

The Daily Aztec

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The Daily Aztec/Rob. Gram
Associated Students Council leaders, left to right, Lloyd Cato, executive vice president, Kevin Faulconer, president, and Joe Horiye, vice president of finance.

A.S. Council applauds own work, accuses Aztec of 'negative press'

By Leslie Keesling
Daily Aztec staff writer

Despite a semester marred by controversy, the Associated Students officers said the council has done a good job representing SDSU students.

During the past 15 weeks, the A.S. Council has been accused of racism, sexism, violations of bylaws concerning absences, council apathy and illegal hiring practices. Many council members dispute the extent of the problems and instead blame *The Daily Aztec* for the council's troubles.

A.S. President Kevin Faulconer said the council tries to avoid "negative press," but that it comes with being an official.

"There will always be controversy, but that goes along with the territory," Faulconer said.

Faulconer insists the council has done well on improving its relationship with the faculty, staff and community through such endeavors as The Good Neighbor Program and assistance with the Student Activities Center.

Faulconer said he applauds the Good Neighbor committee, in particular its chairman, Allan Blattner, for his work with the community.

The committee has sought to improve community

relations with the establishment of a hot line and by canvassing door-to-door to discuss any problems directly with College Area residents.

Faulconer is also touting the progress A.S. has made with the University Senate.

"A.S. has shown excellent representation in the Senate," Faulconer said, referring specifically to its involvement in trying to change the academic calendars for 1990-91 and 1991-92, which call for final exams a few days before Christmas.

"The academic affairs staff, headed by Brian Beechie, is the best we've seen in years," Faulconer said.

Beechie, the A.S. administrative aide for academic affairs, was at the center of an uproar earlier in the semester surrounding his appointment to the position. He eventually won out and has earned high praise from Faulconer.

Beechie addressed the senate a few weeks ago and requested a change in the proposed academic calendars.

At an A.S. Council meeting last Wednesday, Beechie announced that a compromise schedule possibly will be approved by the senate on Jan. 30.

Please see COUNCIL on page 3.

Blattner does his best to be good neighbor

By Kimberly Ray
Daily Aztec staff writer

Allan Blattner has had more than his share of neighborhood problems this semester. He's been faced with irate residents, loud parties, disgruntled students and complex city codes.

As the Associated Students' appointee to the College Area Community Council and chairman of the Good Neighbor Program, Blattner has taken on these issues in the hope of forging a better relationship between SDSU students and longtime area residents.

"What I really enjoy is my role with the Good Neighborhood program and what it's been able to do as far as the perception of students in the community," he said.

As head of the program, a joint effort of the CACC and A.S., Blattner often finds complaints and comments directed at him personally.

"Even when I go to the grocery store or something like that, someone will notice me as being someone on the CACC and will say something to me," Blattner said. "Sometimes it's really nice, and sometimes it's really awkward."

Blattner began working with A.S. as a Spring Fiesta volunteer as a



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Allan Blattner, Associated Students appointee to the College Area Community Council and chairman of the Good Neighbor Program.

sophomore in 1986. The next year, he served on the academic affairs committee, a job that included seats on several University Senate committees.

"That got me involved with the issues A.S. deals with," Blattner said.

Please see BLATTNER on page 2.

Doug Scovil dies after heart attack

Was SDSU head football coach

Former SDSU head football coach Doug Scovil died Saturday of a heart attack after working out at Veterans Stadium in Philadelphia.

Scovil, 62, who coached the Aztecs from 1981 to 1985, was the quarterback coach of the Philadelphia Eagles for the past four seasons.

He apparently suffered the attack at about noon EST after he completed his customary workout on a stationary bicycle in the Eagles' locker room after the team's morning practice.

Eagles spokesman Ron Howard said it appeared Scovil got off the bike, took a few steps and fell. Tight end David Little found Scovil and called team trainers, who could not revive the coach.

An ambulance arrived within 15 minutes and Scovil was brought to Methodist Hospital, where he was pronounced dead at 1:04 p.m.

In memory of Scovil, the Eagles wore black bands on their helmets Sunday during their victory over the Dallas Cowboys. Head coach Buddy Ryan said the team will dedicate the rest of the season to Scovil.

Scovil joined the Eagles after his tenure at SDSU. He compiled a 24-32-3 record as coach of the Aztecs. In his most successful season, the Aztecs finished 7-5 in 1982.

He was replaced by Denny Stolz, now the SDSU men's golf coach, after the 1985 season, one year before the Aztecs won their only Western Athletic Conference title

and played in the Holiday Bowl.

"He had a great deal to do with the success of the 1986 championship team," Stolz said. "All those players were brought in by Doug."

Scovil was regarded as an offensive expert and was credited with the development of several National Football League quarterbacks, including current Eagles quarterback Randall Cunningham.

He was an assistant at Navy in 1963, the year Roger Staubach won the Heisman Trophy. During two terms as an assistant at BYU, from 1976-1977 and from 1979-1980, he coached future professionals Gifford Nielsen, Marc Wilson and Jim McMahon, now with the San Diego Chargers.

With the Aztecs, he worked with Matt Kofler, who later played with the Buffalo Bills and Indianapolis Colts, and Todd Santos, the all-time NCAA passing-yardage leader.

"The game has lost one of its greatest minds," Kofler said.

Scovil gained his first major-college head-coaching experience from 1966 to 1969 at his alma mater, the University of the Pacific, where he played quarterback in the early 1950s.

Scovil is survived by his wife Enid and three children, Doug Jr., Sarah and Randy, who was general manager of SDSU student radio station KCR in 1985.

Funeral arrangements are pending.

—staff report

Final-exam policy has many people confused

By Jeffrey Berend
Daily Aztec staff writer

Wording in SDSU's final examination scheduling policy has caused confusion among administrators and students, leaving people wondering exactly when final exams can be given.

The confusion has led to student complaints about professors who gave final exams last week instead of during the scheduled days and times.

Jane Smith, associate dean of Academic Services, said a professor can give a cumulative exam the week before finals, as long as it can be administered within the regular class time.

But the fall class schedule states that "no final examination shall be given to individual students before the regular time."

Wording in the schedule may be ambiguous, but even more confusion has been caused by a University Senate policies and procedures document.

The document states that "when an instructor does conclude a course with a major, comprehensive final examination, the examination shall be given at the

place and time scheduled during the final examination week."

Smith said her interpretation of "major and comprehensive" is an exam that takes longer than the allotted class time, and any exam lasting longer needs to be administered during finals week.

Any other final can be given in the second-to-last week of the semester, she said.

However, Dean Popp, associate vice president for Faculty Affairs, said a comprehensive final covering the entire semester's material cannot be given before finals week.

"There may be some circumstances where a professor might give a final before finals week, but normally that shouldn't happen," Popp said.

Early finals have both pros and cons for students.

For some, getting a final out of the way early can help spread out a tight end-of-semester test schedule.

But an early final can make life difficult for a student who has term papers and midterms to finish in the last week.

Please see FINALS on page 8.

Blattner

Continued from page 1.

The duties of Blattner, who will graduate in May, now include attending CACC meetings, answering phones for a complaint hotline and making residents aware of the program, which was established this year. At first, Blattner was concerned that he would be handling the program single-handedly, but he said student and community volunteers have made his job considerably easier.

"At first it was real tough," Blattner said. "I felt I was kind of put on

my own to run the program, but now a lot of people have really come through."

Blattner, student volunteers and residents have twice conducted community canvasses, going door to door to spread the word about the Good Neighbor program. The canvassing has been one of the most effective aspects of the program.

"There's really a one-on-one connection," Blattner said. "I think that's very powerful for people."

Talking with homeowners has also made Blattner more aware of

their feelings and concerns.

"I think I've got a much better sense of community issues and just how real they are to the longtime residents of the community," he said.

Blattner hopes residents have also realized the program's most important message — that the stereotype that every student is an inconsiderate neighbor is simply not true.

"People's perceptions become their reality, and that is a lot of what we're dealing with," Blattner said. "I mean, it's not true that all students

create problems in the neighborhoods. There are a lot of good student-neighbors."

Blattner is used to dealing with students as neighbors. He is the national chairman of the National Association of College and University Residence Halls, an organization of about 400 schools across the country. Blattner now runs Zapotec Hall, overseeing five residence-hall advisers and six desk-staff members.

As a public administration major who hopes to work within a universi-

ty system, Blattner has also been able to use his A.S. position to gain career experience.

"I've really been able to use the position as kind of a mini-internship," he said. "(It has) helped me get a picture on all the classwork that I do, so it really has fit in."

Blattner said he'd like nothing more than to return in 10 years and find the program not just continuing, but flourishing.

"I really encourage whoever comes in to just to take it and run with it," he said.

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Woodstock's PIZZA

Teacher takes students on a musical excursion

By Scott Morton
Daily Aztec staff writer

Anthony Kaneaster, 2, leans forward on his elbows. His eyebrows are inquisitively arched, accentuating the thrill in his brown eyes, which seem captivated by his music teacher's hands dancing gracefully across the piano keys. She is creating imaginary playground equipment through sound.

Gliding her finger down the keyboard, which creates a sliding tone effect commonly known as a *glissando* in the music world, SDSU Community Music School teacher Barbara Grow-Azevedo takes her seven music students on a ride down a slide.

The Community Music School, which originated with SDSU music Professor Marsha Wolfersberger, was created to improve the sparse music instruction within San Diego city and county schools. Anthony, along with his classmates and other students of the school, is getting ready for a dedication performance on Dec. 10. The performance will celebrate the school's first-semester success.

Grow-Azevedo, an SDSU graduate student in music, is the only teacher at the school, which holds classes in the Music Building. Students range in age from 2 years to senior citizens.

"And so, can someone tell me what's on a playground?" Grow-Azevedo asked the toddlers recently.

With an answer on her lips, an anxious parent started to lift her hand, but quickly lowered it because Grow-Azevedo called on someone else.

"Bunny rabbits," shouted out a small voice. The parent gave a concurring nod.

Bunny rabbits, playgrounds, old gray cats and creeping mice are just some of the learning symbolisms Grow-Azevedo uses to teach the Suzuki method, which primarily uses ear training to teach the younger age group.

Grow-Azevedo said the most difficult task of teaching 2- and 3-year-olds is keeping their attention, knowing when to quit and when to continue.

"There is a lot of role-playing, singing and feeling the music," Grow-Azevedo said. "Also, another important aspect of learning for this age group is following directions and social interaction."

In an effort to teach the children a sense of rhythm, Grow-Azevedo placed blue strips in a row on the carpet, calling on her audience to repeat after her.

"Blue. Blue. Blue. Blue. Blue," crooned the teacher.

"Blue. Blue. Blue. Blue. Blue," mimicked the students and parents.

Grow-Azevedo, in an attempt to teach the difference in beats, connected two of the blue strips with a strip going across the top.

"I'm going to call these (connected) two 'Jel-lo,'" she began. "Now, repeat after me.

"Blu-u-u-e. Blu-u-u-e. Jel-lo, blu-u-u-e," Grow-Azevedo said slowly.

After a few times, Grow-Azevedo quickened her pace and even switched some of the connected blue strips around. Much to her enjoyment, the class and parents caught on.

As for learning to play a song on the piano, that is more than a year or two into the future for the tiny tots. For now, the children are learning a sense of rhythm and the location of certain keys on the keyboard.

"Can someone tell me where Mr.



The Daily Aztec/Rob Gram
Erica Levinson, 2-year-old daughter of SDSU music Professor Karen Levinson, shows 'where the bears live' on the piano keyboard.

Rabbit lives?" Grow-Azevedo asked the class. "He lives right by the twins (referring to the two black keys that are grouped together on the keyboard). Why don't all of you show me?"

"I like Miss Barbara," whispered

2-year-old Katie Hall, when asked why she likes coming to her music class.

Katie, who is the daughter of SDSU social work Professor James Hall, has other aspirations aside from music: "I like dance."

Council

Continued from page 1.

The compromise schedule for 1990-91 would place the last day of finals on Dec. 18 rather than Dec. 22.

Faulconer said it is to the students' benefit to be represented at the senate meetings. Concerning attendance at A.S. Council meetings, however, Faulconer has said it is an "individual's right to be apathetic." The weekly Wednesday meetings have been plagued by absences, members leaving early and attempts to get the sessions finished as quickly as possible.

Council members at the last meeting discussed the problems at length — attempting to focus criticism on the *Aztec's* coverage.

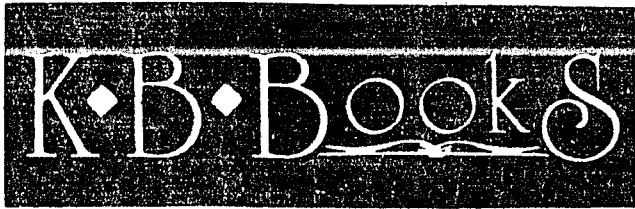
As for the Student Activities Center, Faulconer said that the center is what students want and reflects the council's response to those wishes.

"A.S. helped tie up the loose ends to get the project going," he said. "We passed it with no problem. I'm looking forward to the day it opens, even though I will no longer be a student. But I don't want to take all the credit because the concept has been around for a while."

Lloyd Cato, A.S. executive vice president, agrees that the Student Activities Center was a main accomplishment for A.S. this semester.

"I feel the A.S. Council tried to make good, sound decisions for the students," Cato said. "One good thing about this semester is that a lot of the issues or problems were researched and brought back to council as soon as they could be."

Joe Horiye, A.S. vice president of finance, said: "I think all administrations have some problems and some weaknesses, and even though parts of the semester were a little rough and controversial, it went well. The executive-officer relationship ran really smoothly."



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Opinion

An exciting moment in time

The "Evil Empire" is dead — long live democracy and freedom.

Living in one of the most exciting times in human history, ours is a time when the will of individuals has challenged the will of the invalid political theory of communism and the institution of dictatorship. Individual will has deposed a political order — communism — that denies the flaws of human nature. Communism reduces incentive and hopes for a pure love of work. Conversely, Japan's blatant example shows us that a healthy economy capitalizes on the fact that individuals can improve their situations through hard work.

Europe's birth pains for democracy have come and gone, giving rise to a new era in world politics. Instead of communism living in Eastern Europe, we are left with a child of uncertain destiny. The offspring, however, will be watched closer than the most unstable newborn.

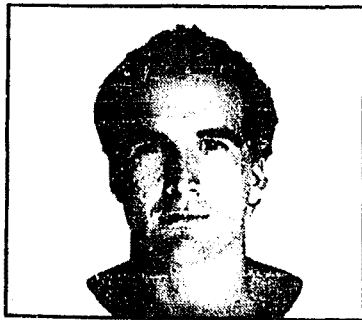
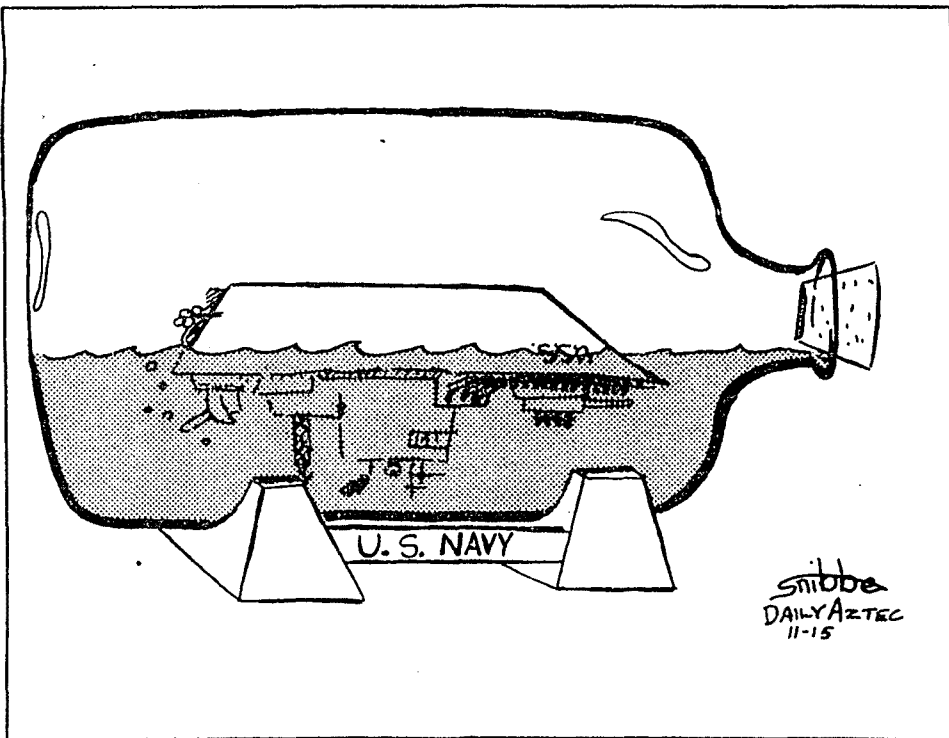
During the past months, headlines from virtually every newspaper in the country have surrounded the *real* domino effect: the toppling of totalitarian Communist regimes in Europe.

The following events have occurred during the last few weeks: The Berlin Wall has become an ineffectual novelty, and mayors from both sides of Berlin met to shake hands, symbolically unifying the city; West German Chancellor Helmut Kohl offered plans to extend the two nations' symbolic reunion to a political reunion; Czechoslovakia has repeatedly been the stage of huge protests of up to 200,000 citizens, shattering that country's totalitarian regime; Poland's recent democratic turn includes the recognition of Lech Walesa's Solidarity Party, thereby limiting the Communist Party to control of police and military forces only. The political erosion of the Berlin Wall symbolizes much of the politically charged upheavals in Eastern Europe.

Eastern Europe is not the only region to shed the Communist monopolization of a government. Within the borders of the world's former Communist stronghold — the Soviet Union — revolt has recently caused the government to rewrite that republic's constitution. Last Thursday the Albanian government announced that communism would no longer dictate its political horizon.

As recently as Nov. 28, the Communist government of Czechoslovakia fell as the world watched, spellbound. History lies at our doorstep, asking more questions than it answers. Yes, communism has failed the aspirations of the Eastern European people, but where will their desires lead them? Ours is the era that future generations will focus on as the times now unfolding answer our questions.

The United States has long opposed — both politically and militarily — Karl Marx's threat against capitalism, aiding the onslaught with the most effective weapon against communism: the strength of capitalism itself. Remember, the present revolts in both the Soviet republic of Albania and across Eastern Europe are as much against the economic failures of communism as they are against totalitarianism.



Bill Armentrout

Let's not forget what Christmas truly symbolizes

If " 'Tis the season to be jolly," why is there so much pain and loneliness during this holiday season? Perhaps determining the meaning of Christmas will provide the answer. Individuals have different motivations for celebrating Christmas. Why do we do it?

As a child, I couldn't wait until Santa had come and delivered all of my presents. Sleep came reluctantly, fighting with the anxiety and impatience over the coming day. And day did dawn, and I would wake, although much earlier than normal — around 6 a.m. — inciting my father to call me all of those *terms of endearment* he saved for especially emotional situations.

I loved Christmas when I was a child — Christmas, the day made specifically for me, the day on which I would receive from Santa every toy from every page that I had dogeared in the Sears and J.C. Penney catalogs (well, almost), the day of bliss in my selfish childhood. I thought Christmas meant giving presents ... primarily to me. Only later would I learn that Santa was really my mother, who ran up the credit cards for my father to pay off and complain about until June of the next year. Not until later did I learn that there were people who received nothing for Christmas.

As I grew, I was rudely awakened to the Santa scam by my grade-school peers. I was upset to the roots of my child-being when I found out that Santa wasn't real. As an adult, I suspect the toy companies took the good intentions of a man named Nicholas and turned it into the marketing opportunity of the century.

Christmas — only a time to give presents? If it is, I think we have the tradition all wrong. Instead of giving presents to people who can repay our generosity, the tradition should be to give presents to people who don't have anything and can use whatever we can give. This tradition would increase the amount of thankfulness and self-satisfaction, and reduce selfishness while helping people who need help. Yes, if Christmas were only about giving and receiving presents, this would be the way to go — give to the needy, poor and homeless instead of people who already have enough to eat and a place to live.

As I grew out of my childhood and my selfishness, I turned my attention from receiving presents and began to see Christmas as a celebration of the family. Every year, we would go over my grandmother's on Christmas Eve, spend Christmas Day at home and Christmas night visiting other members of our family. I looked forward to this yearly tradition. My parents' divorce ruined all my fun. No longer could Christmas be a celebration of my family; it had become a time of melancholy.

If Christmas is only for celebrating our families, I think we should stop celebrating. Christmas causes too much pain for people from broken marriages, elderly people whose families have deserted them, orphans, the homeless and dysfunctional families. Christmas is an awkward time for second- or third-marriage families. The increase in suicides during the holidays should be reason enough for us to stop celebrating a holiday that causes people to become so depressed they want to take their own lives. If we could save the life of one lonely individual by ceasing in our Christmas celebration, the cessation is warranted.

My family followed another tradition at Christmas. On Christmas morning, my mother would gather her chicks into a well-dressed flock, and off to church we would go. She would lead us down the aisle like a duck guiding her ducklings, down to the front of the church. I still can't figure out why she insisted on sitting in the front of the church. Our proximity to the altar only made it easier for the priest to see that we only came to church on Easter and Christmas. The embarrassment of sitting down in the front was more than compensated by the fact that we could see the manger scene clearly from where we sat. I loved the manger scene. How cool: Jesus got to sleep with animals and be visited by kings.

Christmas: the celebration of the birth of Jesus? Yes, this could be the possible meaning. The name of the holiday provides a clue: *Christ-mas* and *Jesus Christ*. This makes sense. Jesus was a great moral teacher and taught about giving gifts to the needy and about the nature of relationships. He taught about many other things in a way that no man had done before or since. But He also said some really disturbing things, like "I am the son of God" and "no one comes to the Father but through me." Jesus claimed to be the son of God, He claimed that He would rise from the dead and that He would spiritually enter into the life of anyone who trusted Him. If the claims He made were false, then we are celebrating the birthday of a lunatic!

Perhaps the answer to that question could be given by any one of the 35 people who accepted Jesus Christ as their savior last Sunday during the University Celebration at College Avenue Baptist Church, or the 17 people who were baptized two Sundays earlier in front of 500 people at the same service, telling the group how Jesus had made a difference in their lives, or any of the Christians around the globe. Yes, they could definitely shed some light on the meaning of Christmas.

Merry Christmas to all.

