

The Daily Aztec

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Asbestos no threat, professor finds

Lack of knowledge is problem

By Lisa Fuller
Daily Aztec staff writer

Despite the massive public outcry to remove asbestos from public school buildings, there is no medical evidence to support the claim that the levels are harmful to humans, said a University of Vermont pathology professor.

Brooke Mossman said the doses required to cause the disease asbestosis are much higher than normal exposure levels. Asbestosis is caused by airborne particles that become lodged in lung tissue and can cause cancer.

Mossman said asbestosis is found exclusively in men exposed in the workplace, such as is the case with workers who install asbestos in buildings and ships. She stated that the asbestos-related cancer is increasing only in men older than 65

who had worked with asbestos. "In most buildings the asbestos is away from the public and is only dangerous when respirable. Usually the only way to disturb it is in removal, where levels become more dangerous than before removal," Mossman said.

The fiber count that the Occupational Health and Safety Administration allows is .2 fibers per cubic centimeter. Mossman said levels in schools are thousands of levels below that and levels outside can be higher from automobile brakes that use asbestos.

So why is there a rush to remove asbestos? Royce Brister, asbestos coordinator at the University of California at Berkeley, said the public lacks sufficient knowledge of the medical aspects of asbestos-related disease.

Please see ASBESTOS on page 6.



The Daily Aztec/file photo. The rush to remove asbestos on campus may be caused by a lack of knowledge rather than a threat to health. SDSU is involved in a \$1.2 million project to rid asbestos from buildings. Work on East Commons and the Industrial Arts building has been completed, with a cleanup remaining to be finished in the Dramatic Arts building.

'Pesky polecats!'

Watch out for skunks if you have night classes at SDSU

By James A. Smith
Daily Aztec staff writer

You're walking home with a classmate at about 10 p.m. from your one-night-a-week philosophy class — exploring, expostulating, examining in minute detail the nuances of existentialism.

Suddenly, a look of horror crosses your classmate's face.

Smugly congratulating yourself, you think you have finally convinced your friend that life has no meaning.

Then you look ahead to discover the real terror. "Skunk!"

The skunks on campus are getting bigger and greater in number, say SDSU groundskeepers. The nocturnal animals live underneath older buildings like Hepner Hall and Scripps Cottage, coming out at night to feed on garbage left by students.

"We usually trap them and let them go out in the canyon," said Glenn Jarmusch, SDSU supervising groundskeeper. "We had one guy who caught one and let it go, but when the skunk got out of the cage, it kept following him back to the school. Finally the thing left him alone."

The groundskeepers catch the pesky polecats live in three-foot-

long wire cages, using cat food, dog food or sardines for bait.

"They like sardines best because of the smell," said lead groundsworker Steve Mack. "It's guaranteed — if you use sardines, you'll catch one."

The trap is designed with a slanted door on both ends to keep the smelly varmint from raising its tail. "If the skunk can't raise its tail, it can't spray," said Jarmusch.

Marie Hines, who works in the receiving area at the bookstore, feeds some wild cats that live behind East Commons. She has also experienced some close encounters with the skunks.

"The skunks come up here and try to eat the food that I put out for the cats," Hines said. "And they're messy. They stand right in the middle of the bowl when they eat. Anyway, one day a little baby skunk came up here to eat, and it charged the mama cat and one of her kittens, trying to scare them away from the bowl. I couldn't believe it — a little baby skunk trying to scare away two cats."

The baby skunks' spray can be just as bad as the adults'. But at least one brave groundsworker was undaunted by the thought of a tomato-juice bath when, according to Jarmusch, he approached a baby

skunk, grabbed it by the tail, and carried it out to the canyon to set it free.

Occasionally one of the black-and-white creatures gets trapped inside a trash can. When that happens, the groundskeepers simply put a board down inside the can and walk away, letting the bushy-tailed mammal find its own way home.

The groundskeepers can't recall any incident when a student was sprayed.

But people should be careful. Jarmusch said the population of skunks will probably rise because of more trash left by the influx of students.



The Daily Aztec/Nancy Boesen

Students leave a dark Storm Hall on Tuesday after the campus was hit by a power outage.

Lights go out, cause problems

By James A. Smith
Daily Aztec staff writer

A power blackout hit all but six buildings Tuesday when SDSU's co-generation electricity plant shut down.

There was no electricity throughout most of the school from about 11:30 a.m. to 11:45 a.m., according to Charles Sippial, physical plant director.

"What happened was that there was a glitch in the system," Sippial said. "There is an automatic shut-off sensor on our co-generation plant. The system sensed something was wrong. It could have been a power surge or an overload condition. Right now, we still don't know exactly why the power went down, Please see RIGHTS on page 4.

Playing the waiting game

Long lines make for long days

By Jeffrey Berend
Daily Aztec staff writer

From Admissions and Records to the Cashier's Office, students stand in frozen parades of monotony.

The lines are long as the sun beats down in the 90-degree heat, and no one — nobody — is smiling.

"This sucks," undeclared sophomore David Erickson said as he waited in an hour-long line at the Cashier's Office. "You have to ditch class to stand in line. I don't think they're ready for the students at all."

Still, many of those standing in the lines are prepared.

"I usually bring a large glass of water so I don't get dehydrated," drama junior Roeya Banuazizi said. "Sometimes I bring a friend to keep me company if I know it's going to be a long line."

Banuazizi said she got in line at the Admissions and Records Office an hour before it opened and stood waiting for hours.

While some lines are slowly diminishing in size in the second week of the semester, others continue to stretch patience.

At the Cashier's Office, supervisors said lines are always long after the Labor Day holiday and extra staff is provided to limit students' waiting. The faculty window is also opened to students to alleviate the

'I usually bring a large glass of water so I don't get dehydrated. Sometimes I bring a friend to keep me company if I know it's going to be a long line.'

-drama junior Roeya Banuazizi

problem.

Workers at the Cashier's Office said the line took 20 minutes to get through, while waiting students said it took an hour.

Daniel Cryns, an applied art junior, waited at the end of the 60-foot line to get his parking permit.

"I think they're probably punishing us because we didn't get it in earlier," Cryns said.

Phil Robbins, director of operations at Aztec Shops, said lines at the bookstore have been "normal" and are slowly decreasing. The problem is simply a part of SDSU, he said.

"People always say they go to SDSU to learn how to stand in lines," Robbins said. "You put

35,000 students in this type of situation and that's just what happens."

Robbins said Aztec Shops will use scanners at cash registers in the spring to speed up the process.

Curving lines, found at banks and amusement parks, might also be added next semester, he said.

Robbins said the curved lines allow customers "next available" service, utilizing fast tellers and avoiding problem lines.

At the add-drop tables next to Love Library, workers are preparing for the usual influx that takes place at the semester's deadlines.

Drop deadline is Monday, while the last day to add classes is Sept. 18.

"It'll get a lot worse when deadline comes around," said Dante Bautista, a second-year assistant at the booth. "It's tough when it gets real packed. The best thing to do is to come either early in the morning or late in the afternoon."

Bautista said students often approach the assistants with incorrect information and are then forced to go back to the professor or department. Then they have to wait in line — again.

"Some people get pretty irritated, but what can you do?" Bautista said. "We'll just have to wait until Friday to see how bad it gets."



The Daily Aztec/Rob Gram
Students line up in the Administration building Tuesday — and wait.

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By GARY LARSON

THE FAR SIDE

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College students can't afford costly health insurance

By Grace Limbag
Daily Aztec staff writer

The rising cost of health insurance continues to make a large and growing percentage of the American population unable to afford adequate health coverage.

As many as 35 million Americans under 65 are without health insurance, according to a March 1988 report by the New England Journal of Medicine.

That year more than 5 million Californians had no health insurance, said Melanie Marsh, a spokesperson for the Health Insurance Association of America.

There are many reasons why people do not get health insurance. One of them is that it is very expensive, especially for college students.

Two weeks ago SDSU students received information on health insurance being offered by Associated Students. It will cost \$192 for a student to purchase health insurance coverage for the fall semester. For a student and a spouse to be covered in the same semester, it will cost them \$631. This is considered expensive by many students.

"I just don't know if I want to spend the money," said Julia Hatcher, a 24-year-old graduate student of English. "I've never had anything wrong with me. That's why I've never purchased it."

Sometimes people wait until they get an emergency health situation that requires them to seek medical care.

"I got really sick (with bronchitis and the flu) during Christmas break

Health



and I had to go to an urgent care clinic because SDSU Health Services was closed," said Lisa Casellano, a 20-year-old liberal studies junior.

"It was an inconvenience because I had to go farther away from school, and I ended up having to pay a high bill of \$200," she said.

The incident convinced her to purchase Associated Students Health Insurance.

"Many students will first investigate whether or not they have coverage under their parents' plan or their

employers'. And if they don't have coverage, then a majority of them will investigate SDSU's health insurance policy," said Anna Lopez, Health Services health education assistant.

"SDSU is about one percent higher in terms of overall enrollment in A.S. Health Insurance than other Cal State campuses," said Roy Landstrom, SDSU's Associated Students health insurance broker.

Although SDSU has over 35,000 students, only 1,205 of them purchased A.S. Health Insurance in the 1988-89 school year.

Many students do not know where else to go to find other health insurance plans. One plan that students can inquire about is offered by Health Insurance Services.

There are really no requirements

under the Great Republic V.I.P. Solution Plan, said Rochelle Hinrichs, assistant independent broker for Health Insurance Services.

"You can be a full-time student, and you don't need to be employed," Hinrichs said. "However, if you are employed, there are some occupations, like being a waitress or a waiter, which the plan will not cover due to health reasons."

"Although some full-time students do choose such occupations as part-time work, this should not prevent students from considering the plan," Hinrichs said. "We can put being a full-time student as an occupation, even though they work part-time as a waitress or waiter."

Another plan that students can consider is the County Medical Ser-

Please see HEALTH on page 6.

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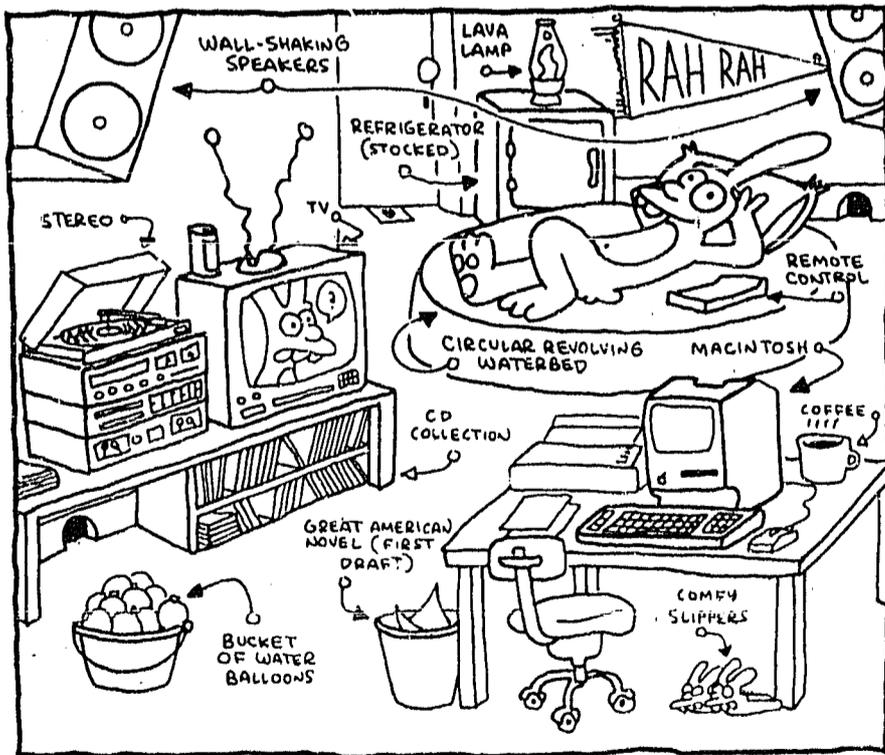
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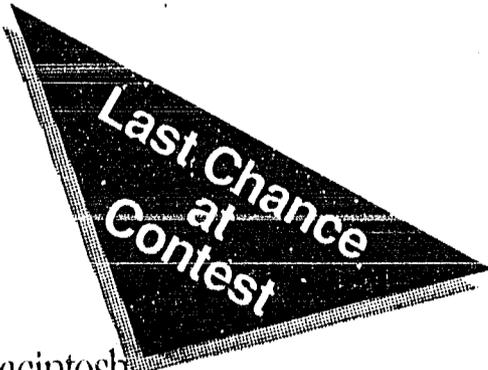
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What's in a name?

SDSU club suffers identity crisis

By Oscar C. Villalon
Daily Aztec staff writer

One award-winning campus club has an identity problem.

"We're not the convenience store; we're not a dude ranch," said Ava Chan, president of the SDSU chapter of the Circle K Club. But the club is the winner of an international service award.

The club won the award in August at the 34th annual Circle K (K stands for Kiwanas) International Convention in Cincinnati, where they were judged against the 600 other clubs in the 10,000-member organization.

The club won the first-place award for its community service because of "Project Have-A-Heart." The program had club members take orders for balloon bouquets to be delivered free of charge to loved ones in San Diego hospitals on Valentine's Day last year.

Dennis Roberts was then president of the club and helped put the idea into action with the cooperation of Kiwanas member Jeff Benesh, the owner of Partyworks on Waring Road.

"It was basically a combined effort (of our members). The club in general receives the recognition,"

Roberts said.

Both Roberts and Chan had waited for recognition of the club's service to the campus and the surrounding SDSU community.

"Whenever you hear of something being done around the campus, it's usually fraternities and sororities," Chan said. "We would like people to know that we're out there."

Though she admits that in the past, the Circle K club had a greater focus on community activities than campus involvement, it plans to shift its attention, Chan said.

"The Circle K Club is a place where people can go who like to help and can be with people just like themselves," she said.

The club is supported by the Kiwanas Club, which uses Circle K as part of its own community projects. Circle K then commits itself to other projects.

The club helped paint and repair the Campus Children's Center last spring and worked the phones during Labor Day weekend for the Jerry Lewis/Muscular Dystrophy Association Telethon. Circle K also goes every semester to Tecate, Mexico, taking food and clothing to orphanages.



The Daily Aztec/Jeff Lancaster
'We're not a convenience store,' says Ava Chan, president of the service club Circle K.

Lights

Continued from page 1.

but we are looking at all kinds of possibilities to see what caused the sensor to sense something was wrong, and consequently, to dump. All of our electricity as of 11:40 a.m. is being purchased (from SDG&E). Our plant is still down."

SDSU's co-generation plant has a turbine engine that normally supplies about half of the electricity to the campus. It is similar to a small jet engine that runs off natural gas or diesel fuel for backup. The engine drives a generator that normally supplies about 400 amperes of electricity.

Lack of electricity created problems all across the school.

Computers in Love Library went down for about 45 minutes, and four people were stuck in an elevator, said library staffer Dan Rivera.

"Right after the power came back on, someone said there were some people stuck in the elevator," Rivera said. "They were in there for about five minutes. We went over there and unjammed the elevator door and pulled them out."

Another person was stuck in an elevator in the Professional Studies and Fine Arts building.

KCR had five to ten minutes of dead air.

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Production Supervisor
Margaret Sherwood
Assistant Production Supervisors
Lisa Vercauteren
Debbie Zasio

Advertising Manager
Matthew Dathe
Sales Manager
Dennis Kuhn

Jon Petersen

Cut capital-gains tax rates to spur economic growth



Of course, the wealthy may benefit during this process. But so would the middle class, which actually has more to gain by a tax cut. Many parents who have average or even low incomes save for years for their children's college education. And when the tuition bill comes in the mail, it's time to sell the investments, thus realizing gains. What's unfortunate is that under current law these parents could be considered "rich" in the year they realize those gains and will have to pay the rich man's tax rate.

The United States is no longer the world's only great economic power. Competition from Asia and from Europe is costing Americans jobs as this country fails to invest in the latest technologies. What's the foreign competition's secret? Part of the answer lies in their low capital-gains tax rates. Belgium, West Germany, Italy, the Netherlands, Hong Kong, Malaysia, Singapore, South Korea and Taiwan do not tax long-term capital gains at all. And Japan's rate is a nominal 5 percent. The American government, Democrats in particular, needs to take note of this.

What's ironic is that the Democratic Party — the party of everyone — is way off on a chance to be for everyone.

No matter what the odds, the United States must lower the capital-gains tax rate. It was cut in 1978 in the face of even greater obstacles when President Carter, the Treasury and the Democratic congressional majority opposed cuts. What helps today is that six Democrats on the House Ways and Means Committee have resisted party pressure and revived the tax-cut proposal.

A capital-gains tax cut isn't beneficial — it's necessary. Congressional leaders should see its benefits in fighting the deficit, providing jobs and competing with foreign economic powers.

The most regrettable outcome of 1989's bitter partisanship is the left's adamant opposition to any cuts in the capital-gains tax rate. The Democratic Party's test of loyalty now seems to rest on one's hatred of a reasonable and intelligent tax cut. The question is often posed: "Are you for the rich man or the common man?" Answer the latter, you pass the test.

