy's column in the Dec. 6 issue of the Aztec - "ND-USC Still an Undecided Affair."

First of all, I would like to state for the record I am not a Notre Dame fan. I am biased toward San Diego State and UCLA.

I feel Margy's justification of ranking Miami and USC ahead of Notre Dame is totally biased and invalid. Your views of the game are that of a person who has never personally attended a rivalry of that magnitude.

It seemed your only resource of information was obtained by occasionally glancing at the box score in the Sunday paper. "Sustained drives" - c'mon, give me a break. What is wrong with the big play? Why would teams like the Denver Broncos employ a quarterback like John Elway - who can throw a football easily over 75 yards - if nobody wants to see a gain of more than 10 yards? With the attitude you have, I am under the impression you don't enjoy seeing Magic Johnson making a seemingly impossible three-pointer to put a game into overtime. Perhaps Mr. Margy would enjoy having every possession be a "sustained drive." As far as I'm concerned, Notre Dame should be and is No. 1, until proven otherwise.

William Coleman  
sophomore/marketing

Bowls-a-Plenty Are Here for Holidays  
Irish to Go for No. 1by Mike Sullivan  
Daily Aztec sportswriter

It all began Saturday with the California Bowl between Western Michigan and Fresno State. In all, 34 teams will play in college bowl games in the next 21 days, with seven of them taking place Jan. 2.

The national championship will be determined on that day with the Notre Dame-West Virginia matchup in the Fiesta Bowl and the Miami-Nebraska Orange Bowl pairing.

Top-ranked Notre Dame will win the national championship if it beats West Virginia. Some people think No. 3 West Virginia will be the champion if they win. That's not necessarily true.

If West Virginia upsets Notre Dame, No. 2 Miami can win it by beating No. 6 Nebraska. Here's a look at some of the better bowl matchups:

**HOLIDAY BOWL** (Dec. 30 in San Diego) - The Holiday Bowl has a tradition of exciting high-scoring affairs, and this one should be no different. This year it's the battle of Wyoming vs. Oklahoma State.

OSU (9-2) will ride into town with Heisman Trophy winner

Barry Sanders. The 5-foot-8 junior ran for an NCAA-record 2,628 yards this season and had 3,249 all-purpose yards, another record. Sanders scored 39 touchdowns this year (37 on the ground) and returned a kickoff and a punt for touchdowns.

Wyoming (11-1) finished sixth in the country in total offense (478.9 yards per game). Halfback Dabby Dawson rushed for 1,125 yards and nine touchdowns. Quarterback Randy Welniak threw for 21 TDs and ran for nine more.

**FIESTA BOWL** (Jan. 2 at Tempe, Ariz.) - Sophomore quarterback Major Harris is the best thing to hit West Virginia since Jerry West.

Notre Dame coach Lou Holtz may not compare with Knute Rockne, but he's got the Irish back in the national spotlight.

Notre Dame (11-0) relies on ball control and good defense to win games. The Irish rank 10th in the country against the run (112.4 yards per game allowed).

The Mountaineers (11-0) are sixth in rushing offense (293.5). Senior Anthony Brown has rushed for 913 yards and five TDs, while Harris has run for six scores and passed for 13 more.

Please see on page 12.

## SPORTS

## Men

continued from page 9.

"You always know a Jim Brandenburg-coached team will be well prepared," Smith said. "We expect a tough game. If we didn't, we shouldn't be there."

Here's a preview of SDSU's games during the break.

**ARIZONA STATE** (Dec. 17 in Tempe) - The Sun Devils were 9-19 last year, but one of their wins was a 91-68 win over SDSU. **SERIES RECORD:** 1-1.

**MCDONALD'S CLASSIC** (Dec. 20-21 at Sports Arena) - It's SDSU's own tournament, with Hardin-Simmons, Tennessee and Alabama Birmingham invited. SDSU plays Hardin-Simmons and Tennessee meets UAB in first-round games. The winners advance to the final the next night. The losers play for third.

**ST. FRANCIS** (Dec. 27 at Sports Arena) - The Terriers should be better than last year's 11-18 record. **SERIES RECORD:** 0-0.

**NORTH CAROLINA** (Dec. 29 at Sports Arena) - Enough said. **SERIES RECORD:** 0-0.

**VERMONT** (Dec. 31 at Sports Arena) - The Catamounts were 3-24 last year, but return three starters. **SERIES RECORD:** 0-0.

**COLORADO STATE** (Jan. 5 at Sports Arena) - This is when the real games start - the ones that count. CSU has the talent to challenge for the WAC title, led by all-around forward Pat Durham. The Boyd Grant-coached Rams (22-13 overall, 8-8 in WAC) also have a host of good young players and will be a force. **SERIES RECORD:** 12-9, CSU.

**AIR FORCE** (Jan. 7 at Sports Arena) - The Falcons (11-17, 4-12) will be better, led by 6-foot guard Raymond Dudley (17.8 average). **SERIES RECORD:** 13-4, SDSU.

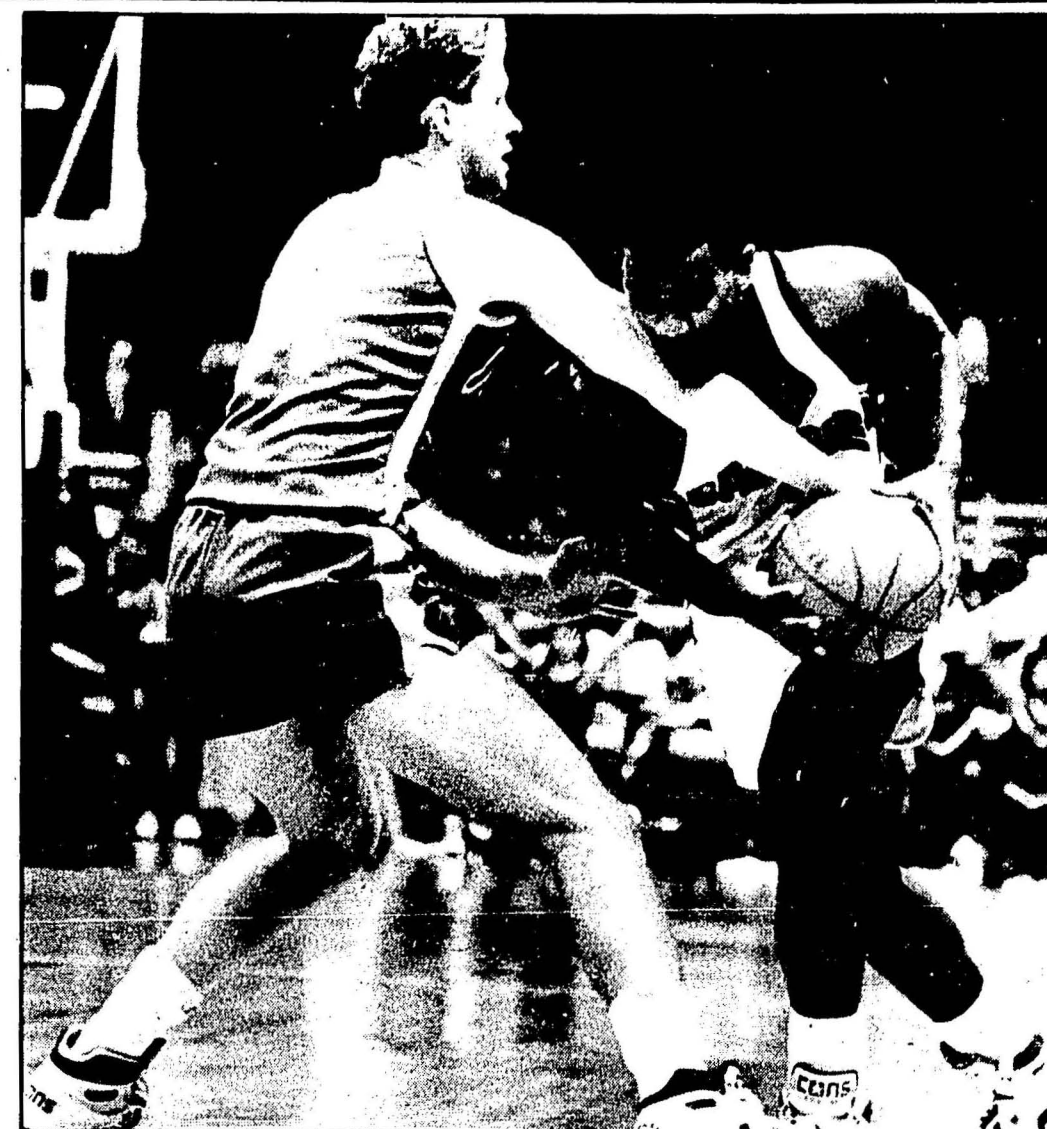
**BYU** (Jan. 12 in Provo) - The Cougars (26-6, 13-3) have not forgotten last year, when SDSU did the improbable by beating them, 82-80. Michael Smith is the odds-on favorite to win Player of the Year honors, but BYU is not as talented as it was in 1987-88. This is a game SDSU can win, even in the not-so-friendly confines of the Mormon's favorite state. **SERIES RECORD:** 13-8, BYU.

**UTAH** (Jan. 14 at Salt Lake City) - Yet another team that can contend for the WAC title. Center Mitch Smith is one of the best in the conference, and many forget the Utes (19-11, 11-5) were a very quiet second-place finisher last year. **SERIES RECORD:** 16-6, Utah.

**UTEP** (Jan. 19 at Sports Arena) - Don Haskins always has good teams, and this year will be no different. The Miners (23-10, 10-6) are led by Tim Hardaway. **SERIES RECORD:** 17-8, UTEP.

**NEW MEXICO** (Jan. 21 at Sports Arena) - Another team SDSU upset last year, the Lobos (22-4, 8-8) have struggled early, losing to the likes of USD in New Mexico's famed "Pit." **SERIES RECORD:** 14-9, SDSU.

**HAWAII** (Jan. 26 in Honolulu) - The Rainbows (4-25, 2-14), who return four starters, are an improved squad that will beat some teams they aren't supposed to. **SERIES RECORD:** 12-10, SDSU.



*The Daily Aztec/Karrie Lin Svardal*  
**FOUL?** - SDSU senior forward Shawn Bell takes the brunt of an opponent's forearm in a recent game. Bell and his teammates will play 13 games over the break, including one against traditional-power North Carolina on Dec. 29 at the Sports Arena.

## Women

Continued from page 9.

**LONG BEACH STATE** - Jan. 19 at University Gym, CSULB. If the Aztecs are going to get any further than conference play this year, they will first have to beat Long Beach State. The Aztecs have never beaten Long Beach, compiling an 0-31 all-time record against the 49ers, with the closest game in the last four years being a 16-point loss during last year's PCAA Tournament. The 49ers return all five starters from last year, when they compiled a 28-6 record and advanced to the Final Four of last year's NCAA Tournament, losing to Auburn, 68-55. Last meeting: Long Beach won, 94-78, in the second round of last year's PCAA Tournament.

**UNLV** - Jan. 21 at Thomas and Mack Center, UNLV. The Lady Rebels were 25-9 last season and return four starters from last year's team. They lost in the final game of last year's PCAA final, 79-58, to Long Beach State. The Rebels placed 7th in last year's Women's National Invitational Tournament. UNLV is 6-6 all-time against the Aztecs. Last meeting: UNLV 67, SDSU 62.

**HAWAII** - Jan. 25-26 at SDSU. The Rainbow Wahines are in for a two-game set this year. They finished at the .500 mark (14-14) last year and return all five of last year's starters. Hawaii has an all-time record of 3-8 vs. SDSU. Last meeting: Hawaii 70, SDSU 58.

**CAL STATE FULLERTON** - Jan. 28 at Titan Gym, CSU Fullerton. The Titans are 12-12 all-time against the Aztecs. Last year's team finished the season at 18-11 under head coach Maryalice Jeremiah. Last meeting: The Aztecs lost, 55-53.

The Aztecs are expecting big things this year, and the six weeks during the break could make or break their season.

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## SPORTS

## Bowls

Continued from page 10.

**ORANGE BOWL** (Jan. 2 at Miami) - Miami quarterback Steve Walsh passed for 3,115 yards and 29 TDs this season. The Hurricanes scored 35.9 points a game, while allowing just 10.3. Miami's defense finished second in the country in total defense (242.0) and third in rushing (82.5).

Nebraska (11-1) led the nation in rushing (382.3), and boasts the nation's fifth-leading rusher, Ken Clark, who ran for 1,497 yards and 12 touchdowns. Quarterback Steve Taylor, from San Diego's Lincoln High, threw for 11 scores and ran for 13 more.