Letters to the Editor



Faculty evaluations are valid, essential

Editor:

In response to the letter from Sarah Jayyousi (*The Daily Aztec*, Nov. 29) criticizing faculty evaluations, I beg to disagree. I am one of the generation of SDSU students who fought for the privilege (at that time) of evaluating the professors who taught the classes we attended. Our movement was criticized, even feared, and the professors took strong measures to prevent us from evaluating them. After a struggle, the students prevailed, and since then it has become established policy for instructors to facilitate those evaluations. Enough of history.

Research has shown emphatically that student assessment and criticisms are valid and perceptive, even at the elementary school level. Criti-

cal comparisons of student evaluations with administrator, peer and self-evaluations show a remarkable positive correlation; in other words, the evaluations are usually accurate and representative of the quality of an instructor's teaching effectiveness — not just popularity.

As with voting, refusing to voice one's opinions removes one from the represented population. If one doesn't think a professor is teaching a quality course, then the evaluation should reflect that judgment. If Sarah thinks the evaluations are not valid, she should be taking steps to ensure that at least one evaluation is accurate, not "copping out" and evading the issue altogether.

I have two daughters, third-generation SDSU students, who hate the easy classes — the ones where the professor coasts along with decade-old notes and no challenges,

where everyone gets a top grade. These professors get poor evaluations from them; the challenging, stimulating, "rough" instructors — the ones from whom they are learning — are the instructors who receive high evaluations.

Sarah, the system works!
Susie Klidder
SDSU Alumna '63-'65

Fraternities must end 'exploitation'

Editor:

I am addressing this letter to all the fraternal and Panhellenic organizations with an open question: What possible purpose could a woman serve in an organization based on brotherhood except exploitation? I am referring, of course, to the "Little Sister" and "Sweetheart" programs supported by the SDSU fraternities.

I use the word "exploitation" in a general sense, because surely all fraternities do not exploit women in a sexual manner. No, these women (all too often young freshmen) serve

far more important functions in the name of the omnipotent "Big Brother." They serve as escorts to Big Brother's formal events — objectification. They serve as hostesses during community service projects — degradation. They even serve the vital function of decorators of the Great Fraternal House during holidays — abasement.

If exploitation were not an issue, surely greater numbers of juniors and seniors would see the multitudinous benefits for themselves and the Society of Little Sisterhood and Sweetheartdom, and rush to the nearest fraternity house for an interview. But these programs cater to the young and frightened first-year student seeking to establish an identity in a new and intimidating environment.

These programs are by design inherently deleterious to these callow women's well-being because their newly established "identities" are created through and not independent of these fraternal organizations. Rather than fostering these women's

individual growth, these programs foster dependence upon the patriarchal "Big Brother," and it is this encouraged dependence which often leads these women to seek the more exploitative forms of acceptance.

Unfortunately, few of these women realize the destructive consequences of being little sisters and sweethearts until the irreparable damage to their reputations has been done. The ultimate reduction of their humanity is already committed, and their personal humiliation unendurable.

Some fraternities have already abandoned their little sister programs on the grounds that they constitute nothing more than the exploitation of women. These fraternities have obviously assumed a responsible position in preventing the defilement of their organization by banning exploitative practices. Other fraternities would be well advised to do the same.

Tanya Madden
psychology junior

Please see LETTERS on page 6.

Forum

Decade saw the best and worst of political times

By Cathy Hendrie
Guest columnist

I turned 12 in 1980, and from my viewpoint everything seemed "normal." I was apathetic and in the throes of growing up. In retrospect, however, I remember the 1980s as a decade of positive change intertwined with militaristic upheaval, hostage takings and attempted assassinations — some sadly successful.

As I recall, 1980 was a pivotal year, and not only because it signified the end of a politically scarred decade. I was old enough to realize that then-President Jimmy Carter was running for re-election against the former governor of California, Ronald Reagan, and that America was suffering an onslaught of sky-high inflation and interest rates, not to mention long unemployment lines and low self-esteem. The economy had all but floundered, and the American people were plain sick of the monotony. So they elected Ronald Reagan, praying that his ideas and policies would usher in a new wave of hope and tranquility.

Aside from the U.S. political races, 1980 was a busy year around the globe. On the homefront, Mt. Saint Helens, a volcano in the Cascade Mountains of Washington state, began to erupt, spewing ash across the Northwest. In the Middle East, Iran and Iraq began a bitter war that would last eight turbulent years. And in Europe, Polish labor leader Lech Walesa and thousands of ship workers staged a spate of strikes demanding the right to form free, independent trade unions. Despite the Communist Party's warnings, Walesa and his supporters held firm in their stance on Solidarity and finally, the government acceded to their requests. But not for long. The unions were crushed by the government the next year and outlawed in 1982.

Before 1982 came 1981, and I can only recollect the visages of three men who appeared at the wrong place at the wrong time. President Reagan was about to enter a limousine when he was shot in the chest by John Hinckley Jr., a crazed college student who was later found not guilty of his crime by reason of insanity. His acquittal shocked the world, and most of all, the recovering president. Two months later, Pope John Paul II was seriously wounded in Rome; this time, though, his assassin was jailed. Perhaps the most jarring event remained the untimely death of Egyptian President Anwar Sadat. Famous for his efforts to end the Arab-Israeli conflict, Sadat was gunned down in Cairo during a military ceremony.

In 1982, war was again in rich supply, optimism a rare commodity. Great Britain and Argentina fought in the remote reaches of the South Atlantic. For both countries, the Falkland Islands became a focal point of national pride. The two nations sacrificed hundreds of lives for the right to fly a flag, and when it was over, the British prevailed.

Elsewhere, the death of Soviet President Leonid Brezhnev came as no surprise; he had been ill for some time. Yuri Andropov, the KGB chief, succeeded him.

Back in the United States, the campaign to win ratification of the Equal Rights Amendment was never won. By the deadline for its passage, pro-ERA forces were three states short of the 38 needed for ratification. Its proponents, mostly women, declared every intention of trying again.

Had the amendment passed, females may have fought alongside their male counterparts in the Grenada invasion just a year later. One morning in late October of 1983, U.S. Marines and Army Rangers, along with troops from six other nations, invaded the tiny Caribbean island of Grenada. President Reagan described it as "a joint effort to restore order and democracy." The White House had begun to view the former British colony as a strategic threat when its socialistic government allowed Cuba and the Soviet Union to introduce military equipment and help build an airfield. The U.S. troops succeeded in their mission and left just before Christmas.

Of a more serene nature was the presentation of the Nobel Peace Prize to Solidarity leader Lech Walesa. Elsewhere, England's Prime Minister Margaret Thatcher won her bid for re-election as did Japan's Yasuhiro Nakasone, though Thatcher was conservative and Nakasone not.

Ronald Reagan followed in their footsteps. By 1984, a wave of nationalism had swept across the United States, the result of a healthy, new economy and the summer Olympic Games in Los Angeles. Despite a Soviet boycott, the games went on, and many American athletes took home a medal. By November, Americans were feeling comfortable about the last four years, and they awarded Reagan a second term.

One who watched from afar was Konstantin Chernenko, successor of Soviet President Andropov, after Andropov's death earlier that year. Another was Bishop Desmond Tutu, leader of the anti-apartheid movement in South Africa, and winner of the 1984 Nobel Peace Prize. Apartheid, a policy of racial separation,

would continue to cause unrest among the black African majority in South Africa despite many nations' attempts to impose economic sanctions there.

By the mid-1980s, things had changed — economically, for the better, politically for the worse. In the spring, Soviet power again changed hands, and a younger, more definitive man took control. He was Mikhail Gorbachev and he had a devilish smile. Meanwhile, Americans were taken hostage in Beirut, Lebanon when Shiite Moslems hijacked a jet for 17 days in June.

Accidents dominated 1986, beginning with one of the worst in history. Moments after liftoff, the U.S. space shuttle called Challenger exploded, killing six astronauts and a teacher. American space aviation and exploration would be abandoned for a few years. Across the globe, a Soviet nuclear reactor burst into flames at a power plant at Chernobyl, releasing radioactive material into the earth's atmosphere. Parts of Western Europe and Scandinavia reported a dangerous increase in radioactive fallout.

In Southeast Asia, the 20-year rule of Ferdinand Marcos of the Philippines ended awkwardly when he fled into exile in Hawaii. The leader had been steadily losing political power for many months, and a clumsy attempt by his party to "steal" the presidential election hastened his departure. Mrs. Corazon Aquino was named as Marcos' successor.

In Libya, U.S. warplanes bombed Tripoli and Benghazi in retaliation for terrorist attacks that killed two Americans and injured 200 in West Berlin. The bombing warned the

world that American lives would no longer be expendable.

Aside from all the chaos in 1986, there was cause for celebration. Corks popped and fireworks electrified New York Harbor as the United States observed the 100th birthday of the Statue of Liberty. The restoration of the copper-clad colossus, completed in time for the centennial, had taken two years and involved the replacement of the torch and extensive internal and external improvements.

Later in the year, President Reagan and Soviet chief Gorbachev met in Iceland to discuss nuclear and other arms-control issues. While the meeting was hailed as a promising one between the two superpowers, no agreement was reached. Gorbachev demanded a limitation on development of the U.S. strategic defense initiative (S.D.I. — commonly known as "Star Wars") which Reagan refused to consider.

As if to add salt to the wound, Reagan endured more serious criticism when he arrived home. Reports that the United States had sent spare parts and ammunition to Iran in exchange for American hostages were gradually made public. Apparently, profits from the sales had been diverted to fund the contra rebels fighting in Nicaragua. The Iran/Contra Affair, as it became known, emerged as the most ominous crisis of Reagan's presidency.

Most of 1987 might have been dominated by the Iran/Contra episode if not for a one-day, 508-point stock market plunge on Wall Street in the fall of that year.

In the same season, Gorbachev visited the United States in another

attempt to negotiate arms reduction. This time, the talks were successful and a tentative peace treaty was signed.

The Reagan era came to a close in 1988. That year, I voted in my first presidential election while Vice President George Bush and Massachusetts Governor Michael Dukakis campaigned for it. Though many couldn't decide, Bush's peaceful slogan of a "kinder, gentler" nation promised him victory. Yet the year was not without conflict. During the summer, the guided missile cruiser USS Vincennes "accidentally" shot down an Iranian airbus, an act Iran would never let America forget.

In December, America remembered. Terrorism once again reared its ugly head. Pan Am flight 103, traveling from Frankfurt to New York, disappeared from radar screens, only to be found scattered across the plains of Lockerbie, Scotland. A bomb hidden in a radio cassette player was ultimately responsible for the death of 270 innocent passengers.

The events of 1989 can only be described as staggering. For one thing, I turned 21, an inconceivable age. For another, the dismantling of communism was to become a reality. From China to Eastern Europe, dramatic demonstrations for democracy challenged the capacity of communist governments to maintain orthodox control. In the case of China, the rebellion was crushed, but not unnoticed. In Europe, however, the crumbling of the Berlin Wall marked a great triumph for the ideas of freedom and for the potential reunification of Germany. The rest, they say, is history.



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Letters to the Editor

Help a homeless person and donate \$1 a month

Editor:

Last Christmas, my girlfriend and I went shopping at Horton Plaza. The parking structure was full as always at that time of the year, and we had to resort to parking on "D" street. When we returned to our car several hours later we found two street people sleeping underneath my car. This was the first experience I had that opened my eyes to the problem of the poor and homeless people in San Diego. Now several months later, I have a group project to complete for my micro-economic theory class at San Diego State University. Our group chose to discuss various aspects of income immobility. This problem exists in many of our larger cities. Perhaps, we thought, the answer is relatively simple. Anyway you look at it, identifying the causes of homelessness in our city should be the first step in solving it.

True, many of the homeless are people with various degrees of psychological problems; however, we believe that their inability to get out of this situation is a major factor in the poor and homeless condition. We call it the "locked in" problem. For example, a poor person can find himself locked into an immobile position for several reasons. For instance, imagine a person who wants a job but has no means of buying a newspaper. If he borrows a newspaper then he has no change to call a prospective employer. Also, he has no means of feasible transportation to the place of employment and so on. Income immobility then, is a cycle. We need to find a way to end this cycle if we are to solve the problem of the homeless. One possible solution is to allocate more funds toward augmenting public services, such as better countywide transportation systems and low-income housing. However, using county or federal funds to solve the problem could prove to be counterproductive. We feel several public service organizations don't get to the root of the problem, solving only the consequences and not the problem itself. We would like to propose a policy wherein both sides (the homeless and stable society) will benefit. If we could encourage productivity, both groups would benefit greatly. This policy would include the following: Each San Diego resident would invest \$1 a month in a city-based organization. This organization would use the funds to educate and provide various levels of labor to be completed around the city. Each person would receive payment for his work. We believe that part of the "locked in" problem is caused by a lack of pride in a person. This investment could help to raise a person's pride if he were doing something productive to earn a salary, instead of just receiving a handout.

We think of this funding system as an investment rather than a tax or a donation. The \$1-a-month donation would reap a large return on each person's money. We foresee the income-immobile people becoming more mobile which would, years into the investment, create a richer society, fewer homeless and, perhaps, less crime. In short, the benefits the society would receive from a program such as this would greatly overshadow the \$12-a-year opportunity cost.

Kevin Chichester
Mark Albani
Zoran Illich
Teresa Kimsey
Suzanne Havens
economics 102(H)

Political cartoon lacks accuracy, creates guise

Editor:

I'm returning this cartoon (*The Daily Aztec*, Nov. 29) because it's not worth recycling ... Seriously, you do journalism a disservice by publishing something so inaccurate. I guess every "Communist terrorist" looks the same to this cartoonist, but all you have to do is follow the daily news to know you'll be hard-pressed to find an FMLN — or any Salvadoran — looking like this fuzzy fellow. Also, it's pretty absurd to blame the FMLN for countless deaths when it's the government which is using helicopters in urban areas, bombing even refugee centers.

Finally, as for the cute little hammer and sickle, I thought "red-bashing" was out in this age of perestroika.

I guess some are slow to catch on ... However, I commend you for publishing the column on El Salvador by Dag MacLeod (Nov. 29).
Stephanle Cauchon
education

Artists need more than ideas for their creations

Editor:

As a senior in studio art, I have become increasingly aware of a significant limp in the arts curriculum for the past few years. Apparently some faculty members feel that to be a decent painter one merely needs to have a few spiritually well-founded ideas with which to work, and that drafting and sketching skills are only secondary to producing a strong painting.

This to me seems a bit odd, having been taught by our art history courses about the years of disciplined practice in drafting that many of the great artists of today and yesterday have implemented. Artists like post-minimalist Claes Oldenburg, Pablo Picasso, New Image painter Jennifer Bartlett, abstract expressionist Franz Kline and '80s abstractionist Ron Janowich all started out in this way.

Starting with just a feeling wasn't enough to develop and pursue the unique styles of each of these individuals. Artists oftentimes do best when they don't rush right into interpreting their idea, but instead take the time to work out some studies of it. Unfortunately, this is something not even mentioned in some classrooms, even in upper division. I see the effects of this deficiency not only in personal work, but in that of fellow students. It would be endlessly helpful to have a lot of us told by our professors, "Loo, you've got a great idea here. How about we take this idea and stretch it to its full potential? Don't be satisfied with the concept until you feel you've explored all its facets." As a result, I find student work, including my own, that looks sometimes like it doesn't know where it came from or where it's going.

As young artists, we are excited about our new ideas, and yet we should experience in our instruction the privilege of being pushed to find the potential of our ideas through the ever-increasing development of our skills in the essentials of drafting.

I mean to voice some concern that I share with a few other students (maybe more) rather than to denigrate SDSU's art department, as I have grown much from it in only the past few years.

Michelle Stabler
studio arts senior



Letters to the Editor



In book buyback debate, it's best to know the facts

Editor:

Thank you for printing the recent editorial concerning textbook alternatives (*The Daily Aztec*, Dec. 5). Many students don't realize they have a choice in the matter of text books. However, I would like to clear up a few items.

Like KB Books, Aztec Shops is also a self-supporting entity. And unlike KB Books, we give money back to the university to support other student services. But whenever the issue of textbooks arises in *The Daily Aztec*, this issue and others seem to be avoided. Instead, it's "us against them." Albeit, KB books does provide some books at lower prices, due to lower overhead and fewer services. However, when it comes to personal service, we provide extra staff during rush to assist customers in the textbooks area. We also have, throughout the year, a large Customer Service Desk which can assist customers in special orders or simply finding the right book.

As to buyback, you did mention that although KB Books buys back books at 55 percent of the original purchase price, you did not mention that Aztec Shops buys back books at 50 percent of the new retail price. This means that if a student sells a book that sold originally at \$20, but is currently selling for \$25, they will get \$12.50. If they sold that book to KB, they would get \$11.

It is good to know what choices you have when making decisions. But it is even better when you have all the facts.

Kris Shetter
public relations coordinator
Aztec Shops, Ltd.

Aquino assistance raises questions on motivation

Editor:

This letter is in response to the article titled, "Keep sending aid to Aquino" (*The Daily Aztec*, Dec. 4). I do not wish to refute the legitimacy of a "concern for justice," or its subsequent implications because this is clearly a respectable moral stance — regardless of what ideals are used to pursue such a directive. However, I think it is necessary to assume a global perspective when addressing the U.S.'s role in any foreign environment. In this case, the current situation developing in the Philippines must be viewed as a civil insurgency — because the conflicts transpiring are not being implicated by a secondary influence. The troubles which have arisen in the Philippines are those of national concern. Therefore, the validity and motivation behind U.S. intervention should be questioned. Whose concern is being represented here? Is our aid in response to U.S. political preferences in the Philippines, or is our show of force the result of protective instincts over American military installations? Most importantly, why are the concerns of the Philippine society itself so frequently

overlooked?

The development of a unified, post-Marcos government is of primary concern to the people of the Philippines. If Corazon Aquino cannot administer the government of the Philippines in an efficient manner — why does U.S. policy deem it necessary to force such a feeble rule? I propose that the people of the United States question the motivation of our government in the Philippines, and never to underestimate the lasting impressions our presence can imprint upon a foreign territory.

Rommel C. Zulueta
biology freshman

Kudos to reporter for African-American story

Editor:

It appears that *The Daily Aztec* has finally "done the right thing" in printing a fine, and long overdue story on African-American students. Donna Marie Branton, an obviously talented writer, and your graphic arts staff should be commended for their creative approach to the subject. Keep up the good work!

Ronald Sharpe
business administration junior

Letter on communism fails to look at history

Editor:

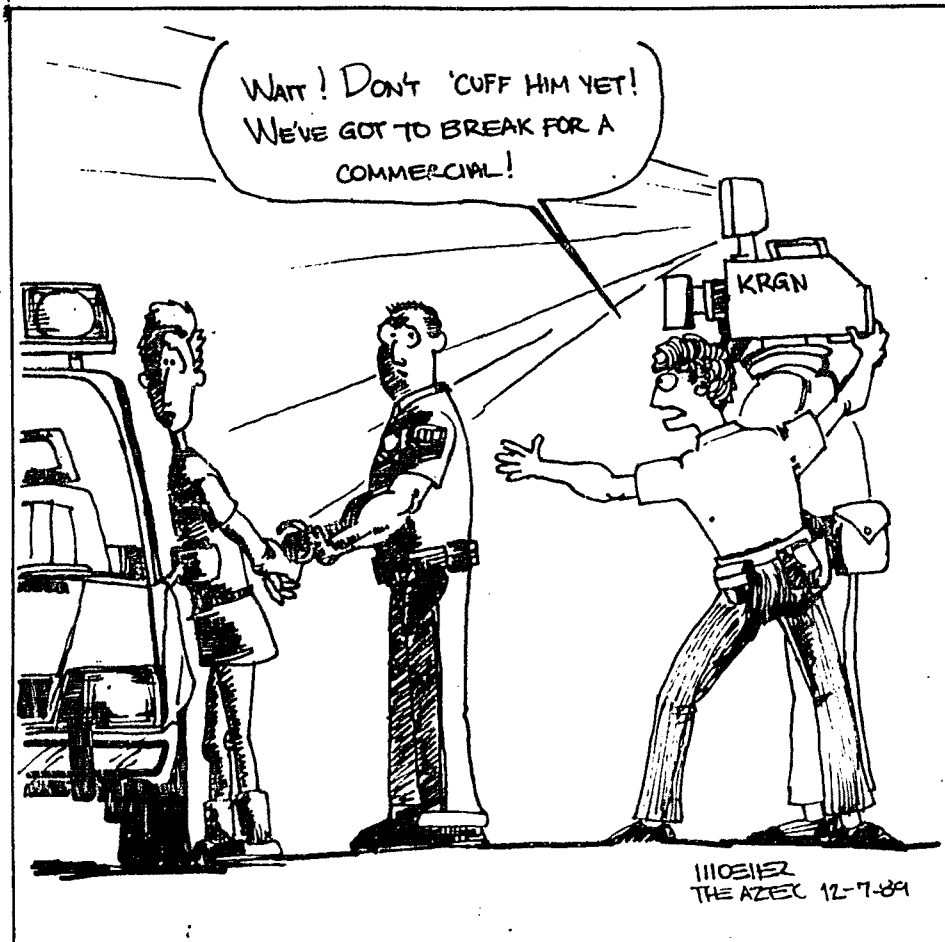
In *The Daily Aztec*, Nov. 27, political science Professor John Soule decried the attempts of our government to persuade the Nicaraguan people to vote out the communist tyrants who currently rule that country. Anyone who disagrees would be convinced otherwise, Soule contends, by taking a political science course.

Such thinking fails the test of history. The seeds of destruction for communistic tyranny lie in the freedoms enjoyed by citizens of democratic countries. Thus, if the world's democracies can contain or reverse the spread of communism across the globe, this totalitarian system will eventually crumble and fall.

The present collapse of communist dictatorships in eastern Europe is a case in point. Since the end of World War II, the western democracies have stood resolutely against the expansion of communism to the remainder of Europe. At the same time they have exhibited for the captive peoples of eastern Europe the enormously higher standards of living freedom would bring them. The Poles and Czechs are convinced to overthrow their communist enslavement.

Soule apparently would say that no lesson for the Nicaraguan election exists in this defeat of despotism in eastern Europe. In his letter he mocks students who believe to the contrary. Maybe that political science course he recommends wouldn't be such a good idea after all.

Patrick Groff
professor emeritus



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Blind professor doesn't let obstacles stop her

By Tara Rufo
Daily Aztec staff writer

Imagine taking all your tests without having been able to read the textbooks or to jot down notes during lectures. Imagine having to know in advance which route to take to each class, or having to keep papers so organized that you can tell them apart without looking at them.