But a cut in the capital-gains tax would help the rich and the poor. What's ironic is that the Democratic Party — the party of everyone — is way off on a chance to be for everyone.

The Tax Reform Act of 1986 raised the capital-gains tax rate from a maximum of 20 percent to 33 percent, which means that capital gains are now taxed at the same rate as ordinary income. But capital gains are not ordinary income, and the new higher rate works against economic growth.

Forbes magazine reports that since 1987, small-company equities have languished and capital-gains tax receipts have been less than expected. And the United States should have seen that coming. History teaches that high capital-gains tax rates discourage growth and actually limit the revenue government collects.

Opponents argue that a tax cut is unwise while the budget deficit looms so large. But that is precisely why this tax cut is necessary. Whenever the capital-gains tax rate is cut, investors are encouraged to realize gains, thus contributing extra amounts to the federal and state treasuries. When the capital-gains tax was reduced from the mid-40-percent range in 1979 to 28 percent, realization of gains increased by 50 percent over 1978. There was another 50 percent increase in revenue when the rate was lowered to 20 percent in 1981.

The Treasury and the Joint Committee on Taxation both estimate that a decrease in the tax rate would raise revenue in 1990 and 1991, helping meet \$5.5 billion in revenue needed for a budget agreement made earlier this year.

Opponents usually counter that such tax gains are only temporary, but the investment that follows such a cut spurs growth in new industries, providing jobs, wealth and even more tax revenue.

closet and re-enter the world simply as members of society. Under the label they have chosen, society should not be expected to accept them.

Andrew L. Foss
economics senior

What does the red really symbolize?

Editor:

Whose big idea was it to paint the curbs red along Remington Road — the road that runs beside Smith Field and the east-side dorms? What was the reason?

Are less people interested in buying the parking sticker at its bargain price and more interested in finding alternate parking spaces that are adjacent to SDSU, such as Hardy Avenue, Lindo Pasco, 55th Street and what used to be available on Remington Road?

Forgive me: I just remembered there are available spaces along Remington (two spaces) in a seemingly random spot near 55th. Did someone run out of paint and forget where they left off? Think, please. Why is this necessary — just two spaces? What is the purpose?

What are dorm students supposed to do with their cars? There can't be enough spaces for all three dorms in their private parking lot ... for Day's sake ... this is San Diego State! I hope, for the pocketbooks of non-student baseball fans, that Aztec

baseball is scheduled when the ticket-happy student patrol is off duty.

Was it necessary to red-curb Remington just because of bicycles? Did someone think bicyclists couldn't tell when a car was parking and ran into a few of them, or did someone just get flustered because their Daihatsu was totaled by a 10-speed? What about those randomly placed spaces? The bike lane doesn't swing around the spaces. Are the bicyclists supposed to avoid the cars by leaving the bike lane and hope a ticket-happy red shirt isn't waiting for them?

Does the red symbolize something other than *no parking*? Does it symbolize more of a *Gorbachev-esque* reminder of who is running the campus? Am I going too far? Maybe ... I'm slightly disturbed by this matter. If SDSU has a shortage of parking, why is it being taken away? Let's have some answers: creative, if not truthful. Please!
James Tiger White
student teacher

Just when it's safe to read the Aztec

Editor:

I was appalled at the poor taste represented in *The Daily Aztec* by the article titled "Shark fishing."

As an SDSU biology graduate, I picked up the paper for the first time this year and could hardly believe

the crap I saw. In the article, people set free four of the five sharks they hooked. Apparently all they did was cut the line — so off swims a creature with a hook in it, off to suffer, less able to survive. And the one they did keep they used as a model for some action shots: a mako shark with a gaff through its lower jaw, one with the proud killer posing with the dead fish, and one of the dead shark's tail.

In our well-informed community, sensational, cruel and torturous acts upon nature should not be tolerated. How could you?

Don VanNess
biology graduate

The Daily Aztec Seeks Letters

The Daily Aztec welcomes letters, columns, cartoons, guest columns and commentaries from readers.

Submissions must include the author's or artist's name; students should include major and class standing. Faculty and staff should include position and department. A picture ID or phone number also must be given to prevent misrepresentation.

For more information call 594-6976 or drop by the Opinion Desk at *The Daily Aztec* office, PSFA Room 361.

Stop killer-training colonel

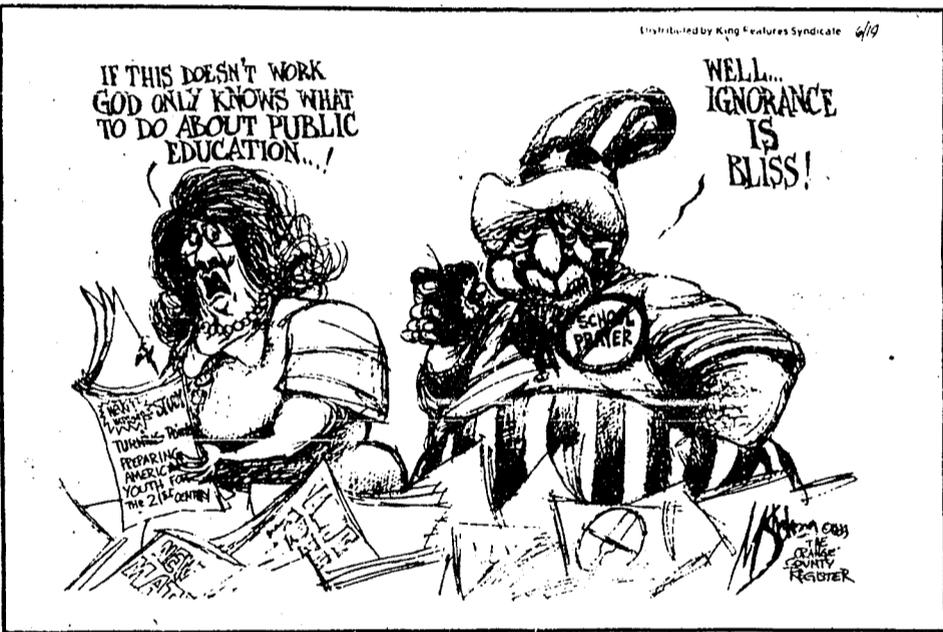
Any informed American has heard about *the war* being waged by the Colombian government against the drug cartels. And it would be nearly as difficult to find someone who does not realize the importance of this war to the people of the United States. However, recent evidence has surfaced showing that this confrontation has some import with certain Israelis. They are using it to make money.

The *Los Angeles Times* ran a story on Aug. 30 stating that a videotape had been discovered that shows Israelis training the cartels' killers. One of them, known as Vladimir, is identified by Colombian authorities as the leader of the Medellin cartel's paramilitary organization, which has been blamed in the killings of four judges and nine court workers.

The video, captured in a raid on the house of an alleged recruiter for the death squads, is intended as a promotion for *The Spear of Glory*, a company owned by former Israeli army Col. Yair Klien, and was created to train paramilitary groups. The video shows Klien running military- and assassination-training exercises for about 50 men.

This situation must not be allowed to exist. Israel must be called upon to act. Klien should be recalled by Israel, or his papers should be revoked. Whatever it takes, he must be stopped and removed from Colombia. His training is being used against our allies in the war on drugs, and will undoubtedly be used against Americans who are going to Colombia as advisors and technicians to train the Colombians on and service the materials which we have donated to the war.

Israel must put pressure on Klien. He cannot be allowed to make money from the deaths of anti-drug politicians and judges.



Letters to the Editor

Who really cares about the GLSU?

Editor:

I'm writing in regard to the news blurb announcing the Gay and Lesbian Student Union (GLSU) retaining its original name. My question is, "Why does it matter what the name of their club is, and why do they think it is of any importance to the students at SDSU?"

For the last four years I have seen and heard this group whining and screaming for attention. But the students at SDSU either don't care about or are thoroughly disgusted with their antics.

Their latest drive to display gay/lesbian art in Love Library is an example of this. The issue of gay/lesbian art has surfaced due to the controversy surrounding Robert Mapplethorpe's "The Perfect Moment," a display exhibited in a Washington, D.C. museum and referred to as "homosexual and sado-masochistic" by *The San Diego Union*.

The overwhelming consensus in that case showed the public was morally offended at this "art" and likened it to pornography. This was followed by outrage when citizens and lawmakers discovered that this exhibit was publicly funded.

In light of this fact, the case of gay/lesbian art being displayed in Love Library is one that the students at SDSU should have a say in. Art for its own sake is one thing. However, the display will feature only artwork by homosexuals. Maybe the students should be informed that it is their money that is funding the display. Is it fair to the art students here who do not get to have their work displayed because they are not homosexuals? Is it fair to the people who have to look at this artwork they feel is offensive? Is it fair to have the students' money taken to support such a display?

As for the name of the GLSU, as well as their movement on campus, I must ask: By what criteria should the students at SDSU judge them? Their purpose as a club on this campus seems to be to provide a forum for homosexuals to gather in solidarity with one another. But the fact remains, they are funded by Associated Students, an agency I personally support with my tuition.

As people, I believe the homosexuals have every right as citizens under the Constitution. But when they approach me under the title of sexually deranged pervert (GLSU), I have no alternative but to be disgusted and rebuff them. My advice to them is to go back into the

On-campus commercial activities are regulated

By Oscar C. Villalon
Daily Aztec staff writer

In recent years the U.S. Supreme Court has consistently protected the freedom of speech on college campuses, but the same is not true of commercial activity.

The court ruled 6-3 this summer that college and university administrations may restrict commercial speech (soliciting) to what could be considered a reasonable rather than a least-restrictive level.

"There can be limitations to keep commercial speech from interfering with the university," said John Gaughen, coordinator of student activities for the Student Resource Center. "But they need to be specific. You can't have a complete ban."

The court case revolved around the legality of a 1982 incident involving the State University of New York (SUNY) and a student from its Cortland campus who was arrested by campus police after refusing to stop a product demonstration in her dorm room.

The student sued the university in

district court, claiming civil-rights violations, then took her case to the 2nd U.S. Court of Appeals, which ruled that limits on commercial speech are allowed only when there is a legitimate need. Even then, the least restrictive means of enforcement must be used, the court said.

SUNY appealed to the Supreme Court, which ruled the appeals court's wording was restrictive and that reasonable means may be used to limit solicitation.

SDSU follows a policy of limitation of commercial speech for businesses on campus. Commercial transactions other than by Aztec Shops are prohibited, but solicitation of information about products or services is allowed.

Also, SDSU has its own set of rules for on-campus student peddling. A student who wishes to sell a product on campus may do so only if it is a handmade product and a committee determines it to be handmade.

Student organizations may have fund-raisers using handmade products if they aren't reselling wholesale or imported products or selling on consignment.

Health

Continued from page 3.

vices Program (CMS). Although this is not an insurance policy, it is a program funded by the state for indigent adults between the ages of 21 and 64.

"What I mean by indigent adults is a person that would be a student and doesn't have any insurance or a single person with no dependents and is working with an income lower than \$850 per month," said Sherry Balistreri-Smith, CMS business office manager. "The CMS program is something people can consider if they have no medical insurance and need immediate medical treatment."

Hospitals are aware of the CMS program and will mention the program to people who have no health insurance.

Another State-funded program for indigent adults is Medi-Cal.

"Medi-Cal covers people under the age of 21 and over the age of 65, the disabled and people who meet an income-level requirement," said Yolanda Thomas, spokeswoman for Medi-Cal.

Health insurance coverage still remains a problem for many Americans and there are not enough affordable programs.

Asbestos

Continued from page 1.

"A large number of deaths came from workers directly working with it. That was before standards were established for health. People hear the word asbestos and think cancer," Brister said.

California has the highest levels of the mineral serpentine, which contains asbestos, in its drinking water, Brister said. The water supply may have higher asbestos levels than are found in school buildings.

Both Brister and Mossman said the cost of removal is astronomical. Mossman estimated the costs of abatement between \$50 billion and \$100 billion over the next 50 years.

"Asbestos abatement has become a big business between the inspectors and those who remove it. Currently there is no Environmental Protection Agency policy that calls for removal, so this is a privately operated money-making machine," Mossman said.

She said education will lessen the hype, so the money can be spent in more needed areas of science, such as AIDS research and the prevention of drug abuse by

teenagers.

The asbestos will require removal before it becomes friable and airborne. But Brister said that many areas can be safely maintained for many years, allowing schools to stagger the high cost of abatement.

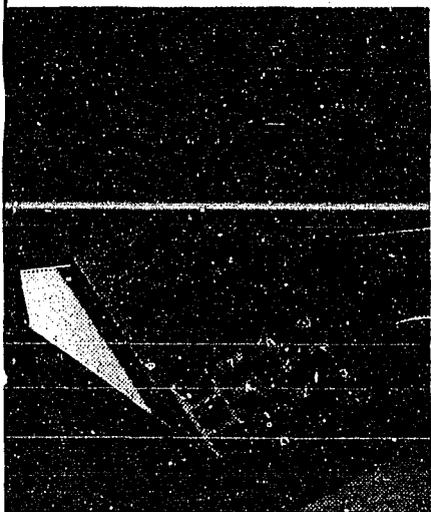
Several medical studies suggest that the money spent on abatement would be better spent on other health concerns. Both a Harvard report and Morton Corn of the John Hopkins School of Public Health voiced that opinion.

In order to comply with the EPA's recommended asbestos level of .01 fibers per cubic centimeter, SDSU has a five-building, \$1.2 million asbestos-removal project that is scheduled to be completed before the spring semester.

Bud Rza of the SDSU Physical Plant said the dangers of asbestos may be overplayed, but aren't entirely unfounded.

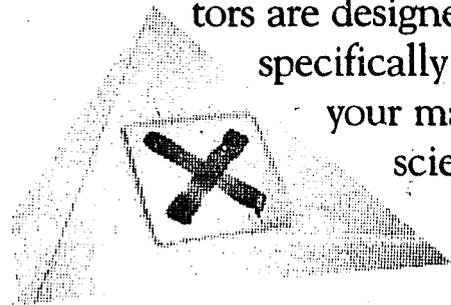
"It is a proven fact that asbestos has caused cancer. But if it's handled properly, it can be removed in a timely fashion before it becomes friable," Rza said.

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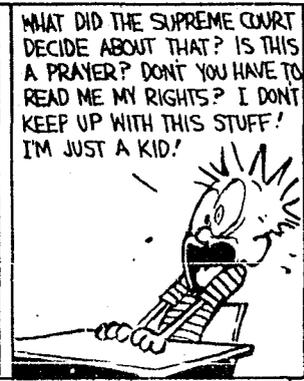
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Sports

No miracles for Lamb's defense

By Ed Graney
Daily Aztec sportswriter

Barry Lamb knew the numbers, he had read the clippings, he had heard the horror stories. He knew what would be asked of him — nothing short of a miracle would suffice for most.

Still, Lamb left Idaho last spring to become San Diego State's defensive coordinator. He took the job with a positive outlook. He was confident the Aztecs weren't *that* bad. No defense could have that many holes.

Could it?

Lamb got his first glance Saturday at something Aztec fans have witnessed first-hand the past two years. The only problem for Lamb — he'll now be held somewhat accountable for such nightmares.

Air Force ripped SDSU's attacking defense for 618 yards en route to an easy 52-36 win in Colorado Springs.

The remake was a repeat. It was 1988 revisited.

"Obviously, it wasn't the kind of start we anticipated," Lamb said. "We didn't do a lot of the

things we practiced. We have to correct those mistakes right away."

There are plenty to correct. Air Force, as good a wishbone team as there is, ran at will. The Falcons ran up the middle. They ran around corners. They optioned to their hearts' delight. Simple dive plays were turned into 20-yard gains. Third-string fullbacks ran for 18 yards with little trouble. "And what about Air Force quarterback Dee Dowis? The little one, all 5-foot-10 and 170 pounds of him, ran for 249 yards. He scored six touchdowns. Of his 13 carries, only two were for less than 10 yards. Oh yes, he only played a little more than three quarters.

Wow.

Said Lamb: "I can't recall seeing a better individual performance."

But it wasn't just Dowis. SDSU's defense was, simply, bad. Aztec defenders overran numerous plays, allowing for Dowis and Co. to cut back too often. The Aztec tackling was terrible — you'd have thought Air Force players were greased down prior to kickoff.

The play of SDSU's linebackers also must improve if the Aztecs are to have any chance against UCLA on Sept. 16 at San Diego Jack Murphy Stadium. Too often Saturday, Aztec safety John Wesselman (team-high 13 tackles) was left one-on-one with Dowis.

"Our linebackers have to play better," Lamb said. "We can't have the missed tackles. You know you're in trouble when your safety has that many tackles, especially against a running team.

"We won't forget this game. We can't. We have to see everything we did wrong and correct those things. If the players execute the defense properly, we'll be in every game."

Lamb doesn't intend to panic. He's been at this rebuilding thing before, as an assistant at Nevada-Las Vegas in 1982.

"Really, we were there not only to rebuild the UNLV defense, but the whole program," Lamb said. "We have much better athletes here. There is no reason we can't be a good defensive team."

Please see DEFENSE on page 12.



Dan Francisco

Rivalries often exist throughout the sports world. Professional baseball is no exception. Every team in the game today has one or more opponents that it would consider a close rival.

