

WEATHER: Look for some clouds to roll in today and bring cooler temperatures Thursday. The high today will be 68. There is a 30 percent chance of rain today with thundershowers expected in the mountain areas.

SDSU student, graduate help to rebuild Nicaraguan school

see page 2

'Blue Velvet' tops week's fare in new fall film releases

see STANZA, page 5

The Daily Aztec

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Pair debate how to combat terrorism



Daily Aztec photo by Mark B. Waldron

THIS WAY—Former White House aide G. Gordon Liddy looks on as Hatem Hussaini, former head of the Palestine Liberation Organization Information Office, speaks about what he believes is the best method to combat terrorism.

by Grant Du Bois
Daily Aztec staff writer

Like almost all non-terrorists in the world, G. Gordon Liddy and Hatem Hussaini believe terrorism is terrible. Where they differ is the method in how each would stop terrorism.

In their debate Monday before a packed Montezuma Hall, Liddy advocated "overwhelming counter-violence" to make terrorist activities "ineffective."

Hussaini called for adherence to international law and order as the major solution to terrorism.

After defining the words terror, terrorism and terrorist, Liddy said there is a very important distinction "between the loss of life in a war and a terrorist act which results in it."

He said in World War II, the B-17 bombers knew some of their bombs would drift off target and might blow up innocent people nearby, "but that was not their intention. They made every effort to avoid it, but they accepted that evil."

"They did not approve it," Liddy said. "They accepted that evil, less a greater evil, the triumph of Nazi Germany obtained in the world."

"That is a very different situation from deliberately going out and blowing up innocent human beings, women and children, in order to induce extreme fear to attempt to destabilize a regime or to set up another regime."

Hussaini, who spoke first in the debate, said America is not the target of the Arabs. The Arab and Palestinian people both condemn terrorism because they also are suffering from acts of terrorism. Therefore, solutions must be

found.

"The first solution is to punish those who commit these acts and punish them severely," Hussaini said. "This is the supremacy of the law — not to take law into one's own hands, but to let the law authorities, the police or some kind of an international body with police power, punish those who commit these acts and even states who support these acts."

According to Liddy, the reason terrorism is used and repeated all over the world is because it is effective. He said it is practiced not only by "every single faction of the PLO," but also the Irish Republican Army provisional wing, the South African government and the African National Congress.

"(Terrorism) has proven to be effective because the nations of the world and the groups against it, which it has been practiced, have been impotent to date in dealing with it," he said.

"When someone is selected as a target of legal violence, that person or that group of persons or that community or state has the right to respond in kind for self-defense. That is not terrorism," Liddy termed this response "counter-terrorism."

Hussaini said although the United States may be the most powerful country in the world, military power is not the strength of America.

The strength of America is "in its moral values, in its commitment to the law that every human being is innocent until proven guilty and that human life is very valuable," he said.

In rebuttal, Hussaini said the basic difference between him and Liddy is "he seems to admire the effectiveness of terrorism and has called for effective counter-violence."

Please see TERROR on page 2.

Diverse cultures unite at international celebration

by Pam Little
Daily Aztec staff writer

Many cultures will unite under one roof for the 30th Annual Anniversary Celebration of the International Festival Oct. 19 in SDSU's Montezuma Hall.

This year's festival is sponsored by the SDSU International Student Council, the Campus YMCA International Student Office, the American Language Institute, the Vietnamese Student Association and the Associated Students.

Thao Phan, president of the council and coordinator of the festival, began working on this year's production last semester.

"I was in charge of the program last year and this year has been a lot easier since I now have experience," Phan said.

Phan said he is involved in the council because of his interests in cultures worldwide. Phan plans and coordinates program activities. A committee of about 30 people also began working on the festival with him in late August.

"I'm interested in knowing about different cultures around the world and I enjoy state production," he said. "A lot of work is involved in getting the festival together, but I like it."

The program includes three separate presentations: stage productions, displays and food sampling. The doors will open at 6 p.m. with the stage performance beginning at 7:30 p.m.

About 14 individual stage productions are scheduled, including the Egyptian Shama'adan dance, a Chinese cultural dance called Spring Morning, a Scandinavian dance from Sweden called the Pariser Polka and Okinawa

classical and folk dances, the Tan Cha Me and the Yuchi Da Ki.

Phan said a special part of the program is a piano/clarinet duet to be given by SDSU associate professors of music Marian Liebowitz and Karen Follingstad. American students will perform a windwood quintet.

Also, Paul Clement will perform the Paul Clement Medley of Cockney London and two UCSD students from Vietnamese backgrounds will perform on the flute and piano.

Displays from various countries will include arts, crafts, clothings, posters, and slides. Some of the countries represented will be Indonesia, Brazil, France, India, Hong Kong and Taiwan.

Lastly, food presentations from different countries will provide cultural flavors from such countries as China, Sweden, France, Persia and India. Vietnamese egg rolls, French crepes and Swedish meatballs are on the menu.

Phan said about 800 people attended last year's festival, but because of his better planning he expects more than 1,000 people to attend this year.

"This year it is more organized because I started earlier," he said. "One of the main differences between this year and last is that many people performing this year are professionals."

Phan said special guests include a representative from the office of Mayor Maureen O'Connor, Rudy Cervantes. He said the Italian and Mexican consulates in San Diego are expected to attend as well as the president of the United Nations Association.

Festival fees of \$3 for students and \$4 for non-students are required and may be purchased at the Campus Y, the International Student Office and at the SDSU ticket office on the night of the performance.

Please see CULTURE on page 14.



Daily Aztec photo by Len Mor

CHINESE CULTURE—Diana Lal practices her skill on the zither, a traditional Chinese string instrument, for her upcoming performance at the SDSU International Festival Oct. 19.

Committee labors for Nicaragua schools

by Grant Du Bois
Daily Aztec staff writer

An SDSU student, an SDSU graduate and an SDSU graduate student labored in the heat of Nicaragua this summer to help restore and rebuild two run-down schools in a farming town outside Managua.

Robin Parke, Carole Scholl and Ralph Boland worked with the San Diego Teachers' Committee on Central America, a group of 36 teachers, students, friends and family, to benefit the poor and deprived children of San Martin.

According to Scholl, who worked and lived there during July, thousands of Europeans and Americans are helping the country as volunteers.

"It's amazing the amount of support that Nicaragua is getting from all over the world," she said. "I encourage anybody to go down there and see the true situation there, which is being whitewashed by the American press and government."

Boland worked in San Martin for three days in late July and believes the Nicaraguans "fully supported and appreciated" the efforts of Americans in the area.

"The spirit (in San Martin) was one of hope, of finally being able to control their own lives," Boland said. "Under the Sandinistas, the Nicaraguans feel that at last they have the true support of their government."

According to Glen Roberts, a member of the committee, the teachers added a one-room school building to the elementary school, completed a three-room high school, wired and plumbed both sites and initiated landscaping in the community.

"We want to build schools in Nicaragua on an ongoing basis," Roberts said. "We picked the Tipitapa site because of less bureaucratic red tape, (the site) is closer to Managua and the teachers' union (in Nicaragua) was interested in completing the school."

Roberts said teachers can "get a good feel" for Nicaragua by visiting the more modern Managua only 25 kilometers away.



HELPING HANDS—Last summer, SDSU student Robin Parke, San Diegan Allen McAfee, and SDSU graduate Carole Scholl (left to right) were part of a group that helped rebuild two run-down schools in San Martin, a farming town outside Managua.

Please see MANAGUA on page 3.

Candidates will discuss issues at CACC meeting

by Andrew LePage
Daily Aztec staff writer

Republican candidate Earl Cantos, campaigning for the 78th Assembly district, and Democratic candidate Dan Kripke, running for the 41st Congressional district, will each present a speech, followed by a question and answer session, during the College Area Community Council meeting tonight.

The public meeting will be held at

the College Park Presbyterian Church at 5075 Campanile Drive. The CACC meeting will begin at 7 p.m. The candidate forum is scheduled to begin at 8:30 p.m.

Kripke is a medical research scientist and a professor of psychiatry at the University of California at San Diego.

His research on sleeping disorders, carried out at the San Diego Veterans' Administration Medical Center, appeared in several national science magazines such as *Science News* and *Psychology Today*.

"I'm running for Congress to protect our families, our environment, our rights and our veterans," Kripke said. "I support managed growth and community planning."

Kripke also said he will "fight" off-shore oil drilling on the San Diego coastline.

Cantos, born and raised in San Diego, was graduated from SDSU in 1974 with a bachelor's degree in business management. He went on to

receive a degree in law at the University of San Diego.

Cantos practiced law for five years. He spent two years in Sacramento as a senior consultant to the assembly committee on judiciary and the state assembly Committee on Public Safety, where he dealt with criminal and civil procedures.

The major issues in the Cantos campaign have been ones of crime, development and the death penalty.

A spokesman for the Cantos campaign said while Cantos supports the death penalty, his opponent, current 77th assemblywoman Lucy Killea, voted against the death penalty five times.

However, a spokesman from the Lucy Killea campaign said Killea is in favor of the death penalty and has won the backing of virtually every law enforcement agency in the state.