For SDSU family studies and consumer sciences Professor Rebecca Matheny, these things were simply a part of her college years at the universities of Illinois and Michigan.

Matheny has been blind since she was 14, when she suffered a sudden inflammation of her optic nerve. She hasn't forgotten what it's like to be sighted: She remembers her parents' faces and what colors look like —

blue is her favorite — and she said she pictures Braille as print in her mind.

"In high school, because I had just lost my vision, it was harder than it was in college," Matheny said, "In high school I wasn't just trying to get a diploma — I was trying to learn how to function, too. So I used mostly auditory listening or tape recordings, or my mother would read to me."

Matheny said she decided when she was young that she wanted to be involved in foods and nutrition.

"I remember all the way back to kindergarten, when the teacher used to have us paste pictures of a balanced meal on a plate," she said.

Matheny's desire to teach goes just as far back.

"We would always play school in



The Daily Aztec/Jeff Lancaster
Family studies and consumer sciences Professor Rebecca Matheny has been blind since she was 14.

the summer, and I just always knew I wanted to be a teacher," she said.

After a five-year delay, during which she worked as a community nutritionist, Matheny returned to the University of Illinois for her doctor-

ate in nutrition to fulfill her goal. She has been teaching foods and nutrition classes at SDSU for more than two years, and she said she is happy here.

Please see BLIND on page 9.

Finals

Continued from page 1.

"It (early finals) can make studying for a final pretty tough," finance junior David Leib said. "As it is now, you're already taking midterms when you should be studying for finals."

Stephen Barnes, assistant vice president for Student Affairs, said confusion over the policy needs to be resolved.

"It's the kind of thing that students should take to student government and say 'Hey, what's the policy here?'" Barnes said.

Also questioned by some students is having only one "dead day" in the finals schedule.

The idea of having a "dead week" to give students more time to study for finals has been raised by some.

"It comes down to whether you want to start the semester a week earlier or not," Smith said.

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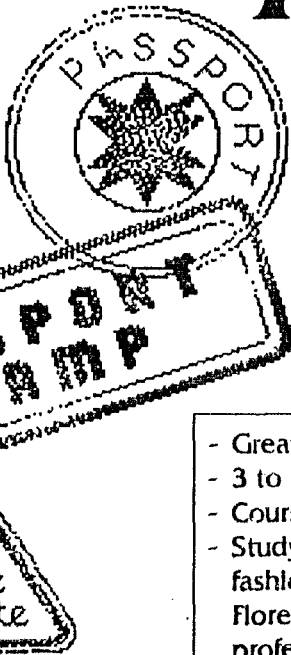
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Poli-sci institute has an illustrious record

Half-century of service to SDSU

By Craig Miller
Daily Aztec staff writer

In 1942, at the height of World War II, the political science department at SDSU started the Institute on World Affairs. It was designed to provide students with firsthand information, debates and discussions on current trends in international relations from politicians, diplomats, military leaders and a host of other political officials.

Almost 50 years later, the institute is still lining up dignitaries and influential policy advisers to speak on campus. Several foreign diplomats as well as a couple of U.S. military leaders will be on hand for next semester's class, which is available to students for credit and is open to the public.

"It's the first program of its kind that allows the general public to attend the sessions along with students," said political science Professor George Bergstrom. "The institute is the second-oldest program of its kind west of the Mississippi, (second only) to the one at the University of Southern California, which was started just prior to ours."

Minos Generales, director of the program from 1949 to 1967, said the program was at one time considered one of the most prestigious in the country.

"United Press set up an office in the social science building just to cover our proceedings," said Generales. "The classes were covered by radio and television news in San Diego for years."

"If you were to list all the people

(who participated), you would have a complete history of international relations in that period."

Generales said the program's standing declined in the years following his retirement.

"Things changed when I left," said Generales. "The people that took over the program didn't have the expertise or the dedication to promote it. But I think Dr. Bergstrom will do it justice with the way he is running it and the people he is getting to participate in the program."

"In my day," Generales said, "we had a galaxy of people coming to participate from all walks of life. We had the prime minister of Austria in the time of Hitler, Nobel scientist Linus Pauling, numerous political figures from all over the world ... the list is extremely long."

Bergstrom said the program provides an enriching experience for students and community members who would like to see firsthand the day-to-day operations of international relations.

Political science junior Chris Trunzo said he is taking the class next semester because "it provides a viewpoint from a participant in international relations rather than just an outside observer."

"I took an international relations class that was pretty useless in terms of the real world because the professor lectured on theory instead of practical and timely issues."

The three-unit course is scheduled for Thursdays at 7 p.m. Non-students are welcome to attend the proceedings and can get more information by contacting the political science department.



Photo courtesy of SDSU Love Library Special Collections

Campus library preserving decade's events in archives

By Brad Keller
Daily Aztec staff writer

Though the '80s have not yet come to an end, Lyn Olsson, an assistant archivist at Love Library, said it's not too early to start thinking about preserving what has taken place at SDSU during the decade.

University Archives, a section of Special Collections, is devoted to preserving the records of SDSU. And Olsson, who works for the SDSU Special Collections section, wants to ensure that future generations won't find a shortage of information available on what took place on campus during the '80s. To do this, organizations and people on campus must contribute records to the archives, Olsson said.

Olsson said the archives work to make sure the story of the university's history is told evenly.

To this end, Olsson said she has conducted many interviews with

retired faculty members that have been recorded on cassette, with some being transcribed.

The archives collection tries to keep as many records on the University as possible.

"University Archives takes as much as it can in spite of space," Olsson said.

Raymond Starr, an SDSU history professor who is working on a picture history book of the university, has used the archives to do research for his book.

Starr said that part of the problem in preserving history is that sometimes people don't realize the historical significance of what they are doing at the time they are doing it. Consequently, records tend to be uneven, Starr said.

"Some stories are told very well and others are hard to find," Starr said.

Please see ARCHIVE on page 11.

Blind

Continued from page 8.

Matheny said students always are willing to set things up for her if one of her student assistants isn't available. Her four student assistants, however, make it easier to teach.

"They read all the latest journal articles to me and the textbooks," she said. "That takes up a lot of time. And they help me grade exams and papers, of course."

Matheny said she has become familiar with the buildings she goes to regularly, and that getting around is not that difficult. But Elizabeth Bacon, director of Disabled Student Services, said the campus is not set up for someone with a visual impairment.

"Construction on the campus, for example, has created a problem for people who are disabled," Bacon said. "That yellow tape that's strung across an area can't be noticed by someone walking with a cane. They need a barricade that extends to the ground."

However, Bacon said that most students or faculty members who are blind have had mobility-training, which helps them learn how to get around using senses other than sight.

Jody Shepard, director of the San Diego Service Center for the Blind, which provides mobility-training free of charge, said that when the blind move into a new environment, such as a college campus, they usually receive some sort of training at the site.

"I had mobility-training when I got here," Matheny said. "I learned where the Aztec Center is, and certain landmarks, like the wall in front of the Drama Building. It's not that difficult to get around here with my cane."

Her Braille typewriter is almost as important for her daily life as her cane is.

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The Daily Aztec/Anthony Tarantino
Hans Gresmann, veteran West German journalist.

Television credited with keeping protests peaceful in East Bloc

By Katie Deininger
Daily Aztec staff writer

Television coverage of the recent political events in East Germany and other Eastern Bloc nations helped to prevent those nations' leaders from using force to end anti-government demonstrations, said Hans Gresmann, a veteran West German journalist.

Gresmann, 61, spoke Wednesday to a small group gathered in the Faculty-Staff Centre.

"The presence of television cameras, who normally are there to watch, changed the substance of the demonstrations. Just by being there, they had a certain decisive influence," Gresmann said.

In other words, television coverage prevented the use of force by East German government leaders because the eyes of the world were on them, Gresmann said. They could not or would not do in public what they might have done in private, he said.

It would have been impossible in any case to try to stop television coverage, Gresmann said, because there were always one or two crews in the country who could smuggle news out.

"West German television began to transmit East German television because West Germans demanded it," Gresmann said. "For the first time, you got proof that in the modern world it is impossible to seal off the rest of the world."

"Before television, the most important thing was you couldn't watch what happened in the big years of the century — 1914 (beginning of World War I), 1917 (Soviet revolution), 1939 and 1945 (the beginning and end of World War II). You read about them and heard about them. Now the events in Europe are being watched by the world."

The East German demonstrations were able to occur because for years East German citizens watched West German television and learned about

other political possibilities and Western lifestyles. A change of minds took place, Gresmann said.

The other factor that made the demonstrations possible was the *perestroika* and *glasnost* reforms started by Soviet President Mikhail Gorbachev, who accepted that Soviet allies were moving toward restructuring and openness, Gresmann said.

Now West Germany is in a wait-and-see position. East Germans must first elect a free government and remodel their economy before options such as reunifying Germany may be considered, Gresmann said.

"We're all guessing about the changes in Eastern Europe to the best of our knowledge. That's all we can do right now," Gresmann said.

Gresmann is a correspondent for German Broadcasting and TV Systems. He has been living in Washington, D.C. for the past seven years. He is also a 1951 alumnus of the University of Washington in Seattle.

Special parking permits allow for guests, faculty

By Tara Rufo
Daily Aztec staff writer

Guest lecturers and visiting professionals give SDSU students a chance to learn more about the outside world. But without special parking permits, it would be more difficult for those guests to get into the campus from the outside.

"The general plan is to give each college the ability to have parking for their guests on a day-in, day-out basis, not a permanent one," said Michael Smoger, assistant director

of Public Safety. "Each college has a certain number of spaces that they give out at their discretion, free of charge."

In addition to being used for guests' parking needs, special permits also are issued to people who want to use the spaces temporarily for such things as moving equipment.

"The permits generally work out pretty well, but there are a lot of illegals who park in the spots, too," said Cordy Padfield, a dean's assistant in the College of Professional

Studies and Fine Arts. "One semester it was really bad, and no one who was eligible could get spaces, but it's better now."

Padfield said it is against California State University rules to reserve a particular spot for anyone.

"Sometimes people who are coming to do campus service are given permits, but when they get here there aren't any spots for them," Padfield said. "Unless someone physically stood in a spot, asking not to be run over, there's really no way to guar-

antee parking for a guest."

Those rules are adhered to strictly. According to Smoger, even SDSU President Thomas Day does not have a reserved spot. Day and the college deans have special parking permits, but if no spaces are available, Smoger says, they "have to go look for parking like everyone else."

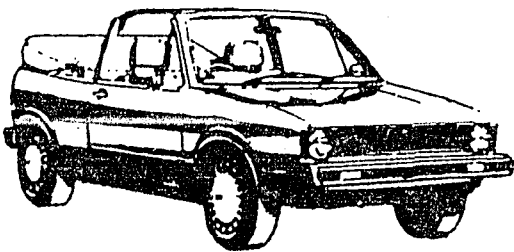
The largest area of special-permit parking is across the footbridge near Aztec Center. Smoger estimates there are 200 parking spaces there,

more than double the number of the rest of the spaces available on campus.

"Those spaces were created to facilitate conferences and other things held in the Aztec Center area," Smoger said.

The area was recently used by MEChA for a high school conference.

"It really helped out — it always does," said MEChA member Valentina Hernandez. The group has used the parking area in the past.



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Intermediate Composition	ENGL 200
Early American Civilization	HIST 110A
Modern Western Civilization	HIST 106
Intro to Philosophy	PHIL 102
Beginning Physical Fitness	PE 102A
Intermediate Physical Fitness	PE 102B
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Principles of Real Estate	N/A
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Application Deadline December 13 • Registration December 18

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Business Communications	IDS 290
Principles of Macroeconomics	ECON 101
College Composition & Reading	ENGL 100
Real Estate Principles	N/A

January 5 - March 3, 1990

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Student concerns, Health Services reflect change

By Grace Limbag
Daily Aztec staff writer

Dr. Kevin Patrick has seen a lot of changes in campus health care since he first came to SDSU in 1983. Patrick, director of SDSU's Student Health Services, recently reflected on student health issues over the years.

In the early 1980s, concerns about sexually transmitted diseases, such as herpes and chlamydia, were prevalent.

"We had our chlamydia wave; we were the first major campus in the nation, as best as I can tell, to do routine chlamydia screening," said Patrick, who is also the director for the Graduate School of Public Health's Preventive Residency Program. "Now it's very common, and most of the (health) centers in the country do


it."

Chlamydia screening was among the first programs Health Services began when Patrick took over. Another early concern was the quality of medical care.

"I wanted our medical-care services to be second to none, to be clearly on par with those that one would find in high-quality organizations in town, like UCSD," Patrick said. "And I think we have now gotten to a level where it's good quality (health care). We're accredited. At that point we weren't accredited."

Patrick also said that during the 1960s and 1970s more people were less concerned about drug and alcohol issues — they thought only of having a good time and partying and did not think about the consequences.

Students have "seen their parents

Health

drink and drive; maybe some of them have lost a parent or have lost a good friend to it," Patrick said. "So there's been more serious discussion about the consequences ... and that has a medical impact."

Other health matters addressed at SDSU within the past two years were the Campus Aids Policy, the no-smoking policy at Aztec Center, the asbestos notification letters sent out to all faculty and staff members, and the measles requirement for student registration.

The most recent issue is the


unavailability of condom vending machines on campus, especially now that AIDS is a common concern.

"I think there are many people at any age who are embarrassed about going and purchasing condoms," he said. "On the campus, (SDSU President Thomas) Day's attitude has always been that, as best as I can understand it, that it has been appropriate for us to distribute them in the context of our AIDS Education Program ... I respect Day's opinion because, again, he has a sense about the quality and atmosphere that he wants on campus."

People traveling to foreign countries during the winter break are encouraged to have their routine immunizations updated. The immunizations are needed because of the potential exposure to illnesses that may result from unsafe food and water supplies.

SDSU's Health Services has a travel clinic that provides such immunizations. Some are free (measles-rubella, tuberculosis and tetanus shots) and others have a \$4 charge. There is also a computerized service called "Immunization Alert," which gives updated political and health information on what's going on in other countries. It is recommended that people get their immunizations early.

"Let me emphasize early," said Mattie Carter, a registered nurse at the clinic, "(that) you want to have enough time. Sometimes in order for some of the things (immunizations) to work properly, they have to be spaced properly. ... It puts students in more jeopardy to leave here without having their series completed."



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Archive

Continued from page 9.

The archives has also accumulated more than 15,000 prints and negatives over the years, as well as schedules, syllabi and bulletins going back to the founding of the university in 1898.

Sergio Rubio, a Special Collections student assistant, is working on organizing letters written to Lauren Post, a professor who was editor of the *Aztec News Letter*. The publication allowed the university to keep track of the whereabouts of students who were in the service and was sent out to the servicemen as well.

Ernie Vain, a World War II pilot, wrote a letter to Post thanking him for his involvement in the publication.

"Thanks to the swell job you are doing.

Aztecs all over the world are benefiting from it," Vain said.

Rubio said that working in Special Collections has allowed him to learn about the history of the university.

"I've become more aware of State and the people the buildings are named after," Rubio said.

In addition to University Archives, Olsson said special collections contains a collection of rare, fragile and monetarily valuable books as well as non-book materials. In addition, Special Collections contains archives on the history of San Diego and of the Hotel Del Coronado.

The archives are located in Special Collections on the 5th floor of Love Library.

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Short on cash for the holidays? Get a temporary job

By Audrey R. Wolfe
Daily Aztec staff writer

If your holiday shopping list exceeds your budget, don't worry. There are plenty of employers looking for temporary workers during winter vacation.

Jobs ranging from retail sales to manual labor can be found throughout San Diego, and many employers are hiring students who have no previous experience.

Barbara Friedberg, coordinator of student employment at Career Services in Hardy Annex, said most employers looking for temporary

help post a listing on the job board in November.

"The retail stores have a lot of jobs available, while other businesses slow down," she said.

Big department stores offer 50 to 100 jobs that pay an average of \$5 an hour, while career-related jobs also are listed on the job board. There is a wide variety of career-related jobs ranging from general office work to teaching assistants and engineering jobs.

But don't wait too long; now is the time to get a job.

"We don't have much traffic now

because of finals, and we have a large variety of jobs," Friedberg said.

Robinson's in Fashion Valley hires about 100 Christmas temps. Roberta DePiero, personnel assistant there, said, "About 30 percent are SDSU students, and they're pretty good workers."

While only 10 percent to 20 percent of the holiday help stays with the company after the holidays, all workers receive some benefits.

"They receive a 20 percent discount off of all clothing purchases and a 10 percent discount off other items," DePiero said.

The Broadway in Chula Vista hires only about 20 workers for the holiday season.

"Our regular employees have a chance to make more money during the holidays because we're a commission store," said Gayle Johnson, the store's personnel representative.

The Broadway offers slightly higher pay than the other department stores. Depending on experience, employees start at \$5 to \$6 an hour.

Marie Joyce, spokeswoman for Nordstrom, said sales personnel there also work on commission but are hired in different departments

depending on need.

"Our goal is to hire friendly people," she said.

Hard-working students who have no retail sales experience might be interested in one of the 150 positions available at Mervyn's in Plaza Bonita. Frances Lindsey, an office clerk there, said everyone works 15 to 20 hours up until the week before Christmas.

"We max them all out," in sales, stock and gift wrapping departments during the week before, she said. The average pay is \$4.50 an hour, which includes nine to 12 hours spent in training.

Founding of San Diego taco restaurant is some fish story

By Todd Shaw
Daily Aztec staff writer

If it weren't for a recipe scribbled on a piece of paper and stuck in a wallet, Rubio's, the "Home of the Fish Taco," may not have existed.

Owner and founder Ralph Rubio, a 1978 SDSU graduate, was first introduced to the fish taco by a beach vendor during a 1978 trip to San Felipe. He wrote down the recipe for it on the back of a list of phone num-

bers he kept in his wallet. In 1983, with his ingenuity and the financial backing of his father, he opened the first restaurant in Mission Bay.

"Initially, we just wanted to see if the taco would sell in San Diego as well as it does in Mexico," Rubio, 34, said.

The first month sales at the Mission Bay outlet totaled \$4,564, with a daily average of \$163. These numbers are now \$74,500 and \$2,400, and there are six more stores in San

Diego County.

"Right now we are in the expansion phase of our growth," Rubio said. "San Diego is good for another 10 stores."

Plans are also in the works for an Orange County store next year.

"If we can dominate the California market, everything else is gravy," Rubio said.

The gravy could be Hawaii, Arizona, the East Coast and the Sun Belt, where Rubio is entertaining

plans for more fish-taco outlets.

The ingredients of the fish taco include deep-fried whitefish served in a corn tortilla with a special sauce, cabbage and a squeeze of lime.

"I believe fish tacos can be a staple in the American diet. It is a legitimate food item that people are just catching on to," Rubio said.

Profits from his fish tacos aren't the only thing that Rubio has netted lately. The achievement awards and accolades have been piling up.

He was chosen recently by Ernst & Young Magazine as the San Diego Entrepreneur of the Year under the category of businesses owned by minorities. Last year, the Greater San Diego Chamber of Commerce named Rubio's as Business of the Year in the retail field.

The San Diego Union's restaurant critic, Leslie James, selected Rubio's cuisine as the food ... San Diegans would miss the most when they moved.



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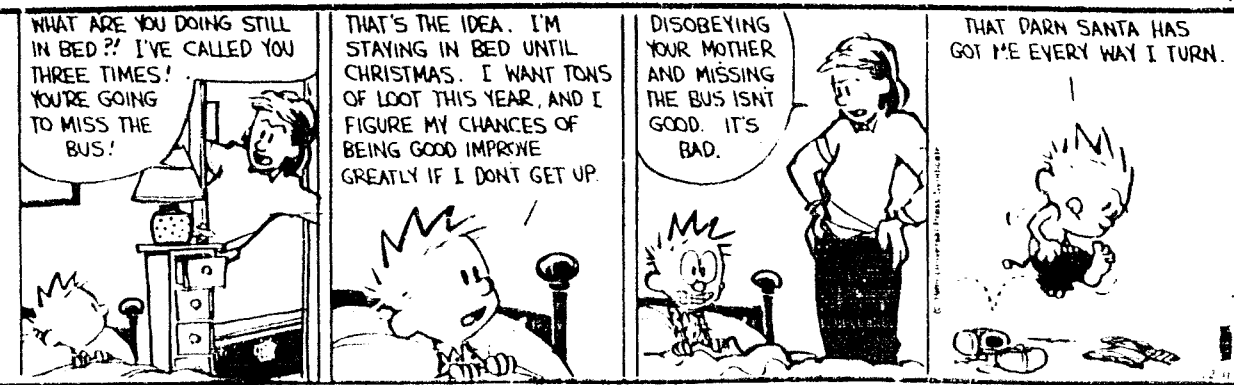


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Calvin and Hobbes

by Bill Watterson



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Sports



Mike McNiff

We should have seen it coming way back in 1980, not just in sports but in the world in general.

From the Miracle on Ice to the murder of John Lennon, 1980 was a prelude of what was to come in the next 10 years. Bjorn Borg won the last of his five straight Wimbledon titles, and Jimmy Carter called a boycott of the Moscow Olympics. Roberto Duran and Sugar Ray Leonard fought twice in 1980. Nearly 10 years later, they climbed back into the ring, nine years older and a few steps slower.

The rollercoaster ride was just beginning.

It's hard to believe an entire decade has passed us by. In 1980, I was finishing eighth grade and entering high school. That seems like such a long time ago, but when I stop to think about it, it's almost half of my life.

Ten years ago, cheating in sports came into vogue when Rosie Ruiz tried to steal a Boston Marathon. Since then, Ben Johnson, among others, was caught using steroids during the Olympics. The dangers of other drugs were brought to life, tragically, through the deaths of Len Bias and Don Rogers. Whether Pete Rose cheated or not, the whole situation tarnished sports.

Tragedy crescendoed in 1989, particularly in baseball, with the death of A. Bartlett Giamatti and the Bay Series Quake.

You may not believe this now, but I'm really an optimist. The good outweighed the bad by far in the '80s. It's too bad that the negative seems to linger in our consciousness more, but in the long run we will remember all of the great athletes, teams and events that we've followed the last 10 years.

As old dynasties die, new ones are brought to life. This is certainly true in the '80s. The Pittsburgh Steelers won the last of four Super Bowl rings in the Rose Bowl against the Rams in January of 1980. In 1981, the San Francisco 49ers won the first of their three titles in the '80s. Speaking of Pittsburgh, the Pirates won the 1979 World Series behind "Pops" Stargell. They haven't been in the playoffs since.

