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Panel Discusses the Role of Abortion in American Politics

By CHRIS STEINS
Staff Writer

"The New Politics of Abortion" was the subject of the first in a series of public policy forums to be held at UCSD this spring.

The panel was moderated by UCSD Political Science Professor Samuel Popkin and included Kathleen Francovic, director of public opinion surveys and a producer for CBS News, and William Schneider, a political columnist whose syndicated columns appear in the *National Journal* and the *Los Angeles Times*.

The forum examined the role that abortion issues may play in local, state, and national politics in the next two years in light of recent Supreme Court rulings. Panel members said the Supreme Court's decision in the Webster case last year, which effectively left the issue of the legality of abortion to the state legislatures, has particular bearing on politics in years to come.

The abortion issue's move to the forefront of politics means that, "for the first time in a very long time, the American public has to confront the abortion issue," Schneider said.

"Politicians hate the abortion issue. They don't want to deal with it; they don't want to hear about it.

They don't want people thrusting rusty coat hangers and bloody fetuses in their offices," Schneider said.

According to Schneider, politicians "were praying the Supreme Court would reach a decision [which would] take abortion off the political agendas so that politicians would not have to deal with it."

Instead, politicians are being forced to take a stand on the abortion issue, and no matter which side they take, they suffer politically, he said. If politicians take the pro-choice side, they anger the right-to-life voters, and if they come out on the right-to-life side, they anger the pro-choice voters, he said.

"And if they try to waiver, or come out in the middle, or change their position... then it becomes a character issue, and their opponents gang up on them and say, 'What kind of person is this that listens to the polls and changes his views on a fundamental issue of moral principles?' So they're going to get in trouble no matter what they do," Schneider said.

For the first time in a number of years, pro-choice voters feel threatened. As a result, there is an "organized, threatened, angry constituency on the pro-choice side

See ABORTION, page 3



Jennifer Kolsky/Guardian

Participants in Monday's discussion on how the abortion issue will affect United States politics included (from left to right) Kathleen Francovic, Samuel Popkin, and William Schneider.

Suspect Still at Large in Third Clairemont Slaying This Year

Police urge residents to keep doors locked

By RANDY DOTINGA
Senior Staff Writer

As Clairemont residents locked their doors in fear of a possible serial killer, the San Diego Police Department said yesterday that the stabbing death of a young woman in Clairemont on Tuesday may be related to the similar murders of a UCSD student and a San Diego State student in the same neigh-

borhood earlier this year.

The San Diego Police Department (SDPD) identified the woman killed Tuesday as Holly Tarr, 18, a high school senior from Okemos, Michigan. She died from at least one stab wound to the chest, the coroner's office said.

The SDPD is searching for a suspect seen running from the apartment where Tarr's body was found. A witness described the suspect as a 5'8" black male in his late teens to twenties wearing a red T-shirt and black Levi's jeans. The suspect has short hair and is of medium build.

The knife used in the killing and a T-shirt the suspect wore over his head as he fled the scene have been recovered by police, SDPD Representative Dorothy Powell said.

The SDPD has given the murders "top priority," Powell said, noting that "the Homicide Department has been given carte blanche to get investigators from any department they want."

Powell added that detectives have said there are "unmistakable similarities" between the murder of Tarr and two other fatal stabbings of young women in the same area, about five miles south of UCSD, earlier this year.

The similarities between the murders include the age, sex, and race of the victims, the proximity of the crimes, and the time of day they occurred (the afternoon), Powell said. The three victims were also all killed in upstairs apartments that showed no sign of forced entry.

Tarr was in San Diego to visit her brother at his apartment in the 3400 block of Cowley Way, a neighbor told detectives. Tarr went to a pool in the Buena Vista Garden

apartment complex with a friend Tuesday morning and returned to her brother's apartment at approximately noon, police spokesman Dorothy Powell said. Tarr's friend followed about 10 minutes later.

The friend found the door locked, and apparently a resident called the apartment complex's maintenance man to let her in, Powell said.

The maintenance man, 58-year-old Richard Williams, told the *Guardian* that he received a call on his beeper Tuesday afternoon reporting a problem in one of the apartments. "I thought it was a plumbing problem," he said.

When he arrived at the scene, Williams saw the victim's friend trying to get into the apartment. He said he then heard screams from behind the door.

Williams unlocked the door with his passkey, and broke the drawn chain-lock by pushing on the door.

"As I took a few steps inside, someone with what seemed to be a pillowcase over his head ran toward me. He had a dagger which came to a point and appeared to be sharpened on both sides," he said.

Williams said he could only see the assailant's arm, which was light brown. "He looked Spanish or something; he was light. He looked like a kid of about 17 or so. He was really slim," Williams said.

Williams said the assailant then "pushed me into the breezeway."

The maintenance man tried to trip the suspect, but he escaped. After Williams got up and went inside the apartment, he found Tarr on the floor of a bedroom.

See SLAYING, page 7

Revelle Proposes American Cultures

By PHIL GRUEN
Senior Staff Writer

Revelle College's proposal for an American cultures requirement was approved by a 23-6 vote at a Revelle faculty meeting last month. The proposed requirement now needs the approval of the Committee on Educational Policy and the UCSD Academic Senate.

The proposal, as approved by the Revelle College Executive Committee — consisting of students, faculty, and staff — states that "students will be required to take at least one course that studies... the historical, political, social, and economic forces that have shaped the emergence of collective identities in the United States."

According to the proposal, the required courses would incorporate material describing and comparing two or more cultural groups.

The proposal states that the

cultural groups studied would "not necessarily" all be in the United States.

The courses would also be theoretical in nature, encouraging an "intellectual framework" in order to analyze issues of ethnicity beyond the specific examples of the class, according to the proposal.

If implemented, the course would be required for all incoming first-year students in Fall Quarter 1991, and of all transfer students beginning in Fall Quarter 1994. American Cultures would fall under Revelle's social science requirement. In addition, all Revelle students would be required to take two courses in a social science sequence and one in American Cultures.

According to Revelle Provost Thomas Bond, the course will not add to the number of social science requirements at Revelle, but nevertheless will limit the student's flexibility in course selection.

Bond, who has been pushing for the requirement, noted that it is important for students to learn how different cultures interact with one another.

"There is a lot of ignorance about cultures out there....I want students to learn about cultures other than their own," he said.

Though Bond admitted that the requirement is not going to solve any global problems in itself, he described it as "a first step" in that direction.

Requirements similar to the Revelle proposal either exist or have been approved at other UC campuses including Berkeley, Riverside, Santa Cruz, Irvine, and Santa Barbara.

Berkeley requires that every student pass a course focusing on three different ethnic groups chosen from a list that includes the African American, Asian American, Hispanic American, Native

See REVELLE, page 7

FEIFFER*



—Quotables—

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— John Marshall

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— Henry David Thoreau

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SLAYING

Continued from page 1

Tarr was conscious, with a "blood-stained towel held to her chest," Williams said.

According to Williams, Tarr's friend accompanied him inside and called 911, but was too distressed to speak with police.

Another witness later saw the suspect run past him and drive away in a battered car, similar to a Ford Pinto, with either oxidized or primer paint, Powell said.

Police and paramedics arrived at the scene soon after receiving the call, but Tarr was dead by that time, Powell said.

Williams, who has worked at the apartment complex for the past seven years, said the assailant was wearing a red shirt and black pants, similar to the uniform of the complex's gardening staff.

The shirt and pants "looked new, as though he had worn them to blend in. ... [He would] be able to walk around and not be noticed," Williams said.

Williams had also found the

slain body of Warren College senior Janene Weinhold, 21, in her Buena Vista Garden apartment on Feb. 16 after Weinhold's roommate asked Williams to let her into the locked apartment in the 3300 block of Clairemont Drive.

Weinhold was killed between 11:30 a.m. and 2 p.m., with no sign of forced entry, police said.

Tiffany Schultz, a 20-year-old SDSU student who worked as a nude dancer at the Les Girls nightclub, was found fatally stabbed at

her apartment in the 3100 block of Cowley Way on Jan. 12.

Schultz, clad only in her underwear, had been stabbed more than 50 times, according to a coroner's report. Schultz's boyfriend, Jon Burns, 28, was arrested in connection with that crime but was later released due to lack of evidence.

A Mesa College student, waiting with television camera crews for Tarr's body to be removed from the apartment Tuesday night, said the third murder made her more

angry than did the previous ones.

"When the first murder happened, I wasn't that concerned — it was a nude dancer, and it was easy to write it off. [After] the second one I was more frightened. Now, I'm past frightened. I'm just concerned and angry," she said.

Police officer James Watkins said that the SDPD is "telling people to lock windows and doors whether you're home or not."

News Editor Catherine Dille contributed to this story.

REVELLE: New Requirement Proposed

Continued from page 1

American, and European American cultures.

Bond indicated that although the course material has not been determined, Revelle's American Cultures course will probably include these ethnic groups, but "may not be limited to them."

Because of UCSD's 10-week quarter system, Bond explained that Revelle's American Cultures requirement would only

focus on two ethnic groups instead of three.

Though the American Cultures requirement is not yet a reality, Bond is confident about its passage through the Committee on Educational Policy (CEP) and the Academic Senate in late May.

"There's really not going to be any objection to it," he said.

CEP Chair Steve Cox, a Revelle faculty member, did not comment on the American Cultures proposal,

but said that he had voted in favor of it at the March meeting.

Lynn Harris, Academic Senate manager, explained that there is "no guarantee" that the measure would pass, but said it is likely that it will.

"Most colleges, when they make a recommendation... it usually passes. Occasionally, it happens [that a faculty recommendation is voted down], but it is very rare," she said.

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Features

Thinking of Taking the Plastic Plunge?