The spokesman said Killea had intended to participate in the forum, but because the state assembly session ran three weeks over, she will not attend.

Terror

Continued from page 1.

America does not stand for effective counter-violence. The strength of this country is in its moral principles and values to realize the limits of power."

Liddy said when the Pacific fleet of the United States was destroyed at Pearl Harbor by the Japanese, "we did not confront the empire of Japan and the Nazi stuccas and panzers by standing there saying we are morally superior and we believe in the rule of law. What that will get you is promptly run over by a panzer."

Liddy then suggested we should understand how to secure arms and armor, how to use them and have the will to deploy them.

"As far as I'm concerned, the only reason we have not yet had to deploy the Army, Navy, Air Force and United States Marine Corps here is because we have had the political will to deploy them there," he said.

A question and answer discussion followed the rebuttals.

Probably the most terse summary of the debate was in Hussaini's and Liddy's comments in response to what each would do if members of their families were kidnapped or taken hostage by terrorists.

Hussaini said those who commit acts of terrorism should be "apprehended and punished severely. That is why I call for due process of law." The problem must be dealt with through the "social, economic and psychological programs rather than sanctioning the police."

Liddy said if the government did not allow him to utilize Seal Team 6 and Delta Force, he would resort to his own group of "counter-terrorist veterans."

"I would go over there and exercise my best efforts to get them out, and I'd kill every son of a bitch I could find," he said. He then said he would kill them only if they resisted.



DAN KRIPKE

THE FAR SIDE

By GARY LARSON



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Hunger experts to answer questions

by David Caraccio
Daily Aztec staff writer

SDSU will be a broadcast site for the third annual World Food Day Teleconference Oct. 16 featuring a question/answer call-in to international hunger experts in Washington D.C.

SDSU's KPBS-TV and Learning Resource Center will receive and transmit the broadcast to Campus Lab room 114, Speech and Telecommunications room 205, and Adams Humanities room 1133 from 9 a.m. to noon.

The first hour's discussion, "Continuing Hunger; Increasing Plenty," will give different viewpoints on why so many people are starving when there is an abundance of food, according to Steve Kleinstuber, Campus YMCA president and organizer of the event.

The panel of experts in Washington, D.C. are Colombian Ambassador to the Netherlands and economist Cecilia Lopez; World Bank President Barbar Conable; Rural Bank founder and managing director in Dhaka, Bangladesh Muhammad Yunus; and Director of Research Support Program at Michigan State University Patricia Barnes-McConnel.

Please see HUNGER on page 14.

Managua

Continued from page 2.

"The main thing we want to do is raise consciousness and support the government's commitment to education," he said. "The government is truly on the side of the people."

"The most lasting impression is the broad-based health program. They put children first. It's inspiring to see that, but money to the contras threatens that because they make schools and medical facilities their targets."

Roberts said the teachers lived with families in San Martin and nearby Tipitapa, yet had time to tour Nicaragua alone, in pairs or in groups by hitchhiking and riding local buses.

The teachers attended several fiestas including the local and national celebrations of the seventh anniversary of the revolution on July 19. They visited factories and other projects, joined an international teachers tour and participated in San Martin's town hall meetings.

Roberts said some of the teachers traveled to a mountain frontier town and interviewed the families of teachers killed by the contras. San Martin is far from ongoing contra activity and no military presence exists in the area.

Boland believes the least the United States could do is leave the Nicaraguans alone. The most the United States could do is "support their effort to rebuild their country. This is the best possible way we could insure our own security — to create a friend and not an enemy."

"Traveling through Nicaragua, I was impressed by the fact that the revolution was truly a lower-class revolution concerned with the large majority of its population which was and is lower class," Boland said.

The San Diego Teachers' Committee on Central America supports the National Education Association's resolution on universal teacher rights passed in July 1985, according to Roberts.

The resolution states, in part, the NEA "commends those teachers and students around the world who champion academic freedom and campaign against illiteracy, especially when their activities must be conducted under oppressive and often life-threatening conditions."

"The Association urges the U.S. government to refrain from any plan for overt or covert action that would destabilize or overthrow any government...or would adversely affect a government's successful campaign to improve literacy, equal education support, health care, and living and working conditions."

Roberts said the committee, formed about a year ago, supports the Nicaraguan government's commitment to the education, health, and welfare of their children.

In addition to building schools in Nicaragua, the committee aims to

provide assistance to the families of missing teachers in El Salvador, send school supplies to schools throughout Central America and assist with telegrams and money when teachers are threatened by repressive governments.

The committee is sponsoring a rally on the positive aspects of the Nicaraguan revolution at the SDSU Free Speech Area on November 3.

With the unemployment, work's always picking up Grounds keepers wage war on trash

by Mark Pierson
Daily Aztec staff writer

The grounds of SDSU are in a constant balancing act — 35,000 students and 2,500 staff members leave behind cans, bottles and newspapers while 27 full-time grounds maintenance people try to keep the campus clean.

SDSU Supervisor of Grounds and Landscape Services Glenn Jarmusch is in charge of keeping SDSU's 300 acres trash free. In addition, Jarmusch and his staff are also in charge of SDSU construction, parking, signs and the garage.

The job begins at 6 a.m., long before most students or faculty are even awake. The first two or three hours are spent sweeping all the stairs littered with trash. "You should see this place at 6 a.m., when we start; it is a mess," Jarmusch said. "This year is the worst I have ever seen, in terms of trash, and I have been here 27 years."

"It goes in cycles and I can not really pinpoint the reason why this semester is so bad."

Concerts at the Open Air Theatre produce the largest amounts of trash as well as vandalism, Jarmusch said.

"The problem is not so much with the people who buy tickets, sit inside and enjoy the show," he said. "It is the people who listen to the concert outside that are the problem."

He said problems include broken glass, vandalism of university property and public urination.

"That is the reason Associated Students put the portable restrooms on the main mall," he said. Although he said he thought it looked unsightly, it addressed the problem.

Jarmusch said he appreciated the help of SDSU fraternities for their efforts to maintain a litter-free campus.

Fraternity members donated several 50-gallon drums, now distributed throughout the campus. They also donated two large \$300 cans made of concrete, called aggregate cans.

Although handing out fliers on campus is illegal without university officials approval, they are handed out all the time and most are left as trash Jarmusch said.

"We bill the offenders if we can, but it is very ineffective," he said.

SDSU contracts to have all trash hauled from the campus. The service collects 50 full dumpsters six days a week.

"Many people wonder why we do not do more grounds maintenance, but the truth is we lose a lot of man hours to keeping the place clean," Jarmusch said.

Jarmusch and his crew keep the lawns in good shape by using ten tons of fertilizer, 5,000 bags of manure and 4,000 pounds of seed. The Aztec Bowl is re-sodded every year in time for graduation ceremonies, he said.

Future projects for the landscape services include constructing a retaining wall along Canyon Crest Drive due to rocks falling off the hill.

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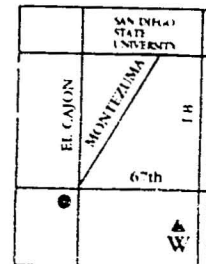
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Lame game

Last week's eviction of a resident from his Zura Hall room over a physical altercation with another Zura Hall resident brings into question the Housing and Residential Life Office's responsiveness to the human side of an issue.

The Housing Office notified Nathaniel Mathews he had 24 hours to vacate his dormitory room after the incident. This action is the most severe of several options.

A seven-day period would be a more responsible time allowance for an evicted party to make the necessary preparations and vacate their rooms. For one thing, it includes a weekend, which eases concerns about missing class.

While we respect the Housing Office's need for discipline in the residence halls, we believe they should reconsider their eviction policy. A disturbing double standard exists when students wishing to vacate the hall must notify the Housing Office 30 days in advance and receive approval, while the office has the authority to evict anyone overnight.

Todd Davis

Politicos effuse raunchy rhetoric



The underdog's inciteful television ad is direct and untrained in the distorted charges it makes against the incumbent.

Rep. Ed Zschau lambastes Sen. Alan Cranston, presenting him as a wet noodle on terrorism. The transparent ad links Cranston's stand against capital punishment to a non-existent sympathy for terrorists. Among shallow listeners, the impact causes them to reel in anger and vow to unseat Cranston as the "American" thing to do, making

way for Zschau the maverick who will brave congressional opposition and restore the death penalty. Zschau will then fry a few foreigners with Muslim-sounding names, sending a strong message to the United Nations that terrorism is at bay.

Bullshit.

Zschau is a gleaming, laughable example of how the heat of campaign season can stir in the loins of politicians and send them on a passionate rampage for power. The dignity and intelligence of the voters being expendable, politicians like Zschau feel they can merge two stands into one to project a false result. In other words, Zschau took Cranston's stand on capital punishment and linked it terrorists who murder, bomb, kidnap and commit all other kinds of gut-wrenching atrocities. Zschau castigated Cranston for opposing a death sentence even among those merciless butchers — and Cranston does. He simply happens to oppose the death penalty while Zschau happens to support it. The context is irrelevant. But Zschau inflates the issue to the point where Cranston comes away sounding like he endorses the terrorists' actions.