But a more intense rivalry has surfaced in our own glorious state. Admittedly, New York has the Yankees and the Mets, Chicago is equipped with the Cubs and the White Sox and Texas offers the Rangers and the Houston Astros. But when it comes to competition within a state, California stands alone.

Recently when discussing favorite baseball teams with a group of friends, I identified with my Northern California roots, only to be chastised by a barrage of comments notifying me of the superiority of Southern California franchises.

As far as baseball stands, I cheer for the San Francisco Giants. But admitting that to a group of Southern Californians is like admitting you voted for Ronald Reagan for a second term in the White House.

But honestly, when analyzing the Giants with Roger Craig at the helm in 1989, even the Southern California folk must give us credit. Kevin Mitchell and Will Clark, dubbed the Pacific Sock Exchange, form the most formidable 1-2 punch in the game. And up the middle, with Robby Thompson at second base and Brett Butler in center field, the Giants are as solid as any team in the league.

Add the hot bat of third baseman Matt Williams, with 15 home runs since being called up from Triple-A, and the consistent pitching of Rick Reuschel and Scott Garrelts, and the Giants have all the fixings of a pennant-winning ballclub.

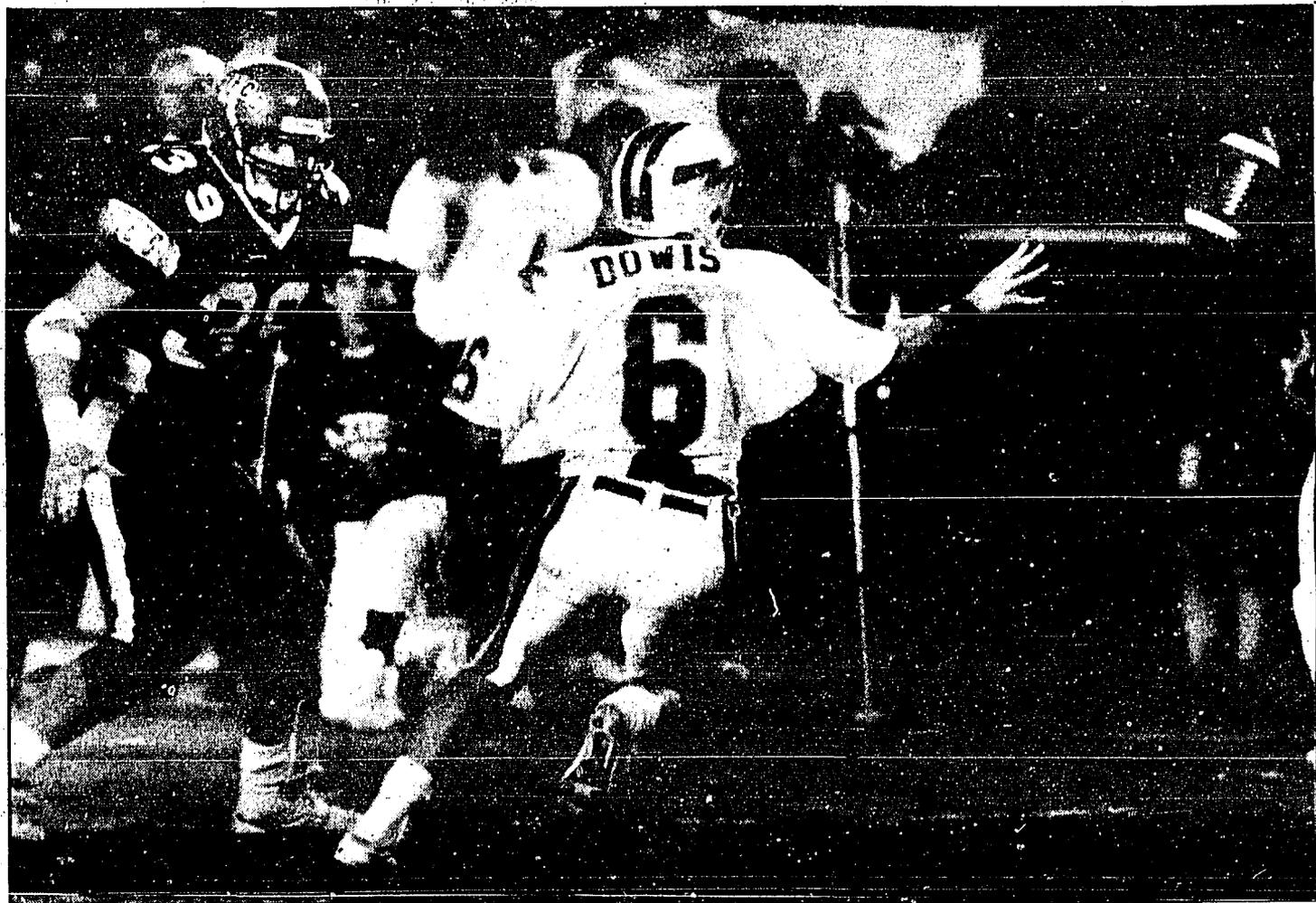
The most important fact of all, this being for Padre and Dodger fans, is the Giants' seven-game lead over San Diego and Houston in the dwindling weeks of the season.

Sure, the Padres are hot. Every year the Padres flourish at the close of the season to make a run at respectability. But to say San Diego is flirting with the division crown is like telling Nolan Ryan he is overrated.

Besides, I still recall Padre fans screaming the World Series would be in San Diego, after acquiring Jack Clark and Bruce Hurst in the off-season. Yes, Clark has a lot of homers and ribbies and Hurst sports a low earned-run average, but neither player has performed up to expectations. Any bandwagon Padre fan will tell you that.

The Giant/Padre rivalry is non-existent compared to the Giants' ongoing battle with the Dodgers for state supremacy, a battle the Dodgers have definitely won in the past. I have nothing but respect for the "Boys in Blue."

Please see FRANCISCO on page 8.



Air Force quarterback Dee Dowis, pictured here last year at San Diego Jack Murphy Stadium, gave SDSU defensive coordinator Barry Lamb a headache all Saturday. Dowis rushed for a team-high 249 yards and six

touchdowns as the Falcons gained 618 yards in total offense. Pursuing Dowis above is John Wesselman, who led the SDSU defense Saturday with 13 tackles.

Large stands out for SDSU Track

By Scott Schmidt
Daily Aztec sportswriter

The San Diego State track and field program has faced its share of problems in recent years. It has received minimal financial support and was even temporarily eliminated from the athletic program at SDSU before the semester began.

Despite these problems, the Aztec track team has had its bright spots. One of the standouts on this team is 21-year-old senior Matt Large.

Large, who will conclude his Aztec career this spring, is also running his third and final year for the SDSU cross-country team this semester.

Although he competes for both teams, track is Large's first priority. In essence, he runs cross-country as training for the 800 meters, 1,500 meters, and mile relay, which he runs in the spring.

"The cross-country work (sometimes up to six miles) he did last year



Matt Large

really helped him with his track last year," SDSU cross-country and track coach Jim Cerveny said. "The endurance work he's been doing in the fall has been helping him with the 800 and 1,500."

According to Cerveny, Large's strongest event is the 800. He was running the 800 in about 1:51 his freshman year, but lowered his time to around 1:50 last year.

"In high school he was a 1:50 half-miler and the 800 was his best event," Cerveny said. "In the long run the 1,500 will be his best event because he has the strength and endurance. I think right now the 800 is his strongest because he runs out in front and he really knows how to control the pace."

Large's 800 time is expected, by his coach and himself, to go way down this spring. According to Cerveny, Large has the potential to run the 800 in 1:48 this season. That goal is crucial to Large because 1:47.80 is the cut-off time in order to qualify for the NCAA Championships. He ran a personal best of 1:49.3 last year.

"I would definitely like to make it to the national championships," Large said. "I think I can run a 1:47.80. I have to get into faster races. My assistant coach, Rahn Sheffield, is really good about working deals to get me into races, so I'll be able to get in a few."

Large has experienced his share of highs and lows while running for the Aztecs; unfortunately, the lows have been dreadful and have occurred at crucial times. Two times Large was knocked out of a race, and both times it happened during conference championships his freshman and sophomore years.

"In my first conference meet I was running in the trials (800)," Large said. "I was in good position to make it to the finals, but a guy cut me off and knocked me off the track into the cement. I came in ninth and didn't make it to the finals."

The second disaster for Large came at the conference championship his sophomore year. The meet was held at Brigham Young and the air was cold for running, about 50-60 degrees. According to Large, the Aztecs had suffered a rash of injuries, so he was forced to run the anchor leg of the 4 x 100 meter relay.

Please see LARGE on page 10.

Francisco

Continued from page 7.

Any team that traditionally manufactures some of the game's top pitchers deserves nothing but respect.

In recent years, excluding their 1988 World Championship that some label a fluke now, the Dodgers have fallen upon injuries and bad luck. All sports fans know that even dynasties crumble for a few seasons, but with the Dodgers' minor leagues, expect to see them clashing for the division crown in years to come.

But for now, let the Giants have their glory. Let's hear it, Dodger and Padre fans, the Giants are for real. A Western Division title in 1987 and all factors pointing to this season's title, I think it's time we hear you say the boys are tough. Hell, you have to be tough to play in Candlestick Park, right?

As for the other ongoing baseball

rivalry in our state in that other league, nothing has to be pointed out. The Oakland Athletics have the best record in baseball for the second year in a row and have a commanding lead on their division.

Yes, the California Angels have excellent pitching, but any team that loses last year's American League MVP (Jose Canseco), the Rookie of the Year (Walt Weiss) and the Fireman of the Year (Dennis Eckersley) for most of the season and still manages to stay atop the division is a shoe-in for the title.

As much as Southern California fans hate to concede that Northern California has the upper hand in professional baseball, they must, if for no other reason than today's standings.

And as for a Bay Area World Series, for all you Southern California spectators, your worst nightmare could very well become a reality.



The Daily Aztec/file photo
Robby Thompson remains the San Francisco Giants second baseman in 1989. The same can't be said for Chris Brown. The rivalry among the Giants, Padres and Los Angeles Dodgers fans; however, remains fierce at San Diego State. For more on the subject, see Dan Francisco's column beginning on page 7.

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Washington State coach inherits problems

PULLMAN, Wash. — It probably was mere coincidence that Mike Price, the new head football coach at Washington State, enrolled his staff and players in a positive-thinking seminar this summer. He's just that kind of guy ... makes Dale Carnegie look like a prophet of doom.

Then again, Price may have seen it as therapy for a football program in desperate need of positive energy following an off-season filled with negatives.

Coming off the school's best football season since the Great Depression — the Cougars led the Pac-10 in total offense, beat Houston in the Aloha Bowl and finished 9-3, the first time in 58 years they'd won that many — the program promptly unraveled, as it often seems to do following its infrequent winning seasons.

The coach skipped town. So did the star quarterback. Several players went on academic probation. Others went to jail. One did both. Price must have thought he'd stumbled into the Pullman Penal Colony by mistake. Last Tuesday, when the Pac-10 Skywriters stopped at WSU, the first

thing they asked Price was if his team had encountered any more "legal problems" since practice began two weeks ago.

"I don't think so," he said. "Of course, I haven't read this morning's papers yet."

At least Price hasn't lost his sense of humor. He may have lost 14 starters and the confidence of preseason magazine editors, who generally see the Cougars finishing about ninth in the Pac-10 this season. But he's still laughing — difficult though it might be at times.

He arrived in March to find five players academically ineligible for spring practice — including Pac-10 rushing champ Steve Broussard and backup Rich Swinton, each of whom gained more than 1,000 yards last season. The team grade point average was an appalling 1.93.

That was just the beginning. In April, Dan Grayson, WSU's top linebacker, was convicted of assault after punching out an old high school friend. Grayson served two months of jail time and is back with the team.

Also, reserve tight end Kevin Andal, Grayson's roommate, was

arrested for criminal impersonation after he posed as Grayson when pulled over for a traffic violation.

In May, All-Pac-10 receiver Tim Stallworth began serving a 180-day sentence on a 1988 conviction for driving with a suspended license. He's serving nights and weekends (as Grayson did) and will play this season.

The same month, Broussard and Swinton were charged in an incident at a Pullman night spot — Swinton with third-degree rape after a woman accused him of molesting her on the dance floor, Broussard with fourth-degree assault for his role in a fight allegedly resulting from the incident.

And in June, Broussard again was charged with fourth-degree assault, for allegedly punching a night manager at a Pullman grocery store.

Swinton got a suspended sentence and no jail time. Broussard wound up spending two weekends in jail. Both remain with the team.

As they approached last Saturday's opener against Idaho, the Cougars were trying to put their various misdeeds behind them.

Price says the team GPA is up to

2.38 after an intensive summer of book-cracking. He also said he's formed a players' committee to set up disciplinary guidelines he believes will end the off-field shenanigans.

Swinton and Broussard just wish the whole furor would go away.

Swinton, who rushed for 1,018 yards last year, says stories concerning his May 6 arrest were "about 80 percent BS."

Broussard, who had 1,280 yards, said: "It was all blown out of proportion. It was embarrassing to me and my family. I just want to forget about it."

"This wouldn't have been a big story if it happened in L.A.," the Los Angeles native added. "But in a small town like Pullman, athletes live in a fishbowl. I can't wait to get out of here."

All this falls under the heading of kicking a program while it's down.

The Cougars were already reeling from the departure of coach Dennis Erickson, who stuck around only two years — just long enough to take the team to heights it had rarely known, and to win himself a big-money offer from Miami. Erickson

accepted that job March 5, a few days after saying he had no interest in it.

Of course, they're used to that sort of thing here — from 1975-78, the Cougars had four head coaches in four seasons. And Price is their third in the last four years.

What they aren't used to is the quarterback leaving with a year's eligibility remaining. But that's what Timm Rosenbach did. After leading the nation in passing efficiency last year as a junior, he made himself available for the National Football League's supplementary draft — two days before Erickson bailed.

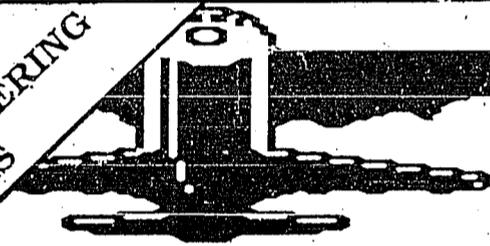
Price, a former WSU player and assistant, returned to Pullman after eight years at Weber State, where his teams were noted for zany offense and zero defense while going 46-44.

He says anything less than another bowl bid for the Cougars this year would be a disappointment.

"You'd think we'd be ranked higher after last year, but that's OK," Price said. "I like being the underdog. Our job is to turn an underdog into a wonderdog."

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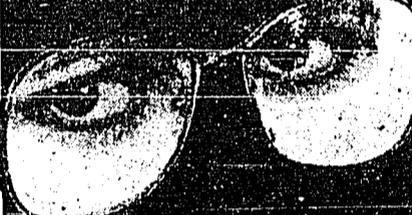
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Running man

The Daily Aztec/file photo

The San Diego State cross country teams will compete Saturday in the Cal State Fullerton Invitational in Fullerton.

Large

Continued from page 7.

Before that race began, he had already qualified for the 800 meter final. The relay began, with Large waiting in the anchor position. Upon receiving the baton, he began his sprint for the finish. Unfortunately, he didn't finish the race as he would have liked. Large pulled both hamstrings 20 yards from the finish. His hopes of running in the 800 meter final had vanished.

With these two disheartening experiences behind him, Large will focus on the 1990 track season to achieve his goals. His cross-country competition this fall will be his means of training to reach that 1:47.80 mark in the 300 and become even more of an asset for the Aztecs in the 1,500 and mile relay.

Large has much to look forward to, even after he concludes his career as an Aztec cross-country and track runner. He is majoring in marketing, minoring in psychology, and has been able to maintain a 3.1 grade point average while competing for two intercollegiate teams.

"I haven't really made any definite plans (for after graduation) because I still have two years," Large said. "I would still like to run competitively for a track club or something. I might want to work in the sports industry."

Whatever Large does, Cerveny is just glad he has had a chance to coach him.

"He's a gentleman and a scholar," Cerveny said. "He knows what he has to do. He's working to make extra money to get through school. He's a good man. I wish I had more like him."

Reader thinks Rose should make Hall

Dear Editor:

In regards to Bryce Halbert's column, (Aug. 29), you have demonstrated your complete lack of knowledge on the Pete Rose case. If the Hall of Fame was about character, Babe Ruth, an alcoholic and womanizer, would have been kept out of the Hall. Al Kaline, a registered member of the Ku Klux Klan, would have been banned from Cooperstown. Rose should be a first-time member of the Hall of Fame, regardless of his off-the-field activities.

The sport that Rose has admitted is his life has forced him into a corner. He must conceal his problem; if he doesn't, he will face a guaranteed ban, with no hearing or trial. Baseball should not be a dictatorship. Baseball should have allowed Rose to seek help for his disease with a

guarantee of reinstatement after one year. Drugs are worse than gambling; they jeopardize the integrity of the sport more than Rose ever has. Drug dealers and users in baseball are given a 30-day rehabilitation stint and are automatically let back in the game. This is hypocritical of baseball.