Consider the following:

- Pay off your entire bill each month, if possible. Banks are borrowing money at about 7 percent and charging you more than 19 percent interest. However, other than the annual fee, your credit card can almost be free if you pay off your balance in full within the period before interest starts accruing.
- Don't fall into the minimum monthly payment trap. If you only lay out the minimum, it won't hurt your credit rating, just your wallet: Say you paid the minimum \$10 a month on a \$200 charge card bill at 19.8%, which is the current rate charged by Bank of America, the Discover card, and many other credit companies. It would take over two years and nearly \$250 to pay off that debt.
- Ask your parents to co-sign if needed. While some banks may not accept your application if your credit history is new, they may if your folks co-sign. This will enable you to build your credit record. But there are pitfalls: if you pay late, it damages your parents' credit rating as well as your own. Also, they will be held responsible if you default. Understand that if mom and dad simply order you an additional card on their account you are not building up your credit history.
- Consider a charge card. If you can forego the luxury afforded by a credit card's minimum monthly payment, you should look into a charge card. The advantage: you pay the annual fee and never any interest. The catch: you must pay off your entire debt at the end of each month. American Express is the best-known charge card.
- Save your receipts. Mistakes are made. The best way to catch them is to keep your receipts in a folder and each month match them up with your statement to make sure that every charge is correct. This will take about three minutes, but could potentially save you hundreds of dollars.
- Challenge errors promptly. Notify the lender in writing immediately. What's more, if the card is lost or stolen, contact the company right away. If someone has already used your card, by law, the most you will be liable for is \$50.
- Treat your credit card like money. You wouldn't leave cash lying around — likewise be careful with your credit card.
- Try not to use your credit at the automatic bank teller machine. Both the ATM system and the bank will charge a hefty fee when you use your credit card to get money from the ATM.
- Seek help. If you find that the bills are mounting and you're having trouble making minimum payments, contact a non-profit consumer credit counseling service in your area. For little or no fee they'll help.

Source: Campus Connection, reprinted with permission ©1989

Guardian Graphic by Jeff Quan

RAGING BILLS

For Some, Credit Use Can Get Out of Hand

• Story By James Collier
Features Editor

A few years ago it was next to impossible for college students to get credit cards. Currently, it seems that there isn't a student who can't obtain one. Previously, credit card companies catered to juniors and seniors — now, companies like Visa, MasterCard, and American Express even try to recruit first-year students into being credit card users.

According to the Consumer Credit Counseling Service (CCCS), a non-profit organization that offers free credit counseling, more college students have credit cards today than ever before. The group reported that students are often using the cards beyond their means, and as a result are getting into serious debt.

"It's real easy to go overboard," said Dan Marx, program associate for the consumer group Bankcard Holders of America. "Credit card companies are basically giving a card to people who have no experience."

Marx said many students are letting their credit card use get out of hand, and he commented that "it reflects in the incredible rise in bankruptcy."

"Students buy this, buy that, and find themselves \$3,000 in debt," he said.

Part of the problem, Marx said, is that credit card companies lower their requirements for college students.

"It can be a real problem," he said. "In many cases, in a special college-type deal, they will lower their requirements because it is a good way to get lifetime users."

Paul Greer, president of the CCCS branch in San Diego, agrees with Marx about card "loyalty." Greer added that college students are good risks for credit-card companies.

"[They know that] the last resort is the student's parents," Greer commented. "Creditors figure that this is going to save them loss-wise."

Greer said that credit cards are basically "blank checks." The CCCS emphasizes that credit can be a tremendous asset — when handled prudently.

Gregory Lew is a Revelle sophomore. He has four credit cards: Visa, MasterCard, American Express, and a Sears card. He obtained three of the cards while he was a first-year student.

"The first one I got was a Visa," Lew said. "I got a Sears card because they were giving away free glasses."

Lew said he feels it is very simple to get a card.

"It's really easy," Lew said. "They trust you more because you're a college student."

Does Lew feel he has too many credit cards?

"Yeah, probably," he said, "but you just have to make sure to keep track of what you're spending."

Greer said he tells college students: "Don't get five credit cards — get one. If a student gets too many cards, it can be dangerous."

One occasional practice Lew has when he can't pay a credit bill is to get a cash advance from another credit card to pay for it. Once, when Lew had a monthly \$400

It can be a real problem. In many cases, in a special college-type deal they will lower their requirements because it is a good way to get lifetime users.

—Dan Marx, program associate,
Bankcard Holders of America

credit card bill that he couldn't pay, he "paid half through a cash advance."

Greer said that Lew's practice of using a cash advance from one credit card to pay a bill for another is common. He said students should just "try your best to pay [your bill] up monthly."

He said that students' practice of paying credit card bills using cash advances is "throwing away money," and that "they're multiplying their trouble."

Many credit counselors advise consumers to spend no more than 20 percent of their monthly net income on credit. Lew said he spends "about 90 percent" of his monthly income on credit.

Lew, on the average, said he spends about \$200 a month.

"Most of the money I spend is on credit,"
See CREDIT, page 11

Xenakis Turns Math Into Music

By CHRISTINA HUIZAR
Senior Staff Writer

To crawl inside the head of Iannis Xenakis and wander among the thoughts would be a frightening experience. The sounds of screaming voices and terrible cries would bounce around the inner walls only to gain unstoppable momentum. Acute, sharp angles would project upward, punctuating his cerebellum, into infinity. Then silence would suddenly fall upon the muffled shrieks like a wet blanket, suffocating those underneath. Chaos once again.

Xenakis' thoughts and memories alone could drive a normal person insane. But Xenakis encapsulates these thoughts and emotions into tiny explosive packages that unfold before your eyes and ears, in the forms of composed music and architectural design.

UCSD has the unique experience of having Xenakis in residency at the Music Department this week. The residency offers local audiences a rare opportunity to learn about a man whom many consider one of the world's greatest living composers.

Iannis Xenakis was born in Romania of Greek parentage in 1922. In 1932 his family moved back to Greece. When he reached college age, Xenakis entered the Athens Polytechnic, intending to become an engineer.

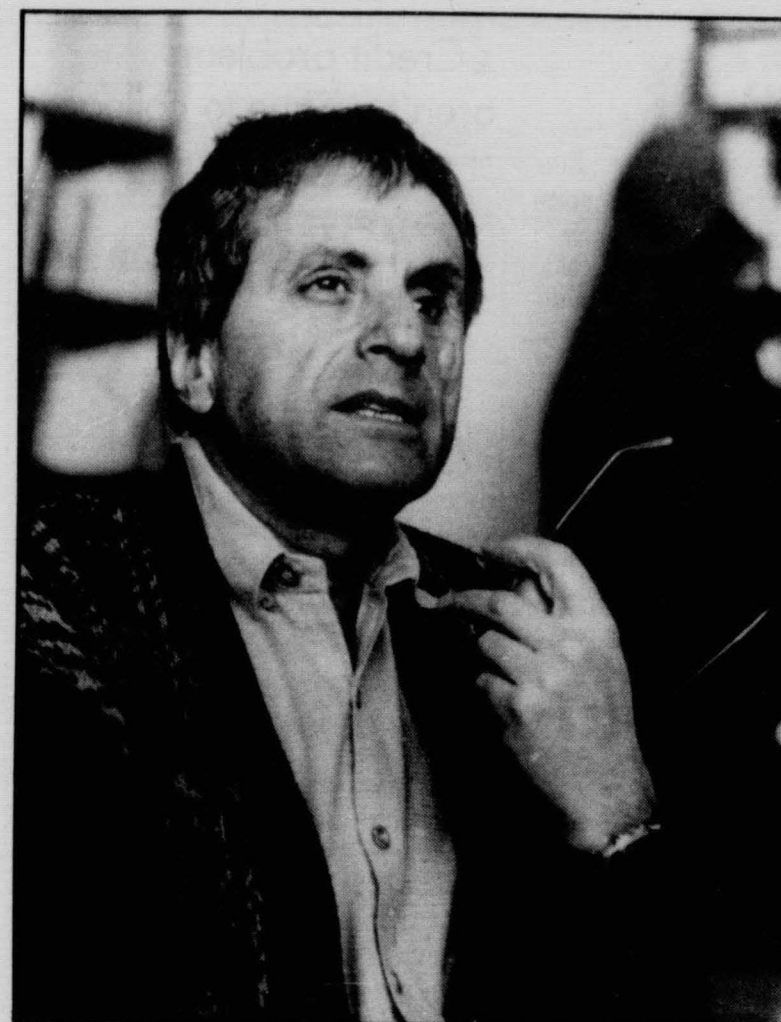
But the war that shook the world's frail nerves also shook his. Soon after World War II began, Greece was invaded. Xenakis rose from the shrieking voices and played an active role in the armed struggle for liberation. His was a mind yearning to be unleashed, to exist in open freedom. As a result, he soon became secretary to the resistance groups in the polytechnic institution. But on New Year's Day in 1945, Xenakis was badly wounded in the face, losing sight in one eye. Scars left behind from the blazing flames still mar one side of his face.

Shortly thereafter, Xenakis was captured and condemned to death. His music expresses the human dimensions known only to one sentenced to die. Xenakis managed to escape from his captors and finally settled in Paris in 1947, where he eventually took on French nationality.

Since those early war years of unyielding despair, Xenakis has gone on to succeed in everything he has heartily attempted, admirers say. After the war he studied music and architecture in Paris and designed the Philips Pavilion for the 1958 Brussels Exposition.

Xenakis has a history of connecting art and science in his works. As

See XENAKIS, page 9



Iannis Xenakis

Xenakis

Continued from page 8

he has explained, "For far too long, artists have suffered from the misconception that science was an inhuman pursuit proceeding meticulously step by step, quite divorced from any such faculty as imagination."

"Whereas in fact, the brilliant intuitive hypothesis is no less central to scientific advance than it is to artistic creation. Musicians have failed for too long to take their rightful place in the intellectual vanguard of human thought."

Through his work in musical composition, Xenakis has introduced the term "stochastic music." Simply, such music is composed from extremely complex mathematical calculations.