This is a common trend among politicians who come out of nowhere and fault the incumbents for what's going wrong. The Republicans take one muddy step farther, however, and take care only to blame the *Democratic* incumbents, and sink even deeper into the mire by trying to chalk up George Deukmejian's broken promises and failures to the administration of Jerry Brown that ended half a decade ago.

I should be used to it. I should be able to ignore the opportunistic diatribes these people expound about each other. I should refuse to dignify this whole circuitry of manipulative rhetoric that has the GOP spouting such B.S. But this is too much to ignore. The bombardment of our living rooms with these melodramatic, misguided missives occurs daily; or hourly, the closer Election Day approaches.

I wonder how candidates would fare if they were restricted to promoting their qualifications. Of course, they could boast everything up for maximum appeal, for example, touting two or three years as an average lawyer with a sparse clientele as "extensive consumer advocacy experience." The rules would allow that. But candidates would not be able to broach their opponents' voting records, stands on issues, sexual preferences or big-business buddies.

In all likelihood, campaign coffers would not exceed \$1,000. Not because the candidates could not raise that kind of money, but because they would hardly need that kind of money. Politicians, sadly enough, spend more money and time to chastise their opponents' qualities than to promote their own. That leaves voters in the predicament of being asked to vote against someone deemed "bad" by the opposition, when we should be offered a positive, challenging choice between a series of qualified contenders.

I know, I know. The face-offs and mud-slinging constitute the very soul of the campaign season, and politicians have to sell themselves by firing up voters against the other guys. Well, that's only one way to do it. The other, less popular route is the one on which candidates like Alan Cranston and Tom Bradley can erect their philosophies, voting records, stances and goals on a platform that, over time, has remained credible and respectable enough to support them.

THAT REMINDS ME OF AN OLD SAYING—
ONLY **TWO** THINGS ARE INEVITABLE:
DEATH AND...UH...NOW, WHAT THE
HECK IS THE **OTHER** ONE...?



COLLEGE PRESS SERVICE

LETTERS

A.S. office grant was insensitive

Editor:

I was most amused to find that the Gay and Lesbian Student Union has been assigned offices with Young Americans for Freedom, Students for Jesus and University Christians in Action.

It was a good joke... like inviting Jews and Moslems for a goodwill dinner, and serving them baked ham. If it was not a joke, then it must have been an act of deliberate harassment. But I cannot conceive that this enlightened university could elect an A.S. Council with such base and vicious motivations. However, I would rather have it be harassment than the excuse Cindy Rico gave in your recent article. It is inconceivable that our A.S. could have done this by accident, without thinking through the problems this would create. That would convict A.S. not only of gross insensitivity, but of monumental stupidity. A.S. is responsible for too much money and too many significant decisions affecting university life to be forgiven such blunders.

Steve Bell
history graduate student

Writer responds about coverage

Editor:

I am responding to Robert Gregorian, Greg Celotti and Howard Jenkins' letter about the poor coverage the women's volleyball team has received.

Gentlemen, if you have been reading the *Daily Aztec*, you would have noticed that the paper is aware the women's volleyball team is ranked number one. In fact, on Sept. 17, the day after the rankings came out, there was a story announcing the team had just attained the top ranking. That's probably how you found out SDSU was number one.

The women's volleyball team has been the topic of 20 articles, 2 columns and 25 photos in the *Daily Aztec* through Sept. 30. The paper has a preview of the game on the day the team is playing and a game story the next day. It's interesting to note the day your letter appeared in the paper (Sept. 29) there was a box at the top of page 1 promoting the volleyball team's game against number-two San Jose State University, plus a story on the upcoming game on the

first page of Sports.

On the date you refer to in your letter (Sept. 22), the *Daily Aztec* did have a lot of coverage on the football game against UCLA. However, you obviously don't realize what it entails to put out the paper. The sections for Monday's paper have to be laid out on Friday. If we would have devoted only one article to the football game, could you imagine how upset people would have been if the football team had won? It's true that the *Daily Aztec* had only limited coverage of the Titan Collegiate Tournament in Fullerton, but that tourney had a lot of weak teams. SDSU was the only top-20 team, and it easily breezed to capture the tournament title.

Instead of belittling the *Daily Aztec* with unfounded accusations on the lack of coverage it gives the women's volleyball team, why don't you channel your efforts to try to find a way to raise attendance at the team's matches?

Doug Jacobs
Daily Aztec sportswriter

Sure the Fiesta is great, but...

Editor:

On Oct. 1, I entered Associated Students Council meeting in Chambers with the expectations of hearing lively debate regarding the future of the controversial Spring Fiesta, an event that had lost money in two out of three years.

As a former councilperson, I was disappointed in the brief attention given to this subject since I had hoped the diverse attitudes of the council members would help me formulate my own opinion on this matter. It was my understanding the object of a debate was to discuss the pros and cons of an issue and then make an informed decision. Obviously, I must have been mistaken. I failed to hear any discussion of substance other than "It's a great event" before the third or fourth speaker moved to close debate. Sadly, a majority of council agreed to close debate without even hearing the opposing views of some of their colleagues. Though procedurally legal, I hope in the future that council members will allow a full airing of an issue before making such important decisions.

Furthermore, I question the A.S. Executive Committee's cart-before-the-horse strategy for deciding the Spring Fiesta's future. It would have been more wise if the council had discussed not only the concept of

hosting the event but also its logistical framework. Instead, a decision has been made to hold the fiesta before there was a general understanding of the framework for the 1987 version. I hope this was just poor judgment and not an attempt to better assure the survival of the Spring Fiesta.

John Putman
history senior

Exchange school has lesson for us

Editor:

While on exchange in New Hampshire, one of the most enjoyable events was attending Cowell Stadium on a crisp, New England day. After all, in Durham, Wildcat football was what Saturday afternoons were all about. Here in San Diego, on the other hand, local support is nowhere to be found. This is for one simple reason: Student body behavior is beyond control.

In New Hampshire, regardless of opponent (from Bucknell to Boston University), seating at the stadium was hard to come by. Granted, the 'cats have not produced professionals such as Brian Sipe or Vernon Dean; however, year in and year out their football program produces exciting and competitive play. The bottom line, moreover, is the unequivocal support from a mature tailgating student body, alumni and seacoast community alike.

Here in San Diego, unless national powers such as BYU and UCLA come to town, you can easily see twice as many empty seats as there are full. Why, Miller wants to know? A starting point is easily ascertained after the recent UCLA visit. For example, do families really want to hear the 19-year-old punks giving their best shot at Eddie Murphy sound alikes — "Fuck UCLA" and, of course, "You fuckin' suck, L.A." in front of the 10- and 11-year-olds? How about the parking-lot pavement becoming the sight of unmarked urinals? Hell, why not remove the ones provided by the city and save the cash!

Don't misunderstand me, I enjoy a few beers before the game with friends, but I also enjoy Division I-A football, and for one night, Santos and the Aztecs are more important than living drunk and stupid!

As for Durham, Wildcat football will always remain Wildcat football, and I hope Miller has the ability to generate support for our Aztecs as they do in the land of Cow.

Darren Hamer
engineering senior

STANZA

THE DAILY AZTEC

Daring 'Blue Velvet' best of film fare

by Doug Balding
asst. Stanza staff writer

by Inigo Figuracion
Stanza editor

In this era of unimaginative, assembly line movie-making, it's almost a relief when a film comes out and shows some sense of daring. When that picture is "Blue Velvet," then the opinions can be extreme — you either love it or hate it. Any in-between only means you haven't made up your mind. Stanza Editor Inigo Figuracion and his observant assistant Doug Balding try to make heads-or-tails of this fascinating and disturbing movie.

IF: With "Blue Velvet," director David Lynch establishes himself as one of the more visionary filmmakers. Delving into the dark side of the human psyche, he comes up with an often horrifying clash of good and evil. It's not appealing, yet it's effective because the circumstances are very real — there are people like Jeffrey, Dorothy and Frank in the world.

DB: Lynch, through "Elephant Man" and especially "Eraserhead," has demonstrated that he works more on the intuitive side of making films, rather than the narrative. "Blue Velvet" is a movie to be felt. It is also one that will hang around the recesses of your mind for a while, like a potent dream (or nightmare). On the surface, it is a mystery with some of the elements and cliches of film-noir mysteries.

IF: Sure, but he even goes past the film-noir genre by setting the story in a time frame that is neither here nor there — a mixture of the



'50s, '60s and '80s. The film's protagonist Jeffrey (Kyle MacLachlan) becomes so intrigued by the mystery surrounding Dorothy (Isabella Rossellini) that he loses all sight of rationality. Jeffrey lives out the curiosity that each one of us can't bring ourselves to live out. And at the same time, he plunges

from sheltered innocence to denigrating perversity. As an observer, it's a fascinating example of voyeurism.

DB: Yes, and we are voyeurs just as is Jeffrey, peering through the slats of Dorothy's closet door as she is sexually abused by Frank

(Dennis Hopper, who is called "Daddy" and "Baby" at various times to Dorothy's "Mommy"). The scene is the movie's most powerful and will surely disturb many people. Jeffrey's sexual awakening involves becoming exposed to Dorothy's tormented sexuality, with its overtones (at

first) of castration, dominance and (later) Dorothy's sexual masochism. On the lighter side is the blonde Sandy (Laura Dern), who is an innocent and somewhat sappy high-schooler who represents everything that is good and wholesome about love.