The Montreal Canadiens of the '70s gave way to Wayne Gretzky, perhaps the most dominating individual in all of '80s sport, and the Edmonton Oilers in the '80s.

Earvin Johnson took his 1979 Michigan State team to the NCAA college hoop title and then brought his Magic show to the Los Angeles Lakers, who proceeded to win five NBA titles this decade. Larry Bird led the Boston Celtics to three titles in the '80s, but Magic has one ring for every finger. Bird doesn't. Case closed.

Baseball had no dominant team in the decade, but the Dodgers were the only team to win two World Series titles, in 1981 and 1988. Hardly a dynasty, but better than anyone else. Had Oakland beat Orel, Kirk and Co. in

Please see McNIFF on page 19.

Aztecs win fifth straight, 79-76

Trojans miss from line in loss

By Mike McNiff
Daily Aztec sports editor

USC basketball coach George Raveling was not a happy man Saturday night — and with good reason after his Trojans had been beaten by San Diego State, 79-73, in a non-conference game before a crowd of 3,337 at the San Diego Sports Arena.

"I really don't feel that there's a whole lot to be said," Raveling said. "It's fairly obvious why one team won and one team lost."

For those in attendance and those watching the game on Prime Ticket, it was more than obvious. USC (2-3) shot an atrocious 13 of 30 from the free throw line (43.3 percent). The funny thing is, free throws are what the Trojans had been concentrating on entering the game with SDSU, which won its fifth straight to up its record to 5-2.

"I thought if we had made our foul shots we definitely would have been in position to win," Raveling said. "I'm not going to say anything complex or philosophical. It's very simplistic."

"It's just unbelievable in contemporary times that a team can shoot better from the field than the foul line."

The Trojans hit 31 of 65 from the field, including just 2 of 11 from three point range, to finish at 47.6 percent. Of course, it wasn't just the Trojans poor free throw shooting that led to the SDSU win. The Aztecs hit 50 percent of their shots (35 of 70), including 8 of 19 from three-point range.

SDSU was led once again by junior forward Shawn Jamison. Jamison scored a game-high 22 points on a variety of inside moves

and spectacular dunks. Senior guard Micheal Best added 17 points while hitting four of nine three-pointers. Reserve guard Arthur Massey also scored 17 and rallied the Aztecs to within three points, 36-33, before the intermission.

The Aztecs led 21-18 with 9:12 to play in the first half before going cold. SDSU did not score another field goal until 3:58 remained in the half, a span of 5:14, when Massey nailed a three-pointer from 21 feet out, making the score 31-25 Trojans.

Massey continued to rally the Aztecs, hitting a 13-footer with :03 remaining to close the gap.

"He's really helped us," SDSU coach Jim Brandenburg said. "Rodney (Jones, SDSU's starting point guard) had a subpar game in the first half, and Arthur picked up the slack. That's what it's all about."

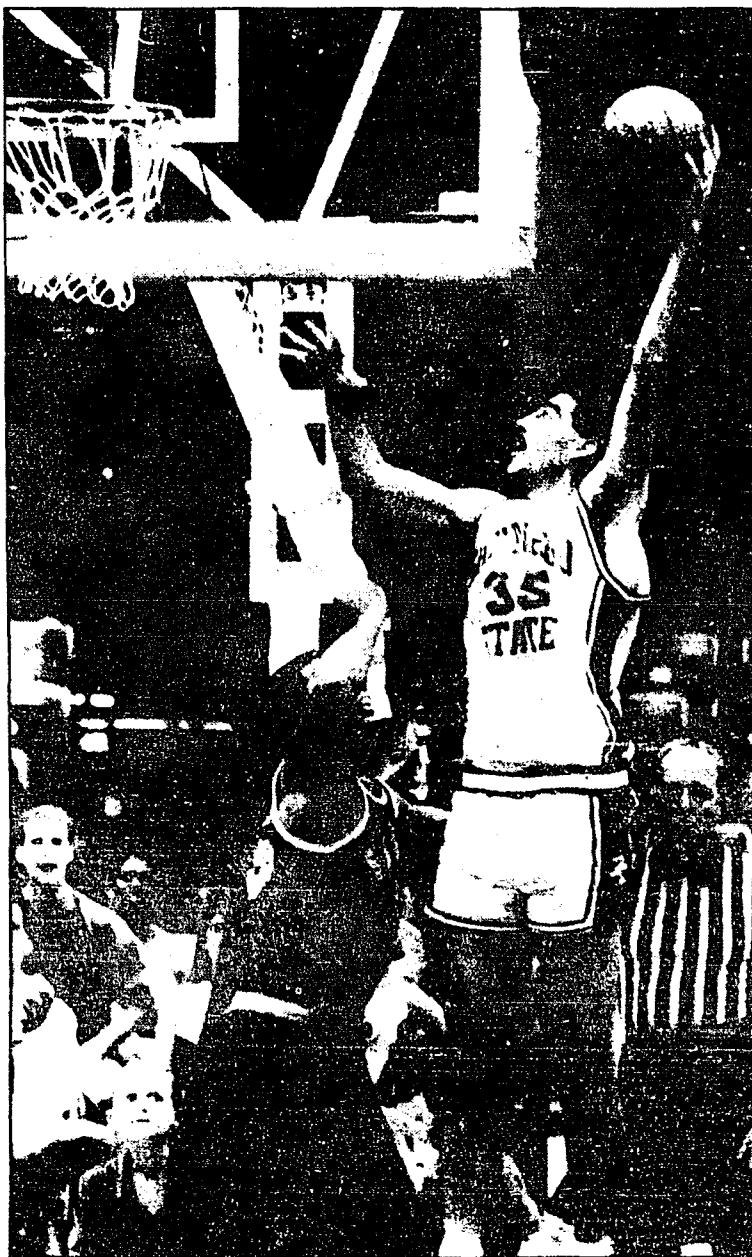
Massey kept the Aztecs in the game, but once again, Jamison was the show-stopper, bringing the house down with spectacular jams.

Jamison tied the game early at 2-2 with a high-flying windmill stuff. With 11:34 remaining in the game and SDSU leading 55-51, Jamison got free on a breakaway and executed a spectacular reverse slam that brought the crowd to its feet and ignited the Aztecs, who went on to rally to a 69-58 lead. The Trojans never got close after that.

"We're starting to get to know each other real well now," Jamison said of his teammates. "We had to make some adjustments in the second half, but we toughened up on defense and ran the fast break pretty good."

Brandenburg was pleased with the win, but he wasn't particularly happy.

Please see HOOPS on page 20.



The Daily Aztec/Jeff Lancaster
SDSU center Marty Dow was held to four points by USC, but he grabbed a team-high 11 rebounds in the Aztecs' 79-73 win Saturday night at the San Diego Sports Arena.

Former Aztec standout returns to earn degree Kofler just another face in crowd

By Mike Sullivan
Daily Aztec sportswriter

When Matt Kofler walked around San Diego State eight years ago, he was the BMOC — Big Man On Campus. Now the former pro quarterback is just like any other student — studying for finals and working to get a degree.

"It's a lot different now that you're not a common face," said Kofler, who played four seasons in the NFL with the Buffalo Bills and Indianapolis Colts. "When you're a quarterback for a college, everybody seems to know you. At least they've heard your name."

Kofler, who played two seasons (1980-81) for SDSU, is finishing up his bachelor's degree in English. The 30-year-old Kofler, an assistant coach at Mesa College, also plans to get a master's degree in coaching.

In contrast to the early '80s, Kofler now walks the campus with few distractions.

"You go six, seven or eight years down the line, they forget about you," said Kofler, whose father Otto was an SDSU assistant coach from 1973-80. "Especially at San Diego State, because there's always such good quarterbacks here."

Count Kofler among them. After a standout career at Patrick Henry High and a record-breaking junior-college career at Mesa, Kofler narrowed his choices to SDSU and UCLA.

"The reason why I chose San Diego State was because I was a JC transfer and I only had two years to prove what I could do," Kofler said. "I thought the notoriety of the San Diego State passing game would give me a better chance to show what I could do instead of handing the ball off to Freeman McNeil."

Kofler's name has been in the news a lot recently because current Aztec signal-caller Dan McGwire surpassed his name several times on the SDSU single-season passing charts.

"It's funny, because some of the players I coach over at Mesa will say, 'I was at the San Diego State game Saturday night and saw your name on the board, and you got passed in some passing category,'" Kofler said.

Kofler threw for 4,476 career yards, fifth best in SDSU history. He also ranks among the school's top 10 in total offense (fourth), completions (fourth), percentage (third) and touchdowns (10th).

In 1981, his senior season, Kofler completed over 60 percent of his passes, throwing for 3,337 yards and 21 TDs. His top yardage day of 460 is the seventh-best mark in SDSU history.

Kofler's biggest game as an Aztec came in SDSU's 52-31 win over 12th-ranked Iowa State, when he threw for 444 yards and four TDs, and ran 27 yards for another score.

Please see KOFLER on page 19.

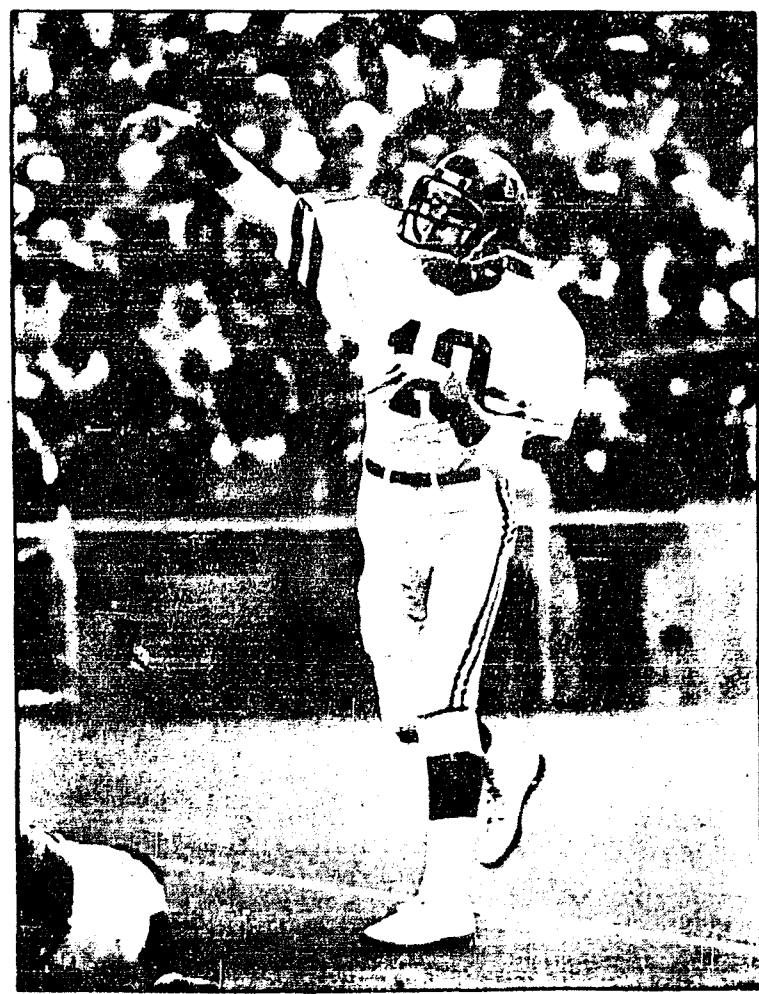


photo courtesy of SDSU Sports Information
Former Aztec quarterback Matt Kofler has returned to SDSU to earn his degree in English. Kofler, an assistant coach at Mesa College where he had a record-breaking junior-college career, also plans to get a master's degree in coaching.

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Evans' 20 not enough; Cal beats SDSU, 80-68

San Diego State guard Julie Evans scored a game-high 20 points Friday against California, but it wasn't enough as the Aztecs (0-5) lost their fifth game in as many tries this season, 80-68, to the Bears before 417 in Harmon Gym in Berkeley Friday night. The Aztecs faced third-ranked Stanford Sunday in Palo Alto.

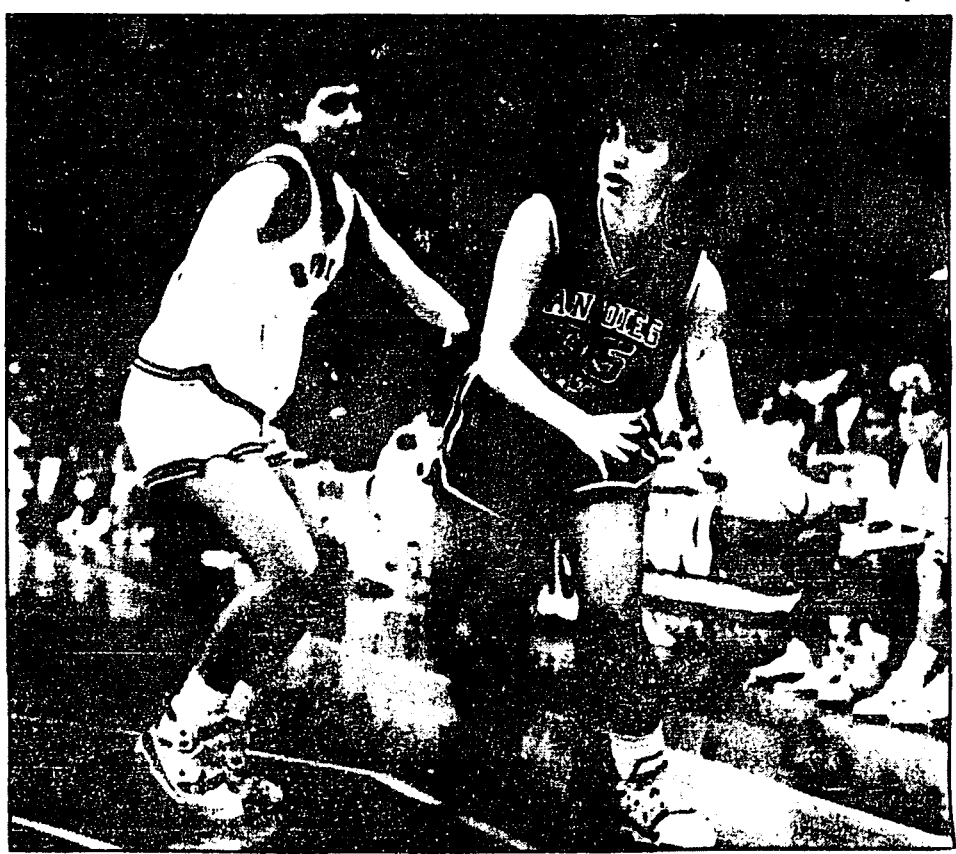
The Bears (4-1) scored the first 11 points of the game before SDSU tied the score at 26. The Aztecs then scored the first basket of the second half to even the game up at 42 before California pulled away for the victory.

Aztecs forward Lori Lollis and guard Dee Dee Davis each scored 18 points for SDSU, and Lollis grabbed a game-high 18 rebounds, including eight offensive boards, but it wasn't enough to counter the Bears' balanced attack.

Auli Gronroos led Cal with 19 points and 10 rebounds. Kesha Martin had 11 points and eight rebounds and Chris Holten chipped in 15 points.

The Bears held SDSU point guard Crystal Lee to four points. Lee had 11 assists before fouling out late in the game.

—Staff report



The Aztecs lost for the fifth time in as many tries Friday night to California, 80-68. Liza Carillo was held scoreless in eight minutes of play.

The Daily Aztec/Jeff Lancaster

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A season of ups and downs for Aztec volleyball seniors

By Dan Francisco
Daily Aztec sportswriter

When the San Diego State women's volleyball team fell in three games to fourth-ranked Long Beach State in the opening round of the NCAA playoffs last Thursday, it signified the end of an inconsistent season for the Aztecs (19-18).

But the loss also signified the end of three Aztec careers.

SDSU will lose second-team All-Big West performer Amy Erben, starting setter Erin Tomblin and starting back-row specialist Natalie Berwin to graduation.

Erben, who also earned second-team All-Northwest Region honors, led the Aztecs in kills and kills per game, while Tomblin piloted the offense with nearly 12 assists per game. Tomblin also led the team in digs (348), while Berwin added 86 digs in the back row.

However, for the seniors on this year's team it was a season of emotional highs and lows.

"It was kind of a disappointing year, because we had such high hopes," Tomblin said. "I'm sure we all thought of the grand finale during our senior year. But we're not bummed. We had a good year, and we made the playoffs. It had its ups and downs."

All three seniors agreed that the high point of the season was defeating third-ranked Pacific in four games at Peterson Gym in October.

"I'll never forget beating UOP at home," Berwin said. "Ever since I've known, we haven't beat them."

Following the UOP win, SDSU began its climb to the playoffs. With a victory over San Jose State in their sec-

ond to last game in November, the Aztecs ensured a .500 mark and a playoff berth. Making the playoffs was the team's main goal, according to Erben.

"We weren't for sure going to the playoffs, so we set that goal," Erben said. "We did what we had to do to go to the playoffs. It was a fun year. We really improved throughout the year — it was just disappointing at times."

Both Erben and Berwin pointed to the loss to Cal State Fullerton in October as the low point of the year. Fullerton had never won a match in the Big West conference.

"We really did play a tough schedule," Berwin said.

But for the three seniors' schedules, matches and serves are quickly becoming memories. All three said it hasn't occurred to them that they won't be competing for the Aztecs on the court anymore — yet.

"I'm just going to play for fun now," Erben said. "I feel kind of relieved. I'm ready to do something else. It was a big commitment, and now if I play, it will be for myself."

Berwin said she will miss the game, but the camaraderie with the other girls on the team will be what she misses most.

"I'll miss (the competition), but I'll really miss the girls," Berwin said. "I suppose I might miss the regiment and the practice, but I'll mostly think of the team."

Tomblin said this year has been beneficial to the younger players on the team.

"I think it was a good growing year for the team," Tomblin said. "There were so many young players, and I think the team learned how to win and how to lose."

Please see SENIORS on page 18.



The Daily Aztec/Jeff Lancaster
Senior Amy Erben was an All-Big West second team selection in her final year with the Aztecs.

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Boxing returns to S.D., but fan support missing

By Jeff Calden
Daily Aztec sportswriter

Boxing has returned to San Diego, but not many people seem to know about it. Lace 'Em Up Productions put on its second card of matches Dec. 5 in front of only a few hundred people at the San Diego Sports Arena.

The problem of fan support seems to stem from a lack of media attention, which is too bad because all five of the bouts presented were good, tough fights involving local fighters.

Lou Lake, president of Lace 'Em Up, believes the product is there, and the people just need to hear about it.

"All I can do is put forth a good effort, which we've done," said Lake, who handled negotiations for the 1973 Muhammad Ali - Ken Norton fight at the Sports Arena. "We have brought good, competitive matches to San Diego and we haven't gotten any support from the news media. Besides (*The Daily Aztec*), the L.A. Times is the only one here (Tuesday).

"I don't understand it. I've gone to the sportscaster's luncheons every Tuesday. We've put out news releases; we've contacted and talked with all of the right people, but evidently they feel they don't want to write about this.

"Our fights involve San Diego people, and that's what's even more amazing to me when you see that we're trying to develop real quality young fighters and they don't support them."

Crowd support notwithstanding, the fights themselves produced some exciting moments.

The night began with a welterweight bout between San Diego's Thomas Brown and Compton's Vernard Weems. The two came out swinging, but Brown did most of the connecting, knocking Weems down twice in the first round. Brown was on the verge of putting him away at the bell. After a more even second round, Weems began to fight back in the third. The two stood toe-to-toe in the center of the ring, in a round full of tough exchanges. Weems bloodied Brown's nose and set up a

climactic fourth and final round.

But it was Brown who didn't let up in the fourth, smashing rights to Weems' head and sending him to the canvas again. At 1:39 of the round, the fight was stopped and Brown upped his professional record to 2-0 with the TKO. Weems fell to 1-2 as a pro.

Junior-middleweights Richard Evans of San Diego and Daniel Louis of Los Angeles put on an excellent show in their four-rounder. Evans came out as the aggressor, looking anxious to please his hometown fans. After two rounds of exchanging glancing blows with Louis, Evans finally broke through in the third with a right hand to the head. The San Diegan took control of the fight in the fourth round, bloodying his opponent's nose and not letting up until the fight was stopped at 2:22 of the round.

The main event of the evening was for the California State Super Flyweight Championship. Champion Ricky Romero of Torrance put his 20-1 record and his belt on the line against local fighter Martin Cardenas, who came in with a 25-5 record.

After Romero knocked Cardenas down twice in the first round, opening a cut over his opponent's right eye, it looked as if the champion would post a quick and decisive victory. But the fight continued in the same vein for the next eight rounds as Romero continued to pick Cardenas apart with quick punches. As the fight wore on, Cardenas began to put up a better defense and would not give up, despite the wound above his eye.

But Cardenas could not answer the bell for the 10th round and the champion Romero retained his title with the TKO.

In the evening's other two matches, featherweight Juan Torres and lightweight Gilbert Avila recorded victories on decision.

The night was also supposed to feature the pro debut of San Diego heavyweight Eddie Williams, but for the second card in a row, Williams' opponent failed to show.

"We have had six or seven people, plus a long list of long-distance telephone calls trying to get Eddie a fight," Lake said. "It will happen."

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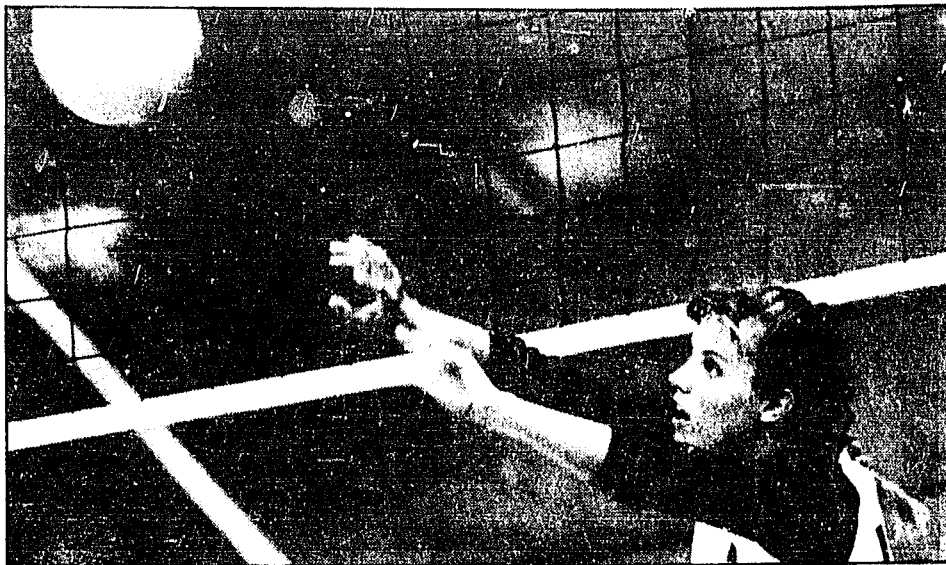
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Aztec men's basketball coach Jim

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The Daily Aztec/file photo
SDSU setter Erin Tomblin did not earn any post-season honors during her senior year despite guiding the Aztec offense with precision throughout the 1989 season.