Xenakis will perform a concert at UCSD on April 7. For a full calendar of events involving Xenakis, contact the Music Department at 534-3230.



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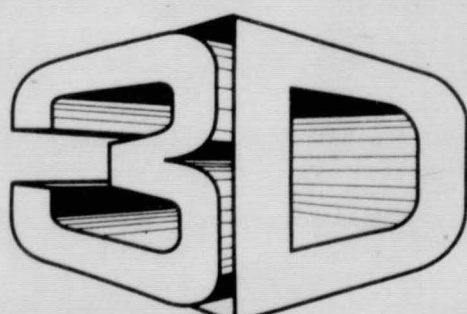


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Credit

Continued from page 8

he said, "if I can use credit — I will."
Ken Scott, a spokesman for CCCS, said that for a person with Lew's spending habits "it is very easy to get into trouble." Students usually don't have full-time jobs, he said, and that limits how much of their monthly net income they can spend on credit.

Greer said for those with credit sooner or later "there comes a day of reckoning — 30 days later."

CCCS offers the following tips to help avoid credit problems:

- Identify goals, specifically, where you want to be financially in two years, five years, and 10 years. Do your current spending habits facilitate these goals or make

them more difficult to achieve?
• Before seeking any kind of credit, determine what you can afford to owe. Monthly debt payment should not exceed 20 percent of your monthly net income.

—Ken Scott, Spokesman
Consumer Credit
Counseling Service

• Determine what you are using the credit
See CREDIT, page 13

Oscar-Winning Movie to Be Shown at Mandeville

Chuck Workman, filmmaker, director, writer, producer, and editor will join San Diego Cinema Society Director Andrew Friedenberg on April 24 for an evening of Workman's memorable short films.

Among the featured films is "Precious Images," winner of the Academy Award in 1987 for "Best Live Action Short." "Precious Images" was made in celebration of the Director's Guild of America's 50th anniversary.

Also on the program that evening will be "Best Show in Town," a stylized history of Paramount Pictures that intertwines a cavalcade of clips from more than 250 Paramount feature films from "Wings" to

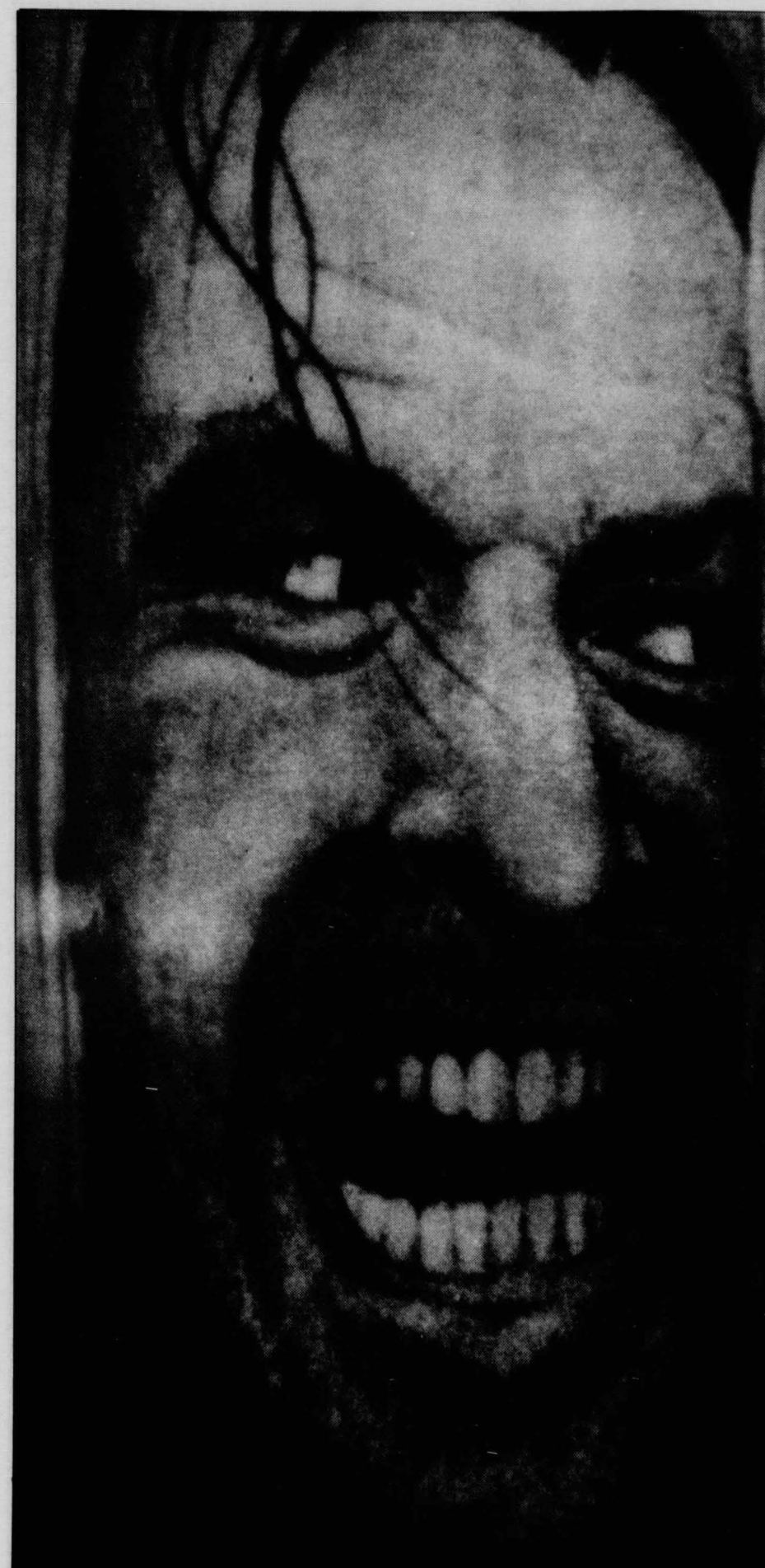
"Beverly Hills Cop II," narrated by Bob Hope.

Another film to be featured is "And the Winner Is," a documentary for the Motion Picture Academy which was featured at the beginning of this year's Academy Awards presentations.

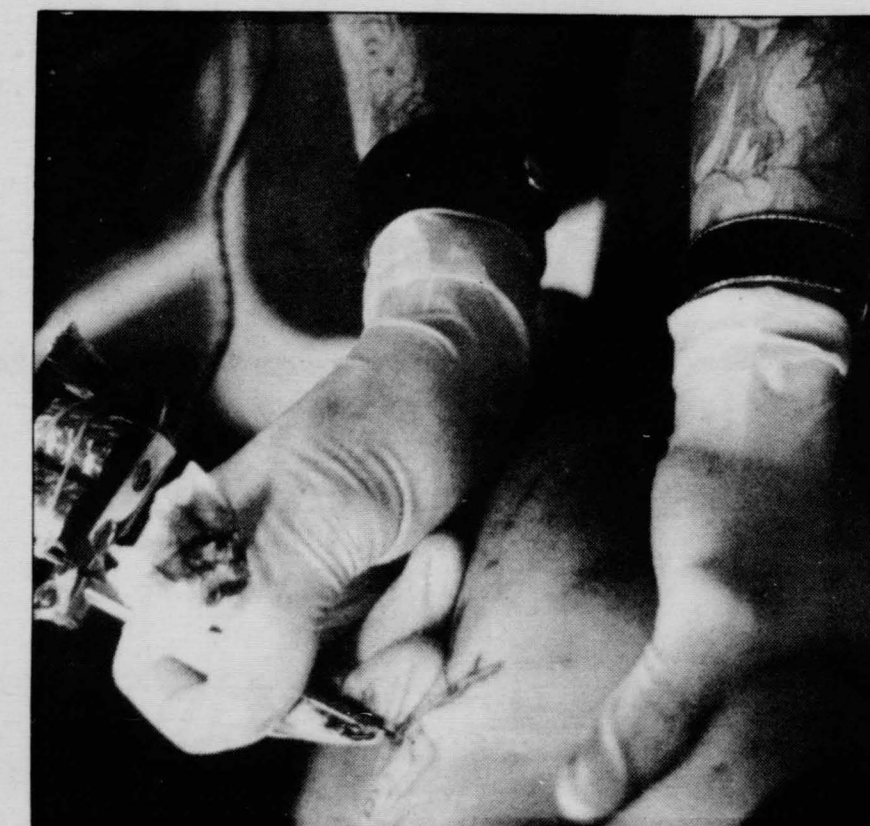
Excerpts from "Superstar," Workman's new feature-length documentary on Andy Warhol, will also be shown in addition to "Pieces of Silver," a short film he created for the Eastman Kodak Company.

The program will be held at 7 p.m. in UCSD's Mandeville Auditorium. Admission for the event will be \$10 for general admission and \$5 for students.

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By
Jennifer
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Credit

Continued from page 10

for, since different types of credit have different interest rates and terms. Shop for credit with the same time and effort you would when shopping for a car.

• Consider the risks involved (like what you would do if you defaulted on a loan), interest rate, and length of time given to make payments.

• Consider if the use of credit would hurt or help you achieve your personal and financial goals.

"Credit problems aren't unique to college students. It can happen to anyone," Scott said.

If students misuse their cards, Greer said, they'll "lose that blank check."

"It's something to think about," he said.

Don't ruin yourself before you get into the real world.

—Paul Greer, president, Consumer Credit Counseling Service in San Diego

According to the Bankcard Holders of America, your credit history can be reviewed by landlords, insurance companies, and potential employers.

Greer said students who misuse their credit will be "slitting their own throats."

"Don't ruin yourself before you get into the real world," he said.

Greer said he counsels more ex-students than students.

"We see more people after they have graduated," he added.

College students are a minority in terms of the people that the CCCS counsels, but Greer added, "maybe they should see us."