IF: What makes the film so intriguing is how Lynch is able to weave a tale of corruption and mystery into an almost surrealistic voyage of pain and pleasure. But he shakes us up in the manner in which he does it — graphic displays of sado-masochism and violence. Yet in a disturbing way, it's all very funny. It's scary — why would any of us laugh at such sickness? But we do.

DB: Lynch wants to keep us teetering on the edge of reality, so we don't know what we should be taking seriously. Some of Sandy's dialogue (about beautiful things happening when the robins return) is really pretty ridiculous, but it seems to be accepted by Jeffrey. There are moments in the film that just do not make sense or do not seem to fit the tone of the film (like the ending), so we are left wondering if such inconsistencies are part of Lynch's statement or if he is just toying with us.

IF: "Blue Velvet" is a daring attempt at enlightenment directed at the film community. Some critics are saying it's a masterpiece — I'm not so sure. But it is a film that critics love. As for viewers, they may not love it, but they'll definitely remember it. And for that, Lynch should be commended.

DB rating: ★ ★ ★ ★
IF rating: ★ ★ ★ ¾



by Inigo Figuracion
Stanza editor

William Hurt is on a roll. After impressive performances in films like "Body Heat," "The Big Chill" and "Gorky Park," the actor solidified his considerable talents as an imprisoned homosexual in "Kiss of the Spider Woman," garnering him an Academy Award in the process.

With his latest film, "Children of

a Lesser God," Hurt continues his excellence in a role that is far removed from his usual work that warrants another Oscar nomination. Hurt is that good.

"Children of a Lesser God" is the screen adaptation of the Tony Award-winning play by William Medoff. It tells the story of an uneducated and idealistic teacher of the hearing impaired whose new assignment to a deaf mute school for the blind involves

him in a complicated affair with an angry and deaf woman.

James comes across Sarah Norman, a former student at the school who seems intent on living within her silent shell. She's mysterious and angry, and there's something about her that fascinates Leeds. His initial fascination turns to attraction, then to love, and the two try to overcome the difficulties in the relationship.

Please see HURT on page 8.

by Paul Gordon
Stanza staff writer

"We can't spend our lives wiping a baby's ass," the heroes of a new French comedy complain. "Men and a Cradle," currently at the Cove in La Jolla, deals with the traumas shared by three male roommates when a baby girl is left on their doorstep. It may well be one of the most heartwarming movies of the year, never stoop-

ing to the level of slapstick so characteristic of contemporary French comedy and never relying on standard-plot formulas, a traditional signature of Hollywood. Filmmaker Coline Serreau, who also wrote this gem of a movie, manipulates the hand-held camera, zooms and tracking shots to tell a linear story filled with humor, suspense, pathos and irony. Though there are a few

scenes that lag, most of the movie is well-paced, and the basic plot premise is original.

The introduction opens at a yuppie party in France inside the home of Pierre, Michel and Jacques, who share a nice apartment in Paris. Jacques (Andre Dussollier), informs his friends he will be expecting a package and asks them to hold it for others who will pick it up when it arrives.

Please see CRADLE on page 10.

by Inigo Figuracion
Stanza editor

With "Peggy Sue Got Married," director Francis Coppola is finally back on the winning track, while at the same time displaying the considerable talents of Kathleen Turner in a less familiar, though no less appealing, light.

After a string of commercial and critical busts, Coppola regains his masterful touch and he does it

with charm, which is unusual considering his heavy-handed ways. On the other hand, Turner gives yet another ingratiating performance. And she does it with a hint of steamy sizzle, something that has become her trademark. In fact, she's downright innocent! Well, almost.

"Peggy Sue Got Married" finds Peggy Sue Bodell — immortalized in the Buddy Holly chestnut — 25 years later, a

mother of two and facing divorce from her high school sweetheart Charlie, or "Crazy Charlie" according to his obnoxious appliance store commercials. She attends her high school class reunion (with music provided by Marshall Crenshaw and band) where she reunites with her old friends and reflects wistfully on the carefree days of 1960.

Please see MARRIED on page 8.



Biafra and Ford address subject of Spoken Word

by Doug Balding
Slanza staff writer

Spoken word returns to SDSU in the guise of two very different personalities. One is a 43-year-old poet who has released several books and a record and whose roots lie in the Los Angeles area. The other is a 27-year-old singer known primarily for fronting a very political and controversial San Francisco punk band.

"The Spoken Word," featuring Michael C. Ford and Jello Biafra, is coming to the Backdoor Saturday in what promises to be an exciting evening that should be as diverse as the artists involved.

Biafra, although he has written all the words and music for the Dead Kennedys since 1978, is fairly new to the spoken word format, having performed in that situation only three times. Ford, who first published a poem in 1962, gave his first public poetry recitation in 1969 with Jim Morrison and Michael McClure.

■ ■ ■

Jello Biafra is certainly no stranger to controversy. The very name of his band and its politically inclined songs have caused government officials discomfort since the group's inception. The singer is now enmeshed in perhaps the most controversial event of his life.

It started when a San Fernando Valley mother complained to a city attorney about a poster contained in the Dead Kennedy's 1985 album *Frankenchrist*, which had been given to her 11-year-old son. The poster was by H.R. Giger (known for his erotic artwork and for designing sets for "Alien") and featured several penises inserted in an equal number of vaginas.

The charge of distribution of harmful material to minors was filed, despite the presence of a

label warning of the potentially objectionable poster, and Biafra sees his prosecution as a dangerous attack from right-wing forces in this country.



Jello Biafra

"There has been a nationwide campaign organized behind the scenes by the religious right to impose censorship on any kind of statement that tends to run afoul of their narrow minded views," Biafra said.

"One of the reasons we're fighting this case rather than taking a slap on the wrist is because if they get this precedent, there'll be a domino effect nationwide," he added. "Not only will everyone from *Maximum Rock 'n' Roll* (a political punk magazine) to Prince be affected, but also poets, moviehouses, you name it."

Biafra believes as much as \$20,000 will be needed to fight the case. For information, write to the No More Censorship Fund, P.O. Box 11458, San Francisco, CA 94101.

■ ■ ■

Michael C. Ford prefers the term "language artist" to that of "poet."

"Poetry has become sort of a burnt-out word," Ford said. "Most

recitals seem to be the construction of a wall between the poet and his audience. I'm talking about the kind of 'poetry' that comes out of the university English department, which is kind of a self-conscious culture hustle where you get poses and pretensions.

"Don't you do a disservice to your poem if you can't deliver it like pinball? You've got to learn to lean and tilt and jam and bend into those lines. You should try to hit as many lights and bells as possible."

Ford spends part of the year in Los Angeles and the rest of his time in northern and central California. He was invited to invent a creative writing class at University



Michael C. Ford

of the Pacific (in Stockton) and has set up language seminars for teachers in some western states. However, he is far from finding fame and fortune in mainstream society.

"Fame is puke," Ford asserted. "Money is puke. There has to be a bartering of your soul to sell-out. That's sad. That's when you lose it."

Tickets for "The Spoken Word" are available at the Aztec Center Box Office.

Backdoor boss aims for quality

by Inigo Figuracion
Slanza editor

For Lisa Reynolds, managing the Backdoor was something she never imagined doing when she first visited the all-purpose club, located downstairs in Aztec Center.

"I was 16 and went to see Wall of Voodoo," she recalled. "I had no idea what Wall of Voodoo was at the time."

Reynolds was hired to manage the SDSU facility in late September, and the 22-year-old journalism senior hopes to continue along the same vein that the Backdoor's previous manager, Scott Pedersen, pursued during his two-year tenure. Pedersen now works for Southland Concerts, the local concert promoter.

"It's going to be hard to fill Scott's shoes," Reynolds said. "He not only had a quality (concert) program, he also helped book and display other cultural arts."

So far, Reynolds is still trying to acquaint herself with the business of booking concerts and shows, dealing with

agents, and going over the policies of the Cultural Arts Board, which oversees the Backdoor operation.

"I really haven't done much booking," she admits. "So right now, getting familiar with the contract aspect is real important."

Reynolds' responsibility strictly lies within the pop music and entertainment field. And it's a field in which she hopes to continue the Backdoor's reputation for presenting acts that are often on the verge of commercial breakthrough. Talking Heads, X, Violent Femmes and the Blasters are a few of the reputable acts that have played the club in the past. Yet Reynolds must discern which types of acts are suitable for venue.

"What I do is talk to an agent, find out the artist's fee and other information," she said. "Then I go to the CAB and they vote on whether or not to approve the suggestion."

"With the improvements to the club in mind (stage, electrical and acoustic improvements were recently made), the Associated Students want to keep the Backdoor looking good. So, it may limit me in the acts I bring in. I'll probably have to avoid booking heavy metal bands."

Although Reynolds says she would merely like to maintain the direction that was started with Pedersen's reign, she does feel there are certain ways in which she can make her mark.

"I'd like to try and get more publicity for the show," she stressed. "That was something Scott wasn't as proficient in. The club is for the community, for the people, not only SDSU students. It's also a place to help break new acts."