Bryce, if you call yourself a Reds fan, who would you want — a Reds player high on cocaine or Rose betting \$50,000 on the Reds? I'll take Rose any day.

Kevin Brodie
SDSU student

Editor's note — columns that run in the sports section are opinion pieces and do not reflect the opinions of the entire sports staff. The Daily Aztec sports desk encourages letters from readers.

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The Daily Aztec/Rob Gram
Dena Jones, a sophomore middle blocker, and the rest of the 14th-ranked Aztec women's volleyball team travel to Malibu tonight to face the unranked Pepperdine Waves.

SDSU looks to rebound in first '89 road match

By Mike Margy
Daily Aztec sportswriter

Coming off a tournament that San Diego State women's volleyball coach Rudy Suwara termed as the key to getting off to a good start in the team's season, it is now time to forget about the past and look to the future.

And the future begins tonight at unranked Pepperdine, where the 14th-ranked Aztecs will play their first road match of the year when they take on the Waves at 8 at Firestone Fieldhouse.

"I haven't seen them, I don't know anything about them," said Wave head coach Nina Matthies. "I talked to Rudy and heard they were playing well. Obviously, Rudy didn't give me any secrets."

According to Matthies, though, the Aztecs shouldn't need any secrets to play well against Pepperdine. The Waves (0-1) start two seniors, Tammy Seidinberg and Laura Fort, whom Matthies said will lead the team this year. To go along with the seniors, the Waves start all freshmen and sophomores.

The Aztecs (2-2), although finishing fourth out of six teams in their own ASICS Gran Prix tournament this past weekend, have played

fairly well. Shannon Mathew, an all-tournament selection, had 18 kills and five blocks against ninth-ranked Washington.

In four matches this season, Mathew has 61 kills (3.81 per game) and 12 total blocks (0.75). Amy Erben is second on the team with 53 kills (3.31) and Angela Martin is third with 35 (2.18).

But one of the Aztecs' biggest plusses this season may prove to be their diversity. After the three big guns, there isn't a big dropoff in productivity. In the four matches, Dena Jones and Carolyn Kaspar have 28 kills apiece. Jones is also second on the team in total blocks with 11 (0.68 per game).

But according to Suwara, it will come down to which team shows up for the Aztecs tonight.

"We didn't have that fighting spirit (against Colorado)," said Suwara. "We seemed to ease up when we were up two games to none."

Last year, it took the Aztecs five games to win at Pepperdine. Last week, Pepperdine played a tough four-game match, stretching Southern California to 19-17 in the third game before finally losing the match. In the preseason poll, the Waves had some votes for the Top 20 poll, but not quite enough to reach the elite 20.



The Daily Aztec/Jay Roberts
The SDSU women's volleyball team brings its 2-2 record to Pepperdine today for an 8 p.m. match against the Waves. Dena Jones is pictured above in mid-swing against USC last week.

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Taylor ready to lead Cal on run to the Rose Bowl

SANTA ROSA, Calif. — Troy Taylor spent most of last season running for his life. This season he wants to make a run for the roses.

The California Bears have their dreams, too. They see their unproven offensive line and running game coming together. They see their wide receivers learning how to catch. They see all those close games that got away last year turning their way this time around. They see themselves tip-toeing through a minefield early-season schedule and rolling right into the thick of the Rose Bowl race.

All those things probably won't happen, but dreams are what preseason camps are all about. And Taylor is the kind of quarterback who can make dreams come true.

A starter since midway through his freshman year, the 6-foot-4 senior has completed 60 percent of his passes for 5,388 yards and 35 touchdowns, putting himself in position to break every major career passing record at a school with a rich quarterback tradition. The Sporting News and the National Football League Draft Report rate him the No. 1 quarterback this year.

About the only thing Taylor hasn't done is make the Bears a winner. They are 8-16-2 in games he has started, including a disappointing 5-5-1 last year.

Among the little tragedies in their 1-5-1 Pacific-10 finish were a 17-16 defeat at Oregon State in which a timekeeper's error created a 61-minute game decided by an OSU field goal with 16 seconds left; a 29-27 loss to Washington after leading 27-3, and a 19-19 tie with Stanford in which a 20-yard California field goal was blocked as time expired.

"If a timer doesn't give another team an extra minute, if we don't blow a 24-point lead or a chip-shot field goal, we're 8-3 and we'd be talking about what a good season we had instead of how mediocre we were," Taylor said last Wednesday when the Pac-10 Skywriters visited the Bears at their Santa Rosa training base, 90 minutes north of the Berkeley campus. "You can't let games slip away the way we did."

But that's pretty much the way it's

gone for the Bears in the '80s, during which they've had three coaches and one winning season.

The last two years under Bruce Snyder, they've been rebuilding from the rubble of the Joe Kapp regime, which produced a 20-34-1 record from 1982-86.

There's been progress — enough so that a winning season is possible in '89 if the Bears can manage a split in the first four games of a bizarre schedule: At Oregon, at Miami, home to Wisconsin, at UCLA. After that they're home for six straight games before the season-ender at Stanford.

"Our training camp and practice are critical, because of the early schedule," Snyder said. "There's a real sense of urgency."

'If a timer doesn't give another team an extra minute, if we don't blow a 24-point lead or a chip-shot field goal, we're 8-3 and we'd be talking about what a good season we had instead of how mediocre we were. You can't let games slip away the way we did.'
— Cal quarterback Troy Taylor

Tops on the list is shoring up the pass blocking, which last fall turned every opposing defense into the Quarterback-for-Lunch Bunch. California quarterbacks were sacked 42 times ... and now three of the five offensive line starters are gone.

Snyder says considerable attention has been devoted to remedy the problem. New blocking schemes for the rebuilt line, more disciplined routes by the receivers, more sprint-outs and dump-off passes, better blitz pick-ups by the backs, and better decision-making by Taylor all are part of the intended solution.

"I'm calling my own protections at the line," said Taylor, who's been sacked 73 times in two seasons. "I

can get my backs out (in the flat) when I need to. It's real comforting to know I have someone to dump it off to. That should cut our sacks at least in half right there."

Said Snyder: "We will be better in this area. My experience has been that when you really zero in on something and commit to make it better, it gets better."

In that case, Snyder also should be zeroing in on his situations at running back and receiver before the Sept. 9 opener.

California averaged just 138.5 yards a game on the ground last year, seventh in the league, and tailback Chris Richards, whose 729 yards were almost half the team total, is gone.

A week before fall drills, Snyder moved his leading returning rusher, sophomore Tim Jenkins, from tailback to fullback, citing a need for greater speed at tailback. That leaves two redshirt freshmen — one of them a 1988 walk-on — and two pure freshmen battling with junior Anthony Wallace for the starting job.

"It seems like every time I turn around, there's a different guy back there," said Taylor.

All this inexperience and marginal talent might be a moot point if Snyder's top recruit, prep All-America tailback Russell White, was in camp. But he's ineligible under Proposition 48.

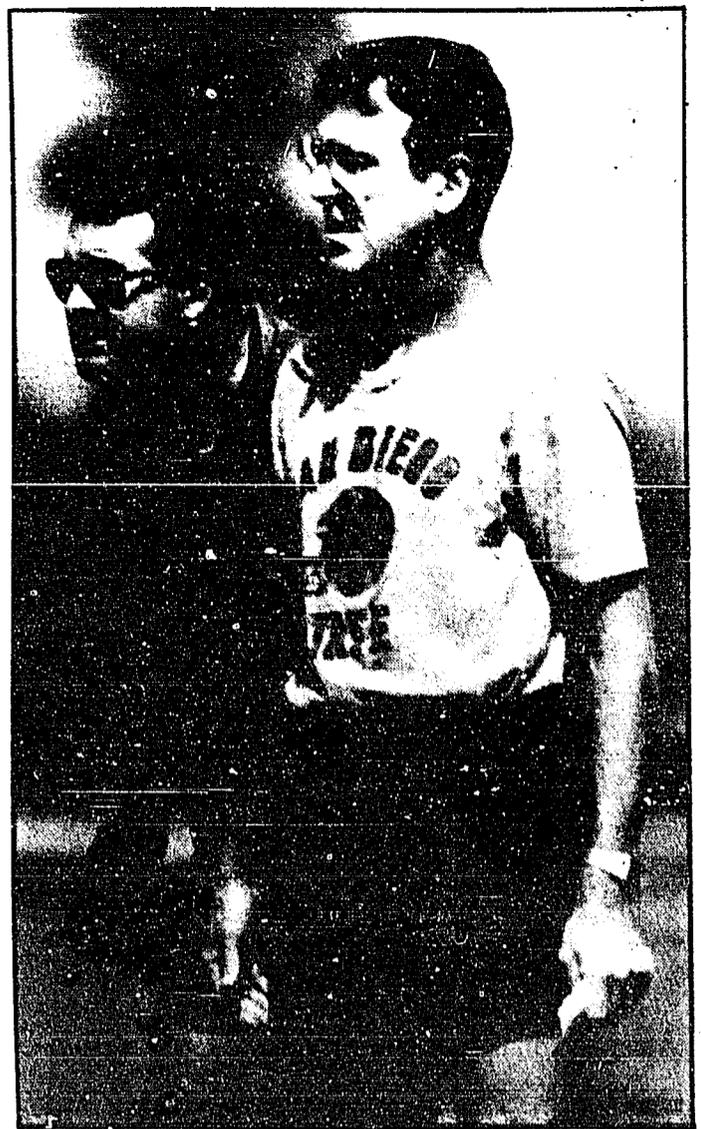
Both starting receivers return. But Mike Ford and Michael Smith caught only 21 and 14 passes, respectively, and were notably drop-prone.

"We'll increase our point production if we can get our receivers to touch the ball more," Snyder said. "Or I should say, CATCH the ball."

The Bears at least look fairly fortified on defense, with three all-conference-caliber athletes in linebacker David Ortega, cornerback John Hardy and tackle Joel Dickson.

"We've got to get to the Rose Bowl," said the optimistic Taylor. "If we do that, everything else will take care of itself."

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The Daily Aztec/Jay Roberts
SDSU defensive coordinator Barry Lamb (left) and head coach Al Luginbill have 10 days left to prepare for UCLA, which comes to San Diego Jack Murphy Stadium on Saturday, Sept. 16.

Defense

Continued from page 7.

But things won't get easier before they get better. Point in fact: UCLA. The Bruins haven't beaten SDSU lately; they've embarrassed the Aztecs. The last four Bruin victories: 59-6, 47-14, 45-14 and 34-16.

Worse yet, UCLA returns its entire offensive line and has — surprise — some of the Pac-10's best tailbacks. Typical UCLA. Strong. Talented. Loaded.

SDSU defense, beware.

"We know UCLA is a great program with great players," Lamb said. "We just have to execute better. We can play with them."

Here's one consolation — at last look, there was no one with the last name of Dowis on the Bruin roster.

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Kemp says he'll hasten construction

Bureaucratic logjam shuts seniors out of housing

WASHINGTON — A two-pronged effort is now under way at the U.S. Department of Housing and Urban Development and in Congress to provide more low-cost housing for America's elderly poor. The effort at HUD is likely to make quicker progress.

Almost 2 million poor and elderly Americans qualify for government-subsidized housing but don't live in it, according to HUD's own estimates. The biggest reason is that there isn't enough available subsidized housing. Also, too little new housing is being built, due in large part to diminished federal appropriations for housing construction funds, and to problems within HUD during the past several years.

A task force appointed by HUD Secretary Jack Kemp is working on how to unplug the department's construction pipeline for the principal program for elderly housing, titled Section 202. Secretary Kemp said that over the past four years this clog has kept almost 30,000 elderly-housing units, which were both approved and financed, from being built.

The clog "is in large part due to overly restrictive HUD policies in

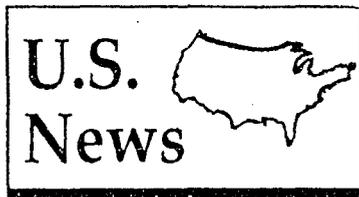
the past," said Thomas Humbert, HUD's deputy assistant secretary for policy. Kemp said he is shocked by past inaction and promises to get housing construction moving as quickly as possible.

Eight applicants are waiting for every available existing new apartment that is subsidized by Section 202, according to a new study financed by the American Association of Retired Persons (AARP).

Section 202 "is the centerpiece of elderly-housing programs, but there are other housing programs out there" that serve elderly Americans, said Larry McNickle, of the American Association of Homes for the Aging. "Almost half the people in public housing are elderly," he notes.

But no new public-housing complexes are being built, in part because by general agreement many public-housing projects in America are in a sorry state — beset by disrepair, crime and drugs. Washington wants proof that public housing can be kept in sound and safe condition before it agrees to build more.

In Congress, the Senate and House of Representatives are considering two different proposals to



provide additional funds for HUD programs, including those that deal with housing for the elderly. Senate action may well occur this year, but most experts think it is unlikely the House will act in 1989.

"I don't think you're going to see any major new initiatives whatever" in housing this year, said Rep. Christopher Shays, R-Conn.

Many members want to wait for Congress to complete hearings on past HUD abuses. In addition, the House Banking Committee, which is in charge of drawing up housing bills, has been busy for months working on a law to deal with the savings-and-loan crisis.

Nevertheless, House Speaker Thomas Foley said he hopes Congress will pass a bill to provide more low-income housing during this congressional session, which includes next year. "We have a crisis in this country" in low-income housing, he

said.

Enacting a new housing measure next year will depend not only on whether Democrats can reach a consensus among themselves, but whether they can find common ground with the Bush administration on a program that will begin to address this problem," Foley added cautiously.

Most of the elderly Americans in need of good low-cost housing are older women, McNickle said. And most are renters, said Don Redfoot, a housing legislative specialist for the AARP. Three elderly Americans in every four own their own homes, Redfoot said. But it's that fourth person "where you find major problems; they're likely to be older and poorer than the homeowners," he said.

A Harvard University study concurred. It found that the median income for renters over 65 in the United States is \$9,500, compared with \$18,000 for homeowners. The disparity in net worth is far starker. Renters over 65 have a median wealth of \$2,600, but homeowners have a wealth of \$108,000.

Many elderly poor require assistance beyond housing, such as meal

preparation, dressing or transportation. Since "80 percent of the support services of older people" come from families and neighbors, McNickle said, the problem of elderly housing "affects all of us. It's intergenerational. We're concerned about our aging parents, both emotionally and economically."

One of the changes that Kemp wants to make in the existing Section 202 program is to make available congregate dining facilities and the support services that some of the elderly residents require. In their zeal to cut costs, previous HUD officials during the Reagan years held down construction costs so tightly that some "202" facilities lack dining rooms and have no access to support services.

Humbert said Kemp will ask Congress for additional funds to put such facilities and services into existing Section 202 housing developments. These changes ought to be made for humane reasons, Humbert said. But he added that they are also financially sound. If people can't obtain assistance in later years, they may instead require admission to a nursing home, which is more expensive. —Christian Science Monitor

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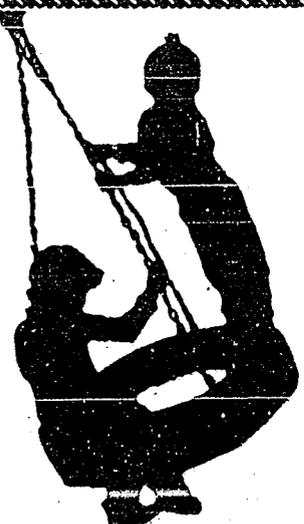
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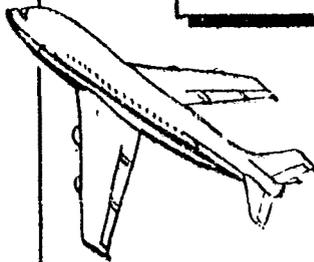
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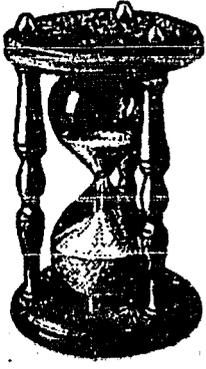
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Drug dealers selling 'new and improved' products

WASHINGTON, D.C. — Drug experts warned Congress that new and dangerous drugs are being peddled on America's streets, and that some areas of the country are seeing rapid growth in the use of "moon rock" or "speedball," a smokable combination of crack cocaine and heroin.

"The drug cartels, like any successful marketers of a product, are constantly working on new and improved models of their wares," said Sen. Joseph Biden (D-Del.), whose Senate Judiciary Committee heard the testimony.

Methamphetamine, a domestically produced chemical drug known on the streets as "crank," "crystal" or "speed," already has captured a large share of the illegal drug market in several Western states and is beginning to move into the South and Midwest.

Drugs to take hold in the 1990s could include a South American

cocaine paste called "bosco," and already addicts are purchasing a synthetic form of heroin known as "P-funk," witnesses told the committee.

Speedballing, using a blend of crack and heroin, staves off the suicidal depression or "crash" that crack smokers experience almost immediately after the burst of euphoria they feel when the drug hits the pleasure centers of the brain, said Dr. Walter Faggett, substance-abuse services director at D.C. General Hospital.