Art

Continued from page 9

to see through the small opening to the interior. Then the magic happens. The pieces are very voyeuristic."

Cohen received her M.F.A. in sculpture from San Jose State University. She has exhibited in group shows since 1984 and has worked in small scale from the beginning of her career.

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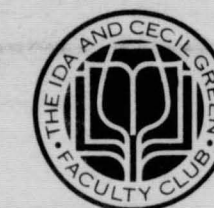
INCLUDE on the title page the author's name, local address and telephone number;

ENCLOSE a schedule of your courses for spring quarter (as well as known).

The speech must be short enough to be verbally delivered in a maximum of three minutes and the entry must be delivered to Dr. Gordon Schlesinger at the Third College Dean's Office no later than 4:30 p.m. on Friday, April 13, 1990.

For additional information or questions, contact the Dean's Office at 534-4390.

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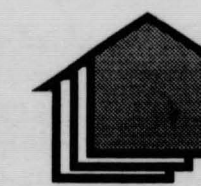
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1990-91 On-Campus Housing for UNDERGRADUATES Announcement for Spring Quarter Lotteries

Follow deadlines carefully. You will lose your space if all deadlines are not met.

College	Lottery Information Meeting	Lottery Card Due	For Details Call
Revelle	Thursday, April 5 7 p.m. - Why Not Here?	Wednesday, April 18 4:30 p.m.	534-3025
Muir	Thursday, April 5 8 p.m. - Muir Top of the Quad	Friday, April 13 12 Noon	534-4200
Third	Thursday, April 12 7 p.m. - Ocean View	Tuesday, April 17 4 p.m.	534-4341
Warren	Monday, April 16 Guaranteed students 8:30 p.m. Thursday, April 19 Non-Guaranteed Students 8:30 p.m. Warren Commons	Friday, April 27 4:30 p.m.	534-4581
Fifth	Thursday, April 12 8 p.m. - Pepper Canyon Lodge	Monday, April 16 4 p.m.	534-2261

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1990 MAJOR LEAGUE BASEBALL GUARDIAN PICKS

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DANA CHAIKEN
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BRIAN ITOW
Senior Staff Writer

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PETER KO
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BUD PAGE

INTRAMURAL HIGHLIGHTS

THIS BUD'S FOR YOU.

THE DEATH OF MARCH MADNESS

... March is a pretty mad little month around our sometimes beautiful campus in La Jolla. Play-off time in Intramural Sports dominates the early part and final exams chews up the middle. The rest of the month is basically devoted to sorting out one's emotional priorities during spring break.

And oh ya, we almost forgot. The Billionaire Club runs this little basketball tournament that a handful of people get interested in. This year the tournament was rather mad until some upstairs, young rebels from the desert marched into Denver at the end of the month and sent the rest of the collegiate basketball world scurrying for cover.

I guess the best thing you can say about this March is that it's finally over at last. April is here, spring has sprung, UNLV is numero uno, and UCSD Intramural Sports is loaded for bear in the month ahead.

Here's a capitalized summary of our Special Event Series for this spring.

10th UCSD Floor Hockey Invitational

**Friday-Saturday, May 4-5
The Reckerdome (RecGym)**

College floor hockey teams from all over will assemble at UCSD's notorious Reckerdome for two days of non-stop stick and puck action to determine the collegiate floor hockey championship of the West Coast.

UCSD will attempt to defend its championship for the 5th straight year as they take on all comers from every corner of California.

San Diego State and USD will provide the local competition, while UC-Riverside, Cal State San Bernardino, USC, UCSB, and Cal State Northridge are among the possible entries from Southern California.

This is an excellent spectator and social event for all UCSD floor hockey enthusiasts and all are invited to attend. Check with Tournament Director, Scott Bernides (534-4037) for the start times of UCSD's matches.

Intramural Department

SUPER SPRING EVENTS

Collegiate Over-the-Line Tournament and Beach Volleyball (Mixed Doubles) Tournament at the UCSD Beach Sports Festival

Saturday, April 21 at Mission Beach

Although this event looks new and is new, it really isn't. What we've done is combine two hugely successful events from years past, the Collegiate Over-The-Line Beach Softball tournament and the UCSD Beach Volleyball Tournament and formed one giant partnership...ta, da...the UCSD BEACH SPORTS FESTIVAL.

This year's big event will feature many traditions from the old days to include: 3-color Beach Sports Festival T-Shirts for all participants, a minimum of four competitive games or matches for each team, and excellent prizes for the winning sides. Tournament refreshments will also be available for participants.

The Collegiate Over-The-Line Tournament (3-person beach softball for the uninitiated) will retain a format similar to the one used over its previous 14 years. The only difference is that this year's tournament will be only open to UCSD students. Students from other Southern California colleges and universities will not be eligible to participate.

Four divisions of play will be offered at the Collegiate O.T.L. Men's, Women's, Coed, and IFC (Fraternities). Five teams will be assigned to each over-the-line court guaranteeing teams at least four games in the round-robin format. The top 3 teams from each division will advance to the championship round.

The Beach Volleyball Tournament will feature mixed doubles competition in two separate divisions: Open and Intermediate. Teams will be play round-robin competition on their court and then advance to championship rounds of competition.

Tournament application forms for each event of the UCSD Beach Sports Festival will be available at the Canyonview Recreation Office beginning Monday, April 9th. Tournament entries are limited, so get those entries in early.

Indoor Soccer

Saturday-Sunday, May 11-12 (Recreation Gym)

Indoor Soccer is back on-campus for another kick-filled two-day weekend of indoor football. The Sun God Indoor Soccer Tournament now in its 5th season will feature three divisions of play: Men's, Women's, and Coed for all campus soccer aficionados.

Tournament sign-ups begin Tuesday, April 24th at the Canyonview Recreation Office. Come by the IM Office for more information. Tournament Director, Scott Bernides can also be reached at 534-4037 for further tournament information.

But don't worry. We will cut you some slack. Rumor has it that the baskets will be lowered at least a whole foot this year, thereby allowing noted skywalkers such as Ron McGrath and Shawn Singley to show us their best jam stuff. Tournament particulars won't be out for awhile (two weeks prior), but give Tournament Director, Matt Adams, a call at 534-4037, and he'll fill your ear on why this will be the best SunGod event ever.

Outdoor Basketball

Saturday, May 12th (Muir Outdoor Basketball Courts)

Okay, so we now know who the best five players in college basketball are. We always did. Lil Anthony and his Imperials (better known as Augmon, Johnson, Hunt, and Butler) have established that fact. Quite explicitly.

But do we know who the best five are at UCSD. Of course not.

That's why we're holding this tournament for the 5th consecutive year.

The Sun God Outdoor Basketball Tournament is the fastest growing event on campus and promises to be even more competitive this season. The trick is simple. Get five (and only five) of your best buddies and enter a team. This tournament is not for the weak of heart. No subs are allowed.

12th Annual Intramural Golf Championships

Thursday, April 26th (Torrey Pines South) **Friday, April 27th (Coronado Golf Club)**
Sunday, April 29th (Torrey Pines North)

The annual Intramural Golf Championships are back again for another 3-day run this coming April 26-27-29. This year's tournament will feature prime time tee-times for the first 40 players to enter.

As in years past, the tournament field will be cut in half at the conclusion of each day's play. The top 20 survivors from Thursday's round on the challenging 18-holes of Torrey Pines South will advance to Friday's round at the Coronado Municipal Golf Club on the glistening shores of Glorietta Bay.

At the conclusion of Friday's round, the low 10 scorers will advance to the championship round on Sunday at Torrey Pines North.

All scores during each round of play will accumulate much like they do on the PGA tour. Except for one difference. Ours will be higher.

Tournament sign-ups will begin Wednesday, April 11th at the Canyonview Recreation Office. The tournament will be open to the first 40 players to enter.

BEACH VOLLEYBALL

MISSION BEACH SAN DIEGO

SATURDAY, APRIL 21 MARINER'S POINT 9:00A.M.