Seniors

"In a way, it's good (that I'm graduating)," Tomblin said. "I've been playing for 10

The team has lost its leading hitter, starting setter and back row specialist. One can only imagine if it's hit coach Rudy Suwara and the team yet. But that won't be known until next fall.



Natalie Berwin started throughout her senior year in the back row for SDSU. The Daily Aztec/file photo

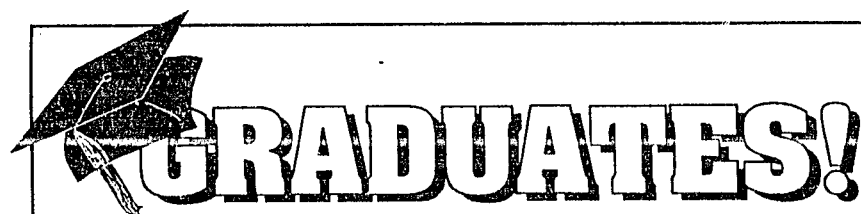
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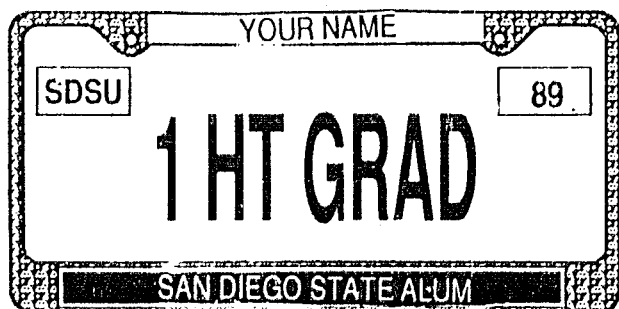
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Kofler

Continued from page 13.

"I don't know if they were overconfident or not," Kofler said. "They were coming off a big tie with Oklahoma in Norman the week before. We came in sky-high and jumped on them early."

SDSU was 4-0 and ranked 20th in the nation by Sports Illustrated. The next week, on regional television, Jim McMahon and

Brigham Young beat the Aztecs, 27-7. SDSU would end the season 6-5.

Kofler played in three post-season all-star games and was chosen as offensive MVP for the Blue team in the Blue-Gray game. He went on to become a second-round draft choice — the 48th overall pick — of the Buffalo Bills.

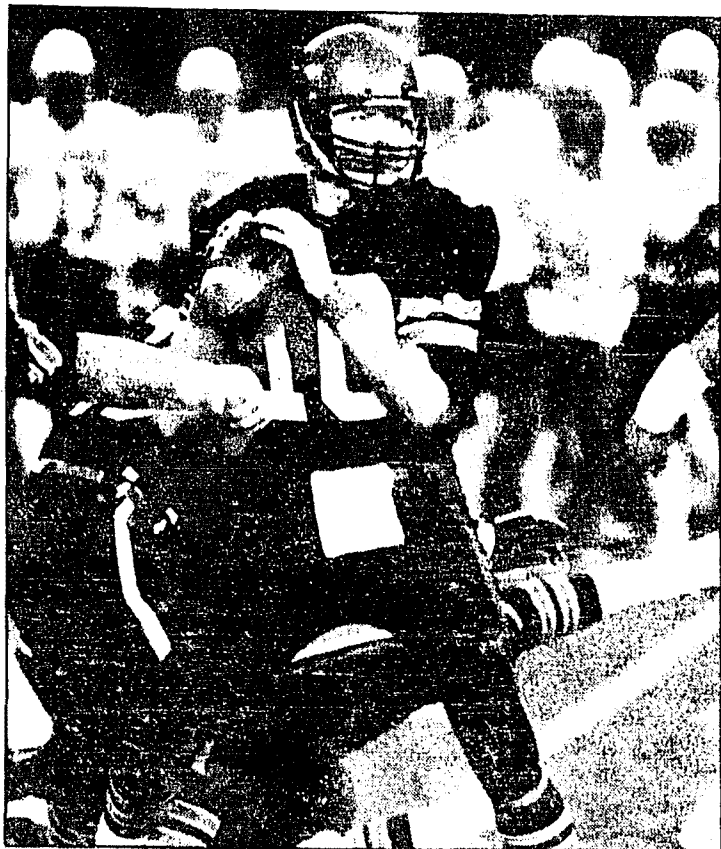


photo courtesy of SDSU Sports Information
Matt Kofler set numerous SDSU passing records before being selected by the Buffalo Bills in the second round of the NFL draft. Kofler played four seasons in the NFL for Buffalo and the Indianapolis Colts.

Kofler was the fourth QB selected — behind McMahon, Ohio State's Art Schlichter and West Virginia's Oliver Luck — and he signed the highest contract a second-round pick had ever received at the time — a three-year deal in excess of six figures.

The Bills had been a playoff team the past two seasons. Still, Buffalo was not what Kofler expected.

"I thought Buffalo was right by New York City," Kofler said. "It was culture shock to me. It took a while to adjust."

Kofler played sparingly behind Joe Ferguson as a rookie in 1982. Then the Bills took Jim Kelly with their first draft choice in 1983.

"He decided to go to the Houston Gamblers (of the United States Football League), which was OK with me," Kofler said, laughing.

Kofler saw most of his action over the next two years when the game was out of reach, and was traded to the Colts after the 1984 seasons.

"It was a combination of not getting a solid shot and my inability to play well enough," Kofler said. "I played mostly in mop-up roles; I never had a chance to start."

Kofler started one unimpressive time for the Colts before hurting his collarbone and shoulder, requiring surgery.

"I hurt my shoulder and had to play the rest of the year needing surgery," Kofler said. "I don't want to make it sound like an excuse, because it wasn't. As a quarterback, requiring surgery to your throwing shoulder and play-

ing while you're in need of surgery — that's really not advantageous to your performance."

Kofler was in the Philadelphia Eagles' training camp in 1987, where he was reunited with Doug Scovil, his coach at SDSU. When it came to the final cut, Buddy Ryan decided to keep just two quarterbacks. Kofler's NFL career was finished.

But Scovil, the Eagles' quarterback coach, had nothing but good things to say about Kofler.

"I think he had a good arm, great composure and great leadership," Scovil said. "He was a good quarterback. He could scramble. I saw him take some hellacious hits that other quarterbacks couldn't come back from. He was tough as hell, and I have a lot of respect for him. He was one of the best QBs I ever coached."

Considering that Scovil coaches Randall Cunningham, that's quite a compliment.

Now Kofler is back where he was eight years ago. Again he's working toward his future — this time off the gridiron.

"I decided to come back (to SDSU) for personal betterment," Kofler said. "If I had the motivation then that I have now toward my education, I wouldn't be back here now."

"A few times I've drawn a stare or two when the teacher calls the roll. But it's no big deal. I'm no different than anyone else. I'm a student, and I want to leave with a degree."

The difference is that Kofler has already achieved a degree of success in life — before he earned his degree.

McNiff

Continued from page 13.

'88, the A's could lay claim to best of the decade. They didn't, and they can't, but that's OK — Oakland looks like the odds-on favorite for the team of the '90s.

Who will dominate in the '90s? Who really knows, but as the '80s come to an end, there are some promising teams and athletes coming to the forefront.

Who would have thought at the beginning of 1989 that the Green Bay Packers would even be close to earning a playoff berth? And that Don Majkowski would become the star quarterback to lead them? Maybe Vince Lombardi in his grave, but that's about it. Now the Pack is back.

The Clippers (gasp) have a lot of young talent. Who knows? They could become the NBA's team of the '90s, but that title will have to be wrestled away from the Chicago Bulls. Michael Jordan hasn't won any rings in the NBA yet, but he will. Jordan is the most dynamic athlete to ever lace up the high tops.

As greats like Magic, Bird, Joe Montana, John McEnroe, Jimmy Connors and Nolan Ryan head into the twilight of their careers, new ones continue to arrive. Bo is cornering the market in football, baseball and endorsements, David Robinson and Jordan will lead hoops into the future and Blitzkrieg Boppers Boris Becker and Steffi Graf are the present and future of tennis.

There are others — too many to name in such a limited space. There are those we've never even heard of before — eighth-graders in some middle school somewhere who will become stars themselves in 10 years. Hopefully they'll take the road to stardom, as opposed to the road of humiliation and disgrace. We don't need any more Ben Johnsons.

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Hoops

Continued from page 13.

py with SDSU's performance in the first half.

"I really thought in the first half that we suffered some severe maladies," Brandenburg said. "I think that the newspaper hype and appearing for a second time on Prime Ticket may have distracted our newcomers.

"We stood around and got outrebounded, and we stood around on offense. We didn't execute the way we're capable of. We played a subpar first half and did a poor job of team basketball. We settled down at the half, though."

AZTEC NOTES — Ronnie Coleman led the Trojans with 19 points and 13 rebounds ... The Aztecs next game is on Dec. 16 at UC Irvine.



The Daily Aztec/Jeff Lancaster
SDSU's Michael Best scored 17 points and hit four of nine three-point attempts in the Aztecs' 79-73 win over USC Saturday. It was SDSU's fifth straight win.

Holiday season brings gifts to sport's naughty and nice



Bryce Halbert

The season is upon us. Not basketball season, or football, or baseball. No, it is a season of a different kind. The season of fat men in red, of Aunt Marge's eggnog. Yes, it is the holiday season and, in that spirit, here — in no particular order — is my Christmas wish list for those — naughty or nice — in the world of sports.

FOR COLLEGE FOOTBALL FANS: Some athletes with a little humility. What ever happened to throwing the ball to the referee and running to the sideline? Or as Notre Dame coach Lou Holtz put it: "Act like you've been there before." Holtz was talking about the end zone, but today's players don't even need to score a touchdown to prance around like victorious warriors. A five-yard reception seems now to be cause for a national holiday.

FOR MAJOR LEAGUE BASEBALL: A salary cap. I

remember the days when a million-dollar player had to be good. Now, guys like Carmelo Martinez are going the free-agent route and flirting with the not-so-exclusive million-dollar-per-year salary. Look at Pascual Perez. The guy sucks and he just signed a megabucks deal. Same with Bryn Smith.

FOR GREEN BAY PACKER OFFENSIVE TACKLE TONY MANDARICH: A muzzle. Well, at least he has been shut up partly by his lack of success in the NFL. I would really like to see him step into the ring with Mike Tyson. Tyson would rock his world just as hard as he did the Fresh Prince.

FOR INDIANA PACERS COACH DICK VERSACE AND ESPN'S ROY FIRESTONE: New hair. The only problem with this gift is that it will be hard to remove their existing heads of hair, since they are made of steel wool.

FOR THE UNIVERSITY OF COLORADO FOOTBALL TEAM: One more win, to complete their miracle season for fallen leader Sal Aunese. Wouldn't it be nice to see a different team win the national championship — for the right reasons?

FOR SAN DIEGO PADRES OUTFIELDER TONY GWYNN: A raise. Gwynn is the best hitter in baseball and he has watched his team, without complaining, sign free agents the last two years. Joe Carter will come in and make considerably more than Gwynn, which really isn't fair, but you don't hear Tony crying.

FOR SAN DIEGO CHARGERS QUARTERBACK JIM McMAHON: A Kleenex.

FOR FORMER CINCINNATI REDS MANAGER PETE ROSE: A full house.

FOR CALIFORNIA ANGELS OWNER GENE AUTRY: A World Series ring. Autry may not be around for too many more tries. The Halos have the horses, especially now with Mark Langston. If they can succeed in landing free agent prize Robin Yount, the American League Most Valuable Player, the Angels will give Oakland a run for their money, and finally do it for the Cowboy.

FOR KANSAS CITY ROYAL/LOS ANGELES RAIDER BO JACKSON: A challenge. Bo plays two sports professionally and does it effortlessly. Bo makes being the greatest athlete on Earth look easy.

FOR WORLD HEAVYWEIGHT CHAMPION MIKE TYSON: A worthy opponent. No, it's not Tony Mandarich.

FOR ANDRE AGASSI: A haircut, please.

FOR ATLANTA FALCONS CORNERBACK "NEON" DEION SANDERS: Some class. Just a little. And maybe a few more gold chains, to weigh his head down so we don't have to look at his ugly mug.

FOR INDIANAPOLIS COLTS RUNNING BACK ERIC DICKERSON: Financial trouble. This greedy whiner deserves it.

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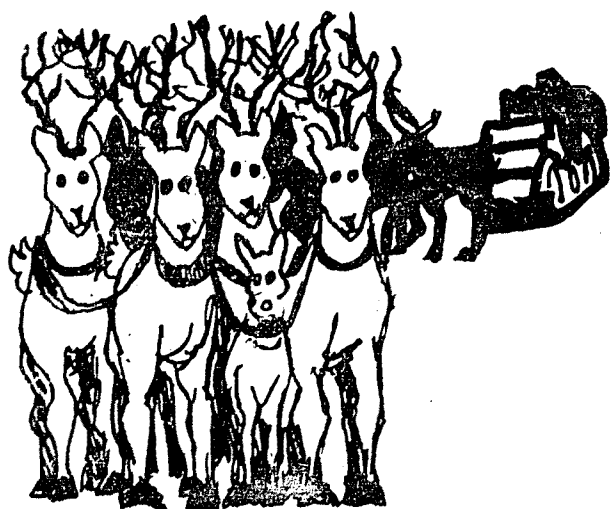
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As students and teachers . . .

Graduate teaching assistants are both peers and mentors

By Miriam Uribe
Daily Aztec staff writer

A tall young man stands in front of a classroom, staring back at the faces of students who feel as if one of their peers is teaching them.

George Kramm is a graduate teaching assistant in the speech communication department who teaches two oral communication classes.

Kramm is one of 40 GTAs in the speech communication department. They teach introductory courses and work about 20 hours a week.

To become a GTA, Kramm had to be accepted to his major, pass the Graduate Record Examination and must maintain at least a 3.0 grade-point average.

Kramm said that GTAs usually have to plan their lessons, write exams, grade students on tests and speeches and have an office hour for consultation.

"They (the GTAs) are an excellent group," said S.A. Hellweg, director of the speech communication GTA program.

Hellweg said that when hiring a GTA she looks for certain qualities, such as strong interpersonal communication skills, the motivation to teach, professional demeanor, dependability, enthusiasm and commitment.

Although GTAs don't start the program with the intention to enter the teaching profession, Hellweg said that most end up in the field.

In preparation for their duties, GTAs attend a week-long orientation before each semester.

They must also attend weekly meetings, and each is assigned a partner through a mentor program, Hellweg said.

"I support the mentor program because experienced GTAs help new ones," Kramm said.

GTAs are given a binder of the required lectures they must present to the class, plus they must give two supplemental lectures of their own.

Kramm said that presenting his own lectures gives him confidence because he knows the theoretical reasons behind the lectures.

He also said that taking graduate classes "gives you ability to teach what you are supposed to be teaching."

Kramm said that when he first started two years ago, he didn't give information with confidence.

"Back then I was not equipped, but now I have improved enough to make a difference."

He said he tries to be fair with students by testing them on what he actually teaches.

He said tests should be focused on what is taught in class. "Reliability checks are an ongoing process," he said. "I am constantly changing tests and the lesson plan because the content changes every semester."

Although Kramm attempts to be fair in grading students, he said they complain every semester.

He said that during his first semester of teaching, a student complained about a grade he received on a speech.

He discussed the problem with the student, but the grade wasn't changed.

"One thing I didn't do that semester was that I didn't tell them what I expected," he said. "But based on the requirements on the syllabus, the student was given a fair grade, and students are responsible for reading the syllabus."

Hellweg said that GTAs should attempt to handle problems, but if they can't then they should send the student to her.

Gaining respect from students, Kramm said, all depends on the GTA.

"Students can sense if a person feels confident. I don't have problems with students because I'm tall and I know what I'm doing."

"Students are usually polite," he added.

Michelle Starnes, a computer science freshman, said she likes her biology lab GTA because she is easy to get along with. "She acts just like one of us."

"It seems like she knows what she is talking about, and she is a fair grader," she said. "I think I learn more from her than I would from a professor."

Kramm said he enjoys being a GTA because he gets a chance to practice his communication skills and has the opportunity to be a leader.

"I think it is fulfilling to work with students at this level because the work is interesting and challenging," he said. "Working as a GTA cuts down on my study time, but the benefits outweigh it."

Jewish holiday cause for misunderstanding

By Brad Keller
Daily Aztec staff writer

There are a lot of questions and misconceptions about Hanukkah by non-Jews. Some people see the word spelled different ways and wonder which version is correct. Others have difficulty understanding why the dates of the holiday change from year to year.

Others wonder at the significance of the customs that accompany the holiday.

According to Jackie Tolley, director of the SDSU Jewish Campus Center, one of the biggest misconceptions about the holiday is that it is a major Jewish holiday.

"An important point that gets lost is that Hanukkah is a very minor holiday that has gained importance because it comes at the time of a major Christian holiday," Tolley said.

Although the holiday's proximity to Christmas might be responsible for the interest it has drawn, it has beauty of its own, said Mary Greenbaum, administrator of the Chabad House near SDSU.

"Hanukkah is a beautiful holiday," she said. "It commemorates the struggle and victory of freedom."

The word "Hanukkah" derives from Hebrew and has no exact English phonetic equivalent, so several different spellings have been used for the holiday, Tolley said.

The holiday is celebrated from

the 25th of Kislev to the 3rd of Tevet on the Jewish calendar, which usually falls in December. This year Hanukkah is celebrated from Dec. 22-29.

Hanukkah celebrates both a military victory and a miracle.

The military victory took place nearly 20 centuries ago, when Jewish troops led by Judah the Maccabee defeated those of Antiochus, a Greek leader who had imposed strict laws against Jews.

The victory allowed the Jews to return to the observation of their traditions.

Following the military victory, a small amount of oil — enough to burn for one day — was said to have lasted eight days. According to the Jewish religion, the oil burning for eight days was a sign that God had played a role in the battle.

Candles are burned each night for eight days to symbolize the miracle. On the first night, a candle is placed on a candelabrum called a "menorah" and lit by a "shamesh," a candle used to light the other candles. The shamesh is then placed on the menorah. An additional candle is added each night.

Tolley said the modern practice of exchanging gifts which some Jews follow is not based on tradition.

Instead of exchanging gifts, the Jewish Student Union collected toys on Dec. 2 for the children of Soviet Jews who have recently settled in the San Diego area, Trolley said.



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Expansion hurts leading Mexican state university

MEXICO CITY — When Javier Lopez joined the 270,000 other students enrolled at the National Autonomous University of Mexico (UNAM) last year, he had dreams of becoming an accountant so he could help pull his family out of poverty.

It seemed like a perfect plan. Undergraduate tuition was just 8 cents a year. Entrance requirements were non-existent. And his parents, neither of whom had more than a grade-school education, were delighted.

Two months later, Lopez — shunted off to the economics department because the accounting classes were full — had long hair, a scraggly beard and a new idol: Karl Marx. But with moonlighting professors rarely showing up for class, the 19-year-old couldn't explain to his parents exactly what Marxism was — or how it could get him a job.

Like hundreds of thousands of other students, Lopez (not his real name) had become first a victor, then a victim of the so-called "massification" of Mexico's once-revered university.

By opening its doors as wide for the poor as for the powerful, the 438-year-old UNAM — the largest and oldest university in the Western Hemisphere — has become a monument to egalitarianism. Its massive expansion over the past 20 years — from 95,000 to 270,000 — on a sprawling campus at the edge of the city has made education possible for an entire generation of Javier Lopezes.

But the monument is crumbling under the enormous weight.

The UNAM, long the center of Mexican politics and culture (every president during the last 30 years has been a graduate), has found it nearly impossible to balance mass education with academic excellence — especially in a period of economic crisis. Today, as the UNAM struggles with a budget only half the size of a decade ago, academic standards are plunging and the university's influence on national life is waning rapidly.

"The university constitutes a national fraud," said Gilberto Guevara Niebla, a UNAM professor who has written three books on higher education in Mexico. "We're losing generations and generations of young people who come out of the university badly educated."

The tension between the UNAM's two goals — quality and equality — emerged in the 1960s, when those in a massive student movement began demanding changes in what it saw as elitist political and educational systems.

On Oct. 2, 1968, police and army soldiers opened fire on thousands of students at a protest march, killing several hundred. But long after the massacre, the government took surprising steps to shape a "university of the masses" similar to the one the students had demanded.

Government resources flowed into the university. The student population tripled in 12 years. And "the nation's alma mater" finally accepted everyone from the president's son to the children of day laborers.

But the boom was too explosive to control, creating some ugly side effects: a bloated bureaucracy, a corrupt workers' union, an unqualified faculty and an ill-prepared student body.

According to the university-backed study published two years ago, less than 8 percent of the students admitted to the UNAM system passed the entrance examination because UNAM-affiliated schools entitled most of them to an "automatic pass," regardless of their competence.

Once enrolled, only one-fourth of all undergraduates earn a degree, taking an average of eight years to complete their studies, the study found. Because of overcrowding, students often find themselves sitting on floors in their classrooms, straining to hear the professor.

Among the 29,000 faculty members themselves, only 30 percent have postgraduate degrees, and 10 percent have no degree at all. Faculty salaries have dropped 70 percent over the past eight years, forcing 90 percent of the professors to find second jobs and neglect their UNAM teaching duties.

One leading political science professor, for example, currently earns \$530 a month, compared with \$1,700 a month when he was a beginning instructor in 1978. "I can't afford to put all my money into the UNAM," he said.

Such conditions make it difficult to keep quality teachers from leaving for more lucrative spots in the government, the private sector and abroad.