Biden said it is critical for the country to learn what new drugs are surfacing and the dangers they present. If warnings about crack had been heeded in 1983, he said, the nation might have avoided the epidemic of its use that has wrought havoc in cities and helped make illegal drugs the No. 1 problem facing the country.

William Hopkins, director of street research for the New York



Drugs to take hold in the 1990s could include a South American cocaine paste called "bosco," and already addicts are purchasing a synthetic form of heroin known as "P-funk."

State Division of Substance Abuse Services, told the committee there is evidence in all five of the city's boroughs of crack addicts mixing heroin with their crack.

"Speedballing appears to have caught on and caught on in a big way," Hopkins said.

Faggett predicted that smokable heroin "will hit the streets of Washington" shortly after Labor Day.

Hopkins warned that using heroin and crack in combination can lead to dual addiction and create a whole new generation of heroin addicts. With most new addicts using cocaine, the heroin-using population has been an aging one.

David Bimey, chief of the FBI's drug section, said there is enough high-quality heroin being smuggled into the country to easily accommodate the growing number of users.

James N. Hall, executive director of the Upfront Drug Information Center in Miami, called crack, which can be produced from a variety of legal chemicals, "the logical replacement drug for cocaine." It has the same high profits but lower risks

than dealing with international drug cartels, he said.

While crack has been concentrated in inner cities, crank is spreading in rural areas.

Byron Dunbar, U.S. Attorney in Montana, said drug operators from California, Pennsylvania and Texas have set up clandestine laboratories in Montana to produce crack for export to other states.

"We are a source state," he said. Like crack, the use of crank leads to excessive violence, Dunbar said.

He said several homicides in Montana, including the 1987 slaying of television star Patrick Duffy's parents, were "directly related to methamphetamine." The Duffys were gunned down in the Montana bar they owned by two 19-year-old men high on crank who stole \$90 and two bottles of liquor.

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Kyle C. Thanks babe for a wonderful year! Happy Anniversary, I love you- Ryo.

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 Roco: are red
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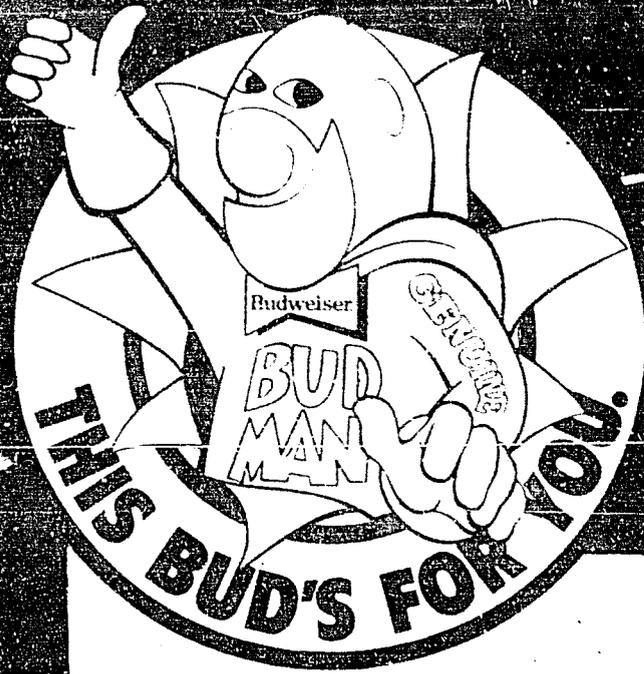
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MISTER BOFFO
 by Joe Martin

MARRIAGE AT THE APOLLO



BUD PAGE

FLAG FOOTBALL TOURNAMENT

The AS/SDSU Recreational Sports Office, 196 Peterson Gym is proud to announce the first annual pre-season intramural flag football tournament. Taking place under the lights in Aztec Bowl Thursday night at 6:00pm, the tournament allows teams to tune up for the upcoming flag football season.

Team entry fee is \$25.00/per team. All proceeds from the tournament will benefit the USF&G National Collegiate Drive to Cure Paralysis. Help SDSU join the Miami Project in their efforts to cure paralysis, enter your team today.

Program participants will receive free T-shirts and trophies will be awarded to the championship team. Entries are limited, contact the Recreational Sports Office, 196 Peterson Gym or phone 594-6424 for additional information.

TIME FOR A WORK OUT

Exercise your opportunities to drop in and work out in the AS/SDSU Informal Recreational Program. Now is the time to start swimming, pumping up, or taking a shot at the hoops during informal recreation hours in SDSU's Peterson Gym. Start planning your exercise schedule TODAY.

The AS/SDSU Recreational Sports Office makes the following suggestions. 1) Develop the discipline to stay active and participate in some form of drop-in recreation; 2) Make it a part of your overall academic life. It's the quickest, easiest way to adhere to a program; 3) Look over the informal recreation schedule, and use it to arrange your work out times; 4) Make a personal contract with yourself to recreate every day; 5) Don't get locked into doing the same thing every day; and 6) Call the "Rec-Check" hotline for current hours and updated information of the SDSU Recreational Sports program.

If you don't have the money to join a health club, consider this fact: The use of the weightroom, gym and pool is FREE at SDSU.

RACQUETBALL PASSES AVAILABLE

Unlimited-use Racquetball passes are now available at very reasonable rates in the AS/SDSU Recreational Sports Office, 196 Peterson Gym. An Unlimited-use Pass benefits the holder to make reservations up to three days in advance and play all semester with the convenience of not having to carry cash.

Located on the west end of Peterson Gym, the AS/SDSU offers students, faculty, staff, and the general public twelve fully enclosed racquetball courts. The pass is \$25.00/SDSU students, \$50.00/faculty and staff, \$75.00/Alumni, and \$100.00/community members.

The sport of racquetball offers you the benefits of increasing your heart rate, while helping you decrease body fat. Where else can you burn 600 calories per hour and get such a great workout in a short time. Call 594-6424 for additional information.

INFORMAL RECREATION HOURS

Call the "Rec-Check" hotline at 594-5512 for daily updated information.

TERRY POOL

Mon/Wed,	3:00pm-5:00pm 7:00pm-9:00pm
Tues/Thurs	3:00pm-7:00pm
Friday	3:00pm-5:00pm
Sat/Sun	12:00pm-4:00pm

WEIGHTROOM

Mon/Wed	7:00pm-10:00pm
Tues/Thurs	8:00pm-11:00pm
Friday	5:00pm-8:00pm
Sat/Sun	1:00pm-4:00pm

TENNIS/RACQUETBALL COURT RESERVATIONS

Sunday-Thursday	9:00am-11:00pm
Friday/Saturday	9:00am-8:00pm

PETERSON GYM

Tues/Thurs	7:00pm-8:00pm
Sat/Sun	12:00pm-1:00pm

HOURS ARE SUBJECT TO CHANGE DUE TO ATHLETIC CONTESTS/PRACTICE.

Informal Recreation is a service of the AS/SDSU Campus Recreation program.

INTRAMURAL SCHEDULE / CALANDAR OF EVENTS

SPORT	ENTRIES CLOSE	MANAGER'S MEETING	PLAY BEGINS	ENTRY FEE
FOOTBALL				
MEN'S	WED, 9/6	9/6, 6:00PM	9/9	\$70.00
WOMEN'S	WED, 9/6	9/6, 6:00PM	9/9	\$70.00
SORORITY	N/A	9/6, 4:00PM	9/16	\$70.00
RHA	N/A	TO BE ANNOUNCED	9/16	\$70.00
BASKETBALL				
MEN'S	TUES, 9/26	9/27, 6:00PM	9/30	\$65.00
WOMEN'S	TUES, 9/26	9/27, 6:00PM	9/30	\$65.00
SOFTBALL				
CO-REC	TUES, 9/12	9/13, 6:00PM	9/16	\$60.00
VOLLEYBALL				
CO-REC	TUES, 9/19	9/20, 6:00PM	9/23	\$55.00



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SEPT. 6,
1989

INSIDE: ROMERO • MEASURE FOR MEASURE • NO STOMACH
TRIPMASTER MONKEY • EXENE CERVENKA'S NEW LP. MORE

STANZA

THE DAILY AZTEC WEDNESDAY ARTS AND ENTERTAINMENT

bad brains



LEGENDARY RASTA-CORE ROCKERS RE-IGNITE 'WITH THE QUICKNESS'

The Bad Brains have proven to be real skull-busters for those who need to neatly define and categorize music acts.

Four black American males with highly developed musical skills and a bewildering number of influences and sounds: early exposure to Earth, Wind and Fire, yet also Led Zeppelin and Black Sabbath ... playing spacey jazz-fusion *a la* Return To Forever... a shift in direction and style upon hearing punk rock in the late '70s ... embracing the One Love philosophy and faith of the Rastafari after discovering Bob Marley and his definitive roots-reggae spiritual statements ... and allowing it all to simmer into a unique, mesmerizing musical melange, the power and passion of which has rarely been equaled, ever.

You could say the Bad Brains make soul music — soul music, that is, of the highest order, transcendent messages of unity given wings by breathtaking, searing combinations of throat and instrument, touching people deep within in a way language fails to adequately communicate.

This is not a singular assessment. Throughout their 12-year on-again off-again career together, countless aficionados of the global underground music scene have acknowledged the Brains as among the very best anywhere.

People lamented when the original band apparently broke up, as they did in '83 and '87. They rejoiced when the group reformed to tour in '85, as well as with the release of the brilliant *I Against I* comeback LP in '86 — and have been singing praises since word came out

earlier this summer that vocalist HR (born Paul Hudson) and his brother, drummer Earl, had rejoined in time to be on the band's new LP, *Quickness*, due for release on Caroline Records this Friday. One day later, their mastery will be on public display as they perform onstage in Tijuana Saturday night.

Finally tracked down before a gig in Vancouver for a phone interview, the enormously good-natured HR, also known as Joseph I, joked about the whole idea of having anything to say.

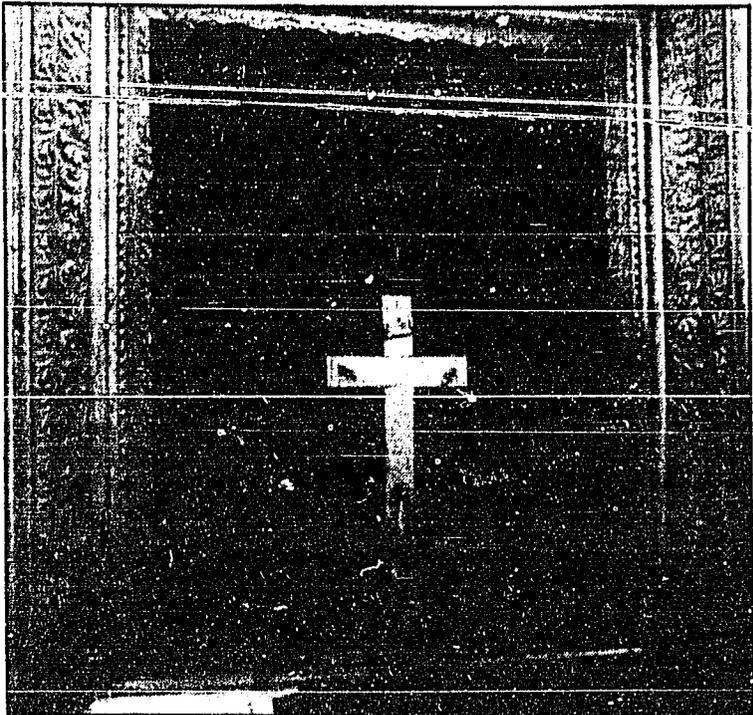
"Why do you want to talk to a bum like me?" he laughed. "There are a whole lot more interesting people in the world than a crazy-ass knucklehead dread like Joe!"

Yet even if such endearing self-deprecatory humor were taken seriously, it's still doubtful one could find somebody with as much to say in as incredibly expressive a voice as that of "Joe."

please see BRAINS on page 8.

By David R. Stampone

ART



OOPS! — Brent Riggs' "Stiff" is part of *No Stomach*, a collection of volatile artwork at the Installation Gallery.

Army of artists blast censorship with a strong, vital *Stomach*

ART: *No Stomach*, at the Installation Gallery, 930 E St., downtown (232-9915). Viewing hours are noon to 6 p.m., Tuesday through Saturday, through the end of September.

By Neil Kendrick
Stanza staff writer

Senator Jesse Helms is his name and censorship is his game. The conservative senator from North Carolina is on the warpath to protect America from anything and everything he sees as obscene or subversive that might creep by under the disguise of art. But what exactly are the prerequisites for something to be branded as being an obscenity? Perhaps it's Andres Serrano's photograph of a plastic crucifix immersed in a dubious liquid that may or may not be urine. Or maybe it's a particular billboard that took some heat from the city council because it criticized San Diego (also known as "America's Finest City") for not finding an adequate way to honor the Rev.

Martin Luther King, Jr. But rather than letting you, the viewing public, make up your own minds, the Powers That Be would like to decide for you.

These are the great wonders of democracy at work.

So if you're an artist, writer, actor, musician or just a patron of the arts who belongs to an institution that gets so much as a dime from the National Endowment of the Arts, this is something that affects you.

The self-appointed arbiters of public taste are back, like some vile spirit exhumed from the grave of Joe McCarthy — a manitou just along for the ride, propelled by the stench of eight years of reactionary politics. That sense of dread has struck the heart of the American avant-garde with the chilling blow of a mamba snake, spreading its venom to every corner of the art world.

Please see ART on page 4.

STANZA

Kevin Bortfeld
STANZA EDITOR

John J. Cataldo
David R. Stampone

Bill McMullen
STANZA ART DIRECTOR

ASST. STANZA EDITORS

STAFF WRITERS

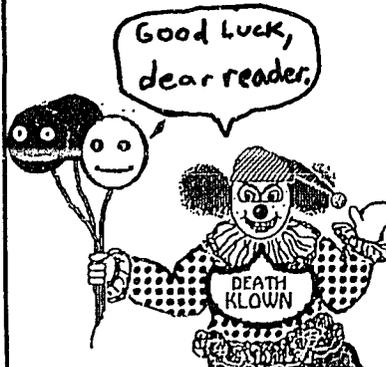
Kelly Francis • Neil Kendrick • Jeremy Lewis • David Moya • Tamara Tuttle

WHAT IT IS



DEATH CLOWN QUIZ

In today's Death Clown quiz, he asks you to match the appropriate quotations below with the gorgeous stars of writer/director Steven Soderbergh's much-acclaimed film debut, *sex, lies and videotape*.



1. "I don't care at all about Kandu."
2. "Sometimes I feel too much."
3. "Can I interest you with a charming pet story?"
4. "The smell of fetus on one's breath is rather distasteful."

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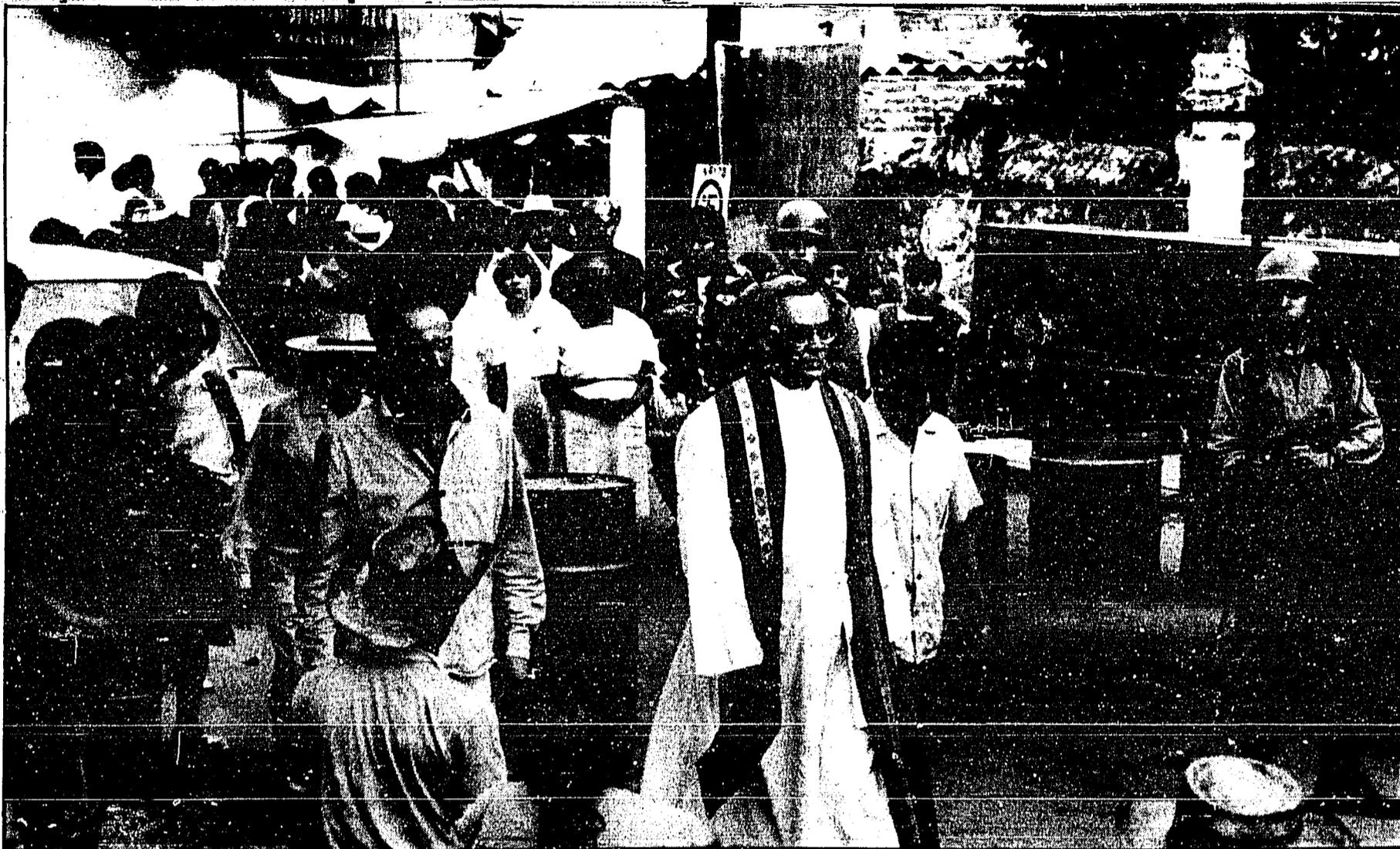
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FILM

A priest of the people, a martyr for the masses



MAN AMONG MEN — In *Romero*, Raul Julia plays Oscar Arnulfo Romero, Archbishop of El Salvador who was assassinated while celebrating mass in 1980.