**ROSE BOWL** (Jan. 2 at Pasadena) - USC (10-1) will try to salvage its season with a win against No. 11 Michigan (8-2-1). Wolverine coach Bo Schembechler's Rose Bowl problems are well documented. Michigan is 1-7 at Pasadena under Schembechler.

The Trojans have the country's second-best rushing defense (76.6). Offensively, USC's balanced offense features Heisman Trophy runner-up Rodney Peete, who passed for 2,654 yards and 18 touchdowns. His favorite target is Eric Affholter (63 catches for 896 yards and eight TDs).

**SUGAR BOWL** (Jan. 2 at New Orleans) - This could possibly be the most evenly matched game of the day. No. 4 Florida State (10-1) has won 10 straight games since losing to Miami in its season opener. No. 7 Auburn (10-1) leads the nation in

both total defense (218.1) and rushing defense (63.2).

Auburn had one of its more balanced offensive teams this season, and has Outland and Lombardi Trophy winner Tracy Rocker (6-8, 270) anchoring the defense.

FSU's star running back Sammie Smith was hampered by injuries this season, gaining just 577 yards. The Seminoles finished fifth in pass defense (131.2), mainly because of All-American defensive back Dion Sanders. Sanders returned two of his five interceptions for TDs. Sanders led the nation in punt returns with a 15.2 average.

**COTTON BOWL** (Jan. 2 at Dallas) - Arkansas (10-1), the Southwest Conference champion, wasn't the most spectacular team this season, but they were the most careful. The No. 8 Razorbacks, who will meet No. 9 UCLA, led the country in turnover differential, making just 13 turnovers while forcing 34. Senior defensive tackle Wayne Martin leads the defense with 13 sacks and 18 tackles for losses totaling 110 yards.

UCLA (9-2) is led by quarterback Troy Aikman, who finished third in the Heisman balloting. Aikman tossed 23 TD passes while being intercepted just eight times. He hit on 63.9 percent of his passes for 2,599 yards. The defense is led by defensive backs Marcus Turner (five interceptions, one for a TD) and Daryl Henley, who has returned two punts for scores.

Please see on page 13.



**HEISMAN WINNER**—Oklahoma State's Barry Sanders, the 1988 Heisman Trophy winner, will make an appearance in this year's Sea World Holiday Bowl against WAC champion Wyoming on Dec. 30 at San Diego Jack Murphy Stadium.

## Plastic Turf Is Sin-thetic to Sports Today

by Brian Gushue  
Daily Aztec commentary

Every NFL season is distinguished by certain trends, and the current one is no exception.

One trend has gone virtually unnoticed. For the first time since 1978, grass has replaced artificial turf as the playing surface for some NFL teams.

One such move - the Cardinals' relocation from St. Louis to Phoenix - was not unexpected, since all NFL teams in the West (with the exception of the Seattle Seahawks) play on a natural surface.

The Chicago Bears' decision to put grass in Soldier Field marked the first time an NFL team in a cold-weather city returned to grass after installing artificial turf.

This change is not merely cosmetic. The two surfaces differ not only in appearance, but in how they affect the game.

The advantages in using plastic grass are largely economic. The costs of keeping it in shape are less than natural grass, and more events can be held on it without risking serious damage to its condition.

Please see TURF on page 13.

## SPORTS

## Hawaii

Continued from page 9.

"We handled San Diego pretty easily here," Rainbow coach Dave Shoji said in the article. "If we don't fall completely asleep, we can beat that team."

Unfortunately for SDSU, Hawaii appeared very much awake before the 1,457 fans in Klum Gym, proving Shoji prophetic. The Rainbows, who beat the Aztecs twice in the regular season, showed who was the better team once again.

"We didn't lose tonight - because we played with intensity, good defense and tough serves," Suwara said. "They (Hawaii) found a way to win. Hawaii had to play their best players and not substitutes like last time."

Those best players included Big West Freshman of the Year Carolyn Tacaata, a graduate of Sweetwater High, who had a match-high 17 kills and 13 digs, and Big West Co-Player of the Year Tee Williams, who had 16 kills.

The Aztecs were led by senior outside hitter Jackie Mendez, who finished with 12 kills to move into second place on the SDSU career kills list. Sophomore outside hitter Angela Martin added 11 kills

and junior middle blocker Amy Erben had 10.

"I want to thank our seniors, Kim (Washington) and especially Jackie," Suwara said. "She had a great career at SDSU."

Mendez, who started all four years of her career, pointed to the Aztecs' inexperience as a key factor to the loss.

"We had nothing to lose," Mendez said. "In the third game, we realized that if we didn't make errors and got some breaks, we could take the game."

SDSU didn't, though, even after taking an 8-2 lead. The Aztecs couldn't hold on, paving the way for Hawaii's win.

"Our inexperience showed in the first two games, then we relaxed and played well in game three," Mendez said.

It was too late for the Aztecs, though, who were out-hit by the Rainbows as a team, 195 to 371.

## VOLLEYBALL NOTES —

The other teams having a chance to make the Final Four are - UCLA (33-0) vs. the winner of Texas-Arlington (30-3) vs. Texas (31-5), and the winner of Oklahoma (23-8) vs. Illinois (29-3) against the winner of the Hawaii-Pacific match.

## Transition Aside; Surfers Set for '89

by Steve Carpowich  
Daily Aztec asst. sports editor

Things are finally starting to take shape for the San Diego State surf team. The last of the semester's four inter-team ladder competitions drew to a close two weekends ago at Ocean Beach. The cumulative points have been tallied.

And SDSU Surf Club President Richard Barrett is smiling. "We're looking much better now than we were at this time a year ago," Barrett said. "We have a strong field with a lot of depth; all of them are equally capable of doing well."

SDSU underwent a period of transition last year, as the club struggled to compensate for the loss of its community college team members. The National Scholastic Surfing Association, which serves as collegiate surfing's governing body, ruled that team members must attend the school for which they surf. Prior to the decision, SDSU's team relied heavily on community college talent.

"We had some problems last year," Barrett said. "But I'm pleased with the quality of surfers that have turned out for us."

According to "A" team member Scott Overland, conditions for all four of the team's ladder contests were ideal.

"Good waves help give you a strong indication of how well everyone's surfing," he said. "When you have good surf, it eliminates the luck factor; everyone has an equal chance out there."

Following is the 1989 SDSU "A" team:

1. Mike Dennis.
2. Andy Jeffs
3. Gene Rink
4. Scott Overland
5. P.J. Hathaway
6. Richard Barrett

The "B" team lineup:

1. Niel Miyamoto
2. Niel Burn
3. Brett Marguaret
4. Clayton Crockett
5. Jeff Juntras
6. Chac Hunny

## Bowls

Continued from page 12.

There are two other WAC teams in bowl games. BYU (8-4) will play in the Freedom Bowl Dec. 29 in Anaheim against Colorado (8-3). The Cougars are just 2-4 this season in games not played in Provo, Utah. Colorado is led by former Vista High standout Sal Aunese, who averaged 22.8 yards per pass and rushed for eight TDs.

Texas-El Paso (10-2) got shunned by the hometown Sun Bowl, but finally found a compatible date in the Independence Bowl at Shreveport, La. The Miners' opponent will be Southern Mississippi (9-2).

## Turf

Continued from page 12.

While the quantity of activities increases on artificial turf, the quality of the sports invariably suffers. Football, like baseball, simply was not meant to be played on fuzzy cement-indeors or out.

The fact that five NFL teams play their home games in domed stadiums means artificial surfaces will be around for quite a while. Still, the eight NFL teams who play outside on it should follow the Bears' example. Artificial turf may be more economical, but it prematurely disables many players. Is any economic advantage worth that price?

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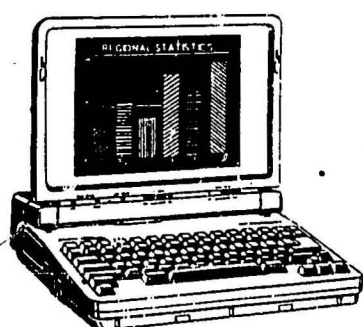
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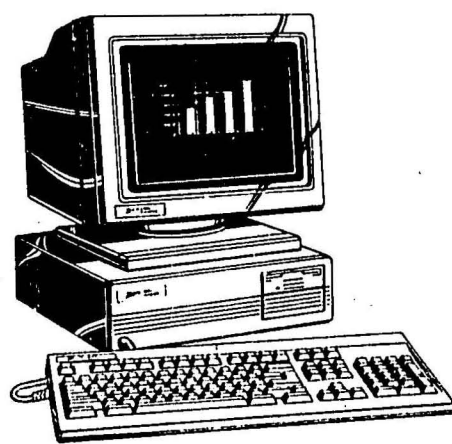
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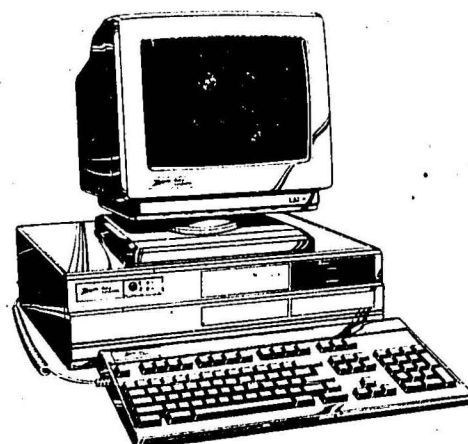
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## Aware Campus Drives Are Accepting Donations

Continued from page 1.

"It will increase the number of on-campus groups," Johnson said.

Yet, he recognizes the degree to which a campus represents its surroundings. San Diego County is recognized as a conservative stronghold, experts say.

"All college campuses are somewhat more liberal than their surroundings," Johnson said. "SDSU students come from homes that have been politically conservative."

Johnson sees SDSU as a school where many middle-class students come to gain a degree in pursuit of economic stability instead of intellectual enlightenment.

Because of the increased desire for technical degrees, Johnson said students can graduate from SDSU without questioning their political beliefs.

"The technical curricula are by their very nature designed to train people for jobs," he said.

Yet, he said the university does have the role of fostering political awareness - awareness that lately has not manifested itself into activism.

"I think the professors here have the responsibility to raise the questions that lead to political activism," Johnson said.

Herb Williams, a San Diego political consultant for more than 20 years, said SDSU is and will probably always will be a reflection of San Diego's conservative political environment as long as students are drawn from there.

Williams does not subscribe to theories that college campuses are more liberal, and sometimes rebel against their surroundings.

"Look at the area of influence from which SDSU draws its students," Williams said.

Nancy Sprout, SDSU admissions and records director, said under half of the university's students are from San Diego County.

Results from college area polls indicate consistency with voting results from the county in the presidential race - where Vice President George Bush won handily, registrar of voters officials said.

This seems to add to Williams' argument, although the fact that the 1960s and 1970s saw more activism on campus may throw a monkey wrench into it.

He said those times were unique, however, because a "single issue" affecting students arose - the Vietnam conflict.

Students rallied around anti-war efforts because of "peace ideology" and the possibility they could be recruited to fight in Vietnam against the communist North Vietnamese.

"Activism is brought about by disappointment in a faction of the American political process," Williams said.

Today, Williams said, there is no single issue that affects students with even the remote implications of conflict.

Johnson blamed the 1988 presidential campaigns for not addressing student issues like higher education funding and student loans. He said the candidates ignored students as a viable voting block.

"The lack of campaign rallies here didn't reflect on the campus, it reflects on the campaign the candidates ran," Johnson said.

"The Pledge of Allegiance is not a national issue," he said. "I don't think that is going to attract young people." Williams saw the campaign as one reflecting "ageless" issues like drugs, crime and defense that were concerns to everyone, not just students.

Johnson hopes that regardless of their political affinity, students are prodded to think about political issues while at SDSU.

"What the university is all about is to give facts to all people so they can come to question their beliefs and their backgrounds," Johnson.

by Al Diaz  
Daily Aztec staff writer

SDSU students can show their Christmas spirit this holiday season by giving to two campus drives that are currently taking donations.

The "Toys for Tots" program and a Christmas drive to benefit orphans in Mexico have both set up donation centers on campus.

Keeping up a 10-year tradition at SDSU, the Toys for Tots program is collecting donations of new toys (or used and in good condition) for needy children in San Diego County, said Capt. Fred Hammond of the U.S. Marine Corps Reserve. Hammond is also an SDSU physical education instructor.

Last year San Diego County alone collected 125,000 toys, and 1,500 were from the SDSU community. This year the goal for SDSU is 3,000 toys, said Hammond.