Since the Backdoor is one of the few places in San Diego that doesn't have an age limit and regularly schedules national acts, Reynolds hopes to take advantage of the under-21 crowd, who are more receptive to new acts.

"We're a great place for all ages to mix," she said. "It's important to get word out to the high schools and let them know they can buy tickets to see shows."

"And maybe one day they'll even manage the place."



Daily Aztec photo by Ian Moe
Lisa Reynolds

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Fishbone brings 'Bone' to Encinitas' La Paloma

by Forest Monroy
Sianza staff writer

What kind of men eat Denver omelettes and play with bloody, squished critters on railroad tracks before rocking a theater full of dancing kids? Kendall Jones and Walt Kibby II of Fishbone are those kind of men. Before a show at La Paloma theater in Encinitas Sunday night, Jones and Kibby talked about the band and lots of other crazy shit beyond recall.

The band has just released a new album, titled *In Your Face*, which has a much meatier sound than their EP *Party at Ground Zero*.

"The EP was low-budget and we really didn't get to spend too much time on it," Kibby said. "And that was a young Fishbone then, you see. On this album we had more money to spend, more time to do it, and we were doing a bigger project."

"We really put a lot into this record," added Jones, "and it shows a lot of different sides of Fishbone than the last record, which was mostly just ska-oriented. This one gets into different kinds of music and is way more diversified and it shows the broader spectrum of the band that was always there, but you never really got to hear because there were only six songs on the last record."

"The shows have always been broad musically, but people have never heard it on vinyl so they get this one image of the band. You know, 'here's some six niggers that are crazy and play ska.' This album even has slow songs with pissed-off drums."

With the slow tunes and slicker production on *In Your Face*, won't fans of the last record start the familiar "they sold out" routine?

"Selling out sucks, and we'll never do shit like that," Jones said. "When you do that you're only going to go as far as last week. The bands that tend to stay around for a long time are people that have their own style, play by their own rules, and people grow to accept that sound."

"Everything we play has a definite feel for the band. You can tell right off the box if it's a Fishbone song, even if we're singing Wayne Newton."

Fishbone is currently heading out on their "Bone in the USA"



SOMETHING FISHY—Walt Kibby II, enigmatic member of LA's raucous Fishbone, grimaces at yet another silly question. The band played Sunday at La Paloma.

Daily Aztec photo by Ian Moe

tour, but life on the road isn't always sex, drugs, and 'bone-n-roll.

"I'm a pretty straight dude on the road," Kibby said. "Because diseases are too much, for one, and for two, I don't enjoy doing that kind of shit. I believe in being faithful to the one you love, and so I do things like destroy people's lives wherever we are, or like if I see a stray dog going down the street I chase him down with a stick or something."

"The last tour we did, it was a

fucked-up thing. We had at least twelve people in one shitty Winnebago. But I'm going to enjoy myself this time. I'm gonna try to have fun; that's my purpose for this trip."

With a new album and a real tour bus, Fishbone is poised on the edge of major success. Even Martha Quinn of MTV is a fan.

"Fuck Martha Quinn," Kibby said.

In your face, indeed.

Sushi presents 'Trash,' not high-brow garbage

by Stacy Finz
Sianza staff writer

"Theater of Trash" wasn't the garbage the title made it out to be. Paul Zaloom does away with the high-brow bullshit seen in much of today's performance art and instead gives the audience some vaudevilian slapstick comedy. Some of the audience members called him, "a cross between George Carlin and Gallagher."

His performance (presented by the Sushi Performance Gallery at the San Diego Repertory Theatre last weekend) was a zany series of vignettes ranging from shooting rubberbands into the audience to a puppet show. However, the three-act, one-man show dealt with more than just humor.

Zaloom in "Trash" explores a long list of problems in the United States, such as nuclear weapons, Reagan's politics, the farm crisis, education in America and art. Although these topics are somewhat hackneyed, Zaloom seems sincere in fomenting change.

The New York artist uses puppets in "Leonardo's Revenge." The skit is about some phony-baloney artist who changed his name from Leo to Leonardo and lives in a high-rise in the Lower East side of New York. However, the on-ghetto is now a sophisticated den for intellectuals and professionals, raising property values. Hence, Leonardo's landlord is selling his space as a condominium.

Zaloom's props and puppetry are as simple as a children's Sunday matinee puppet show. The artist (who has worked with Jim Henson) pokes fun at the art world. The Leonardo puppet shows the audience his paintings, which are pictures usually found in children's rooms (a little blue bugle boy and a little girl with a tear drop) and says he did these in his

blue period. He then mentions that he has given them all French titles to get a higher sale price.

Although it is becoming very hip to condemn the art world in one's own art pieces, the artist is not at all pretentious and seems to almost be laughing at himself. He even uses the American spelling of theater in the title.

Zaloom's satirical piece also makes references to the artist's role in real estate. The starving artist rents an apartment in a bad part of town. Soon his friends also move there. Soon a Piret's goes up across the street. Soon more fancy stores go up. Soon the area is called "revitalized." Soon lawyers and doctors move in. Soon rents are raised and artists move out.

At one point in "Leonardo's Revenge," the landlord tells Leonardo to move to a new area so that part of town will also get restored. Zaloom probably draws from experience. Many artists have had to move from Greenwich Village, SOHO and the East Village due to rent increases. However, the same situation could be happening in our own downtown.

In the second half of "Theater of Trash," Zaloom uses at least fifty objects (many could be considered by some to be trash) to tell little stories. For example, when talking about the farm crisis he laid a piece of green fabric over a box and placed a lunch box and thermos next to each other to form a barn.

A fast-paced use of the heap of junk behind Zaloom and his zealous performance really made the show come off. Zaloom's humorous use of artist and military jargon was hilarious. Nothing seems to be sacred in this artist's eye, which is one of the makings of a great comedian.

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Yes, Virginia, 'Fool for Love' is truly wonderful

by Monique TeSelle
Sianza staff writer

Imagine you're entering the San Diego Repertory Theatre's little cubbyhole, the Lyceum Space, with no foreknowledge of the night's performance. You sit at the top of a bleacher-like seating arrangement. They're playing country-western tunes, and on the stage is a ceiling-high metal cage — a real cage!

Is this a rodeo? The zoo? This can't be a play. Where are the animals? Are they that dangerous?

No, Virginia, this is a drama, not the circus. And the only fiery creatures you'll see in Sam Shepard's "Fool for Love" are those of the human persuasion, caged in the bounds of love — literally.

At first glance, the Rep's staging of Shepard's heavy, volatile drama is too disconnected from the audience. The purpose of the cage is still not known; the audience doesn't know how to react.

Is the cage supposed to be the framework of the walls?

No, Virginia, this is a cage. How many times do I have to tell you?

Eddie (Patrick Dolaghan) and May (Daria Cash) are in this cage, a shabby motel room on the edge of the Mojave Desert. May lives here. Eddie comes and goes as he pleases. It's been this way for 15 years now, since high school. And with the sporadic bitterness and hatred we witness during the couple of hours we spend with the two lovers, we find it surprising that they've been together....

Do you really think that's accurate? Together?

Oh, shut up, Virginia.

...this long. What keeps them fighting is an insatiable "connectedness," a self-destructive

struggle, indeed. And they love each other, which began this mess for Eddie and May.

Huh? I don't understand? I didn't think love was the root of all evil?

Virginia, can't you understand that these people are different? Do I really have to tell you that all plays must have conflict of some sort? Can't you understand not all people are happy when they're in love?

In his eighth Obie-winning play, Shepard again digs deep into his characters and ultimately, the audience to reveal something (and it's not positive, Virginia) about male/female relationships. Shepard writes the most poignant and real stories about relationships and families in theater today, going beyond stereotypical problems and beyond what some might consider unconventional.

The Rep's production echoes Shepard and adds some of its own impact with the use of the cage. During the more tense, active scenes, the characters climb on the cage, as monkeys would, and during the scenes of rest, the cage is often leaned on, as if Eddie and May were truly living in a cage.

Director Sam Woodhouse, however, does more for the show than give it a cage. He brings the contrast of love and hate to life between all the characters — which also include the old man (Tavis Ross) and Martin, May's alternative goofy date (Don Boughton).

While all the actors contributed to making this show go, one performance stood out. With Dolaghan as Eddie the audience didn't have to struggle to suspend their belief. Dolaghan was Eddie. No trace of an actor let him fall in

the audience minds — especially after successfully lassooing chairs from across the stage.

I didn't think he could do that. Do you think they used mirrors?

No, Virginia, it was a real rope. And a real cage that was symbolic for the situation Eddie and May were forced to deal with. If you had seen the movie, which was out a few months back, Shepard's message would have been clearer. But it's important that the theatre retains some mystery, something for the audience to take home and ponder.



Daria Cash and Patrick Dolaghan

The Rep's version of "Fool for Love" does take some liberties with Shepard's message of loyalty to relationships and family, but it does clarify, and shouldn't confuse. Woodhouse has directed a fine, innovative show. The cast and crew have kept true to the script. The only question should be "What time is the show?"