Romero tells bloody, true story of assassinated Salvadoran archbishop

FILM: *Romero*. A Paulist Pictures Production. Directed by John Duigan. Produced by Ellwood E. Kieser, C.S.P.. Written by John Sacret Young. With Raul Julia, Ana Alicia, Eddie Velez and Tony Plana. Starts September 15, with a benefit premiere screening Thursday, September 7, at the Park Theater, 3812 Park Blvd., Hillcrest (294-9264).

By David R. Stampone
Daily Aztec asst. stanza editor

Imagine you wanted to produce a socio-politically conscious film about the huge, seemingly fixed gap that exists in Latin America between the minority haves and the overwhelming majority have-nots. And let's say you wanted to focus on a particularly lamentable situation, one where a ruling elite stands by as a cruel military oppresses a poverty-stricken population, even hindering the efforts of those people in a position to really help the masses, such as the more progressive elements of the Catholic Church.

Surely the last thing you'd want is a storyline that might be vulnerable to charges of simplistic moralizing, which critics might hoot down as annoyingly didactic with its altruistic, suffering good guys and big-meanie, don't-play-fair bad guys. So, a plot that features a humble, bookish priest's transition to a bold champion of the people after being named archbishop of a Third World country would probably be rejected as a little too facile. And then making a martyr out of the clergyman, having him get blown away by a high-powered rifle in church, no less, while performing Mass — well, we've entered the realm of the downright hackneyed, right?

We've also just described the true-life story of Oscar Arnulfo Romero, Archbishop of El Salvador, assassinated in 1980 as he celebrated Mass exactly one day

after delivering his most controversial sermon yet, in which he had exhorted soldiers to disobey their superiors when ordered to shoot people in deference to a higher authority that had decreed "Thou shalt not kill."

Obviously, whether or not the story has a too-real-to-be-real quality to it, as if something this powerfully compelling had to be carefully contrived, it is a tale that must be told.

Romero, the new film starring Raul Julia in the title role, bravely — and for the most part successfully — attempts to meet this challenge.

Father Ellwood Kieser, a member of the Roman Catholic Church's Paulist order and *Romero*'s producer, has been encouraged by reactions to the film so far, as he noted in an interview last week following the San Diego press screening.

"The indication from audiences is that they are deeply moved," said Kieser. "Sometimes they come out angry, sometimes they come out inspired, almost always they come out thoughtful. A lot of people take a long walk home from this movie; they need time to think and feel. It's a very intriguing but also emotionally demanding picture. I think it's entertaining and interesting but it's not escapism. It's a slice of life in El Salvador; it's a piece of history, a moment, and I hope we've captured all the horrors and the grandeur of that moment."

It's hard to think of a moment that more graphically illustrates the problems plaguing much of the Southern Hemisphere, where corrupt governments of economically underdeveloped countries, often backed by cold ideology-minded superpowers, keep their citizens from genuine progress. Romero was initially picked by



TWO OF A KIND — Producer Father Ellwood E. Kieser and Raul Julia on the set of *Romero*.

the power elite to be El Salvador's archbishop because he was perceived as someone who would not make waves. Instead, he became a heroic figure the world over as he followed his conscience and paid the ultimate price for it.

"You go into any hovel in El Salvador of any *campesino* and in almost every case you see a postcard or something of Oscar Romero," said Kieser. "He's a symbol to those people that they are loved by God, that they're worth something, that the struggle for justice is a struggle they ought to be involved in and that the Church is backing them, that they have rights that should be respected, that freedom is something God created us for and we have a right to struggle for, and that we can lay down our lives for such a higher cause."

"Romero is a hero all over ... he's a hero in Mexico, in Europe, in many cities of the United States ... I mean, he was a prophet and prophets get killed, but prophets finally prevail. It may take a while for him to prevail, but he will prevail."

Kieser is doing his part to see that it happens — hence the movie, the first feature film for theatrical release from Paulist Pictures Productions. A 29-year

veteran of the entertainment industry with some 250 efforts (mostly for television) under his belt, the priest enlisted Australian director John Duigan for the project along with acclaimed screenwriter John Sacret Young, co-creator and executive producer of the *China Beach* television series.

Casting award-winning, seasoned actor Raul Julia in the lead role was certainly a wise move, making for a potent-yet-controlled performance that is essential to conveying the essence of Romero. An overblown, melodramatic rendering would've been lethal to the film, making for a cartoonish, exaggerated character where the mere reality being portrayed almost seems too big-screen.

In keeping the focus on Romero and avoiding overwhelming the audience with the sweeping spectrum of people in his life, Kieser and cohorts had to make some key decisions in how many they could show.

"I am doing a drama based on the life of Oscar Romero rather than being literally, factually true in every instance," said Kieser. "As a dramatist, I'm not particularly concerned about facts; I'm concerned with the truth of a human experience. You take the two young priests in the movie (loyal to Romero but tending towards militant, "liberation theology"-fueled political activism) — there were actually five priests like that around Romero, and the Jesuit provincial (character), there were four of them."

"I can take certain liberties with the facts, compressing characters, changing orders, things like that, but fidelity to the overall truth is the first prerequisite. We wanted to present the reality of

this man, through his eyes."

Even though, as Kieser noted, "we tried to make our 'heavies' understandable, with an understandable point of view," the military characters do seem a little two-dimensional in their nastiness, especially the most prominently featured one, Lieutenant Columa, played by Eddie Velez. Then again, Kieser himself can testify to the nearly incomprehensible depravity of which such types are capable.

"We went out one morning with a human-rights group," said the priest of an experience he and screenwriter Young had while on a research trip. "We uncovered two mass graves in a lava field outside of San Salvador where bodies had their thumbs tied behind their backs with piano wire and three- to four-inch holes in the backs of their skulls ... Now that's pretty evil, that's Nazi time."

"Somebody in *Arena* (the powerful right-wing party sympathetic to the military) said the solution to the problem in El Salvador is napalm ... OK, that's demonic, that's bullshit ... so things, yeah, things are pretty bad."

"I mean, you need a revolution in El Salvador; you don't need a Marxist revolution, but you need a revolution — the situation stinks!"

With *Romero*, the Paulist father has a vehicle that should spread awareness of this situation to moviegoers everywhere. Never mind whether or not the film seems like a predictable tear-jerker for knee-jerkers who will want to make some grand political gesture when they leave the theater, like go buy some Nicaraguan coffee or something. Oscar Romero didn't plan to become a hero and a martyr for the cause of freedom and human dignity. He just did.

THEATER

Old Globe interprets Shakespeare with whole-hearted Measure

THEATER: Shakespeare's *Measure for Measure*. Old Globe Theatre in Balboa Park (293-2255). Director, Adrian Hall; scenic director, Ralph Funicello. With Richard Easton, Stephen Markle, Nance Williamson, James R. Winker.

By Jeremy Lewis
Stanza staff writer

These days it's difficult in any artistic experience — theater, literature and (especially) film — to find any traces of a compassion that *actually* says something positive about the world and its people. Writers and directors either churn out lightweight positivist messages which nauseate rather than instruct, or abandon any notions of helping or healing their audience.

Instead, contemporary moviegoers, book buyers or just general art samplers *per se* are victims of a subtle process of alienation which serves only to distance them from the work itself, rather than involve them within its structure. As our world — and hence the art it spurns — is reduced to a collection of momentary images, all saying the right or wrong things depending on the will of society, true, realistic feelings are rendered obsolete.

So successful has society become in alienating and indoctrinating its members that such simplicities as friendship, laughter and (yes!) love have been redefined as something far more strained and sinister.



OH PLEASE, OH PLEASE, OH PLEASE! — Stephen Markle is Angelo and Nance Williamson is Isabella in the Old Globe Theater production of Shakespeare's once-controversial play, *Measure for Measure*.

To witness then a production where these facets remain intact, untouched by the regulating pull of modernity, does so much to restore faith in both art and life in general. Such is the replenishing aura of the excellent Old Globe Theatre production of Shakespeare's *Measure for Measure*. In fact, the play is a classic example of the need we have to refer to a past which has so much to offer in its moral, political and sexual attitudes.

The play, affectionately

termed a "dark comedy," is set in Vienna, a city in disarray due to the overly liberal policies practiced by its affable ruler, *Measure for Measure's* central character, Duke Vincentio. Realizing a restoration of order is needed not only for the benefit of his own reputation but specifically for the welfare of his state, the Duke (played with hearty command by Richard Easton) sets out on a foreign excursion, bestowing the power of his authority on his younger and clinically efficient

deputy, Angelo (Stephen Markle). But instead of leaving his state as proposed, the Duke adopts the disguise of a friar to observe the changes Angelo and his government implement during his "absence."

What unfolds is a marvelous comedy — warmly interpreted by acclaimed director Adrian Hall and cast — providing varied insights into the differing inhabitants of the culture (mainly through Vincentio's disguised interaction with them) and

exposes the moral corruption of characters like Angelo. These cultural insights Shakespeare brilliantly transmutes into the play with an intuitive equality.

What is startling is the treatment of all characters — dukes, thieves, nuns and whores — as equal. There are no traces of a social hierarchy which contemporary works seem obliged to demand, and no unconscious implications of superiority.

Instead, the characters are presented as *real* people, all functioning in the context of their own individualized worlds — peripheral elements which Shakespeare regards as all part of one complete whole, a whole completed by Vincentio at the climax as his true identity is revealed to all the characters. In this sense alone the play is a wonderful retort (albeit historically based) to the fragmentation of our own world. The world of Vincentio's Vienna is one which hasn't killed itself, a world which hasn't lost the ability to rejoice in the communal feelings which the characters project throughout *Measure for Measure*.

As the faithful Old Globe production reveals, Shakespeare understood the corruption of the world which he criticizes and uncovers. But what is crucial in these criticisms is his ability to remain positive to the world and characters he observes. You leave the theater uplifted by the experience and, thankfully, not hindered by pangs of incredulity.

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Art

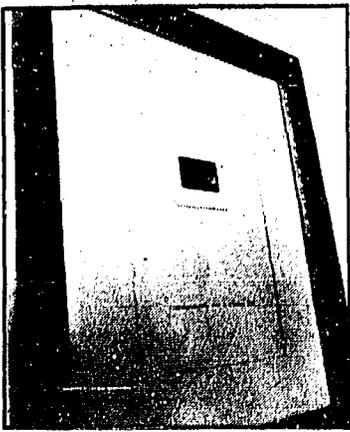
Continued from page 4.

tual art rather than the more traditional aesthetic issues. Pendlebury's untitled piece is a photograph of absolutely ... nothing. The picture frame is a complete void, as if imagination had been swallowed up by a black hole where the artistic touch has been all but erased from existence. All that remains is a list of verbal insults, a short thesis statement made up entirely of obscenities.

Artists Nancy Barton, Michael Glass, Lyle Harris and Kathryn Chenoweth have joined forces in a collaborative installation that deliberately brings to mind the work of the late photographer Robert Mapplethorpe, another artist whose work was personally

attacked by Senator Helms. The piece is not for the squeamish or those easily offended, as it tests the limits of how far artists are willing to go to get their point across. This mixed-media tableau of homo-erotic photographs with cut-up text startles the viewer with its troubling subject matter.

Rather than just passing over it, the piece demands your attention as words seem to crawl against a stark whiteness of sheets covering a mattress sitting in the gallery space. The artists have created an interesting juxtaposition as they mix pornographic text with sections taken from the Bible. This simple mattress becomes a metaphor for both the male and female libido, a king-size altar where sex melts into religion in a sordid meditation on the nature of God and



The Daily Aztec/Robert Gram FRAMED FOR A BETTER FIT — Margaret Honda's "Standardized For a Better Fit" is part of the *No Stomach* exhibit now at the Installation Gallery, downtown.

orgasms like something out of a William S. Burroughs novel. The

piece remains provocative without being overly explicit.

The question of racism in America's Finest City comes up in Stanley Fried's "National Condom." The artist has folded an American flag into a plastic bag as if it were a strange prophylactic to prevent the possible infection of "politically dangerous ideas." The actual piece is accompanied by copies of an affidavit to name the city's new convention center the "San Diego White People's Convention Center."

One of the main highlights of the show is Joyce Cutler-Shaw's "The Muses of Mr. Helms: Hear No Evil, See No Evil, Speak No Evil." Her work is composed of three stuffed birds, each either blindfolded or gagged in a small coffin. Cutler-Shaw approaches her subject matter with a degree

of subtlety that is as beautiful as it is poetic. She succeeds where others may have failed. We are made very much aware of the tragic consequences that are caused by apathy. Her dead birds become fallen angels. They are the memories of paradise lost in the silent song of a dead bird: the poetry of a silenced muse.

Of course, the theme of censorship runs through the bulk. Although some individual works are stronger than others, it's the collective effort that's important — that initial action to do the right thing. Censorship isn't something from the past, a footnote buried in the text of history books. Jesse Helms and the other unofficial taste-makers of our time will always be there in one form or another. The faces change just as the names are different ... but the threat will always remain the same.

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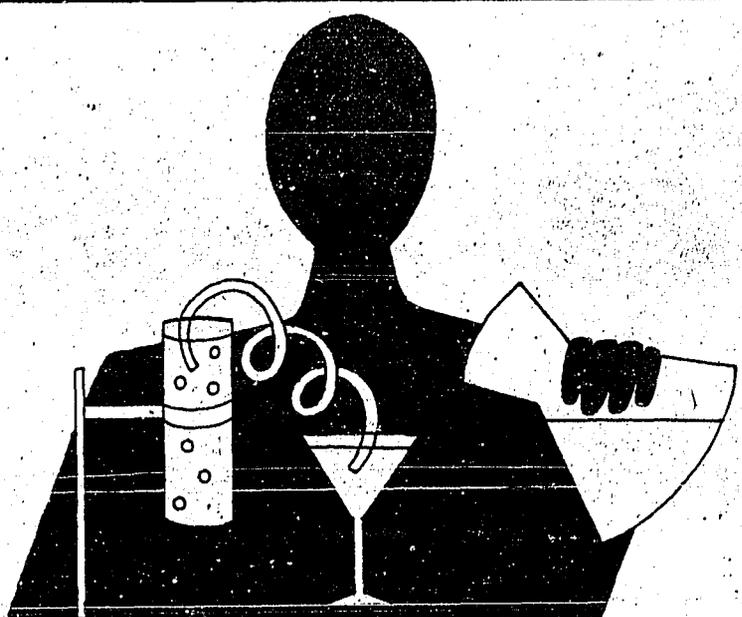
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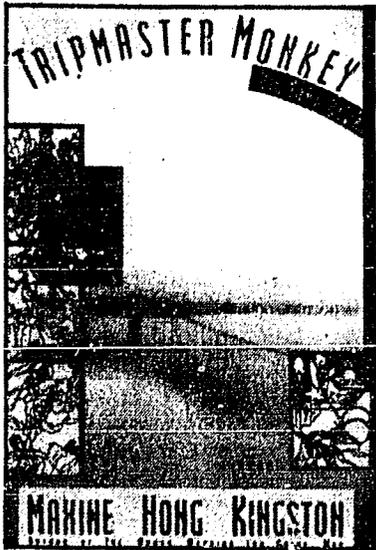
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BOOK



Tripmaster Monkey: His Fake Book
Maxine Hong Kingston
Knopf

By Lucretia Wendland
Stanza contributor

If you are a person still possessed of naivete about race, or romance, or war, or art as a civilizing force, Maxine Hong Kingston's *Tripmaster Monkey: His Fake Book* may be your one chance for a gentle push toward a path to enlightenment.

If you are a person who is not considered *white*, Kingston's novel gracefully and eloquently states your class action case against a racist, economically war-based society.

If you are a person who chafes against the restraining bit of a lifestyle that demands your every waking and some of your dreaming moments of consciousness in exchange for survival, not completion, not a job well done, then the monkey is speaking to you: "I keep getting dealt a choice between time and money. An American peasant has to choose between time and money. I choose time."