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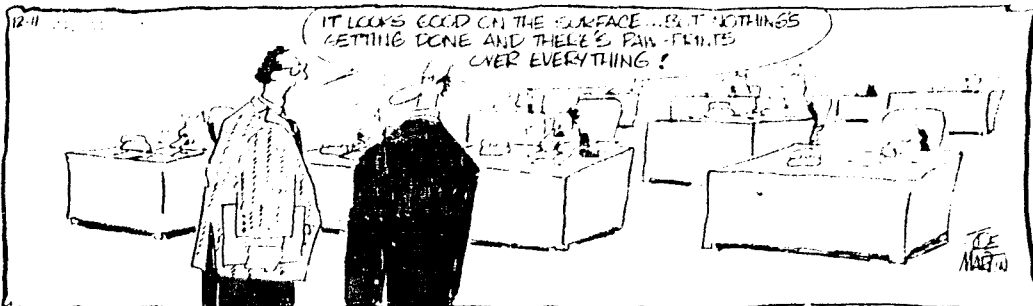
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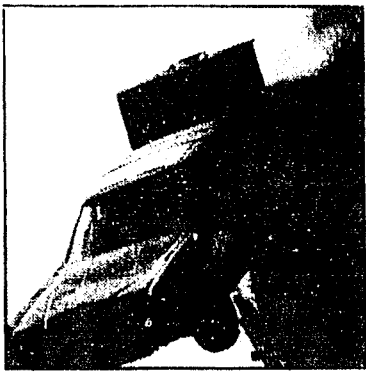
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STANZA STAFF PULLS NO PUNCHES IN RATING THE YEAR,



JOHN CATALDO

It is unavoidable. As the 1980s whimper to an end, nostalgia-horny Americans everywhere clamor for that last look back — and the mass media are more than happy to lift their collective skirts and let the public have one more furtive glance at the goods.

The most cutting aspect of the decade though, was the thing most often neglected in the coverage by *Rolling Stone* and its ilk — the '80s was marked most strongly by a pathological lack of reflection. News was reported without insight. Social concerns became politically correct band-wagons, ballyhooed without any true conscientiousness (hey, let's all say no to drugs and abortion and war). And rock music in this decade had more of its lifeblood squeezed out of it by the industry than ever before. Formulaic, demographically correct tripe was the norm rather than the exception. More records were about artifice and fewer about art.

Well, friends and fuckers, it is all over now. Four and a half years of my career here at *Stanza* are about to come to an end — crucified upside down on the cross of pedestrianism. Next semester *Stanza* is turned over to the infidels and jackanapes, so I now seize my last opportunity to say something. What follows is a list of sorts — a very subjective telling of the best 10 records of the 1980s. It is full of (wholly personal) reflection about how these records changed the face of music in the '80s (and, admittedly, my life). It is (hopefully) full of insight — so that if maybe these records aren't your favorites, you'll understand why they were important nonetheless. And it is very possibly full of shit, but then again ...

One final note: There have been many who have been a part of my life at *The Daily Aztec* — some more pivotal than others,

some more asinine than was warranted. To those who I loved, liked or otherwise respected: May peace go with you all your days, be free and thanks. To all the assholes: May you contract a horrendously painful disease and die a slow, financially draining death.

On with it, then.

THE BEST TEN RECORDS OF THE 1980s

Richard and Linda Thompson — *Shoot Out The Lights*

The overwhelming magnitude of this LP defies in every sense my ability to do it justice in mere words. And despite the somewhat trite nature of such a statement, it is nonetheless true — the Thompsons captured here in song the pure, unadulterated kinetic energy of the nature of relationships between bodies, human bodies, and in doing so seized an effusive flitting moment that had heretofore eluded even the most lauded songwriters. Recorded during the couple's acrimonious divorce, *Shoot Out The Lights*, is certainly the foremost relationship record, but it is just as importantly the first record where the guitar fully claimed its ancestral rights, and came into its own voice. The Thompsons recorded an emotional and musical tete-a-tete — Linda, with her voice, plaintively begging for a respite from her emotional storm and Richard, with his Stratocaster, saying with his unparalleled guitar playing that there will be no calm. This is not only one of the best records of this decade, it is one of the best records ever.

R.E.M. — *Murmur*
Sometimes from the mouths of babes fall pearls of wisdom. R.E.M.'s first album, *Murmur*, is one such time. In the early '80s rock music was hungrily looking toward the future and doing its damndest as an art form to shed the very boundaries of art itself. R.E.M. — either by sheer luck, or out of some corny desire for something simpler — was among the first bands to deny the overindulgence of this time, and make a record about admitting passions, foibles, idiosyncrasies and, yes, influences. *Murmur* is full of charm, naivete and great, quirky hooks. Looking back, I almost feel as if R.E.M. made this record before they were ready to, and because of this we got a remarkable peek at the conception of a rock album. Essential listening.

Dire Straits — *Making Movies*
This is not necessarily a truly pivotal record, but it is definitely

one of the most beautiful real rock records of the '80s. Mark Knopfler is a sap and a hopeless romantic, and the songs here — like "Tunnel of Love," "Expresso Love" and "Romeo and Juliet" — are unabashed looks into his tumbling psyche. What makes this album great (and respectable for all the stone-hearted cynics of the world) is Knopfler's mating of this romanticism with his brilliant guitar playing. Being in love never sounded so good.

Echo and The Bunnymen — *Ocean Rain*

The first record to really pull off the transition between the late 1970s' punk-spawned anger and the '80s quiet, musical introspective doom-goth-rock that opened the door for other bands like the Cure. It's an important LP because Echo were just as full of spite, loneliness and disgust as everyone else, but where others used techno-gadgetry, these guys were inspired songwriters who made trade of simple majesty backed by an almost incongruous visceral passion. Charles Bukowski once noted the paradox of a similar experience by saying it was like "burning in water and drowning in flame." Indeed.

The Replacements — *Tim*

The Replacements make records about what it's like to be young, drunk and restless, and with this one (the 'Mats major label debut, no less) they got it all down on vinyl — what it's like to be "The sons of noone ... the bastards of the young." This is the album that defined the American rock experience; white guys with guitars using their music as a way out and saying it like it is. Part of the beauty of *Tim* is that listening to it you get the impression the band doesn't give a fuck if you're listening or not — sure it's self-indulgent, brash and insolent, but a big part of the rock ethic encompasses these very feelings. The Replacements hooked jumper cables to the testicles of the staid establishment and sent the juice down the line. Great balls of fire in a very real sense.

The Other Five Records In The Top-10 That I Don't Have Room To Expound Upon — *By All The Artists Who Recorded Them*

Tom Waits — *Rain Dogs*, Sonic Youth — *Daydream Nation*, The Smiths — *Hatful of Hollow*, The Beastie Boys — *License to Ill* and Public Enemy — *It Takes A Nation of Millions To Hold Us Back*. These are all watershed recordings by artists of the utmost caliber. Trust me. Really.



DAVID R. STAMPONE

Album of the decade. Why not? Of course this end of the year list-making *scheiss* is all about sweeping statements anyway (subjective, obviously; arbitrary, hopefully not); so why not really sweep, make one bold claim and back it up with some solid reasoning? That's really what it comes down to, going out on a limb, 'cause we all (should) know that sometime, somewhere, someone could've made the greatest record ever and we just aren't aware of it ... so enough hedging already and let's drop the bomb. The time bomb. "Zulus on a Time Bomb," actually.

Yup, that's the title of a spin-off 12" generated from the album of the decade: *Duck Rock*, the 1983 long-play from Malcolm McLaren. Not by Malcolm McLaren, you'll notice, but better described as "from."

Many have no tolerance for McLaren, including most people who have been in his employ. Johnny Rotten has nothing but venom to spew in his direction, even though as the Sex Pistols' manager/creator, the curly-headed svengali deserves unending credit for pulling off the masterful, cataclysmic, liberating "rock 'n' roll swindle" that the Pistols ultimately were, paving the way for non-corporate music.

With *Duck Rock*, McLaren was blasted not just for trying to sing (vocalizing you'd have to call it, at best), but was charged with shameless cultural plundering, an exploitive, modern-day musical colonialism.

Years before Paul Simon was lionized for incorporating South African music (-lans) on his *Graceland* LP, McLaren utilized, to greater effect, far livelier and less diluted Zulu sounds and took heat for it.

More than half a decade before David Byrne released *Rel Momo*, his Latin rhythm-fetish showcase of this year, there was *Duck Rock*, with authentic (and well-annotated) examples of merengue (the national music of

the Dominican Republic heard all over the Caribbean), music from Colombia, Venezuela, New York's Spanish-speaking communities, even the chants of the Afro-Cuban Lucumi cult.

Ah, but few could accept a Malcolm McLaren as a Marshall McLuhan, a legitimate cultural broker purveying the goods of an ever-more-real global village. Wasn't he an unscrupulous *punk* (new and old definitions), likely to try anything if he could get away with it?

To an extent, sure. Remember, in their last incarnation, this guy actually tried to market the New York Dolls as communists.

None of this, though, detracts from *Duck Rock*'s brilliance. Master producer Trevor Horn gives it all the right touches throughout and the segueing between songs is pure genius in itself. Excerpts from the New York City radio program "World's Famous Supreme Team Show," hosted by some amazingly def(t) DJ-rappers who field phone calls from listeners, are seamlessly sandwiched between the diverse cuts, making the whole record play like the coolest radio show imaginable.

The LP also documents the American urban music genre of scratching/rap, a minor trend at the time of release compared to the major phenomenon it has since become, to the point of being perhaps the most significant American music development of the decade.

So there it is folks, all on one album: intraplanetary cultural exploration and cross-fertilization, the Latin boom, the urban experience, hell, even Appalachian hillbillies and Pac-man on the last cut, all packaged in generous Keith Haring artwork and with a picture/lyric sheet approaching a musicology textbook's thoroughness, though certainly loads more fun.

Best of all is the positivist "Punk It Up," where McLaren rants the inspiring Sex Pistols story in his off-key, goofy growl over an irresistible mbaquanga tune while angel-voiced Zulu women sing back-up: *I know you can/ Change the weather/ Sunny forever/ Make me get up and go ...*

And he *did* change the weather, God bless him. The Zulus will also, blowing away the ugly clouds of apartheid eventually. *Duck Rock* gives us a soundtrack to this and more, showing that our great big fucked-up world can still be an achingly beautiful place.

"You know it!"

BILLY PECULIAR

These lists are so difficult for me to compile that the closest I usually come is an unkept promise that I'll finish it soon, very much like Spring Registration due in November. The problem I have is remembering just what came out this year, last year or whenever. I've decided to list my favorite a) albums, b) club dance 12" singles, and c) shows of 1989, and anything else I can think of.

ALBUMS

1989's strength was in rap, and my list reflects this. Many may dispute this, but most likely, they'll be the same ones claiming *Steel Wheels* was some sort of bold statement.

1. Beastie Boys — *Paul's Boutique*

A phenomenal follow-up that somehow surpasses the heavy action of *Licensed to Ill*. With an incredibly funky sound that many mistake for disco, it's actually a respectful look at the early days

of rap and '70s culture.

2. Ministry — *The Mind Is a Terrible Thing to Taste*

720-degree Metal Industrial Power that makes me wonder why they even kept the name.

3. De La Soul — *Three Feet High and Rising*

If you hear anyone say "all that rap sounds the same," give 'em this.

4. Gotta Have House — *Best of House Music Vol. 2*

A terrific collection of house that serves as road map to the hybrid dance music.

5. — (Reserved for Public Enemy's *Fear of a Black Planet*, which was recorded over the summer but has not been released as promised.)

SHOWS/EVENTS

1. De La Soul/Trullo Disgracias/The 7A3 at The Palace, Hollywood

O.K., so it was in L.A. But it was a great show, highlighted by the D.C. Go-Go style of Trullo Disgracia,



clas, featuring members of Fishbone and the Red Hot Chili Peppers filling the stage with 22 musicians.

2. Laibach at the Bacchanal

Militant Industry provided a very stoic show that had to be seen to be believed.

3. Devo at Iguanas

The "Quirky Pop Veterans" (as we called them back in September) stepped on stage with their volume at 11 and targeted the skeptics with a second set that sounded like 1977 again.

4. Pop Will Eat Itself at Iguanas

The Poppies wound up their U.S. patrol in Tijuana. Hmmm. Known for their brash sound defined by guitars and accented with digital samples, the night ended with the band smashing their guitars, a la The Who. Talk about sampling.

5. Danzig at Soma

Former Misfits/Samhain leader Glen Danzig rolled into Soma with a 30-foot skull banner and about 150 decibels worth of grunge metal. I certainly was rocked.

DANCE 12"

These are some of 1989's best, not in order:

1. Li'l Louis — "French Kiss"

The Big Thing: stark 'house rhythm that slows to a crawl as moans of ecstasy climax, then the beat picks up to a frenzy. Seems kinda' dumb, but you should see the dancefloor! Whoa! Yeesh!

2. Nitzer Ebb — "Hearts and Minds" remix

Bass.

3. Public Enemy — "Fight the Power"

Not the best P.E. single, but a definitive statement nonetheless.

4. D.J. Fast Eddie — "Yo! Yo! Get Funky"

The Intro to Soul Sonic Force's "Planet Rock" is sampled for the umpteenth time, but somehow it still sounds great.

5. Technotronic — "Pump up the Jams"

Very catchy.

6. Humanoid — "Stakker Humanoid"

A product of "that acid house craze," the burbling baseline and kooky sounds date themselves, but so what.

7. Beastie Boys — "Hey Ladies/ Shake Your Rump"

I liked this.

One last thing: My hope for the '90s is that everyone will stop saying "the ... from Hell" (as in "my roommate from Hell") and realize that it really wasn't very funny in the first place.

THE DECADE, 'CAUSE THEY'RE NOT GOIN' OUT LIKE THAT



KEVIN BORTFELD

THE ALBUM OF THE '80s: Minutemen — *Double Nickels on the Dime*

They were "Richard Hell, Joe Strummer and good ol' John Doe," but most of all they were D. Boon and Mike Watt playing guitar. Add drummer stud George Hurley, and they "were fucking corn dogs." A double album of 45 tunes that's nearly two hours long, *Double Nickels on the Dime* is a highly personal, political and punk-funk that salutes — no, embodies — true friendship and rebellion. May the late D. Boon rest in peace.

TOP 10 RECORDS OF 1989

Beastie Boys — *Paul's Boutique*
Don't believe the hype: Along with Public Enemy, these white boys have come up with two of the four most exciting rap albums of all time.

Pixies — *Doolittle*

They do a lot, i.e. rock the house y'all. Black Francis is one wacked-out mofo that can write many wacked-out guitar riffs. The best pure rock band of the year.

Grant Hart — *Intolerance*

OK, so it just came out, and I've only heard it once. But even after one spin, its obvious Husker Du's better half makes one hell of a whole.

Bad Brains — *Quickness*

H.R.'s back and backflipping Bad Brains into brilliance once again, and real, real quick-like ... as in the quick of life as well as rock. (These guys are also responsible for the year's best show in San Diego — well, Tijuana to be exact — at Iguana's in September.)

Butthole Surfers — *Double Live*

Only a "crazy, crazy fuckin' world" could produce something like this, and in only their crazy, crazy fucked-up way could the Buttholes make it beautiful ... sort of.

The Replacements — *Don't Tell a Soul*

Ooops! The Mats didn't make a

drunk enough album! Oh well, this stroke of songwriting genius will just have to do.

N.W.A. — *Straight Outta Compton*

If you can't stand the heat, fuck the police! And furthermore, stay outta Compton ... What do the easily offended expect? After all, N.W.A. doesn't stand for Nice fellows With an Agenda.

Camper Van Beethoven — *Key Lime Pie*

Dark, funny and interesting, this is to CVB what *Fables of the Reconstruction* was to R.E.M.

Boogie Down Productions — *Ghetto Music: The Blueprint of Hip-Hop*

Ice T — *Freedom of Speech ... Just Watch What You Say*

Big Daddy Kane — *It's a Big Daddy Thing*

Simply because BDP's KRS-One, Ice T and Big Daddy Kane are the smooovest of the smooth operators.

GREAT MOVIE OF 1989:

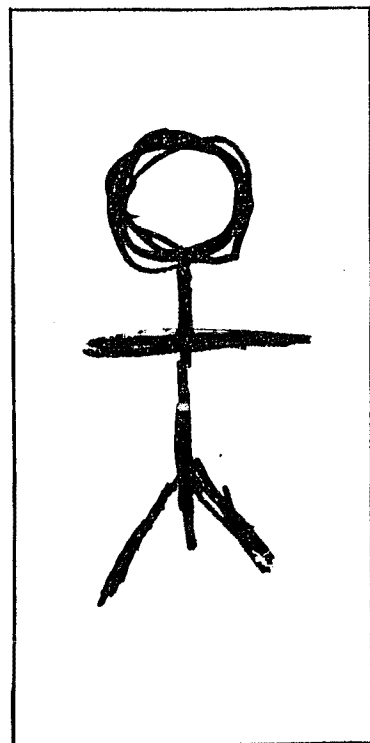
Jim Jarmusch's *Mystery Train* (see page 13).

OVERRATED MOVIES OF 1989

Batman: A dull, unimaginative and spineless film.

sex, lies and videotape:

Cinematic love anthem for the post-modern narcissist. Worthless, except to show how pathetic a society is that calls it "art," let alone "insight."



JEREMY LEWIS

End of the year lists — the following collection spent the most time on my sound machines this year:

AR Kane — *"I"*

The follow-up to their masterful debut 69 from last year showed that AR Kane had lost none of their visionary qualities. In fact, they refined them to produce a double album that utilized, not only the endless oceanic expanse of their earlier work where the whole concept of language/words is inverted and at times totally forgotten, but also their pop-ish playfulness. Superb; crafting new horizons worlds away from the grunge-rock that assumed an incredibly hyped significance in '88.

The Young Gods *L'eau Rouge, Rod Water*

The Swiss sampling mercenaries returned with an album even more extreme than their debut. They proved once more through their manipulation of technology that the sample can be used for a different effectiveness than that of its accustomed usage in rap and hip hop. Absolutely total in every sense — a band that can be the equivalent of a full-blown symphony orchestra and fastest rock band all at the same time.

Essential for now and the future. Spacemen 3 — *Playing With Fire*

The most innovative rock bands are always those that create whole new worlds through their music that does much to help the receiver escape the very dormant world of the "real" that is always there to threaten. The key signifiers for Spacemen 3 are love, purity, balance and revolution which they transmute through their music to make the escape a blissful one. Heaven on earth eroticism and salvation all in one.

Loop — *Fade out*

If Spacemen 3 created the divine on earth, Loop did it in another galaxy and time dimension. Playing off the perfect influences — Velvet Underground, early Sabbath and Stanley Kubrick — their rock is distinguished by its quality of levitation and disorientation. Loop literally transport you outside temporal and spatial regulations. Titles like "Black Sun," "Fever Knife" and "A Vision Stained" made the flight unforgettable.

Hugo Largo *Mettle*

This, sadly was Hugo Largo's final recording before their ridiculously premature demise. *Mettle* boasted the same shrill haunts of their debut *Drum* and was a similar freefall into the unknown. Hugo Largo like AR Kane and the Cocteau's left the structures of language at the door, and experimented with what remained inside a room that overlooked an endless horizon of possibility.

The Stone Roses — *The Stone Roses*

A sweetly self-assured debut from the new darlings of Manchester, taking over the mantle passed down from The Smiths and New Order. Everything in it worked, especially its combination of mainstream '60s and '70s reference points to sound original and fresh. Where a band like Loop delved into the abstract for inspiration, The Stone Roses stayed within the mainstream — Hendrix, Stones, Pistols — and created their own brand of "pop."

Pixies *Doolittle*

Not quite the cataclysm that was *Surfer Rosa* or even *Come On Pilgrims* before that. Instead,

with *Doolittle*, Pixies found a new producer and a more streamlined attack. All the familiar lovable elements are retained: Black Francis' dementia, Joey Santiago's guitar; but best of all Kim Deal's sassy high-school squeals. With the penultimate "Silver," they experimented with unknown territory and produced a classic.

Mary Margaret O'Hara — *Miss America*

The debut from the Canadian songstress was in every sense, sublime. Mood change and vocal range came with such an ease to O'Hara in each song that it seemed too natural to be true. From the close to silence perfection of "When You Know You're Happy" through the funk of "Body in Trouble" and "Not Be Alright" the standard was staggering, complemented by the perfect irony of the title.

Butthole Surfers — *Double Live*

The Butthole Surfer experience on record is of course like no other, but the Butthole Surfer live experience, well that defies description. No band incites such startling opposites in comparison; no band does what the Butthole Surfers do with a demented genius. With this collection you got the full spread of delights — the beautiful bilge of tunes like "Too Partier," "Jimi," "Johnny Smoke," "Something," and on the other hand the nauseating repetition of the abominable "Comb." Nothing like this has ever been heard before, so that fact makes it an imperative purchase.

Beastie Boys — *Paul's Boutique*

After the ground-breaking of *Licensed To Ill*, where the Beasties would turn next would inevitably be interesting. Those who maintained faith in them were not disappointed, and those who increasingly doubted their next move had to suffer much scorn and eating of their words. *Paul's Boutique* saw the boys plundering now, varied genres for their samples, and whereas the first album concentrated on a harder metallic attack, this second borrowed more from '70s jazz, funk and blues to create a whole new Beasties statement.



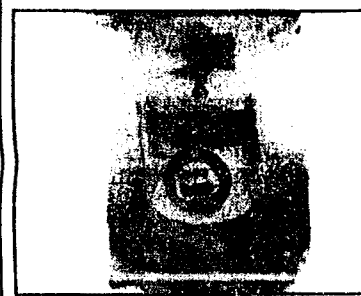
DAVID MOYE

Because this is the last issue of *Stanza* for this semester, it's as good a time as any to explain its purpose.

Stanza exists as the only weekly newspaper in San Diego, that regularly covers worthy artists from all over the artistic spectrum. While the other papers might cover major events as they happen, *Stanza* has consistently discovered name acts such as Living Colour, R.E.M. and the Replacements long before they were played on any of the local commercial radio stations or MTV.

Sure, at times, some of the stuff covered can seem "way out" or esoteric — but *that's the point!* The people at *Stanza* are passionate about art, music and entertainment, and want people to get the same pleasure out of experiencing all there is to see in San Diego.