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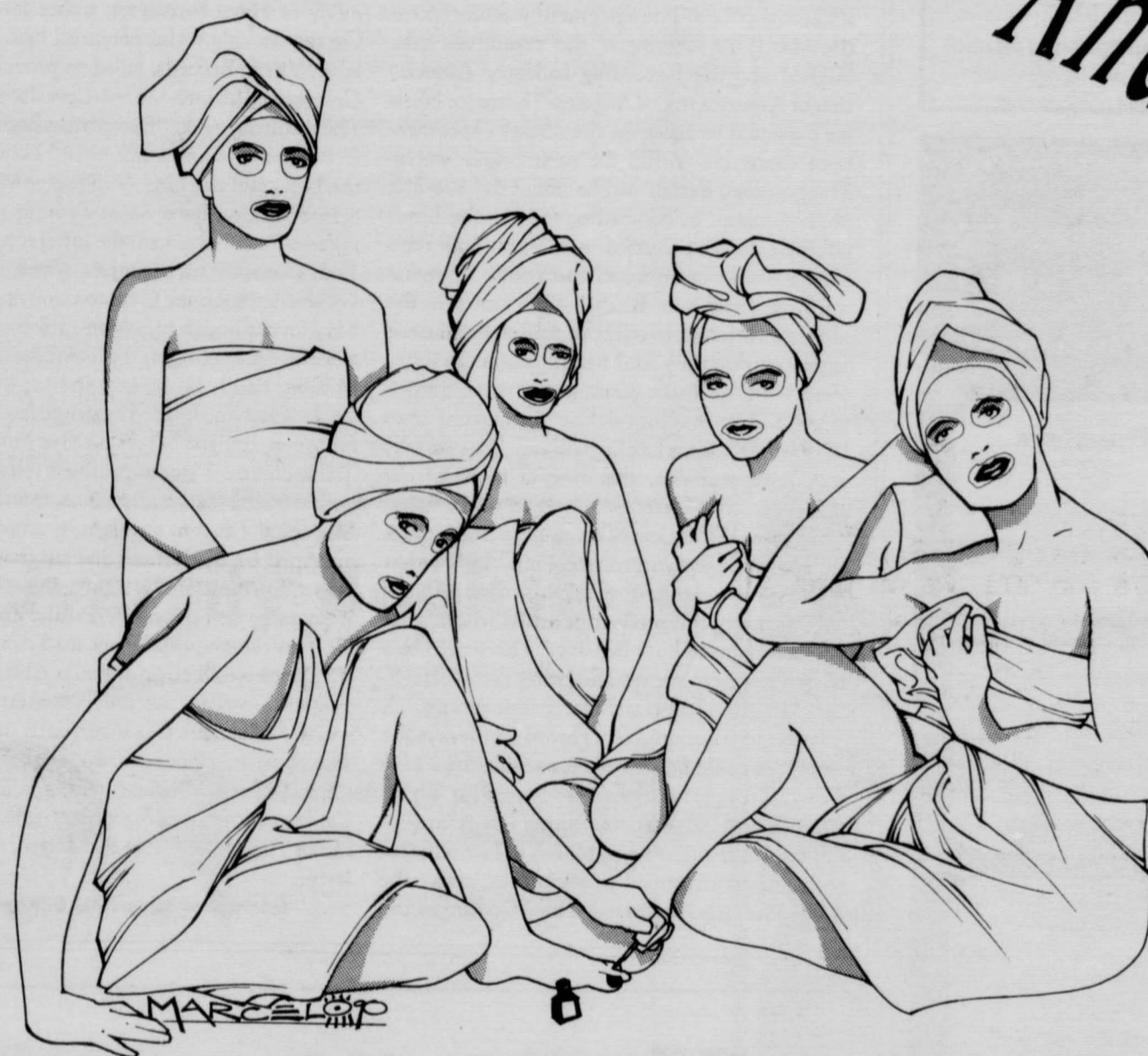
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APRIL 5, 1990

The Go-Go's Reunite:

They Got the Beat — And a Cause



Story by Helena Leng Loh
Associate Hiatus Editor

If the Go-Go's had announced that they were doing a benefit gig back in the early punk days of the band, they would have been laughed right out of tinsel town. Not anymore. Benefit concerts like Live Aid and Amnesty International changed all that — now it is cool to be a rocker with a cause.

The post-punk party band, which broke up in 1985, reunited last week for a sold-out environmental benefit concert at the Universal Amphitheater in their hometown Los Angeles.

The Go-Go's have come a long way from their teenaged Day-Glo punk/new wave beginnings. The band that once screamed out "We will overrun! The city! The country! The world!" now admonishes its fans to register to vote.

"It was kind of hard to make political statements in the early eighties,"

guitarist Jane Wiedlin explained in a recent phone interview, "because everyone just wanted to party."

And party the Go-Go's did.

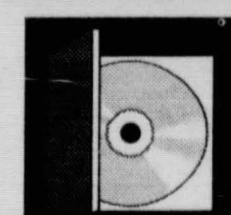
Many saw the group as a light pop band that churned out summer car stereo hits like "Our Lips Are Sealed," "Head Over Heels," and of course, "Vacation."

Yet there was another side to the band — what Wiedlin called "the seedy underside of the Go-Go's."

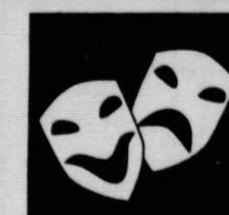
Wiedlin was drawn into the underground punk scene in the late '70s through her studies in fashion design. "It was teenage rebellion," Wiedlin said. "Every teenager needs some way to rebel and freak out the parents. Punk seemed to be the perfect way."

See GO-GO'S, page 6

Inside this week's issue



Music News:
Depeche Mode fans turn in-store promo into a riot. **P3**



Theater:
Andrei Serban directs UCSD theater performance. **P8**

Over-21 Party Games Under-21

We Need Beer Games...

Played any strange new games lately while drinking beer? That is, any strange new games *Hiatus* could use — we're looking for more beer games to be printed here. Submit your beer game, with your name and phone number, to the *Hiatus* mailbox (c/o Patty Jettie) in the *Guardian* offices, second floor, Student Center. Don't forget to give your game a name and boot factor.

Party Safe — Don't Drink and Drive
The *Guardian* does not condone the consumption of alcohol by minors.

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The Hunt for Red October

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...IN THE NEWS

The last major independently-owned record label, *Geffen Records*, was sold to *MCA Inc.* for an estimated \$545 million. The deal included *MCA Inc.* giving owner *David Geffen* one million newly issued shares of preferred stock that can be converted into 10 million shares of common stock. The deal also calls for *Geffen* to receive dividends equating to at least \$6.8 million each year. This was a surprise move, for at the time *Geffen* was seriously considering a buyout offer by *Thorn-EMI* for a reported \$700 million in both cash and stock. The *MCA Inc.* pure stock deal may have been more advantageous to *Geffen*, as it was tax-free. The deal, which only took 48 hours to complete, calls for *Geffen* Records to operate autonomously within the *MCA* structure. The move is scheduled to happen after the Dec. 31 expiration of *Geffen's* current distribution deal with *WEA*. On the issue of parental warning stickers...the major record labels recently agreed to the *National Association of Recording Merchandisers'* demand for a uniform sticker policy. The agreement was reached at the March 10 meeting of the executives from *NARM* and the *Recording Industry Association of America* in Los Angeles. The major labels are expected to agree on the sticker's specifications sometime within the next couple weeks. The proposed design will be about the size of a postage stamp. In contrast to the lengthy list of offensive topics proposed in the state bills, this sticker would be more to the point: "Parental warning — explicit lyrics." This move is the industry's attempt to tell both consumers and the legislators that they don't need government intervention in the music business. But this evidence of good faith may not defuse the current state legislative push for labeling albums. It is possible, and quite probable, that one or more of the sticking bills currently proposed in 10 states could pass. If this occurs, as many as eight other states are thought to introduce similar bills within the next two years. If this happens, many retailers will not carry the product of artists whom state officials claim to be "offensive." This would be a blow not only to the rap and heavy metal categories, but also to pop and alternative groups...A Florida judge has ruled that record retailers in the local area could be arrested for selling the 2 Live Crew album *As Nasty As They Wanna Be*. This is the second time that this ruling has been supported in the area. As of March 9, law enforcement officials notified retailers that, under the opinion of circuit court judge *Mell Grossman*, the

album may be considered obscene under current state law. Because of the ruling, retailers could face a misdemeanor charge for selling the album to an adult and a felony charge for selling it to a minor. The album, featuring the controversial cut "Me So Horny," contains graphic descriptions of sexual activity. *Skywalker Records* has released an alternate version of the record excluding this single. At press time, the original release sold 1.3 million copies, while the toned-down version has only sold 200,000 copies...*Danny Bonaduce*, who played *Danny* in the "Partidge Family" and is now a late-night disc jockey on Philadelphia's *WEGX*, was arrested March 9 for crack possession in Daytona Beach, Florida. *Bonaduce*, who was filming an episode of the *USA Network* show "Youthquake," has been suspended from *WEGX* while he seeks treatment...*Singer Boy George* has become the president of the U.K. independent dance music label *More Protein Records*. His interest was piqued in early 1989 when *Jeremy Healy*, formerly of *Haysi Fantazee*, wrote several songs *George* thought to be potential hits. When his label, *Virgin Records*, failed to provide support, *George* used his own money to produce the songs. The resulting track, "Everything Begins with an E" by *Ezee Posse*, has sold over 32,000 copies in the U.K. and the U.S. *Virgin Records* recently agreed to distribute *More Protein* product in Europe. Another act on the label is *Jesus Loves You*, *George's* own project which united the vocalist with former *Culture Club* drummer *Jon Moss* for the house track "After the Love"...After a decade of working in the music business, *Peter Murphy* finally broke into the top 40 with the single "Cuts You Up." The single has been No. 1 for seven straight weeks on the *Modern Rock Tracks* charts...Upcoming album releases: *Behind the Mask*, the first studio album from *Fleetwood Mac* since *Tango in the Night*, is scheduled to be out April 10; *Madonna's* sire successor *Like a Prayer*, *I'm Breathless*, is tentatively set for May 15; *Welcome to the Terrordome*, *Public Enemy's* next *Def Jam* release, will be out mid-April; *Shut Up and Dance*, a collection of *Paula Abdul's* remixed singles, will arrive sometime this spring...*Midnight Oil* is currently on the road. The tour, in support of their latest *Columbia* release, *Blue Sky Mining*, will stop in Southern California for four consecutive nights: 6/19-6/20 in Los Angeles, 6/21 in San Diego, and 6/22 in Irvine.

—information taken from *Billboard Magazine*

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music news

Fans Just Can't Get Enough

Depeche Mode In-Store Signing Cause Riot

By Patricia Jettie
Hiatus Editor

In Los Angeles recently, a large group of fans displayed the typical reaction of mass hysteria often seen in the presence of rock stars: screaming girls fainting on the sidewalk and boys, emulating their idols' physical apparel, throwing themselves onto a limousine.

But this was not in reaction to *Paul McCartney's* recent *Southern California* visit. Rather, the estimated 15,000 frantic fans that filled the 15 blocks surrounding *Wherehouse Records* on Third and La Cienega on March 20 were clamoring to catch a glimpse of the techno-pop group *Depeche Mode*.

Coming from as far as Arizona, some fans had been waiting in line for over 48 hours. "The reason why I love *Depeche Mode* is [because] they're all gorgeous," one older woman giggled. "My husband is right here, and he's going to kill me."

The event, sponsored by *Wherehouse Entertainment Inc.* and *KROQ-FM*, was designed to help promote the band's latest *Sire Records* release, *Violator*. The

British quartet arrived at the autograph signing intending to remain for three hours. But everyone, including the band, was surprised at the turn-out. "We thought there was going to be about 30 people," synthesist *Andrew Fletcher* said during the signing.