Today more than 180 cities nationwide participate in the yearly drive. To continue another charity drive in its second year at SDSU, members from several campus organizations - including the Student Resource Center, Love Library and Counseling Services and Placement - are collecting supplies for Hogar Infantil La Gloria, an orphanage in Rosarito, Mexico.

The orphanage's children - infants

through teenagers - need canned goods, bedding, new and used children's clothing, cleaning materials, toys and monetary donations, said Josie Chaves of Love Library.

When Chaves started the program last year, she found many people at SDSU were willing to give to a Mexican orphanage. She had to make two trips to convey the goods.

This year the drive is expected to take in several truckloads of supplies.

"Already, the back office we are using for a storeroom is full," said Adela Jacobson of the Student Resource Center. "Soon we will have to start transferring the supplies to one of our storage garages."

People who wish to donate to either of the drives should do so at the collection sites before the deadlines.

The Toys for Tots program will be collecting through Dec. 16 at the Faculty/Staff Center, the entrance to Peterson Gym, the Physical Plant (main office), the Aztec Center information desk, the Public Safety Building and the KPBS Offices.

The Rosarito orphanage drive will collect through Dec. 17 at Counseling Services and Placement, the Educational Opportunity Program/Ethnic Affairs Office, Love Library, the Mexican American Studies Department and the Student Resource Center.

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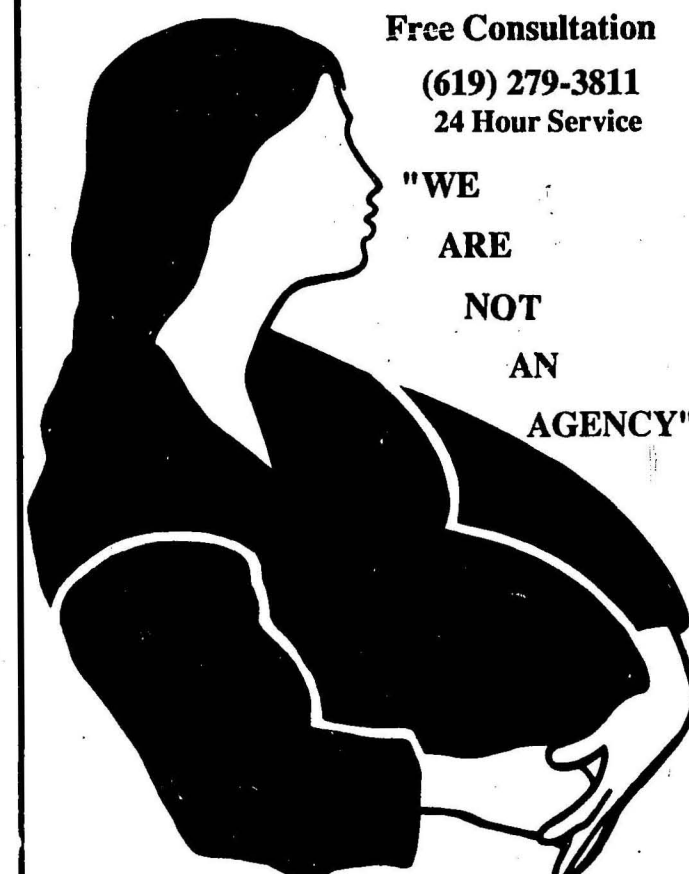
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## College

Continued from page 3.

"The advantage of attending a junior college for the indecisive student is that it allows him the time to make up his mind while fulfilling the general education requirements," said City College President Jean Atherton.

Financially, a community college can be much cheaper than a state university. Transferable classes are \$5 per unit. SDSU charges a flat rate of \$257 for six or less units.

"(SDCC) offers a less expensive route for those just wanting to complete their GE requirements," said Atherton, who has held his post at the City College for 11 months.

Studies have shown that students who attend a community college and transfer to a four-year institution perform better than those who go right from high school to a university, Atherton said.

Statistics prove that 15 percent of community college students graduate with high honors (a 3.75-4.0 GPA) or honors (3.5-3.74), said Sharon Ross, City College evaluator.

The average GPA for SDSU's

undergraduate students stands at 2.60, while the undergraduate GPA for San Diego's community colleges is 2.96, according to the Research District Office for the community college district.

A student will find when they come to a junior college the classes are of reasonable size, but with a touch of intimacy that a four-year institution does not provide, Atherton said.

"I really like the personalized approach that the community college gives a student," Nozizwe said.

Brenda Slagle, who attends Mesa College, transferred to the junior college after two semesters at SDSU.

"I attended SDSU right out of high school and was overwhelmed with the academic pressure," said Slagle, who is one semester away from completing her GE requirements and will then return to SDSU.

Slagle also spoke of the lost feeling caused from such an overcrowded campus.

"I went from being popular at (San Diego) Madison High School to being just another face in the crowd," Slagle said. "It was a frightening experience."

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# Emond

Continued from page 1.

Emond said his soured relationship with Carruthers stemmed from an overly hectic year in which he was forced to tighten the A.S. money belt, sometimes against the wishes of A.S. management.

Emond said the A.S. Finance Board and Carruthers left him with the false impression that the \$480 would be absorbed by the 1988-89 CCR budget.

"Carruthers led me to believe that we were going to make the CCR budget, but that it was going to be close," he said. "So when the alumni banquet came up, I decided that we were going to participate."

Carruthers, however, painted a different picture.

"I don't know where Emond got the impression that the money would come from this year's

budget, but it didn't come from me," she said. "Anyway, to spend this year's money Emond would have to have the consent of this year's president, and as far as I know he never talked to Daniel Walker about it."

The CCR budget is traditionally used to assist underfunded student projects and other expenditures that should not be paid for out of student funds.

Emond said that to a certain extent, the spending of the CCR fund is left up to the discretion of the A.S. president to pay for things he thinks are important. He said the alumni banquet was one such expenditure.

Among those who accompanied Emond to the banquet were this year's A.S. Vice President, Sophia Nelson, and former Vice President of Finance Matt Heslin. Other executive board members from this year and last also made use

of the tickets.

As stated in an A.S. Finance Board report, two original motions - one to absolve Emond completely and the other to make him accountable for half of the \$480 - were voted down in favor of making Emond pay the price of only his ticket.

However, after a somewhat heated debate Wednesday, the Council has decided to charge Emond the full \$480.

One finance board member, Emma Troutt, voiced her objections to the Emond overspending.

"Emond didn't take the time to go over his account and now he's trying to say he didn't know he would have to pay," Troutt said. "As an A.S. president he should be able to take care of these things and be responsible."

Other council members were not so quick to

demand reparation from Emond. David Mills, Professional Studies and Fine Arts representative, voted to charge Emond \$60. Kevin Faulconer, vice president of finance, abstained from voting.

Because A.S. has placed a hold on his registration, Emond said he will have to pay the \$480 and avoid dealing with the wrath of A.S.

"I'm not going to play politics with A.S.," Emond said. "My only concern now is getting my classes, so I have to pay the money. But what it boils down to is that I'm getting charged for an A.S. event and I don't know where the money's going to come from."

Emond said he will consider asking the other seven members who attended the banquet to pay their share of the dinner.

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# Drugs

Continued from page 1.

Experts say loss of brain cells and impotence are possible with prolonged use of marijuana. It is known for a "mellow high," and in some cases it produces a depressant effect.

The popularity of crystal and cocaine may signify a desire for more energetic drugs than marijuana, however.

"Crystal is real dangerous for people with heart problems," Evans said. "It causes mood swings - people get nasty."

Cocaine is widely believed to stimulate the nervous system producing euphoria in some cases but anxiety in others. In large doses, it may lead to convulsions, delusions and hallucinations.

Could the increased popularity of stimulants like crystal and cocaine signify a drug split between today's upwardly mobile generation and past generations that used marijuana?

That is not an underlying reason, Evans said. Most students are not looking for an energy boost in drugs, but an escape from problems often stemming from their teen-age years, he said.

But, the marijuana abuse among today's students may stem from teenage experimentation, when pot was more popular.

"The student's first experience with drug use is in junior high or high school," Evans said. "Coincidentally this happens at the time of an unhappy experience in the student's life ... the divorce of their parents."

"The pressure of college can make it worse," he said.

Evans' task, he said, is to help students overcome depression and anger before they turn to drugs for help.

"You cannot do drugs without major repercussions," he said.

The fraternity system deals sternly with drug abuse, Case said. Fraternities where drug use and dealing are known to occur could have their charters revoked, he said.

Case said there is a major problem in identifying, disciplining and treating cocaine users because cocaine is a "private drug."

SDSU officials say, that, unlike marijuana and alcohol, which are used openly, cocaine is used privately. In addition, cocaine, which is odorless, is harder to detect than alcohol on the breath of a drinker or the smell of marijuana.

Police files show little or no increase in cocaine arrests in the past few years, but cocaine abuse exists on campus, said SDSU Detective Virgil Hawkins.

"People don't go out in public and snort cocaine," Hawkins said. "But I'm sure it's out there."

One cocaine citation has been made since September by Public Safety for possession of under one gram.

Like the disease AIDS, cocaine also strays from public view until often it's too late, Evans said.

Evans said he probably does not see more cocaine abuse cases because symptoms of abuse often do not surface until after college.

He is also concerned with reports there are at least two "crack houses" in the college area.

"Crack and base are sold around the areas where SDSU students live," Evans said. "Students tend to look for cheap houses in areas where people tend to deal those drugs."

Crack and base are variations of cocaine which are smoked, as opposed to the "snorting" of the powder form.

Because he feels there could be students not receiving help, Evans sees a need for more drug counseling services.

Specifically, Evans would like to see one or two more drug counselors at SDSU - a job solely filled by Evans.

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# BUDPAGE

## INTRAMURAL HIGHLIGHTS

### BUDMAN'S HALL OF FAME FALL 1988

#### FLAG FOOTBALL

Advanced (AA) Champion: Old Farts; 2nd: Frank & the Dennis Dudes  
Intermediate (BB) Champion: Stragglers; 2nd: Weekend Warriors  
Intermediate (b) Consolation Winner: Public Enemy  
Beginning (CC) Champion: La Machine; 2nd: Slashers  
Beginning Consolation (c) Winner: Win, Lose, We Booze; 2nd: UC  
Men's Residence Hall Champion: Toltec; 2nd: Maya  
Women's Residence Hall Champion: Toltec; 2nd: Tarastec  
El Conq Champion: 6th Floor; 2nd: 2nd Floor  
Fraternity Champion: Sigma Chi; 2nd: Sigma Alpha Epsilon  
Co-Recreational Champion: Team Michelob; 2nd: GBSA

#### CO-REC SOFTBALL

Advanced (AA) Champion: Kicking Aztec; 2nd: Untouchables  
Advanced (a) Consolation Winner: Inle or Outle  
Beginning (BB) Champion: ROTC; 2nd: Dietetic Derelicts  
Beginning (b) Consolation 1st: Anything Goes; 2nd: 2 Hung for Speedo

#### MEN'S SOFTBALL

Advanced (AA) Champion: Knuckle Heads; 2nd: Dirtbags  
Advanced (a) Consolation Winner: Homeboys; 2nd: Fletch & Co.  
Beginning (BB) Champion: Cliff's Return; 2nd: Herbalife  
Beginning (b) Consolation Winner: Regulators; 2nd: F.O.A.D.

#### SOCCER

Champion: Campanla; 2nd: Mohawk Boys  
Consolation Winner: AMA Espoir

#### BASKETBALL

Intermediate (BB) Finalists: Furious Five & Let's Do It Again  
Intermediate (b) Consolation Winner: Veteran Rams; 2nd: Knicks  
Beginning (CC) Champion: Delta Sigma Pi; 2nd: TE's Bangers  
Beginning (c) Consolation Winner: Transition D; 2nd: Musketheds

#### FRATERNITY VOLLEYBALL

Champion: Kappa Sigma; 2nd: Sigma Alpha Epsilon;  
3rd: Lambda Chi Alpha; 4th: Tau Kappa Epsilon

#### RESIDENCE HALL VOLLEYBALL

Champion: Olmeca; 2nd: Tenochca; 3rd: Tarastec

#### CO-REC VOLLEYBALL

Advanced (Aa) Champion: Shinglers; 2nd: Dig Those Generic Flakes  
Advanced (a) Consolation Winner: Just Cuz; 2nd: Spider Monkeys  
Beginning (BB) Champion: Rec-ing Crew; 2nd: To Be Announced  
Beginning (b) Consolation Winner: Total Recs; 2nd: Don't Laugh

### INTRAMURAL SPORTS COUNCIL

The Intramural Sports Council recommends policy, assists in the interpretation of various game rules and procedures of the AS/SDSU Intramural Sports program.