While it may seem silly to cover "bands no one has ever heard of" or music like jazz or blues "that is 75 years old," as one close-minded young woman once said to me, it's all music, and has a purpose. If you make one New Year's resolution, try checking



NEIL KENDRICKS

Well, the year is coming to a close ... so it's time for that old *Stanza* tradition: The 10 Best Albums of the Year. Unfortunately, there were pretty slim pickings when it came to vinyl. It seems this was another year the world had to suffer the inane wrath of record companies unleashing the usual demon-hordes of disposable pop bands clammering for their 15 minutes of fame. We had to suffer the likes of the New Twits on the Block and Manila Vanilla ... enough said. Just thinking about it gives me the creeps. Maybe next year we'll get off lucky with something minor ... like a plague of locusts or something.

These are a few albums that crawled on hands and knees to the top of my list swimming through the riptide of commercial sludge flooding the airwaves. They were the kings of shit mountain and exceptions to the rule ... and they caught my attention for one reason or another...

1. Lou Reed — *New York*

Arguably one of the most cohesive pieces of music writing to hit vinyl these past 12 months. Reed's monotone voice seems to get on a lot of people's nerves, but it suits me just fine. Strong lyrics and great minimalist sound with something relevant to say about the times. Need I say more?

2. The Cure — *Disintegration*

They may be ultra-popular with the the gloom-and-doom sect of rock music fans but their sound has definitely gotten stronger. Moody and atmospheric, the band hasn't changed much but

out some of the stuff covered herein. It will be a lot less frustrating than losing weight or quitting tobacco. Trust me.

1. Brazil Classics 1: *Tropical Beleza*

2. Brazil Classics 2: *O Samba*

These two compilations of modern Brazilian pop music sound as fresh and breezy as a tropical holiday, and have underlying political commentary. Moreover, they both provide a blueprint for one probable direction American music will go in the next decade.

3. The Replacements — *Don't Tell a Soul*

They may have gotten moody and mature, but they still have those songs — those incredible songs.

4. Lou Reed — *New York*

When people want to know what life was like in the late '80s, they will turn to this powerful document. Although the references in the lyrics might be dated, the primordial three-chord rock that drives this album will never be.

5. De La Soul — *Three Feet High and Rising*

As weird and wonderful a record ever released, this zany rap record has so many levels of meaning underneath, it remains fresh after three or four straight listenings. Its dream-like cross-cutting collage makes it the perfect record to have dreams by.

6. Fine Young Cannibals — *The Raw and the Cooked*

Because "She Drives Me Crazy" and "Good Thing" are such superbly crafted pop singles, this frothy pop confection will satisfy long after the next decade.

the overall approach has been refined into a creepy stroll through a rather dark place: The mind of Robert Smith ... so what if they're "popular." They're GOOD.

3. The Cowboy Junkies — *The Trinity Sessions*

Even though this came out late last year, it's a 1989 favorite. Nothing can quite beat that moody blend of rock overlaid with threads of country blues. If you haven't heard these folks yet ... check 'em out!

4. The Best of the Velvet Underground

Sure, just what we needed ... another compilation of old cuts from some obscure band that came and went. But the only difference is that this is the Velvet Underground with the groovy sounds of Lou Reed and Nico crooning through the distant haze of major weirdness at Andy Warhol's Factory. Needless to say the Velvets were one of those great bands that still go largely unrecognized. A great homage to a great band.

So what happened to the rest of the list? Like I said, this was a slim year. It looks like I've been on a diet when it came to vinyl.

The good news is that there were some awesome concerts this year. Without a doubt, Jane's Addiction was the champ as they gave a hungry audience at Montezuma Hall a throbbing jolt of mind-bending, folky-psychedelic, punk rock!!! Great stuff! The Rolling Stones were also in good form. To some people they might be fugitive dinosaurs who've somehow escaped the tar pits of retro-pop culture ... but they put on quite a show at the L.A. Coliseum, showing the world that they can still "Rock Hard." To this writer, they are still one of the greatest rock bands ever! Living Colour was sensational at Montezuma Hall, moving a hard-rock crowd to the soulful blasts of their unique musical oeuvre. These were a few bands, both new and old who rose to the occasion, delivering a motherlode of great music that never took their audience for granted.

PHOTOGRAPHIC ART

Border culture from a photographic perspective at MOPA

PHOTOGRAPHIC ART: *Los Vecinos*. Through January 7 at the Museum of Photographic Arts in Balboa Park (239-5262). Viewing hours are daily from 10 a.m. to 5 p.m.; Thursdays until 9 p.m.

By David Stampone
asst. Stanza editor

The international border that traces the southernmost limits of San Diego County does much more than merely demarcate that which is the United States of America and that which is *Los Estados Unidos Mexicanos*. For one thing, *la linea* effectively makes the two nations and especially their respective citizens residing in close proximity on either side of the line into neighbors.

A point so self-evident it may seem superfluous to bring up, perhaps, except that so many on this side of the border have for so long either refused or been unable to look at the people south of that line as basic equals, however different or comparatively disadvantaged. Misconceptions abound on both sides, actually, but when the weight of prejudiced ignorance is so heavy on this side, it seems proper that an American institution takes the initiative and presents something that gives insight into border peoples and issues. Which is exactly what the Museum of Photographic Arts in Balboa Park has accomplished with a 120-photo exhibit by seven photographers (four Americans, three Mexicans) titled "*Los Vecinos*/" "The Neighbors."



In a media-preview breakfast last Thursday at the museum, Arthur Ollman, executive director of MoPA and the exhibit's curator, expounded on the generally sorry state of many San Diegans' comprehensive regional consciousness and how the collection of photographic works aims to improve it.

"It's just amazing how many people who live in this area have never been to Mexico or met a Mexican who was not a menial," the curator said. "But there is always a way for the public to understand photography ... and

our location here in the park means we draw people from all over the nation and world as well."

Those who take in the exhibit will be treated to a complex, many-layered look at the border region and its inhabitants — ranging from "cholos" (Latin club and/or gang members) in East L.A., Tijuana street youth and North County migrant workers to the U.S. Border Patrol, the Tijuana tourist industry, even documentation of migrants who begin their northward trek from points of origin south of Mexico,

carrying the experience of two border crossings thousands of miles apart.

These latter photographs — of people the U.S. Border Patrol refers to as "OTMs" (other than Mexicans) — are the work of Mexican photographer Antonio Turok, of the southern state of Chiapas. His shots of poverty in Guatemala City and rural "backwardness," as he described it, show why people would abandon their homeland. Turok and the other photographers were present at the breakfast — actually the kick-off event in a two-day

symposium — with various print, radio and television journalists in attendance, along with sundry academic and business types.

"It forces a look at the reasons people seek a way north," he explained afterward in a private interview. "Why is it that they cannot find security in their own country — that would be the most natural situation, no? You have your little piece of land, you work it and fall in love with it, so why this change? There are basic economic and political problems — it's not that they don't believe in

Please see VECINOS on page 5.

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Coors Suitcases
Reg. or Light
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+CA redemption value

Hamms
Reg. or Light
12 pack
\$2.99
+CA redemption value

Hamms
1/2
Keg
\$26.99

**Miller
or
Miller Lite**
12 pack cans
\$4.79
+CA redemption value

**Royal
Hawaiian Rum**
1.75 LT.
\$7.99

Jagermeister
750 mL.
\$12.99

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6 pack
2 for \$5.00
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LA MESA

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Vecinos

Continued from page 4.

their country, they just realize there is no future for them there."

Once the Guatemalans make the fateful crossing of the Suchiate River into Mexico, many get no further than the refugee camps — not an easy place to be. This is evident in the faces of the angry, frustrated refugee workers in Turok's "We Have Our Rights!"

In settings far to the north, Mexico City's Graciela Iturbide has preserved the distinct pride of the Chicano barrios with numerous portraits of young men and women giving their gang's hand signals. One particularly affecting series follows Rosario, a young Chicana mother whose seemingly bizarre (to those not of or acquainted with the subculture) *cholo* affectations are put into perspective as no more than peculiar trappings by the universally understood rites of motherhood she performs in the photos.

New Yorker Liliana Nieto del Rio has another fascinating section called "Ninos de la Frontera"/"Children of the Border," focusing especially on the Tijuana street youths she was able to befriend — particularly the members of the gang *La Revolucion*. "Chimeando"/"Glue sniffing" is a poignant evocation of the hopelessness one can sometimes sense among the impoverished of the Third World, yet other shots of enterprising youngsters, including the 9-year old "Alberto" playing accordion for spare change near the border, show the inspiring resiliency and can-do optimism which the down-but-not-out of the world can display.

Elizabeth Sisco, an instructor at Southwestern College here in San Diego County, has an inter-



esting section looking at a tourism business in Tijuana that keeps certain stereotypes alive but, more importantly to the participants, keeps food on the table. Still, it is acutely annoying that the image of Tijuana as land of the oversized sombrero and donkey-painted-like-a-zebra must be fostered to give people work. Sisco gets this point across while amusing the viewer at the same time.

"I believe we can make people ask the hard questions they must by pulling them into a real situation rather than slapping them with it," she said. "That's why I

Please see VECINOS on page 8.



NO PLACE LIKE HOME
— Above is Don Bartlett's "High Road/Low Road," showing an immigrant laborer near Rancho Bernardo. Left, Bartlett's "Almost Home."

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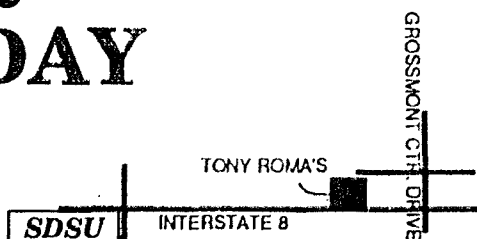
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BUSTED — This untitled photo by Susan Meiselas of a U.S. Border Patrol officer arresting an undocumented alien can be seen in "Los Vecinos" at the Museum of Photographic Art in Balboa Park.

Vecinos

Continued from page 5.

think what I call 'docu-tainment' works far better than 'docu-dogma.' "

Los Angeles Times photographer Don Bartletti has some of the most powerful work in the entire exhibit, with his candid shots of North County migrant workers at work and mostly at home. Home for these hardy

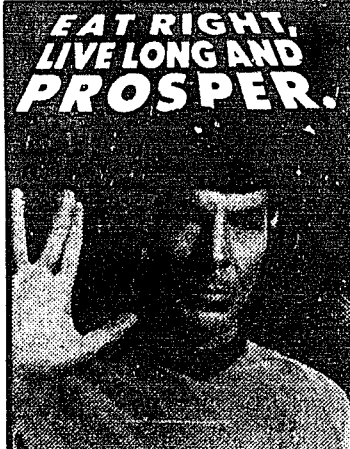
laborers is often a clearing in the chaparral or shelters dug into the side of a hill. Some of these shots have already been seen in the newspaper, but here on the museum walls their impact is amplified. That the quest for a better life could lead people to endure such harsh living conditions is overwhelming — and that these people aren't considered prime candidates for U.S. citizenship, given their willingness to work hard to get ahead in the classic foreign immigrant Ameri-

can success story, is perplexing and not a little infuriating given the racism the resistance to the immigrants' presence can represent.

"I can't believe how long it's taken San Diego to become a border town," said North County native Bartletti of the corner the city may finally have turned. "But it is essential to document these embryonic border communities now, because in 20 years, we are going to look back at this way of life and not believe it."

Curator Arthur Ollman regards the border region as nothing less than "the Ellis Island of the West," and sees the function of photography in recording this for posterity as vital.

"Pictures of those European immigrants from the early part of this century and of the Okies heading westward were once considered degrading but now are seen in a very positive light... historical perspective is remedial." ■



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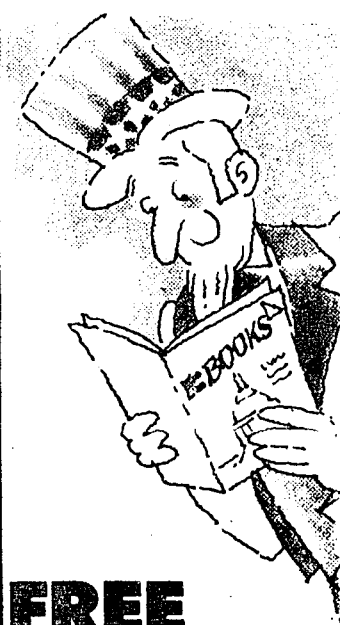
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VINYL

Brit-popsters squeeze out demons on way to new album, tour

MUSIC: Squeeze. Tuesday at Symphony Hall (with Animal Logic) 750 B Street, downtown (278-TIXS); Wednesday at the Bacchanal, 8022 Clairemont Mesa Blvd., Clairemont Mesa (560-8000).

By David Moya
Stanza staff writer

For 12 years, the British quintet Squeeze has struggled to build a following of more than just hip college kids. Finally, after years of failure in that department, Squeeze hit it big in 1987 with *Babylon and On*. Now, with an honest-to-goodness hit under their shoulder, Squeeze finds its fan base increasingly polarized.

"It seems we have two sets of fans," Squeeze lyricist Chris Difford said from Boston in a recent phone interview. "There are some young pups who have just joined along with the *Babylon and On*. And then we've got the older fans from way back when."

For Difford, Squeeze's new-found success with that album, boosted by the singles "Hourglass" and "853-5937," came after a 10-year crawl up the charts. The band's sublimely poppy sound masks a frustrating, at times extremely difficult rise to the top.

That Squeeze has carved a respectable niche in the music world (with four of its original members still in the lineup), despite breakups, bouts with alcoholism, cocaine abuse, critical acclaim but little chart success says something about the band's tenacity.

With their new album *Frank*, their best since 1981's brilliant *East Side Story*, Squeeze is finding itself at a popular, and musical peak. The current lineup of Difford on rhythm guitar, songwriting



Supporting their new album, *Frank*, Squeeze blow into town Tuesday at the Symphony Hall, downtown, and Wednesday at the Bacchanal in Clairemont Mesa. Clockwise from top left, they are: Jools Holland, Chris Difford, Glen Tilbrook, Gilson Lavis and Keith Wilkinson.



partner and guitarist Glenn Tilbrook, keyboardist Jools Holland, drummer Gilson Lavis, and bassist Keith Wilkinson meshes together so well on stage (in fact, the Symphony Hall shows are being recorded for possible release on a live album), and on records that the hardest part of making *Frank* was choosing the title.

"We had so many different titles; none of them very good," Difford said. But while recording the album one day, Squeeze drummer Gilson Lavis came in.

"He said his dog had died but that he got another dog and named it Frank."

But everything else was much easier. Instead of the year or two most headlining acts take between albums, Squeeze recorded and mixed *Frank* in astonishing 43 days.

"At one point, we thought of titling the album *43 Days*," Difford said.

Although all the members are skilled musicians, Squeeze's greatest strength is the songwriting of Difford and Tilbrook. With

Tilbrook supplying cleverly catchy, often intricate, hook-filled melodies to Difford's ironic vignettes of everyday life, the result has been songs like "Tempted," "Last Time Forever," "Pulling Mussels From the Shell" and "If I Didn't Love You" — some of this decade's best songs.

Interestingly, while they've written over 1,000 songs together, 12 years ago when they first met, Difford was a bit reluctant to let Tilbrook, younger by two years, write music for him.

"We didn't really hit it off for

quite some time," he said. "I was writing my own songs lock, stock and barrel and wasn't really interested in writing with anybody else because I was quite happy with things."

"Glenn asked me one day if I'd give him a lyric, and I gave him a lyric, and he wrote the music to it. I stopped writing music from that point on."

Difford and Tilbrook also started a writing style that continues today. Difford writes the lyrics ("I can write them pretty fast if I

Please see SQUEEZE on page 8.

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Brother Wick Gartley agreed, "I don't know how you happened to pick our fraternity. Seems like everyone up here drives a Volkswagen."

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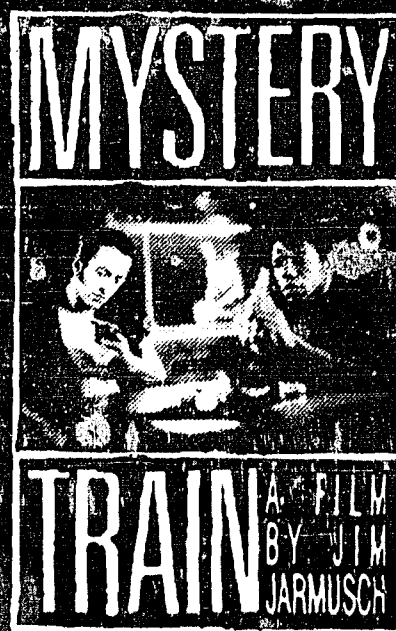
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- Kathleen Carroll,
NEW YORK DAILY NEWS



Squeeze

Continued from page 7.
have an album deadline coming"), with a sort-of melody line. He then gives them to Tilbrook, who writes the music before bringing it to the band.
"Sometimes I don't see the completed songs until one, two, three months afterwards and by that time, I've forgotten any melody I had," Difford said.

The two met via an advertisement Difford placed in a music shop window, requesting a guitarist for a band that had a recording contract and plans for a worldwide tour (both lies). Deceptive though the ad may have been, it did lead to Difford also meeting keyboardist Jools Holland, who has built up a healthy career on the side as host of NBC's *Sunday Night* TV series.

The trio then proceeded to persuade Gilson Lavis, who was much older than the rest of the band, and experienced in the pub-rock scene in vogue in England just before the punk revolution.

The band debuted on record under the name U.K. Squeeze with the *Packet of Three* EP and the album *U.K. Squeeze*, both produced by Velvet Underground founding member John Cale. The records today sound like a pop band trying to do punk and failing miserably.

It wasn't until their second album *Cool For Cats*, that the band found a signature sound. The album was huge in England, where the title song, about watching movies on television, was a huge hit.

Despite the breakout appeal of the quirky tune, it is the song Difford is least proud of.

"Cool For Cats," in a way, is a song I regret writing because it's extremely juvenile — it's like Benny Hill," Difford said. "I suppose it sums up a period where the band was a bit like a Benny Hill band. So it reflects that period but if I had to do it all over again I don't think I would write that song."

Despite chart success in England and the American press trumpeting Squeeze as the new Beatles, and Difford-Tilbrook as the new Lennon-McCartney, Squeeze couldn't buy a hit in America despite releasing albums of pop perfection such as 1980's *Argybargy* and the Elvis Costello-produced *East Side Story*.

Radio stations were so afraid of anything that didn't sound like Styx, that their best-known song "Tempted" couldn't get past No. 50 on the charts.

All this pressure from the world — and themselves — to live up to their potential, led to the band's breakup after *Sweets From a Stranger* release in 1982. The breakup, Difford said, occurred mostly because of constant touring and not being fulfilled by the returns they were getting for the amount of work they were putting into it.

"It was an exhausting period," Difford admitted.

After splitting from the rest of the band, Difford and Tilbrook struck out on a solo career that resulted in an album, adapted the songs from *East Side Story* into a musical that played for a few months in Eng-

land, and a collaboration with rap legends Grandmaster Flash on a tune called "The Amazon" that wasn't released because Flash's record company folded.

Also contributing to Squeeze's demise was the alcoholism that plagued Lavis. However, after the breakup, Lavis stopped drinking and his playing improved immediately. This turnaround gave Difford, Tilbrook and Holland — who had left the band for a solo career after *Argybargy* — the desire to form Squeeze again with Lavis and Keith Wilkinson, who played on the *Difford and Tilbrook* album.

"I have to take my hat off to the guy; he's a huge inspiration to me," Difford said of Lavis. "When I gave up taking cocaine, he was the person I thought about most. And I thought, 'If he can give up drinking and become a completely wonderful human

"Glenn asked me one day if I'd give him a lyric, and I gave him a lyric, and he wrote the music to it. I stopped writing music from that point on."

-Chris Difford

being, I can try and do likewise."

Although the band has tried to avoid having an enabling effect on Lavis, they have not banned alcohol from backstage a la Aerosmith.

"There are still other people in the band who drink," Difford said, "and we have to accommodate everybody, not just individuals but I think Gilson found it extremely hard at first being backstage after recovery, with all the alcohol around."

But with one member's chemical dependency under control, another's began — this time it was Difford.

While the band recorded *Cosi Fan Tutti Frutti*, Difford suffered through a major cocaine problem. Despite the critical acclaim the neo-psychedelic album received, Difford is not proud of that album or the way he was acting while it was recorded.

"Lyrically," Difford explained, "I don't think I was very in tune with the rest of the world at that point. It was at the beginning of my divorce, after I left home, and I was doing a lot of drugs at the time. But I don't take drugs anymore and I don't think anyone should."

The results of the abstinence has made Squeeze a lot tighter in concert, and a lot more in control when recording. Difford ranks *Babylon and On* and *Frank* as his favorite Squeeze albums after *East Side Story* and *Argybargy*. With songs such as "Slaughtered, Guttled and Heartbroken" (taken from real experience) and "She Doesn't Have to Shave," a song about menstruation, Difford feels he's writing the best lyrics of his life. And actually, of all the lyrics he's written, Difford is proudest of "Shave."

Please see SQUEEZE on page 9.

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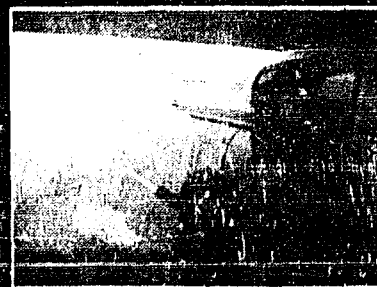


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Squeeze

Continued from page 8.

"I think it's the most realistic lyric I think I've written in a while," he said.

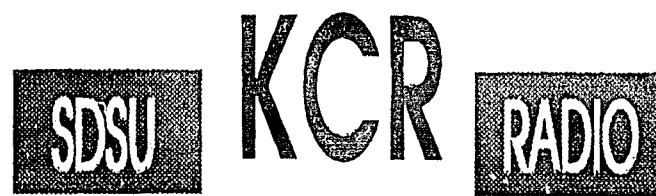
"On 'Can of Worms,' both Glenn and Keith thought the character wasn't really strong enough towards the end of the song, so I

had to rewrite the last verse. That was like pulling teeth, it was really hard work."

As for future plans, Difford said a new Difford and Tilbrook album is in the works, as well as — maybe — a Squeeze album of cover tunes. After collaborating with Tilbrook, Holland, and ex-keyboardist Paul Carrack (who sang "Tempted"), Difford would also like to write songs with teen dream Debbie Gibson.

"I'd really like to write with her," Difford said, completely serious. "I'd like her to do some really mature lyrics like 'She Doesn't Have to Shave,' and have her music plus the woman's perspective."