As soon as the group entered the building, the fans began pushing forward, climbing trees and cars in an attempt to peer through the record store's windows. *Fletcher* and fellow band members *Martin Gore*, *Alan Wilder*, and *David Gahan* were whisked away after only an hour as the previously calm crowd teetered on the edge of rioting.

One teenage girl was trampled and seven other youths injured as the crowd excitedly pushed up against the front of the store. As the band left, the human grid-lock that filled the street became uncontrollable. *Los Angeles police* said although no one was seriously hurt, there were several reports of broken windows caused by thrown bottles.

"Things got out of hand," a *Los*

Angeles Police Department sergeant, who wished to remain anonymous, said. "It's their company's fault. They should have known that this was going to happen, with those people being [outside the store] that long. They should have told us before."

The day after the incident, the band flew to Mexico to attend a previously-scheduled press conference. *Fletcher* called *KROQ-FM* and apologized on the air to the band's fans for leaving the store early. "We've done many in-store's in our career," he said. "That amount of people have never turned up."

The LAPD, in addition to several city officials, called for the band, the record store, *KROQ-FM*, and *Warner Bros. Records* to pay the \$25,000 the band's appearance cost the city in police time, paramedics, and clean-up. *Wherehouse Entertainment, Inc.* has agreed to pay the damages.

Yet *Los Angeles City Councilman Zev Yaroslavsky* felt that the responsibility for the riot should be distributed between the four parties. The day after the event, *KCAL-TV* news (Channel 9) televised a live debate between *Yaroslavsky* and *KROQ-FM* disc jockey *Richard Blade*, promoter of the event for the radio station.

"Wherehouse Records, and to the extent that *KROQ* radio was involved, is responsible for one of the most incredibly poor judgement calls that I have ever seen," *Yaroslavsky* said. "This was not a demonstration to free *Nelson Mandela*. This was a commercial



Depeche Mode, techno-pop stars with a depressing message.

promotion on the part of *Wherehouse Records*. "When I arrived there at 11 p.m. ... there were six paramedic ambulances stationed there. I wonder how many heart attacks went unanswered because we had six ambulances parked at Third and La Cienega."

Blade responded that the radio station was not responsible for aggravating the situation. "We are the vehicle which lets people know what's happening ... Our job is to play music, not to arbitrate only a certain amount of people who can go [and attend such events]."

Blade further claimed that the rioting was not expected. "Although it wasn't a demonstration, it really wasn't a commercial enterprise, either," he explained. "The people who waited

in line for two days were going to buy the record whether or not *Depeche Mode* were there ... To say it was just a commercial venture on behalf of the *Wherehouse* is wrong. It was just the venue [the band] was at."

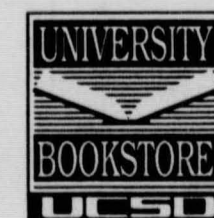
It is natural for people to want to point the finger of blame, but in the case of this specific incident, no one is completely responsible. *Depeche Mode's* personal promotions are handled by a private company; like many artists, they felt that their record label was too bogged down with other artists to direct enough attention to their work. The problem was that these private promoters failed to see that fans, who had been waiting over 48 hours, could become uncontrollably excited when

See *MODE*, page 8

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music

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The Goings-On of KSDT

By Walter Bitts
Staff Writer

I've often heard people ask inquisitively, "What is KSDT?" Others think they know what KSDT is: a weird group of kids interested only in clothes and hair-cuts who play an ensemble of boisterous, drug-induced music out of a Tim Leary nightmare.

Inside KSDT there exists a medium for student expression, as well as the responsibility of operating a student-run college radio station. The place has an eclectic make-up where students are in control.

El Ghazalli, resident DJ and philosopher explains KSDT as, "Pure freedom, and about as close as you can get to pure anarchy." Anarchy is an important concept — a lot of people are afraid of it,

but anarchy is just freedom.

"This sense of freedom does not mean coming into the station and tearing it apart, rather being able to express your views the way you want to. What is life without it?"

KSDT was founded in the 1960s as a student-run organization and that format has continued to the present. One important goal of KSDT is to acquire an FCC license that will allow broadcasting on FM radio.

The University has been trying to acquire an FCC license for three years, and has moved closer to that goal by soliciting the help of talk-show radio KSDO.

"Due to a previous agreement, the Communications Department would have jurisdiction over the



Frank Lum/Guardian

DeeJay Kevin Glickman communicates nonverbally with a crowd on the hump outside KSDT.

license, but that does not mean KSDT will not be a part of it," KSDT's General Manager Steve Branin said. "There is a committee who is overseeing this procedure, and I am trying to keep in close contact with them. There are members on the committee who

believe a student-run station is a good thing."

Ghazalli expressed his dissatisfaction with the amount of time it has taken to get the license. "We should be getting first priority as a public institution as opposed to those born-again radio networks,"

Ghazalli said. "If we get a license it might be taken out of student control. College radio should always be in the control of the students because students pay for this school." Right now KSDT is restricted to a one-hour hump show and is available in some of the dorms. The move right now is to try and get the station heard in all of the dorms as well as being hooked up to the Price Center sound system. Students then, instead of listening to a random station, would be able to hear their own student-run station.

About 90 percent of the KSDT format is music-based and includes a diversity of styles — rap, metal, blues, jazz, and punk all have a home at KSDT. The station is also broadcasting UCSD news and sports, as well as providing a forum for the A.S. president to keep students updated in the abyssal happenings of student government.

KSDT is a station that is made up of all volunteers. Program Director Vicky Kim said, "I spend 30 hours a week organizing and listening to music that will be played on the station. We receive records from all over the country, from both independent as well as major record labels. In commercial radio they control their playlists, but KSDT's playlists are shaped by what the DJ's are playing."

College music stations are the front line of new music, and what is being played on them today will be played on commercial radio tomorrow. Kim went on to say, "Commercial radio is designed for whatever sells; it's all money involved. It's a good thing to have a place like college radio that is not being driven by money."

Bands such as REM, The Pixies, Sugarcube, and even U2 can attribute their success to being exposed first to the public on college radio.

KSDT has started working with other student groups to provide entertainment and diversity for the campus community. According to DJ Ted Tarris, "More student support is needed. We try to work with other organizations, but some such as Assorted Vinyl have not been very cooperative. To get student support, we need to be able to reach them."

Students and KSDT are synonymous. The station is run by students for students. So the next time you walk by KSDT, stop in and take a look and listen.

movies

'Lord of the Flies' is a Hidden Treasure

By Scott Casmer
Staff Writer

It seems that every so often there is a desire in Hollywood to turn a great book into a great movie. It's difficult to say why, but the spark that appears in the book rarely manifests itself in the cinema production. The new Harry Hook film "Lord of the Flies," is one of the few truly successful attempts at making such a translation.

True to Sir William Golding's novel, the movie starts out with the plane crash and stranding of twenty-four young men on a small island.

These military academy students, all played by unknown actors between the ages of eight and 13, proceed to set up a society that will hopefully keep them alive long enough to be rescued.

Like the book, the beginning is dull, but it gives the viewer a good idea of the background which will explain many of their future actions. After taking into account their expected naivete, these young men do an exceptional job of setting up living arrangements.

Soon a power struggle breaks out between the original leader, Ralph (Balthazar Getty), the great-grandson of oil magnate J. Paul Getty, and Jack (Chris Furrh).

While both actors portray their characters with skill beyond their years, Furrh seems to be a natural for the rebellious powermonger, Jack. His performance allows the audience to follow the Jack's savage emotions.

One other character worthy of strong praise is actor Danuel Pipoly, who plays Piggy. In real life, the Orange County youth is involved in the Boy Scouts, which helps validate his role. He por-



Ralph (Getty) and his fellow cadets as they finally reach shore.

trays, with a natural flair, the optimistic, well-intentioned boy who has a tough time being accepted by his peers due to his physical appearance.

Overall, the entire cast seems to represent the characters they play with sincerity and an apparent lack of effort. The proficiency of the young actors, combined with the exceptionally well written novel and screenplay evolve into a movie which pulls on the emotions that it was originally meant to taunt.

According to Golding, "The theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable."

The procession of the movie helps deepen the understanding of mankind's true nature. By the end of the movie, when the entire madness comes to an abrupt halt, viewers are suddenly shocked by the

depth of the emotional trance they have fallen into.

On an aesthetic level, the movie is done with articulate attention to detail. The scenery, filmed in various parts of Jamaica, was carefully picked to suit every aspect of the plot and helped to embellish the on-screen performances.

The music was performed by the London Symphony Orchestra, which shows yet another stride toward perfection. It was blatantly obvious that there was a great deal of attention paid to detail.

Overall the movie was excellent. While it is a story of children, it is not a children's story. Its "R" rating is appropriate, given the subject matter, strong language, and violence. Everything such a movie could be expected to do is accomplished and then some.

MOVIE: "Lord of the Flies." Starring Balthazar Getty, Chris Furrh, Danuel Pipoly, Gary Rule, Badge Dale. Directed by Andrei Serban. Produced by Ross Millroy. Screenplay by Sara Schiff based on the novel by William Golding. Presented by Castle Rock Entertainment. Now showing at theaters citywide.