"Fool for Love" will be performed until November 1. For more information, call 235-8025.

Married

Continued from page 5.

In the midst of being crowned Queen of the 25th Reunion, Peggy Sue collapses, and in a flight of fantasy (or is it an out-of-body experience?), she is thrust back to her senior year in high school, allowing her to reconsider the events that shaped the course of her life — and quite possibly change them.

Now if this sounds like the same premise as that other time-traveling movie, "Back to the Future," well it is only in the most general sense. Whereas "Future" took a more extraordinary approach, "Peggy Sue" leans more toward introspection and re-evaluation of one's life. The effect is marvelous as a much more experienced and jaded Peggy Sue finds herself in situations that she already knows the outcome. It lends for some entertaining and poignant moments.

Turner, with the addition of few extra pounds, shows a different side to her acting strengths — more vulnerable and down-to-earth. Her characterization is easier to relate to than past ones, and she does it with all the zest of a prom queen.

Nicolas Cage, as Charlie, isn't nearly as convincing, but he does a good job exposing the "weenie" side of the "stud" side of the high school heartthrob. He displays a pleasant clumsiness as a wannabe singer whose aspiration is to be the next Fabian. When he realizes he won't be (is that good or bad?), he comes crashing down to reality.

Director Coppola has a rich time mixing fantasy with reality, yet the film is never too far out to lose sight of Peggy Sue's dilemma because her problems are very real. Everyone is rooting for the gal, and therein lies the charm of "Peggy Sue Got Married."

Rating: ★ ★ ★ ½

Hurt

Continued from page 5.

The difficulties are many. For one, James must try and make Sarah confident enough to communicate her emotions, yet it is never easy. He must not only speak for himself, but for Sarah also. And more often than not, the two often feel like outsiders to each other when not caught up in their own passion.

Hurt, who spent months mastering sign language, brings a disarming sense of passion to his role as James Leeds. Especially enjoyable are his scenes with the kids of the school, who are actually played by hearing-impaired actors. Hurt displays the concern necessary to deal with these teenagers, yet he's relaxed enough to have fun with them, too, as when one fellow learns to call him "asshole" and "dick brain." It's wonderful.

Marlee Matlin brings impressive depth in her film debut as Sarah Norman. Actually hearing impaired, Matlin is lovely and fiery at the same time, and although she touches the emotional strings, the feeling is not condescending or patronizing.

Especially affecting is the chemistry between Hurt and Matlin as lovers. Their work is at once passionate, touching, steamy and frustrating. And the chemistry was obviously real — the two are now living with each other in real life.

"Children of a Lesser God" is touching, happy, sad and frustrating. It's about living and love, for us and for those not as fortunate as us. Rating: ★ ★ ★ ★

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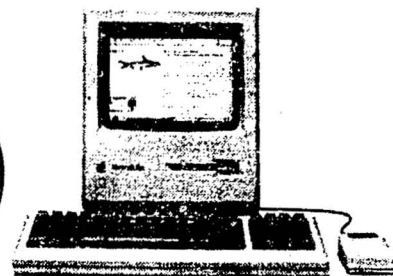
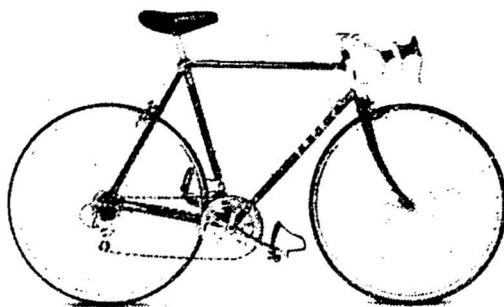
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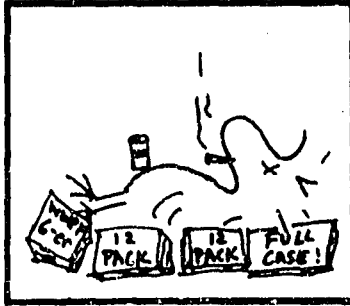
WHAT IT IS

What do you think Ron and Nancy do when the lights at the White House go out at night? Do you think George Bush watches? I hear that there's a porno home video out that features Howard and Marion Cunningham and the Reagans playing nude Twister.

Can you believe all the bad vibes going around these days? I believe it all started when Patty Hearst was kidnapped by the S.L.A., and now we have Woody Allen look-alikes accused of being spies and evil humans insulting Traci Lords' good name. The masses must not have picked up their copies of "Chant and Be Happy."

Speaking of our brothers in orange, what do you think those guys do after they're through chanting here on campus? I'll bet those little orange devils are the biggest bunch of drunken party-dogs you ever did see. I can see 'em after a big vegetarian meal putting away about 12 cases of Old English 800 and thrashing around the temple to the sound of "Rock Lobster."

Concerning the new Fishbone LP, *In Your Face*, there is a question that has been burning in my mind and not even Tako, my spiritual guide from Japanese Jerusalem, can answer it. What the hell is a "THIG PIE?"



After "Cholly chickles my wally" I naturally want her to "let me touch her thig pies." But how can I satisfy my desires, along with fulfilling the needs of her thig pies, if I don't even know what a thig pie is, let alone where to find it? For the sake of speculation let's just say I

happen to stumble onto Cholly's thig pies. How will I know? What should I say? Should I wear gloves?

Recently, I asked Walt of Fishbone what the definition of thig pie was, and he claimed he had no idea! (*He actually did — editor.*) Holy shit, it's their song and they don't know?!

So I beseech you, dear reader, to please tell me what a thig pie is, and supply any other information you might have on the subject. Just write on whatever is handy, and drop it off at the Daily Aztec office. I'll be sure to let you in on whatever I find out. The world deserves to know.

Alright now, how about a big

yee-haaa for the Paladins and the Outriders getting signed by Wrestler Records! It's about time, gang. Seriously, not only are these guys a couple of the most fun bands to get shitty drunk and flail with, but Stacy Finz tells me that Ken and Sammy from the Outriders have the two biggest six-guns in show business. You read it here first. The Outriders will be playing Thursday night at Monty's Den here at State, so go check 'em out before you have to lay down a double-sawbuck to see them at the L.A. Forum.

Finally, as Pope Innocent IV once said, "Fuck 'em if they can't take a joke." Have a groovy week.

— Woodstock

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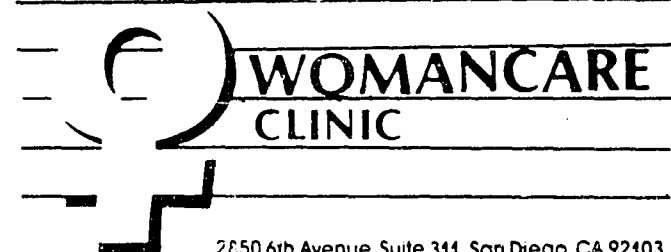
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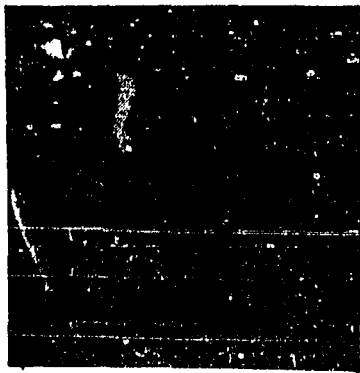
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Eye of the Zombie
John Fogerty
Warner Bros. Records
★★★★

With *Eye of the Zombie*, John Fogerty jumps head first into the '80s. While there are unmistakable snatches of his trademark swampy, Creedence sounds throughout the LP, Fogerty has made a record that is his biggest musical departure.

Fogerty's last album, *Centerfield*, was a triumph, a joyous celebration of his own comeback from artistic hibernation. But if there was a point to criticize, it was the fact that the music, perhaps, lent too much to the past. The swampy licks were great, but sometimes the songs gave the im-

pression that Fogerty, for all his talents, was getting a bit dated. The question was how Fogerty was going to follow up his hit.

Eye of the Zombie finds Fogerty back in the present and is, for the most part, a daring departure from his previous work. Anyone expecting *Centerfield II* will surely be disappointed. On the other hand, Fogerty displays a willingness to expand musically.

This is evident right from the beginning. The LP starts off with "Goin' Back Home," a synthesized instrumental number that depicts an air of spaciness, ending with a single modulating note. "Eye of the Zombie" tears apart this solitude with its crashing drums and voodoo guitar lines using a series of spooky metaphors for world terrorism.

In fact, Fogerty at times comes across downright cynical. "Headlines" is a Bad Company-style hard rocker about the depressing state of media news. "Violence is Golden" rails against the money-making aspect of the arms buildup, and "Soda Pop" lambasts the hypocritical attitudes of corporate-sponsored rock stars.

But Fogerty isn't all doom and

gloom — he actually shows a vulnerable side that is rarely seen. John Fogerty singing *love* songs? Damn right.

Whereas Fogerty's patented swamp rock provides a perfect backdrop for his cynicism, his love of Memphis soul brings out his optimism. "Knockin' On Your Door" is a tale of unrequited love that would've made the great Otis Redding proud. "Wasn't That a Woman" shows Fogerty's randy side and "Sail Away" is a lovely serenade of romance and hope.