You successful, socially acceptable types will also recognize yourselves in the pages of *Tripmaster Monkey* as foils for the stinging diatribes of Monkey — the main protagonist and voice for Kingston's philosophical underpinnings.

Kingston has created a vehicle for relevant, mind-expanding social commentary in her previous books, *China Men* and *The Woman Warrior*, all accounts of life from an American writer's perspective.

Rather than a plot that progresses along a proscribed set of problems and solutions, *Tripmaster Monkey* just progresses. The thematic progress of the story is multi-directional. Characters all grow, and we readers are immediately interested in their lives, but not in the usual sense. The great fun of reading *Tripmaster Monkey* is the anti-plot progression of intriguing events

involving realist characters.

Kingston utilizes fiction to convey her "practice (of) right politics, that is, leftist politics." Through the characters, Kingston floods the mind of the reader with candid insights, permitting an intimate look into minds that are either a challenge or a reassurance to the reader's own political convictions, as in the cutting dialogue of Wittman Ah Sing (a.k.a. the *Monkey*): "If you have principles, you do not like him anymore when you find out somebody's a racist or a Green Beret or a Republican or a narc. You ought to be able to sense such a defect, and the obstinacy of it, and run."

Wittman also gives the white reader a chance to see what it is like to not be white. Yes, that sounds grandiose, but Wittman does try to tell the reader how no white Americans suffer from the stereotypical behaviors created for them by the white power structure. Wittman expands his analogies, which often use the film, television and literary media as grist, linking these with the socially induced suffering of many counterculture types. Kingston, through Wittman, realistically includes some white people among these media victims.

Kingston, via the third person, implies that she the writer and you the reader are more closely related. Using first- and second-person voice, Hong Kingston directly invites the reader to participate. She uses the collective possessive pronoun "our," giving us an immediate sense of intimacy and a sense of being part of some impending outcome. "Our Wittman is going to work on his play for the rest of the night. If you want to see whether he will get that play up, and how a poor monkey makes a living so he can afford to spend the weekday afternoon drinking coffee and hanging out, go on to the next chapter."

In one chapter we go home to visit the folks with Wittman, and get to see how similar to our own his family is. Instead of a parlance of orientalia, a peek into some exotic, reverential family steeped in tea-leaf tradition, we see a fascinating family that is, if not similar to our own, one we know.

Kingston's refusal to exploit and further stereotypically debilitating images does not force the work to give up depth and detail. Her honesty creates a new visage for faces that have been condemned to be perceived of as homogeneous by an exploitive minority that, through self-delusion and mass oppression, holds sovereignty. Or did for a long time.

Through the characters of *Tripmaster Monkey*, we learn about men and women. We become flies on the walls of the minds of a pair of lovers. We know what the man is thinking. We know what the woman is thinking. We get to see things from the per-

spective of the "other."

A constant blending of perspectives keeps us engaged in an interaction with the text. By way of a floating narrative, many diverse minds and characters are opened up to the reader. Kingston has something new for everyone. The protagonists see and grow, inspiring the reader to come along and join the fun.

A linguistic blending enhances the cultural collage of characters, enriching the mix. Kingston uses languages — Chinese, Japanese, Spanish and English — but not in a threatening way. The "English-only" reader loses nothing for lack of translation and is forced to admit that he does understand and even use at least some Spanish, and if you count restaurant vocabulary, Japanese and Chinese. Bilinguals are exposed as quasi-tri and even quadrilingual participants in an undeniably blended culture.

Tripmaster Monkey tells the reader, through a progression of events embodied by its characters, that life is art, art is life.

This dusty old maxim, which says so much so succinctly, is given a fresh airing. We readers are treated to a glittering cloud of secrets for living happy lives, which rain from the turbulence created as Hong Kingston's monkey lives art. He speaks of and defines life in terms of creating wonder and of living happily without abusing anyone or anything. During a soliloquy, Wittman tells us about the job interview as a platform, a stage for the using: "I let (the interviewer) have it on the immorality of profits. I say, 'I won't work for a corporation that profits from making shit. And if you're making something worthwhile, you should be giving it away.' ... What they ask is, 'Why do you want to join our firm, Mr. Ah -- Ah Sing?' They don't understand — I don't want to. I have to. And I don't join — I rule. But the most they'll let me do is the filing."

But, as Hong Kingston tells us early on, Wittman is no *Bartleby*. "Our monkey man will live — he parties, he plays, though unemployed. To see how he does it, go on to the next chapter."

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Brains

Continued from page 1.

Of course, the Bad Brains are an amazing entity on strictly instrumental terms alone.

Bassist Darryl Jenifer is capable of the hyper-speed throb of hardcore, the funky punch of R&B and the crucial pulse of reggae, all in the same song if need be. His partner in riddim, drummer Earl, is equally adept, confidently shifting from the blistering double-time (maybe even triple in his case) pace of punk to the Nyabingi backbeat when called for.

And then Gary Miller, a.k.a. "Dr. Know," is certainly a virtuoso in his own right, one of the most underrated guitarists working today, due no doubt to underexposure. The Doctor reels off striking combinations of notes, biting metallic tones and warm, full-bodied sounds alike, shuffling all along to the tempo at hand.

But HR, Joseph, is the most affecting, intense presence, with a vocal gift of extraordinary texture and elasticity. He can tenderly croon of Jah and Earthly love — even over a telephone from jail, something he actually did on "Sacred Love" when he was incarcerated on a pot possession charge during the recording of *Against I* — or unleash a fiery torrent of indictment that sonically shakes down Babylon to its foundations, as on "F.V.K. (Fearless Vampire Killers)" or "House Of Suffering."

Performing the latter in concert, the righteous fury and masterfully controlled screams with which he delivers the key lines — *And all the nations lying! With all our people crying! And they stop at nothing! Nothing! Nothing!* — add up to a riveting, sublime display of pure inspiration. Accompanying such moments with exciting, frantic stage movements — even the occasional full back-flip perfectly timed to the music — HR could very well be matchless as a live frontman.

The Bad Brains' genesis goes back to an earlier incarnation as a jazz-fusion outfit named Mindpower in Washington, D.C., during the mid-'70s.

"Yeah man, that was some time ago," recalled HR. "We wanted to keep it innovative, do something different, so we would combine a lot of influences and styles that we'd always enjoyed listening to, like Return To Forever, y'know, Chick Corea, Stanley Clarke, Lennie White, Al DiMeola, that whole crew there ... that had a big influence on us."

"But we got bored with jazz after hearing the Sex Pistols and said, 'Let's try something different ...'"

The group's subsequent conversion to Rastafarianism, which they became well-versed in through the work of Bob Marley, gave them their rock-solid base of belief.

"That was the turning point in my spiritual life," elaborated the vocalist. "Up until then I'd been pretty much living at the grace of the modern man philosophy. It was upon my exposure into the beautiful Rastafarian faith that I realized there was a lot more going on to life than just getting up in the morning, punching the clock and coming home at night, y'know?"

Peculiarities and all, the Bad Brains became the leading lights of D.C. hardcore, inspiring a scene that produced such notables (and die-hard Brains devotees) as Ian MacKaye, formerly of Minor Threat and currently with Fugazi, and Henry Rollins, who

After a couple years apart pursuing separate projects, the band reformed and produced *Against I* in '86 and a live album in '88, both on SST. However, by '88, HR and Earl had left the Brains, releasing the intriguing LP *Viva Azania*, also on SST, with their own group Human Rights.

At this point, it appeared the split might be for good, as remaining members Dr. Know and Darryl Jenifer kept the name and drafted two replacements, singer

eventually moved out to Los Angeles to become Black Flag's singer.

Friction developed with the authorities as the band's following grew larger, effectively leading to an inability to get a gig in their hometown and inspiring the track "Banned In D.C.," as well as a relocation to New York City.

After releasing a few singles, in February of '82 the group finally produced an eponymous LP cassette on ROIR, still the label's best seller.

None other than The Cars' Ric Ocasek produced the Brains' first full album, *Rock For Light*, in 1983 on the import PVC label.

need you, are you interested in working with us?"

HR accepted due to what he said was the lack of pressure he'd felt in the past to "exclusively commit" himself. Along came Earl to complete a return to the original line-up and the band went back to the studio to re-record appropriate parts, a strange situation for the strong-willed frontman.

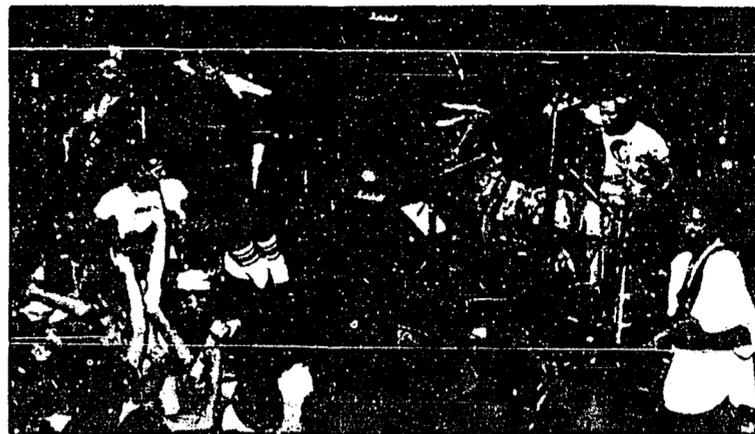
"This was a real test for me," he revealed. "They had pretty much wrote the songs out before I got in on the project and instead of me having any substantial amount of input on the lyrical arrangement, it was, 'Well, Joseph, this is what we had in mind and this is what you can do with that.'"

The new *Quickness* LP was produced by Ron St. Germain, as was *I Against I*, and at least the one track available on advance, "With The Quickness," has a similar sound, recalling the '86 album's now-classic "Re-ignition" and "She's Calling You."

"It's a little more complicated guitarwise and the rhythms are a little funkier," said HR in description. "The lyrical content is a little more direct ... I decided to make things clearer on this LP and say the same things in: not such a roundabout way, just spill it out."

And, of course, the message, as it always ultimately is with the Bad Brains, is unity and the need to stay positive.

"Got to, it's the only way, bro," offered the thoughtful vocalist on keeping the correct attitude. "Sometimes it's hard, sometimes we make human errors and say some horrible things but after it's out, you come to grips with yourself and you ask, plead for forgiveness, whatever, but you come to grips with reality and you make up and reunite and that's it."



CEREBROS MALOS, MUSICOS DIVINOS — Legendary and Inspirational to many, the Bad Brains "let some joy in" to Iguana's in Tijuana this Saturday.

So, like, my best friend's sister's girlfriend's brother, told my stepsister that I should, like, read Stanza every Wednesday. Like, shouldn't we all just do it?

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VINYL



Exene Cervenka
Old Wives' Tales
Rhino Records

Some 10 years or so ago, if you were so inclined, you might have been listening to a punk band so great they only needed one letter for a name and you might have thought, "These guys (and a girl) are really something special, and they're going to outlast this scene." That band was the now-up-in-the-air X, and yes, they were and still are something special.

Then maybe a few years later you, far from being bored with the band itself, might have further noticed the single, peculiar charm of the female half of its unique voice, Exene, and thought, "Gee, she sure has a single, peculiar charm of her own ... wouldn't it be cool if she had an album all to herself?"

Now she does. And just like you thought, it is quite cool. In light of today's somber, often self-conscious slew of female songwriters (Suzanne Vega, Tra-

cy Chapman, Cindy Lee Berryhill, Indigo Girls, etc.), Exene Cervenka's *Old Wives' Tales* is a refreshingly modest, yet no less potent piece of work. Unlike many of those contemporaries, Exene shows a quiet lack of self-display, instead taking a back seat to an honest and helpful want to address as well as amuse the listener.

And throughout her projection — via her girlish, deadpan drawl — Exene lets fly some wonderfully catchy and often comical moments, like in the frolicking love picture of a sweet-talker in "Cocktail Trees" ("he carves his initials in her uterus") or the very X-ish "He's Got a She's" detailing of a guy-girl struggle (*He's scared of kids, she isn't/ She's gotta eat for two/ He's drinking for three/ See what I mean?*)

Exene's become quite an interesting poet, effective in her unpretentious manner. She finds time to take stabs at undeniable wrongs — environmental destruction ("Leave Heaven Alone") or oppressive governmental behavior ("Here Come the Crucifiers") — but without the wispy crybaby dramatizations a la 10,000 Maniacs' Natalie Merchant. Exene remains simple and understated to the core; blue but not for blue's sake, smart but never smarmy, upbeat but never hysterical.

X guitarist Tony Gilkyson teams up with Exene musically, lending a steady, mostly country-ish backbone to *Old Wives' Tales*, which even ventures into cocktail jazz in the smooth, earth-bound romanticism of "Famous

Barmaid."

But, this album is all Exene — she writes the words and music on all but a couple of tracks. And she proves not only to be unaffectedly talent-rich, but also humanly rich, womanly rich ... a girlfriend, wife, mother, sister, siren and daughter all in one.

— Kevin Bortfeld



Wire
It's Beginning To and Back Again
Mute Records

In the summer of 1988, when Depeche Mode was touring in support of their *Music For The Masses* LP — and selling out 100,000-seat-plus venues like the Rose Bowl — Wire had the somewhat unenviable position of being just one of the bands (in Pasadena they were the opener for the opener) slated as support acts. More than anything, Wire's show with the Mode-sters served to underscore the most derisive aspect of this sorely underrecognized band's career: Wire has been a heavy influence on a whole cadre of bands that have capitalized on the ground Wire

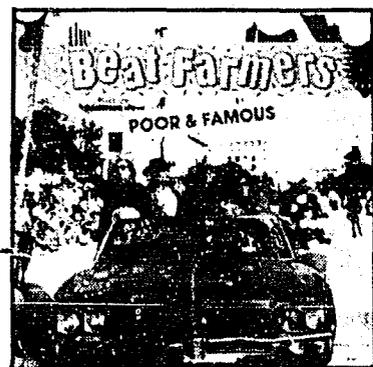
broke in their early days, yet somehow Wire themselves have been left out of all the hoopla. *It's Beginning To and Back Again* is sort of Wire's casual nod to this annoying phenomenon. LP contains updated versions ("reinterpretations," as they are called here) of a handful of Wire classics, and some entirely new stuff — even more if you get the CD format.

Wire has, throughout their career, been years ahead of the prevailing currents in rock music, sometimes — if you can believe it — even ahead of themselves. Never sticking to accepted or even comfortable niches within their own sound, Wire forged through the pabulum that was much of late '70s and early '80s "progressive" rock, and on *IBTABA*, continue to do so.

The new material here, most strongly represented by the cuts "Eardrum Buzz" and "Illuminated," is gritty, guitar-driven, synth-laced rock of the sort that was the mainstay on last year's *A Bell Is a Cup Until It Is Struck* album, but definitely further along in its evolution as Wire material. The majority of *IBTABA*, though, is filled with the "reinterpretations," the group's very vital reassessment of rock music and Wire music in 1989.

Wire sound as good, if not better, than they did 10 years ago. And in 1989, to see a band with that much history behind them create a new future for themselves is sorely needed good news.

— John J. Cataldo



The Beat Farmers
Poor and Famous
Curb/MCA

Let's face it, San Diego, your signature (to the rest of the world at least) band for the past several years, those knucklehead yuk-yuk rockers, the Beat Farmers, at best have always struggled to be average.

With their fourth LP, *Poor and Famous* ... they aren't any better. Of course, the correct beer-breathed retort to this-would be, "Well, hey, butthead! Lighten up, man! That's what makes them so great! They revel in their mediocrity, and they know it!"

Sure, although Jerry Raney, et. al. are decent musicians in their own right, the Beat Farmers never claim to be the consummate professionals; their standard stage rowdiness, recycled riffs and buddy-buddy drunk-guy anthems speak for themselves. But in actuality, it's all part of a typically pandering show, a show that a rock-hungry San Diego would have and did suck up a few years back and has made into a local fixture for good.

please see VINYL on page 11.

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LISTINGS

MOVIES

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

DOWNTOWN

Guild, 3827 5th Ave., Hillcrest (295-2000). *sex, lies and videotape*, 12:45, 3:00, 5:15, 7:30, 9:45. Midnight shows Friday and Saturday.
 Park, 3812 Park Blvd., Hillcrest (294-9264). *Distant Voices, Still Lives*, 7:00, 9:00; 1:00, 3:00, 5:00 show Sat., Sun. Also, on Thursday, Sept. 7, a benefit premiere of *Romero* at 7:00.
 UA Horton Plaza, 475 Horton Plaza Center (234-8602).
Parenthood, 10:15, 1:05, 4:05, 7:00, 10:00; *The Package*, 10:10, 12:30, 3:00, 5:30, 8:05, 10:35; *Relentless*, 10:35, 12:45, 2:55, 5:10, 7:25, 9:45; *The Abyss*, 10:00, 12:55, 4:00, 7:10, 10:25; *Casualties of War*, 10:30, 1:15, 4:00, 7:15, 10:10; *When Harry Met Sally*, 10:40, 12:55, 3:15, 5:35, 8:05, 10:30; *Lethal Weapon 2*, 10:05, 12:35, 3:05, 5:35, 8:10, 10:45.