But as Squeeze poises itself on the beginning of its second decade, Difford can't really tell where Squeeze is going in the '90s since, as he says, "I can't see much further than my nose." ■



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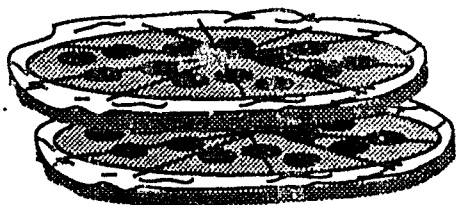
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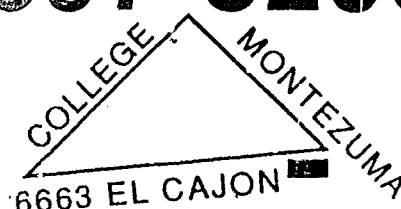
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PHOTOGRAPHIC ART

Ghost-like images illuminate Nee's unconventional 'fotografs'

PHOTOGRAPHIC ART REVIEW: Margaret Nee, *Fotografs of the Spirit World*. Through December 24 at Photo West/Brad Lemery Gallery, 744 G Street, Suite 205, downtown (239-2006).

By Neil Kendrick
Stanza staff writer

Some people might know of Margaret Nee through her abbreviated name: MRAT. But to most people she will remain a mystery as they are drawn into the remote realm of her photographs ... or "fotografs," as she would call them.

In *Fotografs of the Spirit World*, Nee's unconventional use of photography allows her work to speak for itself, as the images create a stimulating conversation with the viewer.

With titles like "Arousing Angry Natives," "So You Attract Boys like a Garbage Truck Draws Flies," and "Into an Electric Fence," Nee's photos are a far cry from those cherished snapshots we all collect in our family albums.

These pictures are spooky slices of the afterlife. The work is brooding without being overbearing to the viewer. Nee gives her pictures an aura of dark romanticism loaded with emotional barbed wire. It doesn't lapse into some trendy belfry of pseudo-gothic melancholy. In Nee's "fotografs," ghosts drift in and out of a metaphysical void where the nights seem to last forever ...

In the larger dyptich format of "The Saints of Yucatan," the only angels are the fallen ones — earthbound and forgotten. Each photo in the piece shows a statue with some obscure religious significance. These effigies are reduced to blurred after-images deprived of their former power — a tribute to existential souls set adrift in an absurd universe.

Nee's approach to photography is anything but traditional. Instead of using a 35 millimeter camera, she uses toy cameras



EEK, A GHOST! — Margaret Nee's "The Saints of Yucatan" is part of her unconventional photo exhibit now at the Photo West/Brad Lemery Gallery.

and polaroids. The usual polishing touches found in most fine art photography is abandoned for an intentionally rough look. When the viewer approaches a photograph, the image is read visually. Everything from the central image to the handmade frame becomes a part of the overall intent. The hard-edged presentation of her work becomes an extension of the various subjects being dealt with.

The show is divided into two dominant bodies of work. One section was com-

posed entirely of polaroids. These small self-portraits are worked over then attached to jagged pieces of scrap metal. The fragmented images establish a disturbing sense of intimacy with the viewer. The words interact with the pictures becoming mini-narratives; tiny melodramas fueled by a litany of text cut out of newspapers ... a deluge of meaningless words spilling from tabloid headlines.

These small vignettes attempt to engage the viewer's attention with implied

fictions where genres overlap ... Some are quite successful while others are simply swallowed up in a vortex of psychobabble. The greatest strength of this series of work is the hands-on personal touch that Nee brings to her work. The polaroids are charged by the feeling of immediacy surrounding the imagery.

In "Dinner for Cows, Cows for Dinner," Nee makes a more than obvious statement on the ill treatment of animals. There is a herd of cows grazing in a pasture, just waiting to be turned into hamburger patties. This is a group of likable cattle with a serious case of the slaughterhouse blues.

With "The Weeping Girl of St. Louis," Nee shows us a portrait of spiritual distress. Here the artist just happens to encounter a rather expressionistic statue cowering near a cross. The figure seems to be lost in the midst of a tormented prayer. The choice of imagery is very similar to her "Saints of Yucatan" piece.

One of the running themes in Nee's work is the strangled self-dealing with the dichotomies of the mind and body. There is a conflict between the aspirations of the spirit and the desires of the flesh. In her artist's statement, she says that her work tries to "help people confront the ethical passions they may not know they have. I want my photos to bridge the gap between intellect and emotion."

MRAT isn't after one definitive statement that will somehow say it all. Her work is open-ended leaving the question "What does it all mean?" up to the viewer to decide. Just as choice is the heart of creativity as an artist determines what images will work. This process gives an added dimension to the work with the viewer's participation. The camera is a unique tool for an artist to use. This artificial eye becomes a looking glass that not only records fragments of this world, but gives the artist the means to imagine a new one full of mystery and dread. ■

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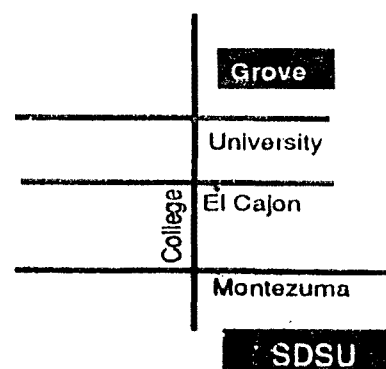
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BOOK



Poodle Springs
By Raymond Chandler and Robert B. Parker

Before his death in 1959, the heavyweight champion of mystery writers, Raymond Chandler, managed to complete four chapters of what would be the last of the Philip Marlowe mystery novels. Now, 30 years later the book *Poodle Springs* has hit the racks with a little help from Robert Parker, author of the Spenser detective stories. And although Parker is not nearly the talent that Chandler was, he is probably as good as anyone around to finish the job, and the end product is not

bad. Not Chandler, but not bad. It might come as a surprise to hardcore Chandler fans to discover that the final Marlowe mystery finds the classic hard-nosed loner detective from Los Angeles married and living in an exclusive desert town called Poodle Springs (a pseudonym for Palm Springs.) It runs contrary to everything about Marlowe, who never seemed to carry a relationship past the one night mark and who has always sported a deep-seated contempt for the wealthy.

The woman that Marlowe is married to is Linda Loring, a character first introduced in an earlier Marlowe mystery *The Long Goodbye*. She also popped up at the end of *Playback*, the last of the Marlowe mysteries published before Chandler's death. This is significant only in that she is one of the few characters who appears in more than one of the seven Marlowe stories, and it helps connect them with one another.

Although the two are obviously in love, there is a heavy sense of angst hanging over the relationship which is brought on by their totally different backgrounds. She is a millionaire's daughter who was raised in the lap of luxury and he has always lived on the edge

of poverty.

As early as the first chapter, Chandler paints a picture of the awkward situation by letting Marlowe's sarcasm surface while talking to his wife about their new house:

"Let's go in," she said. "I'm paying \$1,200 a month for this dive and I want you to like it."

"I'll love it. Twelve hundred a month is more than I make being a detective. It'll be the first time that I've been kept. Can I wear a sarong and paint my little toenails?"

Because he refuses to live off his wife's money, Marlowe sets up a small office in town and immediately gets hired by a local gangster to hunt down some guy who has welched on a gambling debt. The trail leads him back to Los Angeles and into the sordid world of pornography and, of course, a string of murders.

As a result, Marlowe finds himself going out of his way to protect a man who he feels is innocent, despite the fact that all the evidence points to the contrary and not surprisingly, this leads to conflicts with the police.

The long hours Marlowe spends on the road between Poodle Springs and Los Angeles, coupled with the scandal that the

case has caused, put an added stress on his marriage to the point where you can sense the inevitable.

The first four chapters only lead the reader up to the point where Marlowe begins to find out about his new client, so there's no telling what direction Chandler would have taken the story if he could have finished the novel himself.

This is one of the problems with the book. The overall storyline of Poodle Springs is somewhat of a letdown, especially when you think of the original Marlowe mysteries such as *Farewell My Lovely* or *The Big Sleep*, the first of the Marlowe mysteries, later made into the Bogart/Bacall film classic.

At times the story becomes predictable — one of the worst crimes you can commit in a mystery novel. The last thing you really want to know in a mystery is "who did it." It takes all of the fun out of it and contradicts the very nature of the book. There's no doubt about it. *Poodle Springs* definitely lacks the intensity and originality of a Chandler novel, but this is not the only problem with the book.

At times the dialogue and even the characters themselves seem

watered down to the point that you lose interest. For instance, there is a part in the book when Marlowe goes into a bar in search of someone who can help him piece together his case. The person he's looking for is an aging lush and he finds her sitting at the bar drinking wine. Marlowe begins to woo her with drink and she begins to open up. This is a common enough scene for Marlowe, but the conversation is dull, it takes up too much space in the book and it hardly relates to the story.

But let's face it, it couldn't have been an easy job trying to fill Chandler's very large and well-worn shoes. I mean after all, the man single-handedly created the working prototype of detective stories which would be copied by countless writers in the future. Considering the handicap of having to live up to the scrutiny, Parker does a fair job.

The bottom line is that the book will most likely disappoint anyone who knows Chandler. It will be like switching from sugar to sweet-and-low. But as for the book itself, it has its merits and is certainly worth a look, even if only to read the first four chapters.

— Ted Bliss



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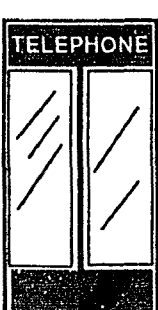
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FILM

Elvis is everywhere and so is greatness in Jarmusch's latest

FILM REVIEW: *Mystery Train*. JVC presents an MTI Production. Written and directed by Jim Jarmusch. Produced by Jim Stark. Director of photography, Robby Muller. With Youki Kudoh, Masatoshi Nagase, Screamin' Jay Hawkins, Nicoletta Braschi, Joe Strummer, Rick Aviles, Steve Buscemi, Elizabeth Bracco, Cinque Lee.

By Kevin Bortfeld
Stanza editor

Early on in Jim Jarmusch's *Mystery Train*, two teen-age Japanese tourists take a sidewalk stroll in the mecca of their pilgrimage, Memphis, on their way to a hilariously stupid visit to Sun Studios — the legendary recording site of Elvis Presley, Carl Perkins and others. The cheery, wide-eyed Mitzuko and her ultra-smooth, pompadoured boyfriend, Jun, don't take notice of the road sign, but we do — Jarmusch put it there. It's Chaucer Street.

It's a purposeful, perfect indicator of what the wonderful *Mystery Train* is all about. A sort of companion piece to the last two Jarmusch films, *Down By Law* and *Stranger Than Paradise*, *Mystery Train* is a cool, modest, and fun mini-*Canterbury Tales*. Like the Geoffrey Chaucer classic, the *Mystery Train* spins goofy yarns with people and places, not plots, in mind.

The place is Memphis, America. The people, like the pivotal ones in *Law* and *Paradise*, are foreign fish out of water — Japanese kids on vacation; an Italian woman, recently widowed, waiting the night out for a flight back to her homeland; an English tough, recently laid-off, drinking his way into trouble. Loosely related (the simultaneous goings-on of this triptych wind up in the same hotel), Jarmusch's Memphis tales are about being in some kind of illuminating limbo, of things happening while you're waiting for something to happen.

And then there's Elvis. Presley that is, and his eerie effigy serves not as the butt of easy jokes a la the lame Mojo Nixon, but instead



EL TREN DE LA MISTERIA — Masatoshi Nagase and Youki Kudoh star as Japanese tourists in Memphis in Jim Jarmusch's *Mystery Train*. Above right, Joe Strummer and Steve Buscemi hang out nearby while Nicoletta Braschi, right, reacts to the ghost of Elvis.



as *Mystery Train's* hovering symbol of Americana — poetically perfect in its dream of greatness, yet embalmed in a ridiculous sheen of kitsch.

For Mitzuko (Youki Kudoh), Elvis is everywhere. Jun (Masatoshi Nagase) prefers Carl Perkins, but when she shows him her theory of Elvis resemblance in a variety of other cultural icons (from the solemn Buddha figure to sassy '80s starlet, Madonna) he admits that "Elvis was even more influential than I thought."

The two argue a lot, mispronounce a lot of English (their dialogue, though, is mostly subtitled) and basically just hang around. Mitzuko collects dumb t-shirts; the droopy-faced Jun does cigarette lighter tricks and stands around happily, although he never cracks a smile because, as he says, "my face just looks this way." She sighs and rolls her

eyes. The first of the three episodes (linked together in time by repeated DJ raps of Tom Waits), it's also the best, bouncing off typical clichés to make a stupid-sweet picture of love.

Nicoletta Braschi is the center of the next episode, as the Italian widow, Luisa, who is paired up in a hotel room with a gum-chewing chatterbox named DeeDee (Elizabeth Bracco). In the middle of the night, Luisa sees an apologetic ghost of Elvis in the room (earlier, a slimy-looking character told Luisa a seemingly apocryphal story about a hitchhiking ghost of Elvis seen in Memphis.)

This mid-section is the weakest of the three, but holds itself together by the sleepy wackiness of blues freak Screamin' Jay Hawkins (whose "I Put a Spell on You" was featured so prominently in *Stranger Than Paradise*) and Cinque Lee (brother of Spike) as

the mannered hotel manager and jittery bellhop, respectively: "At the time of his death," the bored bellhop offers, "if he were on Jupiter, Elvis would have weighed 648 pounds."

Hawkins, a volcanic character by nature, is a howl — you can see the suppressed energy bubbling underneath his restraint, like a red-suited riot ready to detonate.

The final segment features ex-Clash leader Joe Strummer as the aforementioned out-of-luck Englishman, incidentally DeeDee's boyfriend. He, after shooting an obnoxious liquor store clerk, teams up with his straight arrow barber/brother-in-law (Steve Buscemi) and best friend Will Robinson (Rick Aviles) for a wild all-night ride that constitutes *Mystery Train's* semblance of action.

But tone, look and character speaks louder than action here, especially since cinematographer Robby Muller (who worked on Jarmusch's last two films as well as other great films such as Wim Wenders' *Paris, Texas* and Barbet Schroeder's *Barfly*) is brilliant as usual, working in color this time. John Lurie contributes a creaky, hollow guitar score for the third time with Jarmusch, although he doesn't show up on film.

While the true star of *Mystery Train* is Jarmusch, the actors are irreplaceable — apt since Jarmusch writes specifically with them in mind. Nagase and Kudoh are perfect as the young couple — when they reappear at the end of the film, you want to hang out with them for another 24-hour stint, they're that watchable.

All of *Mystery Train* is that watchable, and that great. ■

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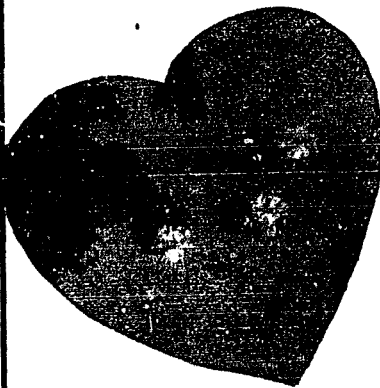
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VINYL



Night Soil Man
Garden of Delights
Vinyl Communications

As we local residents well know, the San Diego climate affords a very long growing season. Which sets up a cute turn of phrase like ... This explains how such fertile homegrown talents as Night Soil Man can produce such a bountiful *Garden of Delights* as this, their debut album, at a time of the year when sunshine is at its least plentiful ...

But hey, we can cut the agripun fun right now. The reason this LP is such a gem is simple: probably San Diego's best rock band, blending striking originality with uncompromising power and marbling it all with a delicate vulnerability, have captured their well-developed yet untamed sound on vinyl, locking into the record's grooves much of the tangible magic those who've seen Night Soil Man live can swear to.

Of course there is no substitute for concert communication, especially with a band as energetically engrossing in performance as NSM, but the eight tracks presented here easily show why this group is a potent artistic entity to be reckoned with — and not just as a local phenomenon either, but on a nation-

al, even international level, a distinct musical voice of strange beauty that happens to hail from S.D.

The literal voice of the band belongs to Rosebud, the central character in the Night Soil Man scheme of things, and a complex voice it surely is, physically and lyrically.

Through a richness of vocal tone and poetic expression she captures the fleeting nature of life itself in "Time to Die," accompanying herself on a sweetly strummed 12-string guitar before the other three band members enter toward the track's end. Cleverly copping both Shakespeare — *This mortal coil, too short, too sweet* — and Dylan Thomas — *Fly gently into the night* — she enhances her own skillful wordplay in an entirely natural, unassuming manner.

Yet intelligent subtlety is only one facet of the Night Soil Man approach — the norm is more so, an exhilarating rush of pedal-to-the-metal rock 'n' roll, roaring along with tempo changes and verse-to-bridge-to-verse transitions executed as smoothly as a racecar driver confidently shifting gears.

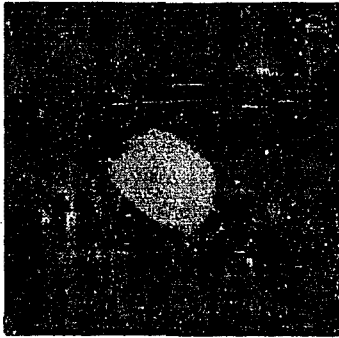
The very next song coming out of "Time to Die" startlingly illustrates this point. Mike Soil's opening bassline is the fuse to the explosive "Ant Farm," where Rosebud prompts a musical detonation with a spirited "Oh yeah!" and surges into dual-guitar nuclear overdrive with fellow six-stringer E. Raymond S., everything energized by the massive pounding of the band's reactor core, drummer Mark Anthony.

Lyrically, *Garden* is predominantly fraught with nature imagery, fauna references, to be specific.

There is "Hyeena," a "Sick Animal," and the sophisticated yet forthrightly anti-vivisectionist "In the House of Vivian Section."

And there is the LP's closer "Rape the Mother," a warning against defiling the planet couched in the brutally evocative language the issue deserves, with a funky beat and industrial chicken-scratch guitars — a fitting finale, as it showcases the strongest of Night Soil Man's strengths: artful presentation while never, ever getting too far away from the essential wordless vibe, the transcendent total rock-out.

— David R. Stampone



Skinny Puppy
Rabies
Capitol Records

Let's pretend, for a moment, that your car has stalled in a very bad neighborhood — no, make that a war zone — and a group of grinning thugs armed with power tools encircles your 16-valve-turbo-whatever, turning it into a 5-speed sports-coop, forcing you to sit inside as the twisting squeal of drills and the slow whine of collapsing steel become inescapable.

Or perhaps you could simply pick up the new Skinny Puppy album *Rabies*, because listening to the goddamned hellsend is just about the same thing, minus the

thugs.

That's not to say it isn't good. But if you aren't familiar with the Canadian indusro-dance crunch of Skinny Puppy, then you might find their fourth album unpalatable.

However, unlike their last two releases, *Rabies* becomes more interesting with each listening. This is a more mature band now, and they seem more skilled musically. The album benefits from the recent teaming with Alien Jourgensen (Ministry), who produces, mixes and even plays on several of the tracks.

Ah, the tracks. The 9 songs(?) on *Rabies* are not without flaws. Some are simply too typical and could easily be mistaken for too many earlier Skinny Puppy selections. But when the seemingly unrehearsed audio-stereo-scary-o-nonsense ends, an incredible evolution occurs: Skinny Puppy focus in on a driving, terrifying unified sound verging on the sheer rush of the hacked-out dementia of Steve Albini's *Big Black*.

"Fascist Jock Itch" and "Tin Omen" are prime examples of the power that samplers and synthesizers can exert when in the correct hands: furious, pulsating strains highlighted by guitars and shrieks, punctuated by stuttering, machine-gun percussion and laced with Skinny Puppy's trademark sampled sounds and phrases.

The record ends with one of the most powerful pieces they have ever done, "Choralone." Not a "rushing, pulsing, punctuated" track at all, but rather an ethereal track that sounds like Lucifer stopped by the studio and demanded space on the LP.

— Billy Peculiar

Kate Bush
The Sensual World
CBS Records

Although Kate Bush's last offering, *Hounds Of Love*, was consistent, blowing more hot than cold air on to her ethereal, dreamy landscapes, it was still characterized by an element of over-indulgent "artiness" — something that's dogged Bush since her earliest recordings. The musical effect of these landscapes was then greatly reduced, and cynicism — rather than revelation — became a customary critical reaction.

Thankfully, with *The Sensual World*, the indulgence is side-stepped and innovation assumes control.

The landscape this time around boasts endless depth and delectability. Just imagine a velvet-walled vacuum containing many sensuous and mesmerizing delights, and you approach the kind of body/mind escape that Kate has conjured up here.

The mood is set through the delicious sheen of the title track with Bush escaping the *real* world of restrictive language to discover the uncontrollable delights of another non-mental dimension: "Stepping out, off the page into the sensual world/And then our arrows of desire rewrite the speech." This song could easily be one of the most perfectly feminine songs ever written.

After this staggering opening, it would be no surprise if the standard slacked, but it doesn't. Kate continues the mood changes through the menacing purity of "Love And Anger," "Head's We're Dancing" and the provocative, "Deeper Understanding," in

Please see VINYL on page 15.



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VINYL

Continued from page 14.

which she confronts the interaction of technology with our lives, reaching strangely ambiguous conclusions. Bush's ability to create such differing moods within the structure of her work is startling — from the pure unity of the title track opposed to the mechanical alienation of "Deeper Understanding" where, alone, she turns to her computer "like a friend."

Kate is no stranger to isolation, admittedly a very comforting and creative isolation, therefore her ability to create these nether-world emotions on this record are hardly surprising. Signed to EMI for a record contract before she left high school, and subsequent massive success with *Wuthering Heights*, meant that Kate would rarely have to worry about what went on in the world *outside*. As a result the artistic vacuum in which she chooses to conceal herself would create many jewels, as is the case here. The outside world would be allowed a glance inside every two or three years just to see how things were progressing.

In the case of *The Sensual World*, Bush has way surpassed her previously limited desire principle and made the experience all-consuming. If she continues to create gems like this, then the vacuum must remain off limits for all those who seek to intrude without permission.

The Sensual World is an ichor bringing new life into the mundane grayness of 1989. Welcome to the pleasure dome.

— Jeremy Lewis

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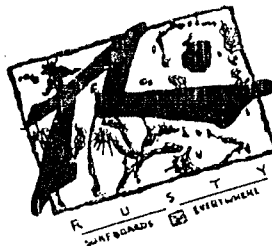
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