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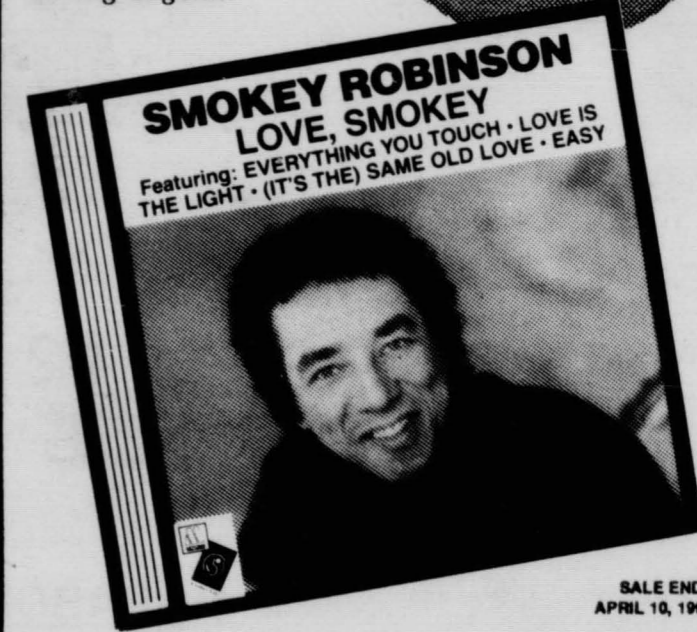
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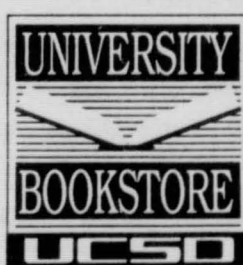


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Go-Go's

Continued from page 1

She gave up her academic career for a musical career, forming the Go-Go's with lead singer Belinda Carlisle, bassist Margot Olaverra, and drummer Elissa Bello — none of whom knew how to play their instruments.

They didn't know how to plug in their amps, either — so they asked Charlotte Caffey, former bassist of the Eyes (whose drummer D.J. Bonebrake went on to join X), to help out. Caffey eventually joined the band as guitarist — even though she'd never actually played lead guitar before.

Their first gig, opening for the Dickies, consisted of two songs — or, actually, one and a half. Halfway through "Robert Hilburn" (an attack on the L.A. Times music critic), Wiedlin forgot her chords, so they repeated "Overrun" as an encore.

There was nowhere else to go but up. The band, with veteran drummer Gina Schock and guitarist-turned-bassist Kathy Valentine replacing Bello and Olaverra, was signed by I.R.S. Records in 1981. Their debut album *Beauty and the Beat* stayed at number one on the Billboard charts for six consecutive weeks.

In its 10th anniversary edition, the college / alternative rock-oriented CMJ magazine rated *Beauty and the Beat* the top album of the 1979-89 decade, beating out such powerful acts as the Police, R.E.M.,

Talking Heads, and the Clash. The magazine noted, "Think of it what you may [now], but without it, you may not be listening to much of what you do today."

"Female musicians are no big deal now," San Diego Reader Music Editor John D'Agostino recently commented. "Ten years ago they were. The Go-Go's made the music industry see that all-women bands can make money."

As for today's woman rockers, Wiedlin remarked, "I think we did influence some female musicians, although no one really wants to come right out and admit it!"

So what's it like to be a woman in an all-female band? The Go-Go's often joke that because they've never been men, they really wouldn't know.

Wiedlin pointed out, though, that the band did share a special female camaraderie: they claimed that their "girl talk" would shock anyone — especially guys.

"You know, male bands are supposed to get real raunchy, but I think we're worse," Wiedlin declared. "When we're together, we're always trying to outdo each other with our remarks. It's funny how I just fell back into that mode of behavior with the girls when we all saw each other again last year, since I hadn't had a chance to talk like that with anyone since I left

the band — certainly not with my husband, and not really with my other girl friends either," Wiedlin continued.

"With the Go-Go's, there's so much history: we spent so many years on the road together, being with each other twenty-four hours a day, sharing hotel rooms... I think maybe it's like guys who've been through a war together — that kind of bonding."

Those close bonds carried the band through a tough period be-



The Go-Go's Turn To You in 1984.

lived... I felt pretty shitty about that. I wish it hadn't happened, but I think everyone's come out stronger because of it."

Yet the strain did get to the band. Wiedlin left the Go-Go's in late 1984 to pursue her own career as a solo singer/songwriter; the band officially broke up half a year later.

Carlisle, assisted by Caffey, went on to a solo career with three Top 40 albums. Wiedlin has also just completed her third solo album, *Tangled*, with the title song featured in the movie "Pretty Woman." And while Schock (House of Schock) and Caffey (the Graces) have each released one post-Go-Go's album with new bands, Valentine has yet to sign on with a record company.

"We've all worked really hard to make it on our own, apart from the Go-Go's," Wiedlin commented.

Not only did the former Go-Go's pursue their musical projects

individually; they also pursued their political projects unaware of their mutual interest in environmental issues. When Carlisle's manager Danny Goldberg suggested a benefit for the California Environmental Protection Initiative planned for the November 1990 state ballot, the band jumped at the opportunity.

Wiedlin explained that they

thought a benefit show would be perfect for a reunion. "We didn't want people to think that we were reuniting just for the money, which is what a lot of bands do."

How about the MEGO — My Eyes Glaze Over — Effect, in which the public is deluged with excessive environmental hype? "There've been a lot of endorsements by celebrities in the past few years, which is good to an extent," Wiedlin said. "But it's also dangerous because it might lead people to think that they can just sit back and let the celebrities save the world we live in. There's so much that you can do just by yourself — recycle, don't eat at fast food joints, don't eat meat, don't wear fur." She paused, then giggled. "That's my lecture."

Onstage, the Go-Go's continued to "lecture" their audience, combining seriousness with fun as they repeatedly reminded the crowd to sign the Initiative petition. "Without a clean environment, there'd be no surfing!" they added as they splashed into an extended jam of their catchy instrumental "Surfing & Spying," which was featured on the "Fast Times at Ridgemont High" soundtrack.

The hour-and-a-half set proved that the Go-Go's can rock — with both spit and polish.

Their encore rendition of the Shangri-las' "Walking in the Sand" was one of very few songs that the crowd couldn't — and didn't — sing along to. The cover, which the Go-Go's used to play in their

debut. She has a limited vocal

range, while her forté is soft, crooning soft love songs. If Reprise bothers to renew her contract, perhaps Tikaram will have developed a sense of style strong enough to separate her from the competition.

By Cory-Matthew Lidschin
Staff Writer

By Scott Casmer
Staff Writer

By Michael Schwartz
Staff Writer

albums



Tanita Tikaram
The Sweet Keeper
Reprise Records

The husky voiced singer/songwriter born in Germany is back with her second album which was written during her last world concert tour. While Tanita Tikaram has reached European success with her debut, *Ancient Heart*, she has yet to conquer the American market.

Tikaram's latest release, *The Sweet Keeper*, lacks the soft blend of mellow music she used on her first album. Instead of capturing the listener with catchy lyrics and dramatic melodies, her new album is full of flat, unmemorable songs.

Tikaram tries to cover up her sultry voice by using a string quartet and a mesmerizing piano score. In addition, the music drowns out her voice, making most of the lyrics incomprehensible.

It is unfortunate that Tikaram failed to grow musically from her debut. She has a limited vocal

range, while her forté is soft, crooning soft love songs. If Reprise bothers to renew her contract, perhaps Tikaram will have developed a sense of style strong enough to separate her from the competition.

By Cory-Matthew Lidschin
Staff Writer



Jive Bunny & the Mastermixers
The Album
ATCO/Music Factory

A London-based group comprised of eight talented men, The Mastermixers, recently compiled a forty-two minute mix of traditional fifties rock-and-roll, with some other classical styles of music. The variety of style they have stuffed onto the album is phenomenal. The group has cuts from all kinds of classic artists such as Elvis Presley, Chuck Berry, Little Richard, Chubby Checker, and Paul Anka.

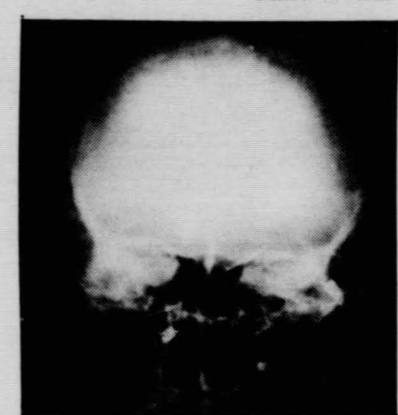
Even though most of the music is 50's style, they have managed to

break the music down into eight distinct "songs," each having its own theme or mood.

They have traditional rock mixes, a love song, and a strange combination including Hawaii Five-O tunes. In addition, they delve into a Glenn Miller medley. Overall, there are cuts from nearly seventy songs and almost as many artists. There's definitely no repetition here.

One of the most amazing aspects of this album is the sound quality. With the exception of a couple cuts, there is absolutely no surface noise, tape hiss, or any other annoying sounds from old recordings. This may not be a concern to most people, but to the true audiophile, it is a pleasant surprise.

By Scott Casmer
Staff Writer



Ministry
The Mind is a Terrible Thing to Taste
Sire Records

It can be called nothing short of a musical assault. *The Mind is a Terrible Thing to Taste*, the latest from the Chicago-based Ministry

is a blend of chaos and anarchy, the kind of stuff that makes the Chili Peppers sound like Barry Manilow.

The lyrics are unintelligible except for an occasional "kill!" or "death" escaping from the heavy percussion and guitar. There is the occasional sampling of such quips of wisdom as "I kill to show that I'm alive."

Yet, one does not listen to this band for the lyrics. The appeal is in the intensity of the beat and the feeling of extremities.

This music, filled with images of war and death, makes you want to trash your room and light something on fire. The skull on the cover is not just an ad agency's campaign.

If this is the attitude you enjoy gleaning from your music, Ministry is the choice for you. Soaring far above the rest of the industrial and garage band scene, there actually is a stylistic difference from one song to the next. Truly transcending the medium, Ministry even manages to throw in a glimpse of the fact that they possess some musical talent.

Labeled progressive by those who swear by it and awful noise by those who do not, this music may be on its way to future top 40, judging by the current escalation of angst and violence in the art world.

If this is the case, then Ministry surely will be leading the pack, a Mozart of the medium.