Volunteer membership consists of a representative from the Greek system, residence hall housing, a student-at-large, two intramural officials and a member of the Campus Recreation Board who served as chairperson.

Students interested in membership should speak to the Intramural Sports Coordinator in the Office of Recreational Sports, Peterson Gym 196.

The Budman would like to thank all of AS/SDSU's Intramural Sports staff for making this semester a great success!

Bob Hagan, Recreational Sports Manager  
Eric Huth, Intramural Sports Coordinator  
Chris Mapple, Office Manager  
Laura Gonzalez, Office Assistant  
Paul Kerr, Supervisor of Officials  
Natali Kiyono, Special Events Supervisor  
Louise Joubert, Recreation Fieldwork Student  
Kathy Layson, Recreation Fieldwork Student  
Gerry Boga, Team Sports Supervisor  
Steve Hall, Team Sports Supervisor  
Dave Nystrom, Team Sports Supervisor  
Brian McFarland, Team Sports Supervisor  
John Henderson, Team Sports Supervisor

Special thanks to all the Intramural Officials and SPOC members who "made the call" each week for the IM Sports Program. A Budman "GREAT JOB!!"

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The AS/SDSU Office of Recreational Sports thanks COAST DISTRIBUTING for their generous support this semester in sponsoring the Intramural Sports BudPage.

### YOU MAKE THE CALL

The AS/SDSU Office of Recreational Sports understands the importance of hearing from YOU, the participants, about your thoughts on the program.

QUESTION: If you could improve on any aspect of the AS/SDSU Intramural Sports program, what would it be? You make the call.

ANSWER: Mail or bring your written or typed response to the Office of Recreational Sports, Peterson Gym, room 196. The IM staff will read all responses and evaluate their impact for next semester. Include your name and phone number and we'll select the best improvement idea and award an Intramural Sports champ T-shirt to the person who submits it.



DEC. 12 1988 **INSIDE:** TALK RADIO • BRIGHTNESS • A CHRISTMAS CAROL  
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# STANZA

THE D... ENTERTAINMENT



**THE  
FINALS  
ISSUE**



# Yet Another Self-Serving Slew of Top Ten Lists

First and foremost, I haven't heard every record that was made this year, so lay off. But despite that horrifying reality, here is a compilation (in a loose, slippery and properly lubed and caulked order) of ten good and very good releases of 1988, as far as I'm concerned:

**Sonic Youth** — *Daydream Nation*  
**Jane's Addiction** — *Nothing's Shocking*  
**Public Enemy** — *It Takes a Nation of Millions to Hold Us Back*  
**Pixies** — *Surfer Rosa*  
**Camper Van Beethoven** — *Our Beloved Revolutionary Sweetheart*  
**World Domination Enterprises** — *Let's Play Domination*  
**Firehose** — *It's n*  
**The Feelies** — *Only Life*  
**Soul Asylum** — *Hang Time*



KEVIN BORTFELD

**R.E.M.** — *Green*  
**The Fall** — *The Frenz Experiment*  
**OK, eleven.**  
 Now, here are some really swell songs that, in all their respective splendor, rocked

my world in 1988:  
**"World Leader Pretend"** — R.E.M.  
**"Bone Machine"** — Pixies  
**"Ted, Just Admit It"** — Jane's Addiction

**"Cold Lampin' With Flavor Flav"** or "Flavor Flav Cold Lampin'," or whatever it's called — Public Enemy  
**"Anything by Jody Watley"** — *Oswald Defense Lawyer* —

**The Fall**  
**"Slop the Violence"** — Boogie Down Productions  
**"Total Trash"** — Sonic Youth

Now, here are my favorite female movie stars of 1988:  
**Madonna**  
**Michelle Pfeiffer**  
**Kate Hepburn**

Now, here are my favorite magicians of 1988:  
**Doug Henning**  
**Sigfried and Roy**  
**Jorge Bush**

Now, here are my favorite appliances of 1988:  
**The Blender**  
**The Toaster Oven/Broiler**

Now, here are my favorite-shaped countries of 1988:  
**Iceland**  
**Peru**  
**Nepal** (especially the lower east side)



JOHN CATALDO

There are two very distinct ways of approaching these year-end Top-10 lists. I could do this all serious like, and pontificate about each of these artists until my eyeballs bleed; urging you to buy their records. I find from experience, however, this accomplishes little - outside of the small circle of each of these performer's respective audiences lays a vast wasteland of either ignorance of, or indifference toward them. On the other hand, I could just tell you that each of the following 10 records spent the most time on my turntable in 1988, and let that statement stand alone for whatever worth it may or may not have. In the spirit of *glasnost* I do just this. Here they are, my Top-10 records of 1988, in no order.

**Richard Thompson** — *Amnesia*

The most astute offering from Thompson to date, finally perfecting his unique synthesis of American rock 'n' roll, Celtic music and everything else from African rhythms to medieval waltzes. Backed by his always searing guitar work, the tunes on *Amnesia* transcend the realms of standard pop fare and land somewhere in the sublime. The album I listened to the most all year.

**The Balancing Act** — *Curtains*

*Curtains* represented a bit of a left hand turn for these guys. Shedding their very comfortable Nu-folk/acoustic trappings in favor of a harder edged, more nuclear sound had me worried at first, but they pulled it off masterfully. One of the most intelligent records - both lyrically and musically - of '88. Wading through the Salvation Army mishmash of ideas and instrumentation

never failed to yield new treasures.  
**Tracy Chapman** — *Tracy Chapman*

Even after all the hype this self-titled debut stands as one of the best of '88. A sentimental, touching, bitter and fully aware record in the truest sense of folk music. Chapman showed not only her prowess as a tunesmith, but also a keen vision absent from much of music today. Though the LP gets the Album Everyone Suddenly Thought Was Cool To Like prize, a few years from now it will be the standard for recordings in this genre. **Hothouse Flowers** — *People*

Slugged as the next U-know who, Hothouse Flowers still managed to create a distinct identity apart from of "The Bands From Ireland" syndrome with the powerful debut, *People*. Although I admit I have a weakness for Celtic rock bands, Hothouse Flowers truly proved themselves worthy of a place on this list by recording an album of honestly written and presented songs. Ultimately listenable Album of 1988.

**Camper Van Beethoven** — *Our Beloved Revolutionary Sweetheart*

This record represents the maturation of CVB - fulfilling the mastery of the broad range of influences and affectations toyed with in varying degrees on their past releases. Smart, funny, blatantly absurd and (yes, even) really great pop music all at the same time. An album only CVB could release and get away with - it finally nudged them closer to the acclaim they have always deserved.

**Cocleau Twins** — *Blue Bell Knoll*

Even though this record does not differ vastly from

previous Cocleau Twins releases, it still stands out because of its sheer beauty. There wasn't another album in 1988 - rock, new age or otherwise - to come anywhere near the potency level and pure, unadulterated shimmering charm that *Blue Bell Knoll* possessed.

**House of Freaks** — *Monkey On a Chain Gang*

A two piece band from Los Angeles by way of Richmond, Va., that sounded bigger and rocked harder than most four pieces in the bins in '88. They challenged the common consensus of rock 'n' roll that bigger is better by not only merely executing a record packed with great songs, but by doing it in a way that embraced an entirely different ethic about rock music. **Was (Not Was)** — *What Up, Dog?*

It is soul. It is rock. It is insane. And it is one of the best records of the year. The Was brothers - after years of public neglect and record company hassles - have brought motor-city revivalism to a pinnacle of sorts with *What Up, Dog?*, a collection of tunes and meanderings that wander the twisted psyches of these two guys; all brought to you via two incredible vocalists in Sweat Pea Atkinson and Sir Harry Bowens. This is what the Beatles would have sounded like if they had idolized Motown instead of Memphis.

**Pixies** — *Surfer Rosa*

Granted, this does appear on a couple of my fellow staffer's lists, but probably for different reasons. *Surfer Rosa* is one of the only handful of albums to have the ability to alternately rock very hard then turn right around and lull you with its thumbral beauty - and not lose a step doing so. All Around Versatility in Listening Award for 1988.

**The Sugar Cubes** — *Life's Too Good*

My Guilty Pleasure Album of 1988. I liked this not really because any real genius is represented here, but rather because this LP is just a blast to listen to. The Sugar Cubes bend all sorts of rock 'n' roll rules, and the result is a romp through American pop as seen by one seriously skewed Icelandic rock band. And how often can you say that?



LISA ESTRELLA

1. **Keith Richards** — *Talk Is Cheap*. Eleven swigs of Jack Daniels to ya Keith.

2. **The Waterboys** — *Fisherman's Blues*. This Celtic-flavored album is their best attempt. Keep it on side one.

3. **The Sugar Cubes** — *Life's Too Good*. Two standouts on this album: "Deus" and "Birthday."

4. **Cocleau Twins** — *Blue Bell Knoll*. The best treasure so far from the reclusive English trio.

5. **Public Enemy** — *It Takes a Nation of Millions to Hold Us*

Back. Play this one loud.  
 6. **Patti Smith** — *Dream of Life*. After a 10 year hiatus, the punk diva still proves that she's a beautiful songwriter with an important message.

7. **Jane's Addiction** — *Nothing's Shocking*. "Jane Says" it all.

8. **Pixies** — *Surfer Rosa*. Fun band. Fun album.

9. **Camper Van Beethoven** — *Our Beloved Revolutionary Sweetheart*. Brilliant.

10. **Fishbone** — *Truth and Soul*. Smart and wild.



KELLY FRANCIS

1. **Jane's Addiction** — *Nothing's Shocking*. Powerful shit.

2. **R.E.M.** — *Green*. Consistent as ever.

3. **Keith Richards** — *Talk Is Cheap*. I don't care how much heroin he shot up the man's a legend in his own time and this album is proof.

4. **Cocleau Twins** — *Blue Bell Knoll*. A truly amazing album.

5. **Pixies** — *Surfer Rosa*. Every song has warped distinction. Play the first song on the second side over and over.

6. **Smithereens** — *Green*

*Thoughts*. Surpasses the first album; more meat on this one.

7. **Sugar Cubes** — *Life's Too Good*. Definitely the best new band of the year.

8. **Peter Murphy** — *Love Hysteria*. Murphy is moving in a positive direction toward the light.

9. **The Balancing Act** — *Curtains*. "Generator" is only the beginning...keep listening, it grows on you.

10. **Terence Trent D'Arby** — *The Hardline According to Terence Trent D'Arby*. This guy was destined for fame.

# By the Self-Centered, Ego-Bloated Stanza Staff

1. **Graham Parker** — *The Mona Lisa's Sister*. Hands down the best record of 1988. Parker had been relatively dormant until he took control of this record and his career. A truly great record from a truly great artist.

2. **Keith Richards** — *Talk Is Cheap*.

3. **Neil Young and the Blue-oles** — *This Note's For You*. Neil Young usually has something to say and it usually makes very good sense. Rock blues and loungey jazz numbers combined with the statement about product endorsements that everybody thinks but nobody really says.

4. **Martí Jones** — *Used Guitars*. Slick, cool and sweet, Martí Jones has just a great voice, and the support - both song-writing wise and production wise - to make the best of her talents.

5. **Camper Van Beethoven** — *Our Beloved Revolutionary Sweetheart*. Great record.



MAURY CHAUVET

Enough already.

6. **Jane's Addiction** — *Nothing's Shocking*. Perry Farrell personifies much of what rock 'n' roll is missing. The record

doesn't seem as absolutely mind boggling as the band has potential for, but the actual product still stands as one of the year's best.

7. **Was (Not Was)** — *What Up, Dog?*. Great record of diverse, commercially acceptable and artistically true tunes. Dance weirdness meets top-40

meets rock, all with a typically Was skewed vision.

8. **Joe Jackson** — *Live 1980/1986*. It isn't new, but in many ways it is. Jackson has always been an innovator and rearranger. Most of the songs are selected for the record because they differ from the originals, and as both a retrospective and a different look at the old songs it is a thorough success.

9. **Guns N'Roses** — *Lies*. Could've lived without a couple of the EP's (first side's) tracks, but the second side is some of the best, truest, rock 'n' roll recorded in recent years.

10. **Tom Waits** — *Big Time*. Again, a couple of tracks disappoint, but the live versions of "Rain, Dogs," "Telephone Call From Istanbul" and "Time" stand out not to be missed. "Strange Weather" is one of the best songs Waits has recorded.

That's it, and, as the saying goes, I'm outta here.