By utilizing studio musicians, Fogerty throws out his penchant for total control, and the result is a much livelier sound. The cracker jack rhythm section of bassist Neil Stubenhaus and drummer John Robinson give the music a much tougher edge. Fogerty's guitar playing is as tasteful as ever, but what is really impressive is his handling of keyboard duties, using them more as a focal point to his songs.

Eye of the Zombie may not have the charm of *Centerfield*, and at times is almost too cynical. But it's also an impressive step in a new direction from one of rock's more articulate performers.

— Inigo Figuracion



Giant
The Woodentops
Columbia Records
★★★

The Woodentops are a five-piece British band who are sometimes accused of being rather wimpy. The assessment is not fair. The band is extremely subtle, though.

Giant does not contain songs that will hit the listener over the head with brash guitar or vocals. But after a few listenings, the melodies will probably be running through your mental soundtrack.

The Woodentops combine rock, country & western, synthesizer and even snatches of surf music to create a pleasant and

never offensive mixture of mostly fun songs. The music frequently shifts directions in an original and often surprising way. For example, "Travelling Man" starts with a "Hawaii Five-O" intro and quickly becomes a song of restlessness with Stranglers-like organ.

The band is led by Rolo McGinty, who writes the songs, plays acoustic guitar and sings. It is McGinty's breathy vocals and driving acoustic that define the sound of the Woodentops more than anything else.

In a world of cynics (a group to which most rock critics belong), McGinty's songs may seem a bit naive and, worse, just plain sappy. But give the guy a break. If he wants to have a "Love Affair With Everyday Livin'" (to cite one song title), that's his business. There are good things in life too, right?

In fact, in "Good Thing" McGinty sings a nice love song about a particularly good relationship. "So Good Today" also praises love, as McGinty sings, *If we could always be together, it would be so sublime.... It's all so good today/ It's all so sweet today.*

That does not mean that all is perfect in the singer's world. He claims in "Last Time" that "All things must come to end.... I'm oh so bourgeois, so staid." This guy must be a college graduate.

"Everything Breaks" is the album's most melancholy song. *All because I believed too strongly.... Now my life is in pieces on the floor/ Best to leave it there.* Even for someone who loves life and love, McGinty acknowledges that almost nothing good ever lasts.

— Doug Balding

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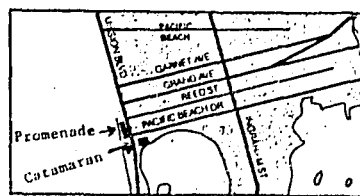
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Continued from page 5.
Pierre (Roland Giraud) and Michel (Michel Boujenah) unwittingly agree, and when an adorable baby girl turns up on their doorstep, they assume it is the package Jacques was expecting.

Unfortunately, the baby gets confused with a smaller package containing dope, so that when the racketeers come to pick up the drugs, they are mistakenly given the baby in a cradle where they assume the dope is hidden.

This leads to a suspenseful subplot in which Pierre and Michel get the baby back and hide the drugs inside the baby's diaper, and soon havoc has been wreaked upon the household by police, racketeers and the constant crying of the infant.

Credit should be given to the actors for their characterizations. Sure, Serreau could have hired Gerard Depradieu to assure box office profits, but instead he has chosen not to kiss up to the masses with big French names.

The performance by Giraud, who plays a professional cartoonist who finds himself becoming attached to the infant, enhances the realism of this picture and puts it above the humor, which is hard to do in a situational comedy such as this. Giraud puts plenty of personality into the part and expresses a variety of emotions one rarely gets to see in an American movie.

Though it has its dry moments and parts are cliché, "Cradle" has something to say about traditional macho-male stereotypes, and it assaults the idea of motherhood being the prime influence on offspring. Viewers with an appetite for the quirky nuances of European cinema are bound to like this movie.

Rating: ★★★ ½

The service was good in SDSU win at Irvine



Daily Aztec photo by Jim Grant

COMIN' OVER—SDSU's Sally Larsen sends this one over the net during a recent match. The Aztecs are still ranked No. 1 in both polls following last weekend's loss to Pacific.

by Karen Pearlman
Daily Aztec sportswriter

IRVINE — Serving was the name of the game for the SDSU women's volleyball team here Tuesday night as it beat up on the Irvine Anteaters 15-5, 15-6, 15-5, within an hour.

In the first game the Aztecs (24-1, 5-1 PCAA) got off to a bit of a slow start with Irvine (7-14, 1-5 PCAA) taking a 3-1 lead. SDSU's Sally Larsen got the ball with the Aztecs down 2-3 and put SDSU on top 5-3. A sideout later, Jackie Mendez had similar results with her serving, recording three straight winning points including an ace.

The Aztecs took a 4-0 lead in the second game. After Irvine caught up to tie, Larsen again served for three straight points to make it 7-4. Larsen continued with her successful serving taking the Aztecs from an 11-6 lead to a victory with three more aces.

The Aztecs fell behind early in the third game but peaked when Kim Harsch took an 8-5 SDSU lead and got seven straight points. Harsch ended the game with an ace.

"Our blocking and serving were phenomenal," Harsch said. "The serving kept us in there all the time, along with consistent offensive play."

The Aztecs' goal for the match according to Harsch was to finish within an hour. The Aztecs also did not want to let the game get away as they did against Cal State Fullerton last Friday night.

"We played down to Fullerton," Harsch said. "This time we ran our offense much better. We've been practicing our play sets so each one of us would know exactly what our individual jobs would be."

"Fullerton scared us and now any team we play we know we can't overlook."

SDSU coach Rudy Suwara agreed and said the Aztecs learned a good lesson which is never to overlook any team.

"I thought this was the type of match we should have played against Fullerton," he said. "We fought back and had good team intensity."

With all the injuries that have been plaguing the Aztecs lately, playing with good team intensity hasn't been easy, but Suwara had good news about the injured players.

Starting setter Liane Sato underwent surgery Tuesday to repair the tear in the cartilage in her knee.

"They repaired it and removed the torn tissue," Suwara said. "We expect her back in two to three weeks."



Daily Aztec photo by Paul Longworth

STRETCH—SDSU's Renee Pankopf stretches for this ball during a recent match. Tuesday night SDSU defeated UC Irvine at Irvine in three games.

Aztecs face 'aggressive' Irvine kickers

by Ron Jackimowicz
Daily Aztec sportswriter

When UC Irvine's men's soccer team comes to town today, it will bring with it a 4-7-0 record. But the Anteaters are not to be dismissed lightly by the 8-2 Aztec men's soccer team.

"They're really aggressive," SDSU coach Chuck Clegg said. "They play really solid defense, and haven't given up many points." Last year the Aztecs beat the

Anteaters 1-0 in a match played at Irvine, but the Anteaters were without their leading scorer that day.

The Anteaters' leading scorer last year, Ken Gunn, will be playing in today's game and Clegg is actually happy he will. Gunn transferred to SDSU last year and will suit up for the Aztecs tonight against his former teammates.

Or what is left of them. "The whole team has changed," Gunn said. "Most of the guys on the team left after last season. The coach (Jack Walker) had to go out and get

seven new players."

Irvine is only in the third year of its soccer program, and Gunn said the Anteaters look forward to playing top competition because they are trying to be recognized as a legitimate Division I team.

Clegg has a strategy ready for the the Anteaters, who run a 4-4-2 alignment led by halfback Kevin Peterson and fullback Zane Hall.

"The main thing for us is to push the ball forward aggressively and get into the middle," Clegg said. "And try to play the ball quickly and go

around the outside."

The Aztecs' quick, aggressive offense scored four goals against UC Santa Barbara Sunday, bringing its season total to 28. Last year at this point, the Aztecs had scored only 12 goals, and were 3-5-2. They had been shut out four times.

So far this season the Aztecs have scored more, but also given up more.

"So far we've given up 15 goals in 10 games," Clegg said. "We only gave up 21 for the season last year, but that's the price you pay when you attack more. We also haven't been

shut out this year."

The Aztec attack will be at home for the last time until their Oct. 24th meeting with Cal State Los Angeles. The home crowd and the home field advantage are important to Clegg.

"It helps playing on the home field," Clegg said. "We're getting about 400-500 people in the stands. Our record is about the same (4-1 home and away). There are some advantages to being on the road, like knowing where everyone is all the time, but I still prefer to play at home."

Thanks, Mom and Dad, for Stanford football

Many memories were jarred from within as I made the long hike up the cement steps of Stanford Stadium Saturday. I had been up those steps so many times before but this time was different. I was headed for the press box.

As I climbed, I recalled those Saturday afternoons spent on the North end zone benches with family and friends. Names like Plunkett, Hill, Lofton, and Elway had performed in front of my eyes over the years.

I can remember writing my second grade compositions about my heroes on the Stanford football team. Jim Plunkett was the subject of many of them. That's the way I used to write it — my capitalization skills had not yet been refined and his name just had to be one word; after all, God was. In retrospect, my ability to judge character at age seven must have been pretty good because to this day I cannot think of a finer role model in all of professional sports than the man who comes off the bench to lead the

Silver and Black every time Marc Wilson gets hurt.