By Michael Schwartz
Staff Writer

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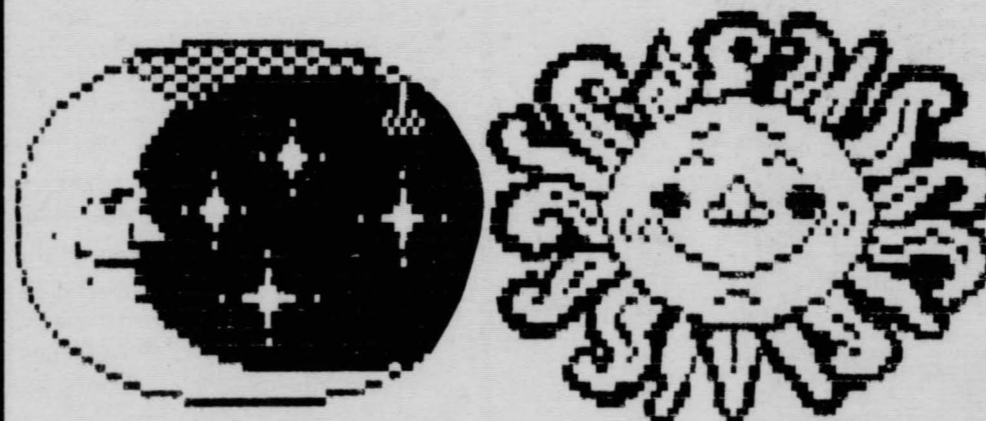
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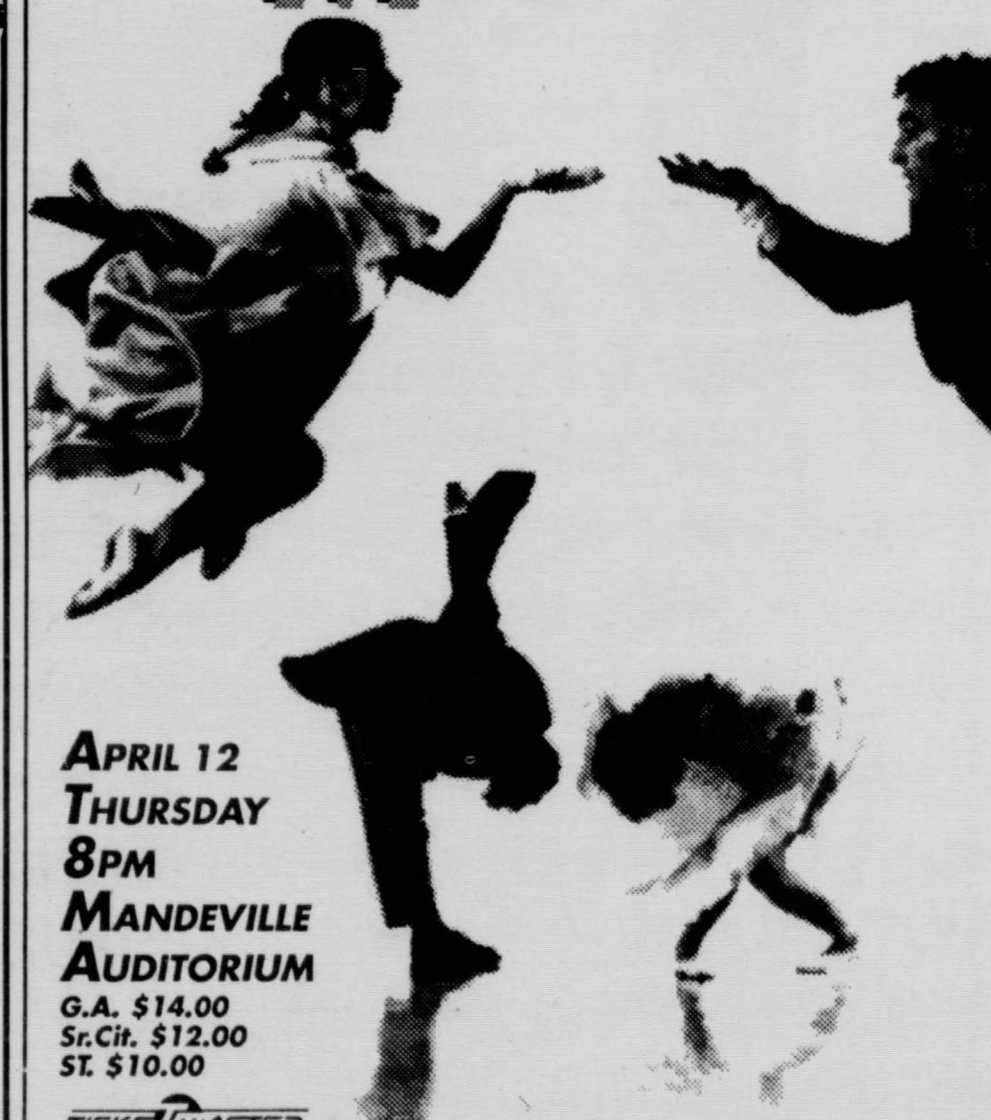
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theater

Serban to Direct 'Our Country's Good'

If you are looking for something to do this weekend, you may want to check out "Our Country's Good." The UCSD Theatre Department is currently performing Timberlake Wertenbaker's contemporary play is about the first prison ship arriving at Australia's Botany Bay Colony in 1789.

The performance, which opened last night and will run through next Sunday, is directed by Andrei Serban, a world-renowned director.

"Our Country's Good" is a voyage into the complex and often painful relationships between the prisoners and their captors. Adapted from the Thomas Keneally novel *The Playmakers*, the play opens with English prisoners arriving in Botany Bay after a physically and mentally difficult voyage.

The convicts, aided by the soldiers who are their captors, are forced to perform a production of the Farquar play, "The Recruiting Officer." While preparing for the performance, they search within themselves and eventually retrieve a portion of their lost dignity.

"What attracted me to this play is that it is a play about freedom and lack of freedom, slavery, and social injustice," Serban said.

"[It is] about physical and psychological torture. We are invaded with new plays which are mirroring our life from a grim point of view. It is refreshing to see a play that is intelligent and hopeful and presents the message of the story in an uplifting way."

A native Romanian, Serban received his technical training in theater at the University of Bucharest. His most recent works include a production of "Twelfth Night" at the American Repertory Theatre and the opera "Prince Igor" at the Royal Opera House in Covent Garden.

Last spring, Serban lectured at UCSD, instructing students on a variety of acting methods. Well known for his training methods, he enjoyed the experience of working with student actors.

"Students approach a material freshly," he explained. "Enthusiasm, curiosity, and their state of active questioning is much more important than the deadly professional attitude of an actor stubbornly repeating yesterday's success."

THEATER: "Our Country's Good." Performed by UCSD Theatre Dept., directed by Andrei Serban. Presented at Mandell Weiss Theatre, 8 pm through Saturday, 7 pm on Sunday. \$6 for students, \$8 general admission, \$10 general admission.

So you're back from vacation...how about going on another HIATUS?

Yeah? We always welcome new writer—so if you're interested in music, film, art, etc, come join our staff! No experience is required and there are certain fringe benefits which we won't mention here...Anyway, come check out the possibilities at our first meeting of the quarter on **TUESDAY, APRIL 10, 7:00 P.M.** in the room across from the *Guardian* offices (directly above the food co-op), 2nd floor of the Student center.

Mode

Continued from page 3 meeting their idols.

The British pop stars are immensely popular both in Europe and Asia. On the whole, the U.S. reaction, although positive in such cities as New York, Houston, and Chicago, has been fairly lukewarm. But for some reason, the band has been embraced by the Los Angeles music scene.

The band attributes radio backing, especially the constant support of the alternative rock format of KROQ-FM, as a major factor in coalescing the group's Southern California popularity. "It's radio," Gore told the *Los Angeles Times* in a recent interview.

"We get much stronger radio support here [in Los Angeles] than anywhere else."

The reason that this event has caused such a stir, besides the obvious fact that riots tend to attract the media's attention, is because Depeche Mode is not a superpower in the music business. Out of the 10 albums and 23 singles the group has released in the past nine years, only "Personal Jesus," the initial single off of *Violator*, has gone gold in the U.S.

Regardless of reason, Depeche Mode is obviously creating a stir. The publicity from the Warehouse incident, albeit unintentional, can only help alert the rest of the country to the band's growing status.

Go-Go's

continued from page 6

Go-Go's used to play in their early shows, paid homage to both their female predecessors and their punk beginnings with its wailing "oh no no no's" and howling guitar riffs.

The Go-Go's showed that, unlike the girl groups of the sixties, they are not just pretty faces but talented musicians with still untapped potential. It was apparent from the band's energizing raw power that the five-year hiatus had improved their musicianship.

Rather than just sticking to the basic three-minute song format, the Go-Go's varied the arrangements of some songs, throwing in surprises here and there for the audience. "You can keep the beat on this one," Wiedlin demurely advised the crowd—leading everyone to think that they were about to break into their Billboard No. 2 hit "We Got the Beat."

But instead the band started playing an acoustic version of their normally upbeat "Vacation."

Schock eventually ran back to her drum set, leaving the rest of the band at the front of the stage to deal with the beach balls that the crowd kept tossing about. When Carlisle kicked a ball out to the audience, her shoe flew off and landed at Rob Lowe's feet.

Backstage after the concert, Lowe (who was featured in the Go-Go's 1984 video "Turn To You") remarked that while the Go-Go's were still a band that was all about having fun, they were also helping to create an awareness of urgent issues such as the environment.

Given the success of the concert, the band announced afterwards that they plan to tour together in the fall. Carlisle explained, "We took a vote to see if we had enough fun to do something together again, and we decided yeah. We will."

Looks like we can expect to be beat head over heels with more causes after our vacation.

Staff writer Joshua Odintz contributed to this story.

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