DAVID MOYE

1. **Prince** — *Lovesexy*. An album five years ahead of its time. The first time I heard it, I thought it was one of the best records of all time. Well, it's not that good but he continues to create some of the most original music around.

2. **Ruben Blades** — *Nothing But The Truth*. Blades' first English album is a wonderful mix of rock, politics, salsa, jazz, and doc-wop deserving of both a Grammy for its music and a Pulitzer Prize for its lyrics.

3. **Various Artists** — *Stay Awake*. Classic Disney songs done by modern artists. It's funny, scary, haunting, atmospheric but most of all, *Stay Awake* is an aural trip of déjà vu.

4. **Ziggy Marley** — *Conscious Party*. For a few weeks last May, "Lee and Molly" and "Tomorrow People" were heard everywhere you went. When he realizes no one expects him to be his Dad, his music will be even better.

5. **Prince** — *The Black Album*. His Royal Badness pulled this one off the shelf at the last minute because it was evil - yep, it sure is. He is nasty, nasty, nasty and the music sounds like his early stuff reved up high. Bootlegs are easily available.

6. **Various Artists** — *Bossa Nova: Treinta Anos Depois (Thirty Years Later)*. The soothing strains of these bossa nova classics will relieve stress brought on by even the worst crisis - nor do you have to share needles.

7. **Prefab Sprout** — *From Langley Park to Memphis*. Paddy McAloon is a true songwriter in

the tradition of Cole Porter, Rodgers and Hart and Elvis Costello. Largely ignored, this album was a grab bag of goodies waiting to be savored.

8. **Various Artists** — *Golden Throats*. William Shatner, Sebastian Cabot and Jack Webb won't like it but this compilation of TV star recordings was the funnest album of the year and the perfect way to get people to leave when they stay too late. Volume 2, please?

9. **Talking Heads** — *Naked*. Only half of this album is very good but with high points like "Nothing But Flowers," "Blind" and "Mr. Jones," the album will be played at parties for years to come.

10. **Terence Trent D'Arby** — *Introducing The Hardline According to Terence Trent D'Arby*. Okay, okay. He's got an ego the size of Brazil, he looks like Lisa Bonet's little sister and this album is not better than *Sergeant Pepper* (as he stated in articles). But the former Terry Darby has a great voice and (scarily enough) the potential to be as good as he already thinks he is.



DAVID R. STAMPONE

Look, year-end top-ten LP lists are a dime a dozen, and instead, here's a recollection of some great S.D. concerts in anno Domini 1988. Let's call it...The Live 25. It rhymes.

**Echo & the Bunnymen** — *Open Air Theatre*. A two-night stand in March from the Liverpoolian lads showed why this apparently now-disbanded group was not just one of, but the best post-punk act. Pattinson and DeFreitas were ferociously tight on bass and drums, respectively, while guitar guru Will Sargent alternately rang out in chiming tones or seared with a psychedelic intensity. And then there was Ian McCulloch, the loose-limbed moptop with the caustic quips, waxing lachrymose or projecting a cool detachment with his elastic voice as the brilliant Bunnymen material required. Don't know what I want? *Anytime* / *First I want a kiss and then I want it all...* I think I'm jumbled up / *Maybe I'm losing my touch* / But you know I didn't have it anyway. Lyrics like these and others from the overall best English band of the decade, the sweeping beauty of their music made live, groovy lights, a boozey sense of abandon and the always masterful cover-slurtery of Echo (the live "Do It Clean" sports lifted lines ranging from the Doors to James Brown) helped make their shows perhaps a cut above the rest.

**John Lee Hooker** — *B. U. T.*. At his best when the living blues legend's band faded way into the background and John Lee brought everyone into the deep blues trance of "Sugar Mama."

**Die Kreuzen** — *Spirit Club*. Killer rock from America's Dairyland, these Wisconsinites destroyed right off the bat by opening with one of '88's best songs, the incredible "Elizabeth."

**Was (Not Was)** — *Bacchanal*. The Was Bros. cooked with an 11-member modern soul revue, including electrifying "Motown Tabernacle Choir" members Sweet Pea Atkinson and Sir Harry Bowens, an example of the phenomenal talent left behind when Motown Records left Detroit for L.A.

**Dwight Yoakam and the Babylonian Cowboys w/ Buck Owens** — *O.A.T.*

Yoakam, the C&W upstart with glitz-shunning integrity, enjoyed big success in '88 and got to revitalize his hero's career by taking him on tour to show the roots of that winning Bakersfield Sound.

Please see STAMPONE on page 16.

**Jane's Addiction** — *Nothing's Shocking*

A band that successfully made the jump from an independent label to a major without abandoning the vitality of their special fusion of raw energy and artistic sense.

**Indigo Girls** — *Strange Fire*

Two young women out of Georgia singing about with amazing harmonies.

**7 Seconds** — *Ourselves*

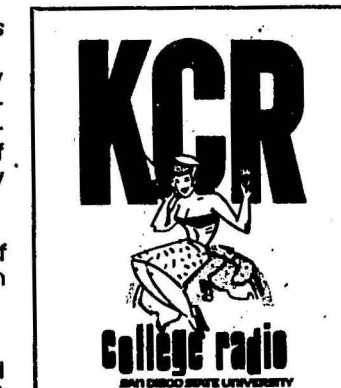
The members of this band have emerged from straight edge "punks" to intelligent, world-conscious musicians. Every song delivers a harmonious message of world peace and the betterment of the self.

**Pixies** — *Surfer Rosa*

Durable rock that is sometimes comical, sometimes grating but always enjoyable.

**Crime and the City Solution** — *Shine*

Moody rock from ex-members of Birthday Party. This LP is especially good for rich, emotion-packed vocals.



**Die Kreuzen** — *Century Days*

Solid album of sincere lyrics with odes to levers and impressive instrumental backing up a totally unique voice. **Heavenly Bodies** — *Celestial*

This domestic LP delivers beautiful sounds comparable to those of the Cocleau Twins and This Mortal Coil. With heavy emphasis on the quality of vocals and the skill of the musicians, this LP is a masterpiece.

A follow up to *My Beach*, the Punks finally have a hit album. The record is filled with fun-but-rocking songs about "People's Court" and the ever-present police, and an awesome cover of Sweet's "Ballroom Blitz."

**Various Artists** — *Stay Awake*

Perhaps the most unique LP of the past few months, *Stay Awake* is a collection of all our favorite Disney songs redone by contemporary artists. Just about everyone is on this LP! The Replacements do a cover of "Cruella De Ville" from *101 Dalmations*, Sinead O'Connor does a fantastic rendition of "Someday My Prince Will Come" from *Snow White* and Tom Waits does a scary version of that movie's "Heigh Ho (The Dwarves Marching Song)."

**Rollins Band** — *Life Time*

Another macho band with a truly macho man (Henry Rollins) up front. Neat trick to be able to lay down naked rage on vinyl and still have it move.

**Surf Punks** — *Oh No! Not Them Again*

Merry Christmas! Love, KCR.



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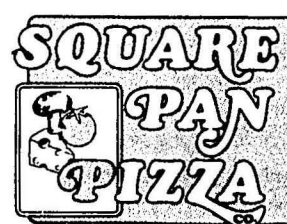
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## State Student Cuts His Teeth on Coppola Production.

by Kelly Francis  
Stanza staff writer

Rick Popko is not your ordinary San Diego State student. If everything goes as scheduled, he will begin production early next year on a film he and two friends wrote for Francis Ford Coppola. Not bad for a 20-year-old film student with no experience.

"The way we got this job was pretty much being in the right place at the right time," Popko said.

In the small Northern California town where Popko attended high school, a girl, whose daddy happens to be Coppola, caught wind of three young writers wanting to make films. The girl mentioned these writers to her father, who in turn asked for a sample of their work. Obviously impress-

ed, Coppola called a meeting with Popko and his co-writers, Dan West and Steve Fullerton.

"We had a brainstorming session. At this session, Coppola was sizing us up," Popko said. "He wanted to get our ideas on a story called *Halloween Is Cancelled* that he and his son Roman had thought up. At the end of the session he asked us, 'Do you guys think you can handle this?' We all look at each other and say 'Yeah, we can do it.' The next thing we knew, we had contracts mailed to us."

The production company, Commercial Pictures, is an independent off-shoot of Zoetrope Studios, founded by Coppola. Designed primarily to crank out low-budget films, Commercial Pictures provides an excellent opportunity for

unestablished filmmakers to break into the business.

"That's how we got jobs as nobodies," Popko said. "Part of what they're doing is low budget to make money, but it's also a way to have fun and find new talent. But they're getting their use out of us because they're paying us roughly \$300 each to do this entire script. Once it's released, we get 2 percent of the profits after it has made its money back. In a way they're using us, but in a way they know they're doing us a favor."

The story, *Halloween Is Cancelled*, takes place in a small town where Halloween has been called off by the city council because of unruly years past. The majority of the plot revolves around the repercussions of the decision and the rebellion of the town's kids. The estimated release is October of next year.

But it's taken several years to get to this point. As Popko explained, there has been a long series of rewrites and revisions to contend with.

"It was bad enough that when we turned the script into them it was 200 pages and they said they wanted it 135. Finally I got it down to 135 and they go, 'OK, it's good, now we need it to be 90 pages.' It was practically a whole new script."

Perhaps one of the most gratifying aspects of Popko's involvement with *Halloween Is Cancelled* was meeting Coppola.

"He's insane, but in a good way," Popko said. "When we first went to his house for our first meeting, I'd never seen him before, just in pictures. So here we are, these writers walking up and all of a sudden - there he is, this god of filmmaking. I was in awe. This is the man! This is *Apocalypse Now!* Then his

son Roman walks up and introduces us and he's going, 'Hey, how you doin'?', and then he says, 'Would you excuse me, I've got to get the barbecue lit.' And he's standing there with a flame-thrower blasting it."

Popko has mixed feelings about the film, mostly because it's taken so long to get to the point where it will actually get made.

"I don't know how I feel. We started this script so long ago. I can't get excited. It's strange. It's still not a green light. Quoting *Premiere Magazine*, 'It's not a green light until after the first week of production,' " Popko said. "I'm 20-years-old, I'm not out of film school, I have no experience whatsoever, so how do I tell this story to people so it sounds believable? I have the worst time. It's like trying to tell someone you saw a UFO last night."

film student with his foot in the door. Ironically there is one door Popko hasn't been able to plant his foot in: the telecommunications and film department at San Diego State.

Popko applied to the department only to be met with rejection, being told that his letters of recommendations, his creative submission, and his involvement with Coppola's film were not enough; grades were the only determinant of a student's abilities.

"I'm very disappointed with this department," he said. "The main reason I came to San Diego was because I heard SDSU was one of the best film schools in the country. But this school is leaving a bad taste in my mouth. I'm transferring to San Francisco State where they're not concerned solely with grades."

But never mind that. He's working with Francis Ford Coppola.

It's obvious Popko is a young



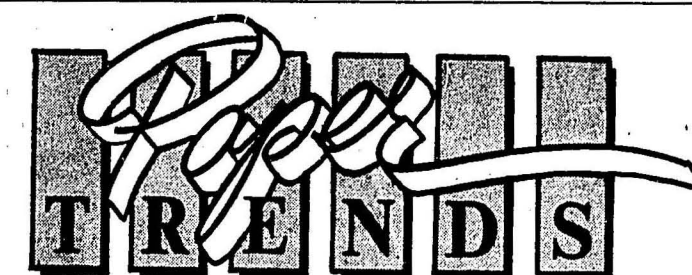
**YOUNG UPSTART** — San Diego State student Rick Popko is currently working on a film he wrote with two friends entitled *Halloween Is Cancelled* for Commercial Pictures, an independent splinter studio of movie mogul Francis Ford Coppola's Zoetrope Studios.

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## FILM

## Bogosian, Stone Prove Talk Isn't Cheap In Radio

by Maury Chauvet  
Daily Aztec Stanza editor

The new Oliver Stone film *Talk Radio* is, in many ways, the same as its subject. It is at times repetitive, frustrating and irritating, yet for some reason you don't tune out. Call after call, scene after scene, you sit and listen and watch. The anonymity of the radio is dangerous, inviting and tedious, but those qualities make it intriguing.

In every sense of the word a psychological drama, *Talk Radio* revolves around controversial Dallas talk show host Barry Champlain (played by Eric Bogosian, who co-wrote the screenplay with Stone), examining his dreams for the show and the realities he faces dealing day in and day out in the muck and slime of the general public that tunes him in.

The film parallels the situation of slain Denver shock-jock Alan Berg who was murdered by a radical neo-Nazi group. Berg, during his tenure in Denver, was the object of intense hatred, both because of his opinions and because of his up-frontness about his Jewish roots.