Starting Friday:
Parenthood, 10:15, 1:05, 4:05, 7:00, 10:00; *The Package*, 10:10, 12:30, 3:00, 5:30, 8:05, 10:35; *Relentless*, 10:35, 12:45, 2:55, 5:10, 7:25, 9:45; *The Abyss*, 10:00, 12:55, 4:00, 7:10, 10:25; *Casualties of War*, 10:30, 1:15, 4:00, 7:15, 10:10; *When Harry Met Sally*, 10:40, 12:55, 3:15, 5:35, 8:05, 10:30; *Lethal Weapon 2*, 10:05, 12:35, 3:05, 5:35, 8:10, 10:45.

BEACHES

Mann Sports Arena 6, 3350 Sports Arena Blvd. (223-5333).

Star Trek V, 12:00, 4:45, 9:30, with *Indiana Jones III*, 2:15, 7:00; *Cheetah*, 12:30; *Let It Ride*, 3:00, 7:15, with *Little Monsters*, 12:45, 5:00, 9:15; *Turner and Hooch*, 2:30, 4:45, 7:30, 10:00; *Batman*, 1:00, 4:15, 7:00, 9:45; *Lethal Weapon 2*, 1:00, 4:15, 7:30, 10:00; *Cage*, 12:15, 2:45, 5:00, 7:15, 9:45. Starting Friday: Call theater for information.

UA Glasshouse 6, Glasshouse Square, Pt. Loma (223-2546).
The Package, 12:00, 2:30, 5:00, 7:00, 10:00; *Uncle Buck*, 12:15, 2:30, 4:45, 7:15, 9:45; *The Abyss*, 11:00, 2:00, 5:00, 7:50, 10:40; *Parenthood*, 11:15, 2:00, 4:30, 7:45, 10:30; *Relentless*, 12:30, 2:45, 4:45, 7:40, 10:15; *Millennium*, 12:15, 2:45, 5:15, 8:00, 10:30. Starting Friday:
The Package, 12:00, 2:30, 5:00, 7:30,

10:00; *Uncle Buck*, 12:15, 2:30, 4:45, 7:15, 9:45; *The Abyss*, 12:45, 4:00, 7:00, 10:00; *Parenthood*, 11:45, 2:00, 4:30, 7:45, 10:15; *Relentless*, 12:30, 2:45, 4:45, 7:40, 10:15; *Millennium*, 12:15, 2:45, 5:15, 8:00, 10:30.
 The Cove, 7730 Girard Avenue, La Jolla (459-5404). *When Harry Met Sally*, 7:00, 9:00, Sat., Sun. 2:30, 4:30 matinees.

MISSION VALLEY

Mann Cinema 21, 1440 Hotel Circle North (291-2121). *Casualties of War*, 1:00, 4:00, 7:00, 9:45.
 Fashion Valley 4, 110 Fashion Valley (291-4404). *Batman*, 10:45, 1:30, 4:15, 7:30, 10:15; *Uncle Buck*, 11:00, 1:45, 4:30, 7:00, 9:45; *Parenthood*, 10:30, 1:15, 4:00, 7:15, 10:00; *Lethal Weapon 2*, 11:15, 2:00, 4:45, 7:45, 10:30. Starting Friday:

Parenthood, 1:40, 4:15, 7:00, 9:45, 11:00 a.m. mat. Saturday and Sunday; *Lethal Weapon 2*, 2:30, 5:00, 7:45, 10:20, 11:45 a.m. mat. Saturday and Sunday; *Uncle Buck*, 2:15, 4:30, 7:15, 9:30, 11:30 a.m. mat. Saturday and Sunday; *Batman*, 2:00, 4:30, 7:15, Fri., 11:15, 2:00, 4:30, 7:15, Sat. and Sun., 2:00, 4:30, Thurs.; *Depoche Moda 101*, 10:00, 12:15 midnight, Fri. and Sat., 10:00 Sun.

Mann Valley Circle, Mission Valley Center West (297-3931). *When Harry Met Sally*, 12:00, 2:15, 4:45, 7:30, 10:00.

COLLEGE AREA

College 4, 6303 El Cajon Blvd. (286-1455).
Uncle Buck, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00; *Cage*, 11:45, 1:35, 3:30, please see LISTINGS on page 11.



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LISTINGS

continued from page 10.

5:30, 7:30, 9:30; *Honey, I Shrunk the Kids*, 12:15, 2:15, 4:15, 6:15, 8:15, 10:10; *Cheetah*, 12:00, 1:45, 3:30; *Little Monsters*, 5:45, 7:45, 9:45.

Starting Friday:
Uncle Buck, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00 shows Fri. and Sat.; *Cage*, 7:45, 9:45, 12:00 shows Fri. and Sat.; *Honey, I Shrunk the Kids*, 12:15, 2:15, 4:15, 6:15, 8:15, 10:10, 12:00 shows Fri. and Sat.; *Indiana Jones III*, 12:45, 5:15, 9:40, with *Star Trek V*, 3:10, 7:35, 12:00 shows Fri. and Sat.; *Cheetah*, 12:00, 2:00, 3:45, 5:30.

Century Twin, 54th and El Cajon (582-7690). Call theater for information.
Ken, 4061 Adams Ave. (283-5909). Call theater for information.
Grove 9 Theatres, 3450 College Ave. (229-0561). *Turner and Hooch*, 11:30, 1:45, 4:15, 7:00, 9:45; *Batman*, 1:15, 4:15, 7:15; *Casualties of War*, 11:30, 2:00, 4:45, 7:30, 10:15; *Lethal Weapon 2*, 11:30, 2:00, 4:30, 7:15, 10:00; *The Abyss*, 12:30, 3:45, 7:00, 10:15; *Parenthood*, 11:30, 2:00, 4:45, 7:30, 10:15; *Let It Ride*, 12:15, 2:30, 4:45, 7:15, 9:45; *When Harry Met Sally*, 12:00, 2:30, 5:00, 7:45, 10:15; *Lock Up*, 11:30 a.m., 10:00; *Rude Awakening*, 10:00; *Millennium*, 11:30, 2:00, 4:30, 7:00, 9:30.

Starting Friday: Call theater for information.

LA MESA

Cinema Grossmont, 5500 Grossmont Center Dr. (465-7100). *The Package*, 12:30, 3:00, 5:20, 7:45, 10:20.
Grossmont Mall Theatres, Grossmont Shopping Center (465-3040). *sex, lies and videotape*, 12:40, 3:00, 5:15, 7:45, 10:00; *Turner and Hooch*, 12:35, 2:45, 5:05, 7:30, 9:45; *Parenthood*, 12:30, 3:15, 5:45, 8:20, 10:45.

DRAMA

The Diary of Anne Frank, adapted by Frances and Albert Hackett. Lamb's Players Theatre, 500 E. Plaza Blvd., National City (474-4542). Through Sept 17; Wednesday through Saturday at 8 p.m. Matinee Saturday (and Sunday, Sept. 17) at 2 p.m.
Down the Road, by Leo Blessing. La Jolla Playhouse, Warren Theatre, UCSD. Through Sept. 17; Tuesday through Sunday at 8 p.m. Matinee Saturday and Sunday at 2 p.m.
Edmond, by David Mamet. Marquis Gallery Theater, 3717 India Street, San Diego (295-5654). Friday and Saturday at 8 p.m. through Oct. 14.

Measure for Measure, Shakespeare. The Old Globe Theater, Balboa Park (239-2255). Through October 8; Tuesday through Sunday at 8 p.m. Matinee Saturday and Sunday at 2 p.m.
The Misanthrope, adapted from Moliere by Neil Bartlett. La Jolla Playhouse, Mandell Weiss Center for the Performing Arts (534-3960). Through Sept. 30; Tuesday through Sunday at 8 p.m. Matinee Saturday and Sunday at 2 p.m.
Pre-Paradise Sorry Now, by Rainer Werner Fassbinder. The Sledgehammer Theatre, 420 First Ave. (between Island and the railroad tracks), downtown. Sept. 8-16; Friday and Saturday at 11 p.m.

The Return of Herbert Brasewell, or Why Am I Always Alone When I'm With You?, by Andrew Johns. Gaslamp Quarter Theatre, 547 Fourth Ave., downtown (234-9583). Through Sept. 30; Wednesday through Saturday at 8 p.m. Matinee Sunday at 2 p.m.
School For Scandal, by Richard Brinsley Sheridan. Lowell Davis Festival Theatre, Simon Edison Centre for the

Performing Arts, Balboa Park (239-2255). Through Oct. 1; Tuesday through Sunday at 8 p.m.

MUSIC

Wednesday, September 6:
Bob Dylan and The Pogues, Starlight Bowl, Balboa Park (278-TIXS). *Borracho Y Loco* and *Common Sense*, Belly Up Tavern, 143 S. Cedros Ave., Solana Beach (481-9022). *Hair Theatre* and *M-80*, the Casbah, 2812 Kettner Blvd., downtown (294-9033). *Harold Land*, at Elario's through Sunday, Sept. 17, Summer House Inn, 7955 La Jolla Shores Dr., La Jolla (459-0261). *Feeding Frenzy, Spencer Eddle & The Eccentrics, Left Coast* and *Wave Length*, the Spirit, 1130 Buenos Ave., Bay Park (276-2993).

Thursday, September 7:
Natalie Cole, Humphrey's, 2241 Shelter Island Drive, Shelter Island (224-9438). *Loketo and The Cardiff Roofers*, Belly Up Tavern. *Restraints, Loma Liars, The Underwoods* and *Nightmare Hag*, the Spirit.

Friday, September 8:
Dum Dum Boys, Manifest Destiny and *Whisper Loud*, the Spirit. *The Ripplingtons* featuring *Russ Freeman*, Humphrey's. *Reggae Superfest '89* featuring *Dennis Brown, Lieutenant Silche, Freddie McGregor, Lloyd Parks* and *We The People*, Iguana's, Pueblo Amigo Shopping Center, Tijuana, Baja California (230-TJTJ or 278-TIXS). *Foghat and The Committee*, the Bacchanal, 8022 Clairemont Mesa Blvd., Kearny Mesa (560-8022). *The Big Town Playboys, with Mick Fleetwood*, Belly Up Tavern. *Turiya and the Immediate Freedom Band, with Dave Millard, Talgi Miyagaw, Zopliote, Tisha, Sylvia Aguilera, Glenn Lacy, David Barbosa* and

Jorge Pena, RUSE Performance Gallery, 447 Fifth Ave., downtown (236-1347).

Saturday, September 9:
Bad Brains, Iguana's. *Michelob Street Scene '89*, featuring *James Cotton and His Big Band, Otis Rush, Ronnie Earl and the Broadcasters, Bob Elke, the Fabulous Thunderbirds, the Yellowjackets, Dan Siegel, the Ellande Elias Band, Terrance Simlen and the Mallet Playboys, Zachary Richard, Bulldozer, the Jacks, Jimmy Wood and the Immortals, Bad English, David Lindley and El Rayo-X, King Sunny Ade and His African Beats, the Cardiff Reelers* and *Mojo Nixon and Skid Roper*, and others, at Gaslamp Quarter, Fourth and Fifth Avenues, between Island and L Streets, downtown (454-4427 or 278-TIXS). *Mighty Penguins*, the Bacchanal. *Diq Diamond* and *The Charms*, Rio's, 4258 W. Pt. Loma, Pt. Loma (225-9559). *B. Wilde, Speshul Skool, The Dark* and *The Joads*, the Spirit.

Tuesday, September 12:
The Cure and *Shellyan Orphan*, the San Diego Sports Arena (278-TIXS or 224-4176). *Burning Spear*, the Belly Up Tavern. *New Sounds of the '60s, Part VI: A KCR Benefit, featuring the Statesiders and Herrpablos*, 2581 Club, 2581 University Avenue, North Park (297-2013). *Talk Back*, the Belly Up Tavern.

Vinyl

continued from page 9.

If that's the criteria, however, then the clear fact is that the Beat Farmers aren't even good at being raucously mediocre; they're below average at being average. And with *Poor and Famous*, they're just plain dull.

To detail the songs is pointless, since there are no compelling details, just Country Dick Montana's tired, has-been humor and unfunny, look-at-us-we're-wacky antics, coupled with an impoverished stable of roots-rock retreads. Nothing here — with the possible exception of the punchy "Girl I Almost Married" — even reaches the moderate charm of their initial effort, *Tales of the New West*.

Of course, one might claim that it's just as cliched as the Beat Farmers' act for a local to be putting down an over-extended local band. But never mind that: These tepid good ol' boys have truly picked clean whatever appeal they once had, which was slim pickins to begin with.

— Kevin Bortfeld

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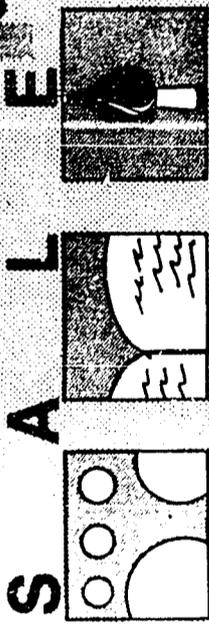
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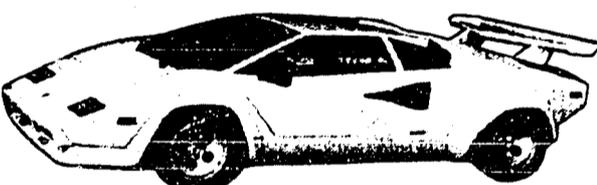
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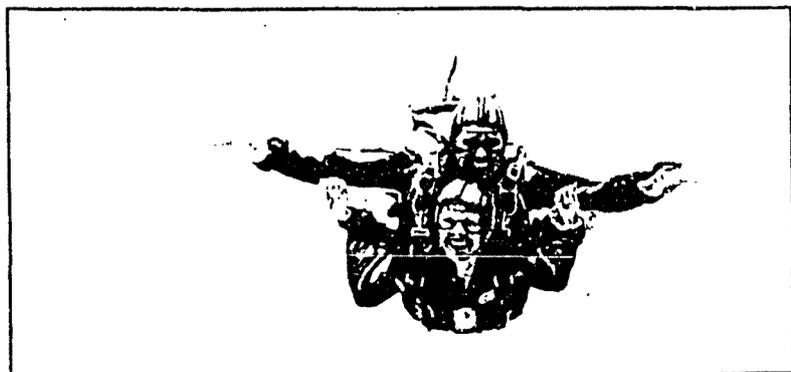
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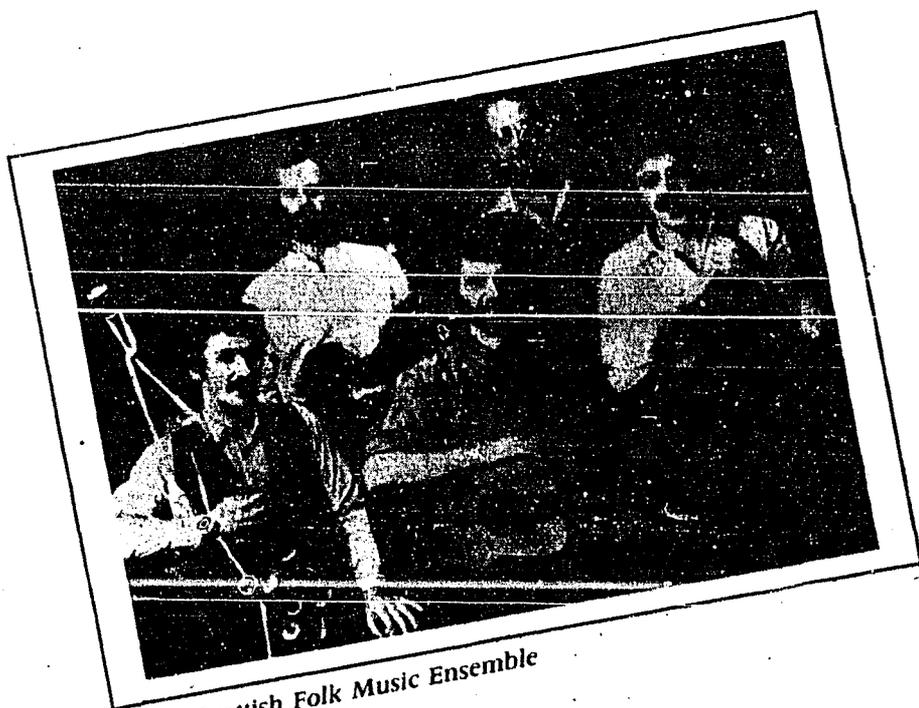
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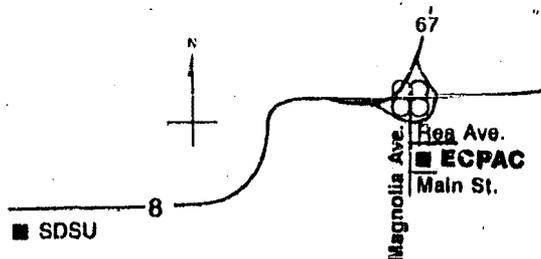
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RAVIKIRAN, SOUTH INDIAN GOTTUVADYAM	11/6	11/7
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