Back in second grade, though, and probably for a long time to follow, Stanford football games were far more interesting to me than any of the culture that I was exposed to through the valiant efforts of my parents. Once, at age seven, while being escorted by my parents across the Via Vene-

recall getting a lecture once from my father when I was in high school. "Don, you're very interested in football. If you could channel some of this interest into your schoolwork you would be a much better student." The words were true enough. But somehow, geometric theorems were never quite as much fun to stare at as those long touchdown passes on Saturday afternoons.

Don Patterson

to in Rome with cars whizzing by on all sides, I looked up and said "Dad, remember Jim Plunkett's pass on that third-down-play in the Rose Bowl?" So much for absorbing the ambience of Rome's ancient architecture.

It seemed my parents were never really able to convert my enthusiasm for Stanford football into a desire to excel in school. I can

As the years have passed, my interest in football has remained the same but it is no longer, as my mom would say, "the be-all and end-all" of my existence. Now, the players with the heavily padded shoulders are no longer bigger than life. They're still a lot bigger than me, but they're human.

The memories of Saturday afternoon Stanford games will never be lost, however.

"There's no possible way Ken Naber can kick a 56-yard field goal," said a radio announcer as I watched Stanford line up for the seemingly impossible kick that, with just six seconds left on the clock, would mean a victory over the favored UCLA Bruins on a Saturday in 1979. But the announcer, who called the game from the same press box that I sat in Saturday, was wrong. Naber's kick glanced off the inside of the left upright and barely cleared the crossbar to give Stanford its upset.

My recollections of these upsets, which were no doubt few and far between, are fond. But the real credit for this happiness, which was brought about indirectly through these players in cardinal and white, goes ultimately to my parents. Bringing me to the games was just a small fraction of the opportunities and rewarding experiences that they took the care to introduce to me.

Thanks Mom and Dad.

SPORTS

Women win '86 opener despite lack of lighting

by Ric Leyva
Daily Aztec asst. sports editor

It was well past sundown Saturday and shadows were stretching across Aztec Bowl. The referee and both coaches were starting to look worried. The game went on until it was too dark to see from one end of the field to the other.

The SDSU women's soccer team was tied 1-1 with the Fresno State Bulldogs when the referee suspended play. It was the first Aztec league game of the season and it appeared to be forgotten by the Aztec Bowl groundskeepers as the lights still hadn't been turned on 45 minutes later.

When the switch was finally thrown, the Aztecs played a scoreless second half and then beat the Bulldogs in overtime 2-1. An appropriate start for the team that beat last year's league-tournament champion UCLA twice but finished in a tie for overall league honors with the Bruins because it didn't participate in the tournament.

Women's soccer is a club sport at SDSU. No scholarships, no training table, no pro contracts and judging from the lighting snafu Saturday, little recognition.

But the Aztecs aren't without talent. They dominated Fresno throughout the first half and despite allowing the Bulldogs to score, controlled them defensively.

Both Aztec goals came from sophomore left winger Shannon FitzPatrick. On the first she gathered a loose cross in front of the net and knocked it past the Bulldog goalkeeper. The second came midway through the overtime period from an assist by sophomore forward Jennifer Volante.

The Aztecs outshot the Bulldogs nearly three-to-one.

"They're an aggressive team with a lot of skill," Fresno coach Mary Guarnere said. "They controlled the ball with short, quick passes and they were beating us to the ball."

Against Cal Poly-San Luis Obispo Sunday morning, the Aztecs weren't as fortunate, losing 1-0. SDSU faced the only team to beat them last year in searing 90-degree heat under sunny skies. Cal Poly substituted freely from their 30-woman roster to keep fresh players in. The Aztecs had only

two substitutes to use. At least the field lights weren't needed.

The Aztecs almost went into their second overtime game in less than 24 hours against Cal Poly despite being outshot by the Mustangs nearly six-to-one.

The defensive play of Kim Schiel, Julie Rowley and Holly Hamm, combined with solid goalkeeping from Kris Farrell (18 saves) held the Mustangs off until late in the second half when two Cal Poly substitutes combined to score.

Please see WOMEN on page 13.



Daily Aztec photo by Ric Leyva

ELEVATOR GOING UP—Aztec goalkeeper Krls Farrell leaps to make a save in Aztec Bowl Sunday. SDSU fell to Cal Poly-San Luis Obispo despite a strong defensive showing by Farrell and Aztec defenders Kim Schiel, Julie Rowley and Konni Quo.



Daily Aztec photo by Ric Leyva

ROCK AROUND THE CLOCK—SDSU women's soccer midfielder Tracey Myers warms up in Aztec Bowl Sunday before a game with Cal Poly-San Luis Obispo. The Aztecs played the Sunday game about twelve hours after they beat Fresno State in overtime 2-1.

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SPORTS

Women

Continued from page 12.

Midfielder Becky Pierce took a pass from Tammy Schanagger and ran past a defender to challenge Farrell. The Aztec keeper couldn't get down fast enough to stop the low

shot.

"I guess it was inevitable that they'd score," SDSU coach Damon Humphrey said. "They had so many chances.

It was just a matter of time until

they finally put one in. But it was good that we kept them off as long as we did. They were really pumping."

The Aztecs are off to a 1-1 start which is good considering they have at least two veterans yet to fully re-

join the team, Humphrey said.

He referred to Crissy Driscoll and Christina Van Leeuwen, both juniors, who started for the Aztecs last year. Both missed the opening weekend of play because of work

commitments.

"It's tough on the freshmen to come out and do the job," Humphrey said. "We're good now but we'll be a lot better when we get those two back."

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Course examines stress-disease links

Body influenced by mind and behavior

by Julie Gallant
Daily Aztec staff writer

Recent research on how psychology and behavior affect stress and disease will be discussed this semester in the course "Stress and Disease" taught by Deborah Rugg, assistant professor Graduate School of Public Health.

Rugg's class is held in a seminar format focusing on discussion of journal articles and one topic each week. It also overviews general areas of stress.

Rugg said researchers studied

stress in the past by how the mind affects the body, but recent studies included how behavior affects the mind and the body.

"Now they are saying behavior is important and behavioral sciences have added new material," Rugg said.

Psychology still plays a role in disease, so depression can affect the immune system and make a person susceptible to disease, she said. But in addition, behavior such as smoking,

overeating and drinking also makes it more likely a person will become ill or get a bodily disease.

"The mind and behavior is very influential over the body," she said. "All diseases have a psychological component."

For example, coronary heart disease is commonly found among persons with type-A personality — those who are often anxious and upset, she said.

"Their personality is thought to

have an effect on the cardiovascular system," she said. "Although there is some controversy and research going on. There is still a lot of questions."

Personalities can also affect whether people recover from an illness quickly or remain sick, she said. It can help cause ulcers and migraine headaches, or it can increase the body's resistance to viruses.

A new area of study is Psycho Neuro Immunology. Allergies such

as allergic reactions to food can be understood by studying how psychological states affect the immune system, she said.

Allergies occur when the immune system malfunctions and may have a connection with the central nervous system in the brain, she said.

"It looks at the immune system's role in allergies," she said.

Other recent studies on psychosocial factors and cancer involved how a person's social life and levels of social support affect health, according to Rugg.

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Culture

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The second hour is devoted to local speakers and events. Kleinstuber said he couldn't verify the guests, but they will include executives from Project Self-Help and Resource Exchange (SHARE), a project committed to ending hunger in San Diego.

According to Campus Y Director Jim Nessheim, a local panel will be located in the Campus Lab room or in the KPBS studio depending on public response.

The last hour gives the public a chance to pose questions to the experts. Phones will be in room 205 and AH 1133. Questions will go through a monitor who will call them in to the panel. Questions used will warrant a call back. Kleinstuber said.

"Autumn is traditionally the time to focus on food and the hungry because it is the time we harvest," Kleinstuber said.

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Stress

Continued from page 14.

In relation to disease, the level of stress is not as important as a person's ability to cope with stress, Rugg said.

"How much adaptive ability they have to cope when their resources are depleted and the demand continues, that's when stress affects them," she said. "Social support really gives you extra energy and extra support."

"And past life experiences gives you an edge to cope with. It also depends how a person views their level of stress."

Some people can deal with high levels of stress, but others get a traffic ticket or cannot find a parking place and it exceeds their ability to cope, she said.

"The term for stress is used by everyone differently," she said. "Like happiness or success, it is a term that means something different to everyone."

One theory on stress and it's relation to disease is biological predisposition. Also called the weak-link theory, some people are born with a genetic predisposition to get a certain disease in one area of the body, she said.

"However, some say there is a specific relationship," she said. "A type-A personality will not get cancer as opposed to heart disease. It is not the weak-link theory, but the type of stress that affects a certain area."

"Stress is something everyone has all the time. It does ebb and flow like a wave. When it is at the high level it may exceed a person's ability to cope."

When someone has signs of stress, such as fatigue, lack of concentration, irritability, muscular tension and headaches, the best types of treatment are exercise, relaxation, time management, support groups and sometimes counseling, Rugg said.



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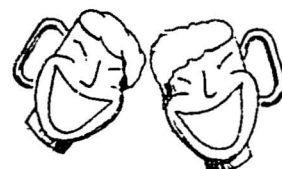
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