As the talk-show host, Barry deals with both heavy topics and inconsequential subjects, trying to entertain, educate and disturb, hoping that in his own rather violent way he'll make an impression on the people who listen to him. He knows both the medium and the people who listen to him intimately, and, though in many ways his position puts him at the mercy of those he upsets, he accepts the vulnerability of his position as easily as he accepts the power.

Through all the sensationalistic pitter-patter and assaults on listeners, he hopes to make a point with the power he has been granted.

Based on the stage play *Talk Radio*, which was written and performed by Bogosian, and the book *Talked To Death: The Life and Murder of Alan Berg*, *Talk Radio*, like Barry's radio program, is a one-man show. The film rarely leaves the confines of the radio station, its roots deep in the "stageyness" of the subject matter. Bogosian is on screen for nearly the duration of the film. As the troubled, erratic Champlain, Bogosian carries the film, rattling through enormous one-take monologues, bouncing dialogue off of unseen callers.

Barry's unresolved romantic problems and his show's prom-

ise for national syndication move the story along, but the real essence of *Talk Radio* is the reserved optimism Barry holds in the face of being constantly reminded he has little effect on the people he preaches to. His style overwhelms his substance; his belligerence and brutal honesty overwhelm his intelligence, wit and compassion.

Oliver Stone, often downgraded for being too manipulative in his writing/directorial style, manages to keep the immense amount of material based in the broadcast studio feeling fresh, closing in on the relevant parts of Barry's reactions to and dealings with his unseen audience. There is one portion of the film, as Barry pushes his audience, his show and himself to the limit, where Stone becomes overbearing

as a director - the room begins to spin rather obnoxiously as Bogosian delivers one of the film's many monologues.

*Talk Radio* is rather atypical by film standards - its structure is unconventional, the performances outstanding, and the ending is honest. The film leaves you with a bit of a feeling of loss because ultimately the good guy loses. Bogosian carries the weight of the Barry Champlain character with ease, and Stone executes Bogosian's vision of *Talk Radio* with a keen eye for detail. *Talk Radio*, like Champlain's show, affects you and involves you. It is a tense examination of a man driven to the fringe by the very people that reside on the fringe, and, ultimately, Bogosian and the film frustrate and provoke. It's worth the six bucks just to watch Bogosian work.



YOU'RE ON THE AIR — Eric Bogosian stars in Oliver Stone's latest psychological drama *Talk Radio*, based loosely on the late, outspoken Denver radio personality, Alan Berg. The film derives from the stage play of the same name, both written and performed by Bogosian.

### The Changing of the Guard...

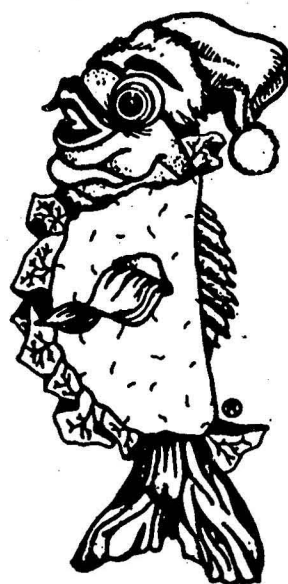
The Daily Aztec wishes outgoing Stanza editor Maury Chauvet many thanks for his contributions to Stanza. Kevin Bortfeld & David Stampone have been named as his successors. Congratulations!

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## FILM

Alternate Realities, Cultural Re-assessment in *Brightness*

by David R. Stampone  
Stanza staff writer

The cinema represents perhaps the most effective vehicle in bringing a people's culture to the world beyond its geographic confines. Sight, sound and symbolism can be employed in film to document and display the customs and beliefs that are the very substance of a culture. In accepting and operating within the reality by which a people live, a movie can powerfully convey a sense of that reality, even to those who are wholly uninitiated to it.

Yeelen (*Brightness*), the 1987 film scripted and directed by Mali's Souleymane Cisse running at the Ken Cinema through Saturday in its San Diego premiere, accomplishes this formidable task in a beauti-

fully photographed tale of father-son conflict and sorcery.

The movie opens with a screen-filling shot of the merciless Malian sun rising, immediately introducing the viewer to the force that most shapes life in the arid African nation. The subsequent scene shows a bound bird bursting into flames, an act effected by the potent magic skills of the sorcerer Soma. It is a sacrifice, an attempt to invoke the powers of Mali, a god of hunting, wisdom and death. In Soma's quest to encounter and kill his son, Nianankoro,

Soma feels his offspring has violated the code of Komo, the science of witchcraft, by using certain sacred fetishes to assume powers and has vowed to track him down, using an

oversized holy pestle as a guide that, we are told, "has been in use in Mali for millions of years."

Meanwhile, the youth's mother warns her son of the man who abandoned wife and child years before, explaining, "He is a terror...you don't know your father..." The young man looks into a water cistern for some psychic information-gathering on his nasty pop's current doings, dutifully reporting to mom all he sees for her sage advice. Nianankoro then sets off on an epic journey across trackless savannah and desert to stay one step ahead of dad as well as find himself as a man - and sorcerer.

The movie never portrays the paranormal phenomena presented as anything other

than actual events. When Nianankoro must defend himself on his travels by freezing in place a hostile warrior with spear poised to run him through, the man stays still as a statue until the young conjurer releases him. The viewer is, of course, being asked to accept this as the self-contained reality of the film.

Yet this is not quite the suspension of disbelief frequently thrust upon moviegoers when the seemingly impossible is taking place on screen. This is something else; this is the reality of a culture vastly different from our Western world, one steeped in century upon century of tradition, values and its own way of perceiving the world. To insist on scoffing at the film's alternate (relative to our Western standard) reality moments as unlikely, even sci-

entifically impossible, then, carries an air of smugness and cultural snobbery.

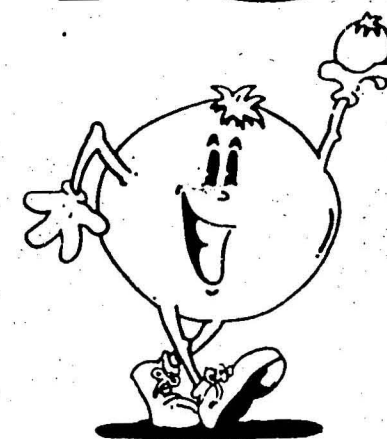
This may, in fact, point to director Cisse's greatest accomplishment with the movingly lyrical *Brightness*, at least for those unfamiliar to the subtleties of Malian culture. The movie presents a narrative slice of life that resonates with heavy symbolism and allegory, especially the last portion of the film. By immersing us in a dense, mysterious cultural reality that we cannot intelligently presume to easily understand, we are forced to admit our approach to life - our reality - is no more valid than another.

Who's to say we just don't know - or have forgotten how - to interpret the omens a hyena can offer us.



MELLOW MALI — Djigui (Niamanto Sanogo) saw the light, and boy, was it bright, in *Brightness*, playing through Friday at the Ken Theater. The film deals with sorcery and coming-of-age in the ancient African land of Mali.

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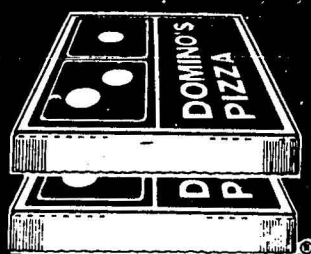
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## An Open Letter to the SDSU Telecommunications and Film Department

Congratulations, you have beaten me. After six years of working to get a film degree at San Diego State, I am disallowed to get a diploma for my efforts. I have no other recourse but to quit. I have six more units to go before my degree, but the TCF department just informed me I will not be getting a film degree from this school.

For those on the outside who don't know how to beat someone that might be passionate and love something enough to work for six years to get it, ask Joe Johnson and the TCF "committee." They may not have written the book on defeating those who threaten their system, but they have an autographed copy. In the film department at SDSU, one must have a grade point average of 3.2, or create a piece of art that pleases a committee headed by Johnson.

Never mind that even one of the most prestigious film schools in the country, the University of Southern California, only requires a 3.0 GPA.

Never mind that anyone in the filmmaking business will tell you (and several have) that good filmmakers generally don't get high grade point averages (Woody Allen and John Waters were kicked out of film school for bad grades).

This is the TCF committee, a group of '80s Salieris who can't handle anything that exceeds

their level of mediocrity. They can easily see that they have shut out talented artists for any bonehead who knew how to keep his GPA up. Good filmmakers with a promising future who can bring prestige to the TCF department and bolster the chances of TCF students getting good jobs are shut out by the committee.

A friend of mine who had a recommendation from Francis Ford Coppola got laughed at by Johnson when Johnson saw that his grade point average was well below 3.0 while another without the creativity to dress himself in the morning got in because of high grades.

But I had enough confidence to deal with that kind of thing. I personally bounced into Johnson's office one day on the tail of local success. I was writing and producing material for a morning radio comedy show. My material and I were being heard all over Southern California. We were getting calls from people in other cities who thought the stuff was hilarious. I was making videos for Price Club, flying all over the state, and being called a "media expert" on business trips.

All I needed was six more units to graduate. I told this to Johnson that one day in his office. I also told him that I desperately wanted to get into

the department, and if they let me in I would only need to take two more classes to get my degree. He couldn't figure out how I got so close to graduating without being in the major. I told him.

Because of the impact of the department, the classes I took required acceptance into the program. I got around this by crashing classes. When the teachers told me they couldn't accept me in class because I wasn't in the major, I told them I would stay anyway.

A few weeks into the semester, around the time of the add deadline, I would go up to the instructors and tell them there was space in their class now, and "would you please sign this add card?" The instructors saw that I wanted to learn (something they probably don't see as often as they like) so I got into the class. Now most people would probably say "good job, you wanted an education and you got it."

Not Johnson. After I finished my story, he looked displeased. He found what I did intimidating, underhanded and not the way he would have it at all. I got the feeling that he didn't like me or my kind. As I got more passionate about my desire to have him see my point of view, I started to revert to my childhood stammer. As I started to stutter, Johnson asked me what I was still doing in school at the age

of 26.

"Why when I was your age," he added, "I was well on my way to getting my doctorate." I told him that I had produced an album, worked on films, and had been supporting myself with quite a few film and writing jobs.

"Now a few isolated successes don't make up for the overall failings of your poor grades," he said. I suddenly felt like Billy from *One Flew Over the Cuckoo's Nest*. Here was Big Nurse. He didn't like me and he had the power. I walked out of the office with barely the ability to complete a whole sentence.

Some weeks later, I filed my second (and last acceptable) petition to the department. I enclosed letters of recommendation from two people in the industry, three respected TCF instructors and a student. One, the radio personality I wrote for, mentioned that I had "God-given talent." The others were equally glowing.

Ironically, I "ghost" wrote and directed a film that got another student into the department.

Last week, I was told that I was not accepted into the TCF department. I have no other choice but to leave SDSU if I want a film degree. With two classes to go before I would graduate with a film degree

from SDSU, I would not be allowed to do so by the department. The quote "so close, but yet so far" was appropriate, but didn't offer much comfort.

So congratulations Joe Johnson and Co. You accepted those that fit your ideal, and rejected me for not. I love filmmaking and I will never give that up. I spend at least three hours each night working on scripts. I completed a feature script, a short and am working on two others. My club on campus, "The Filmmaker's Coalition" is co-sponsoring a lecture by John Waters in February. I should also have my film, *Death Takes a Spill* done before then. I'm trying to get an agent and probably will. Someone on your wry committee said that I would "probably be successful no matter what." I hope so.

Right now, I feel beaten, but maybe I'm not. If I'm successful, I might well forget about all the hard times I had trying to get into your department. Or maybe not. Remember when Jack Nicholson accepted his Oscar and thanked "the agent that told me to stay out of the business."

Dr. Joe Johnson, someday I'm going to thank you.

Michael Addis  
filmmaker

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## BOOK

### Morrison's Voice Still Echoes 12 Years After Paris Tragedy

by Neil Kendrick  
Stanza staff writer

"The Poet is the priest of the invisible" - Wallace Stevens.  
"It is wrong to assume that art needs the spectator in order to be. The film runs on without eyes. The spectator cannot exist without it. It insures his existence." - Jim Morrison, *The Lords and the New Creatures*.

On July 3rd, 1971, Jim Morrison was found dead in a flat somewhere in Paris. Dead... The Lizard King did finally break on through those ultimate doors that lead to eternity via a fatal heart attack in a bathtub. It wasn't a very glamorous way to die; no one ever does die glamorously. Just look at Jimi Hendrix drowning in a pool of his own vomit or Janis Joplin and her final fix with heroin.

But what Morrison did leave behind was not only some of the best rock music from his years with the Doors; he had a bounty of poetry just waiting to be discovered. And 17 years after his untimely demise arrives the eagerly awaited *Wilderness: The Lost Writings of Jim Morrison, Volume One*.

This collection of written material was in Morrison's words "A series of notes, prose

poems/stories, bits of play & dialog/Aphorisms, epigrams, essays" and other random thoughts enshrined in his diaries and notebooks.

But the book leaves the reader - and avid Doors fan - with mixed feelings. You begin to wonder if the publishers aren't just trying to cash in on Morrison's unflagging popularity with young people. After all, the biography *No One Here Gets Out Alive* was quite a best seller a few years back.

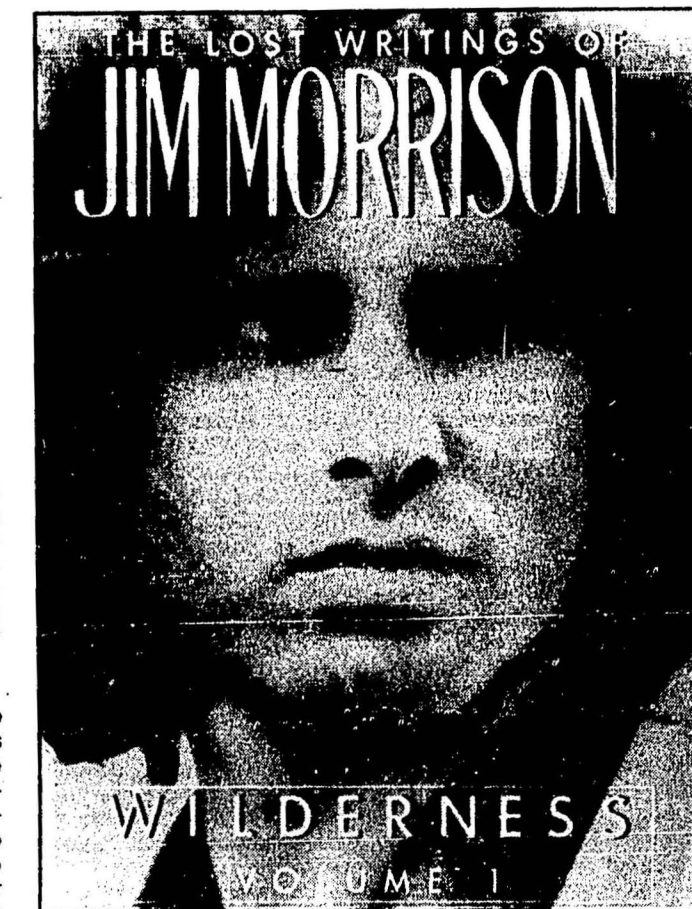
The problem with the book is that many of the poems are largely left unfinished. It doesn't have the primitive power and sense of focus that his first book of poems, *The Lords and the New Creatures*, had. That book was published back in 1970, while Morrison was still alive - which may have something to do with it. In an effort to assemble a definitive collection of Morrison's writing, the compilers of *Wilderness* have decided to publish everything, whether it was completed or not.

But this characteristic isn't entirely negative. Although these sections are confusing on the first read, they do give us some insight on the technique and thought process of

the dead poet. *Wilderness* is still a fascinating book to read. Many of poems remind you of the dark mysticism that made the Doors such a great band.

Morrison writes: "Actors must make us think/They're real/Our friends must not/Make us think we're acting/They are, though, in slow/time... /So stranger, get/Wilder still/Probe the Highlands." Morrison, a notorious drinker, addresses the reader with curious lines like "Why do I drink?/So that I can write poetry... /Forgive me Father for I know/what I do/I want to hear the last Poem/Of the last Poet."

There's something seductive about dead artists. Rock stars and others in the public's eye have a similar power, especially when they die young, expiring in their prime. We want to know everything there is to know about them. What was it that made Jim Morrison tick? Was he really on some kind of "death trip" as he pushed his life to the outer limits of experience? Our morbid fascination with the dead has all the lurid decor of a tabloid headline. "Is Elvis Alive?" What about Marilyn Monroe or James Dean? What were their secret lives behind closed doors really like? We hunger for all the details, groping in the dark for



AT LONG LAST — Jim Morrison's *Wilderness*, containing the bulk of Morrison's unfinished and lost works, provides some new insights into the dead Doors singer's creative processes.

some meaning. Anything that will answer the question of why all of our heroes are dead ones. Morrison said: "Like our ancestors/The Indians/We share a fear of sex/excessive lamentation for the dead/& an abiding interest in dreams & visions." *Wilderness* has the mystique of Morrison's lyrics. But when in response to our questions, its only response is that of silence.

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## ART

# La Jolla Mitchell Show Focuses on Overrated Expressionism

by Neil Kendrick  
Stanza staff writer

At a certain moment the canvas began to appear to one American painter after another as an arena in which to act - rather than as a space in which to reproduce, redesign, analyze or "express" an object, actual or imagined. What was to go on the canvas was not a picture but an event.

Action Painters," Art News (December 1952).

The comments and theory of the late and affluent critic, Harold Rosenberg more or less set the tone of what was being done in American Art during the late '40s and early '50s. Post-war America was the breeding ground for the influential art movement called Abstract Expressionism.

It was in these crucial years that the center of the art world

moved to the heart of the thriving metropolis of New York City. Out of this urban maelstrom came artists like Jackson Pollock, Mark Rothko, and Willem deKooning. Through both their individual and collective innovations, these men and others eventually changed the way we perceived the world. Joan Mitchell was from the first generation of painters to be influenced by these pioneers in abstraction.

Please see ARTSHOW on page 15.



GREAT? — "Ready for the River" is among the works of Abstract Expressionist Joan Mitchell, now on display at the La Jolla Museum of Contemporary Art through January 29. The exhibit is a retrospective of Mitchell's work, spanning 36 years.

# Erte Sculptures Reflect Genius of Modern Designing Master

by Tamara Tuttle  
Stanza staff writer

"Many people consider Erte the father of the Art Deco movement. He was, in fact, one of the four major influences of that period. He is the most sought after living artist/designer of this century, bar none," affirms Peter Helderich, senior consultant at the Dyansen Gallery in Horton Plaza.

An elegant array of sculptured bronzes by Erte adorn the gallery. Rich, golden tones, splashes of opalescent color and serene expressions ornament the fluid lines of Erte's work. Capturing the beauty and glamour of the 1920's, the elongated, enviable little women portrayed in his sculptures are the epitome of style.

The original limited edition bronzes are available for both viewing and acquisition at the Dyansen Gallery for an indefinite period of time. The pieces do not come cheaply. The average Erte sculpture will go for \$12,000, far out of the range of the average student. Surprisingly, however, the artist is known less for his sculpting talents than his designing talents.

"Most of the bronzes relate to designs and fashions that he has created in his past," comments Helderich. "There are a

few exceptions. Some are fantasy pieces."

The fantasy bronzes reflect the same liquidous Erte style. They possess in greater quantity the quality of imagination, allowing the artist greater freedom. Erte's "Firebird," a half-woman, half-bird sculpture, exemplifies the traditional Erte style in a fantastical piece, as does the cobra-lady in "Jalousie."

Russian-born Erte began designing gowns for his mother at the age of 5. He continued in this pursuit, his career seeming to blossom as he landed a job as a Haute Couture fashion designer for the House of Caroline in Paris. Although encouraged by his employer to find another line of work, Erte persisted, eventually achieving immense success as a artist/designer for Harper's Bazaar and Vogue Magazine. Now, at the age of 96, he is a living legend in the art world.

"...I wanted to share some of my ideas in fashion, theater and fantasy through sculpture...I hope that these new works will bring beauty to many homes and museums and, fortunately this beauty will not be ephemeral—the noble material of bronze is respected by the ages. I often marvel at how many wonderful prehistoric pieces of bronze were found in perfect condition in the exca-

vations." Erte writes of his collection.

Erte's style developed through his love of design. A subtle blend of fashion, beauty and elegance, his talents are further brought to life by his sculpture. The bronzes provide another dimension to his art. They enable him to perfect the graceful, flowing lines characteristic of his work, and create lasting specimens of the his endeavors. A great deal of hoopla has been made of his work in recent years. Its serpentine beauty surfacing once more in trendy homes and galleries.

"During the late seventies there was a tremendous resurgence of the Art Deco movement. Erte, being one of the innovators of the entire period, has naturally received a great deal of attention. He is one of the most sought after living artists of our time," comments Helderich of the artist's exponential popularity.

Above all, Erte's love for women is obvious. His sculptures exude an intimate quality about them — the exceptional care and detail with which he portrays his subjects being both beautiful and inspiring. He somehow manages to capture the essence of femininity, which perhaps, is the most appealing quality of Erte's art.

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# Retrospective's Rock Art Makes Splash in La Jolla



by Lisa Estrella  
Stanza staff writer

Paul Caruso considers Paul McCartney, Michael Jackson and the Hard Rock Cafe among his best customers - he even invited them to the opening of his rock 'n' roll "art" sale at the Retrospective Gallery in La Jolla last Friday night.

"The Hard Rock Cafe hasn't even seen this stuff. They've always wanted my Beatles' photos, but I haven't put them up for sale until now," the 39-year-old Caruso said.

Caruso's rare private collection highlighting rock 'n' roll's historic past is probably the best example of 60s' rock art and photography ever assembled for sale at one time.

"It's very dramatic on what we're going to be selling here," he pointed out. "You have to understand the scope, there's just too much. It's devastating. The amount of stuff we have is devastating."

More than 50 items will be on sale at the show, which runs through Jan. 8.

Among the highlights:

- The Grateful Dead "split skull"

flag that flew over the Woodstock Music Festival in 1969 as a symbol to all "Dead Heads" that we're not alone. Price: \$10,000.

- More than two-dozen rare Buddy Holly photographs, including the last three pictures he took on that tour from a coin-operated photo machine. They are believed to be from the airport in Clear Lake, Iowa, before he boarded the plane. Price: \$15,000.

- A rare, first-edition copy of Door's singer Jim Morrison's first book of poetry, hand published and hand-bound by the late author. Price: \$1,000.

- "With The Beatles." Original, early photographs from the book of Dezo Hoffmanns'. A remarkable collection that has never been duplicated. All places are signed. Prices range from \$350 to \$10,000.

And for those unable to afford such pricey pieces, there will be 200 sets of tickets from the 1970 "Mount Fuji Odyssey," priced at \$25 a set. (An aborted "Japanese Woodstock" that promised a

reunion performance by the Beatles.

A self-described hippie, Caruso lives in Maine with his family, where he owns and operates a spring-water company. He began collecting rock related art in 1976 when his cousin gave him 12 Fillmore West posters that he found in a parking lot.

"Since then I had to have everything. And I pretty much have all the best stuff that's available."

"I don't deal with memorabilia," he said. "I don't deal in John Lennon's glasses and that stuff. I deal in collectable art."

"And this is the first time ever that a normal fan is going to be able to purchase something like this. And the prices are not out of wack. I'm not overcharging anyone."

One reason why Caruso is selling part of his collection is because it became too much of a responsibility. He also said he didn't want to worry about the Beatles or Buddy Holly anymore. "My wife and I are tired and we're old hippies. We want to enjoy our kids."

"I used to describe the collection as a 'third child' to emphasize the responsibility involved. You know, what happens if the roof leaks or what happens if there is a fire at the house? It's about time that people have a chance to buy some of this stuff."

"What's ever on the wall, you can take it home. According to the prices I've put on them, I'm not gouging anyone."

The Retrospective Gallery is located on 888 Prospect St., La Jolla.

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## Artshow

Continued from page 12.

At the La Jolla Museum of Contemporary Art there is currently a major retrospective of Mitchell's work. The paintings on display span the length of some 36 years. The hype-machine of most of the media have claimed Mitchell to be one of the untold greats to emerge from the austere ranks of Abstract Expressionism. Great? Well, that's pushing it a bit. There's no denying that Mitchell is an artist of some considerable talent and ability. But the fact is her paintings are sadly overrated.

Mitchell is in many respects a landscape painter. Only here the vistas that she creates are those left by nature reduced to the symmetry of color and line. The objective is to record the spontaneous flow of her emotional life. Like Rosenberg said earlier, the canvas had become a repository for an "event" and not merely a graphic reproduction of objects in the material world. Mitchell, like her predecessors, has taken that motto to heart. The only problem is that we've seen this all before. She isn't saying anything new and it shows in the work.

Unless you're into the aesthetics of Mitchell's brushstrokes, (which are quite beautiful) most viewers will find this show boring - which can be a kiss of death when it comes to art or anything else for that matter. The only other way to enjoy this show is to approach it as more of an important footnote in art history. Though much of the oil paint is still vibrant and her ecstatic line hits your eye, there just isn't a whole lot of substance. According to statements she made, much of her work was inspired by poetry she read and a long obsession with her own mortality. The viewer can only see very little of these lofty references. These paintings are merely meant to be looked at and not read for some concealed content.

One can only imagine Mitchell as she comes from that long line of heroic painters; their brushes coiled in their fists as they hurl paint at the hungry canvas. To the Abstract Expressionists, the paint was not merely absorbed by the diaphanous fabric of the canvas but became an animated thing that allowed them to move freely through time and space. But Mitchell's paintings merely whisper rather than scream with that crazy light that is true inspiration.

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ALL WEEK AS  
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SEE THE LISTINGS  
SECTION!!!!!!**

## VINYL



Los Lobos  
*La Pistola y el Corazon*  
Slash/Warner Bros. Records

It would probably be safe to say that *La Pistola y el Corazon* (The Pistol and the Heart) is the record Los Lobos have been working toward since the beginning of their career. It wouldn't even be much of a surprise to find that *La Pistola* is exactly the sort of LP Los Lobos would have made their inaugural release if the climate surrounding this style of music in

the mostly Anglo realm of pop music wasn't so "hands off."

This style of music is what could loosely be called traditional Mexican music. And if there is one band ideally suited to put out an album covering this genre, it is certainly Los Lobos.

Each of the band's previous efforts have drawn heavily from the members' obvious knowledge of, and affection for traditional musics (sic), but only in a somewhat cursory manner. While peppered with the instruments, ideas, styles and musical flavorings of this music, Los Lobos records to this date (with the exception of their work on the soundtrack for *La Bamba*, but more on that later) have only been quietly subverting traditional Mexican music into American pop.

It is on *La Pistola* where everything about Los Lobos' music - the heartfelt passion in the songs, the band's alter-

nate ability to cut loose and romp and their exquisite technical skill with which they bring it all to life - comes into full bloom.

Ranging in spectrum from treatments of truly "traditional" songs to the Los Lobos' penned title cut, *La Pistola* is not only a rare insight into the band's musical roots (and thusly almost their entire perspective), but moreover an unabashed addressing of this often overlooked music. Most importantly, it is on this level where *La Pistola* eventually succeeds, but given a close inspection, the record belies the almost casual nature in which it was assembled. Though the fact that this LP was recorded and mixed in a mere four days would suggest a less than musically puritanical intent - it is instead that very fact which gives this album its credibility. No contrivance. No ulterior motives. Just a passionate recollection of a musical

heritage very close to the hearts and minds of Los Lobos.

Almost ironically, it may be Los Lobos' soundtrack contributions to the film *La Bamba* have created the possibilities for such a record to ever be recorded and released. Following the band's meticulous yet loving reworking of Ritchie Valens' songs there was a sudden re-appreciation for his then revolutionary melding of rock 'n' roll and Mexican music. And as advantageous as it was for Los Lobos to be associated with Valens, in the end it has been a more awakening experience than I dare say even the band would have imagined.

—John J. Cataldo



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## Stampone

Continued from page 3.  
**Sonic Youth** — the Backdoor  
A totally different Sonic show from last year, this one was a relentless, uncompromising journey into the heart of the sublime Day-dream Nation.

**Bhundu Boys** — B.U.T.  
Five guys from Zimbabwe that managed to make the kind of complex, irresistible Mother Continent music one normally sees bands with at least twice as many people making.

**Rollins Band** — Split  
**The Jets** — O.A.T.  
**Social Distortion** — the Backdoor

**Sugarcubes** — Bacchanal  
**Run Westy Run** — Split  
**John Cale w/ Chris Speeding** — B.U.T.  
**Midnight Oil** (November appearance) — O.A.T.  
**The Cramps** — California Theatre

**Sun Ra and the Cosmo Love Adventure Arkesira** — B.U.T.  
**Roy Orbison** — Starlight Bowl  
**Sugar Minott** — B.U.T.  
**Neil Young and the Bluenotes** — Golden Hall  
**The Primitives** — Bacchanal

**Camper Van Beethoven** — Carpenters Hall  
**Johnny Cash w/ June Carter, John Carter Cash (their son), and the Carter Family** — Del Mar Fair

**Psychic TV** — Club Mirage  
A great moment that bears mentioning: The Church, Australian purveyors of wistful, ethereal rock tunes on record but double-axe-attack terrors in concert, bring out Patron Saint of Alternative Rock Guitar (and the show's criminally underappreciated opener) Tom Verlaine for a phenomenal version of Neil Young's "Cortez The Killer." Speaking of spiritual Sons of

Verlaine, the Feelies were awfully good at the Back-door last month.

**The Oops-I-Almost-Forgot-Gotta-Mention-This-One Category:** Former Mission Of Burma guitarist Roger Miller mesmerized the small crowd at the 2581 Club one night with his bizarrely treated piano (no synths) that he and his "sound percutor" sidekick (i.e., the guy board-mixing) got to sound like a drum, a bass, a guitar, various keyboards and other instruments people haven't yet invented.

That's it, out of time, out of mind...keep getting out for those shows, and try and make it to see some of the fine local talent available like Night Soil Man, the Pull Toys, the Ninth, Society Line, Wheel Wheel T'nango, perhaps a dish off the Scheming Intelligentsia Records menu...shit, there's a whole bunch more, just get out there, people!



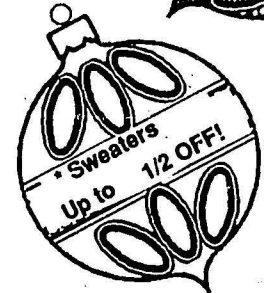
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## LISTINGS

All program listings are through Thursday, Dec. 16. Listings compiled by the Stanza staff; may not reflect any last-minute changes.

## MOVIES

**DOWNTOWN**  
Guild, 3827 5th Ave., Hillcrest (295-2000). *The Lair of the White Worm*, 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 (234-8602). *High Spirits*, 11:30, 1:45, 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, 7:30, 10:45.

**BEACHES**  
Mann Sports Arena 6, 3350 Sports Arena Blvd. (223-2456). *My Stepmother is an Alien*, 12:15, 2:45, 5:15, 7:45, 10:15; *Watcher*, 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 Cave*, 7730 Girard Ave., La Jolla (459-5404). *Things Change*, Nightly: 7:00, 9:00, weekend matinees: 3:00, 4:30.  
Strand Theater, 4950 Newport Ave., Ocean Beach (233-3141). *High Spirits*, 6:45, 10:30, 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). 1999, 5:15, 7:30, 9:45, weekend matinees: 12:45, 3:00.

**COLLEGE AREA**  
College 4, 6303 El Cajon Blvd. (286-1455). Times in parentheses are late-night Fri. and Sat. shows.

**LA MESA**  
Cinema Grossmont, 5500 Grossmont Center Dr. (465-7100). *Scooped*, 12:30, 3:00, 5:30, 8:00, 10:30.

**Grossmont Mall Theatres**, Grossmont Shopping Center (456-3040). *My Stepmother is an Alien*, 12:30, 2:45, 5:05, 7:30, 9:45; *The Accused*, 1:15, 3:45, 6:15, 8:40, 10:40; *Mystic Pizza*, 12:50, 3:05, 5:40, 8:15, 10:15.

**Monday, Dec. 12:**  
*The Dream Syndicate*, the Bacchanal, 8022 Clairemont Mesa Blvd., (560-8022). *Everett King*, Belly Up Tavern, 143 South Cedros Ave., (481-9022).

**Tuesday, Dec. 13:**  
*Night Ranger*, the Bacchanal, FO MO, Belly Up Tavern.

**Wednesday, Dec. 14:**  
Steve Miller with Ben Sidran, California Theater, 1122 Fourth Ave., downtown, (278-1155). *Maria Muldaur and Bernie Larsen*, Belly Up Tavern. *Kaolik Justice with The Ride and Holy Communion* and *Ebb and Flo plus Crush Bond, the Spirit*, 1130 Buenos Ave., (276-3993).

**Thursday, Dec. 15:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

**Friday, Dec. 16:**  
John Hiatt and the Goners and the Ben Vaughn Combo, the Bacchanal. *The Pumps*, 976, Times Square and *Awful Truth*, the Spirit.

**Saturday, Dec. 17:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

**Sunday, Dec. 18:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

**Monday, Dec. 19:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

**Tuesday, Dec. 20:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

**Wednesday, Dec. 21:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

**Thursday, Dec. 22:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

**Friday, Dec. 23:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

**Saturday, Dec. 24:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

**Sunday, Dec. 25:**  
Jeffrey Osborne, the Bacchanal, NRBO and Jimmy Wood and the Immortals, Belly Up Tavern. *Restraints, Dark Globe, Left Coast and Rude Neighbors*, the Spirit.

## 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., with matinee 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., with matinee Sunday at 3 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.)  
*Burning Palenque*, 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 Sweetooth Comedy Theatre, Media Arts Center, 2400 Kettner Blvd., (561-1193). Through Dec. 23; Thursday through Saturday at 8 p.m., with matinee Sunday at 2 p.m.  
*Dance of the Mayfly*, by Judy Montague. The Gaslamp Quarter Theatre Company, 547 Fourth Ave. (234-9583). Through Dec. 17; Wednesday through Saturday at 8 p.m., with matinee Sunday at 2 p.m.  
*Fantasy Follies*, by Bryan Marshall. El Cortez Convention Center, 730 Beech 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.  
*Festival of Christmas At Lamb's*, by

Kerry 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.  
*Rashomon*, adapted from the Japanese tales of Akutagawa by Fay and Michael Kanin. 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.  
*Underground at the Lyceum: Far From The Well-Adjusted Crowd*. The San Diego Repertory Theatre is presenting late-night entertainment, a "Sketch Cafe" that walks the "fine line between stand-up comedy, cabaret and theater." 79 Horton Plaza, downtown, (235-8025). Through Dec. 17; pre-show 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). Please see LISTINGS on page 18.

## BLACK ANGUS

# WEEKEND WEDNESDAYS

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Continued from page 17.

## ART

(LISTED BY GALLERY)

**Art Site**, 921 E St., downtown. Oil Paintings, by Phil Harmanek 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 silk-screen prints by Los Angeles artists Mark Vallen and Charlene Hassencohl 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).

**Edlens Culas**, 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. Please see LISTINGS on page 19.

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## ON THE COVER

Sports Editor Ed Graney, a man who has been a role model and an inspiration to all of us here at Stanza. A suitable tribute to a man who means so much to so many. Keep up the good work.

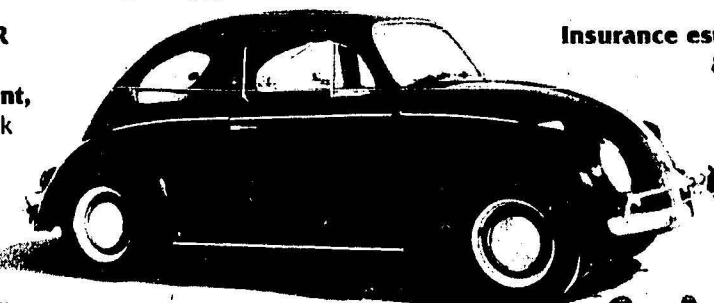
Outgoing  
Stanza Editor

*Maury Chauvet*  
Maury Chauvet

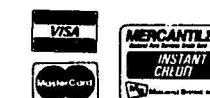
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## LISTINGS

Continued from page 18.

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

**Faith Nightingale Gallery**, 535 Fourth Ave., downtown (235-1028). *Sculptural 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). *Masks of Individuality*, the cast-paper work of Lisa Longworth is on view through December.

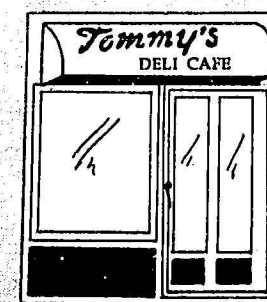
**Installation**, 930 E St., downtown (232-9915). *Three Installations*, a collaborative effort by Sara Jo Beriman, Charles Craun and Graciela Ovejero. The performance portion is scheduled for 8 p.m., Dec. 4, 5, 11, 12 and 18. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

**International Gallery**, 643 G St., downtown, (235-8255). *Folk Art of*

Turkey, costumes, dowry pieces, stockings, gloves, hand-woven places 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.

**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 fund-raiser 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.



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