

INSIDE THE WEEKEND EDITION

OPINION

Mapplethorpe, the NEA, 2 Live Crew... art and music in America are on trial these days. Two writers examine the pros and cons of the NEA funding debate. Another takes an in-depth look at the possible ramifications of the 2 Live Crew trial. Should the government have the right to deem art obscene? Do Americans need to be protected from filth, or are we being blinded by the right?/PAGE 4

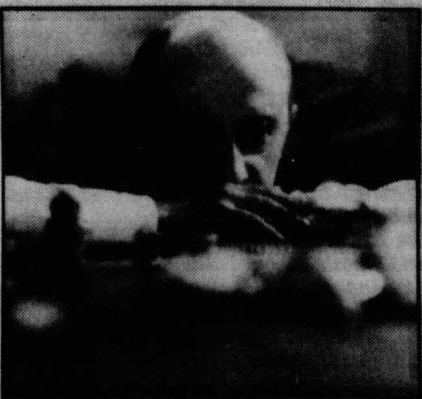
FEATURES

Students use a myriad of tactics to attract each other, including flirting and "lines." A student survey explores these tactics and concludes that their use differs between men and women.

One student, however, sees love more as a battlefield, and keeps "S.A.D." as her priority/PAGE 7

SPORTS

The nationally second-ranked women's soccer team "upset" Division I UC Irvine for the second time this season, pulling out a 1-0 win in overtime Wednesday at home. It marked the first time in seven games that Karin Lindsay, who scored the only goal in UCSD's first victory over the Anteaters, did not score for the Tritons — but she set up Cheryl Parker for the game winner in the opening minutes of the first overtime period/PAGE 12



HIATUS

The long-awaited French film "Monsieur Hire," directed by Patrice Leconte, starring Michel Blanc with a musical score by Peter Nyman (*The Cook, the Thief, his Wife, and Her Lover*), proves there is more to cinema than sex and violence. Fans of foreign films and/or thriller movies will love the film. A detailed review appears in *Hiatus*/PAGE H1

INDEX...

Science News	2
Opinion	4
Features	7
Hiatus	H1
Sports	12

Co-ops Ready To Sign Lease

By Mary Betty Heard
Associate News Editor

After over two years of deliberation and countless failed leases, the UCSD co-ops may sign a lease with the University Center Board (UCB) on Monday.

The UCB meeting, which is open to the public, will be held Monday night at 5:30 p.m. in the Student Leadership Chambers on the third floor of the Price Center.

The basic framework of the new lease, according to UCB Chair Nick Long, is the same as old proposed leases, with certain changes. For example, the lease proposed on Feb. 12 stated that the co-ops would provide their own keys for their doors.

"The difference [between previous leases and the new one] was that the February 12 specified a 'key clause' which left the lock in the co-ops' hands, with strict rules," said Steven Dubbs, co-op representative to the UCB.

"The June 4 lease took that clause out and said that the 'key clause' should go to arbitration. The administration said 'no,' Dubbs said.

Instead of dealing with the key debate, the clause has been omitted from the new lease.

"The reason for that is it's now covered in the section on policy procedures," Long said.

According to both Long and Dubbs, the lease states that the co-ops must follow university procedure, which refers to the use of university locks on the doors among other policies.

Food Co-op member Greg Coleman said that the key clause "has become a non-issue, like a land-mine, and we never know when we're going to step on it."

Both Coleman and Dubbs cited an incident which occurred over this summer, in which the administration changed the lock on co-op doors.

"Groundwork Books... changed the locks back. The administration re-changed them again. Some co-ops felt they didn't have the numbers or the ability to oppose this change... it would have involved court time [and] processes sometimes go on for over a year," Dubb said.

Dubb said that unless there is a breach of security due to the university locks, the co-ops probably will not change them back.

"The two reasons we're concerned about the key issue is security and autonomy," Dubb said.

The duration of the lease was also changed.

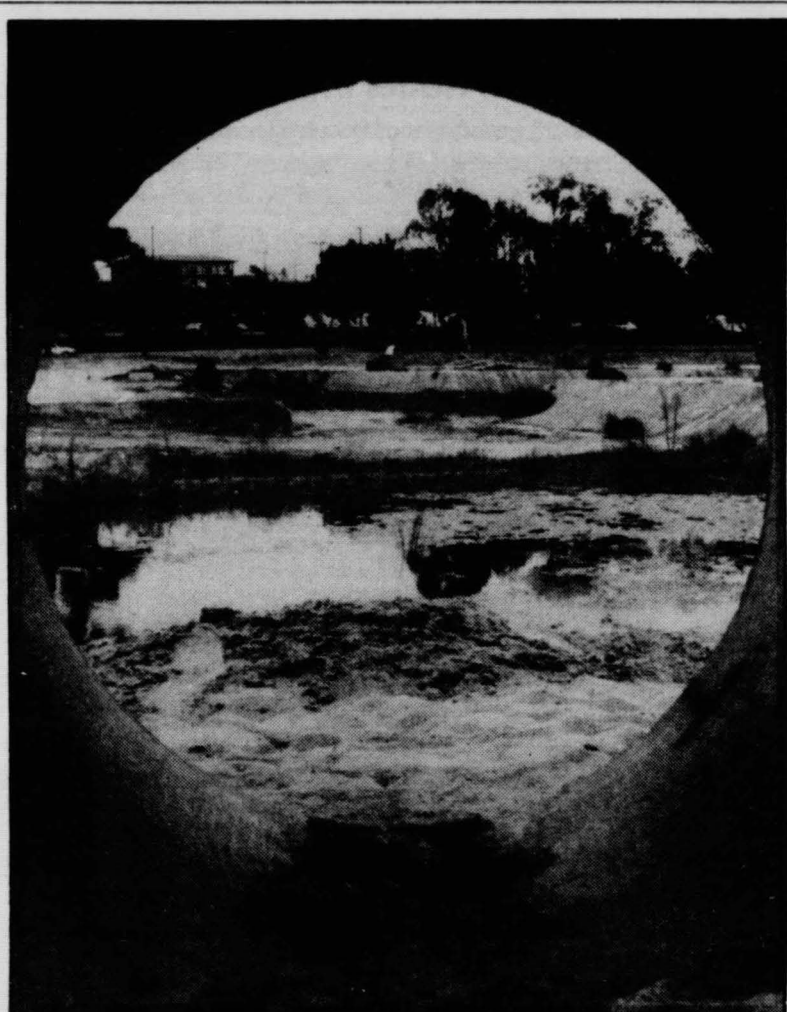
"On both prior leases [February 12 and June 4], it was a three-year lease with two-year renewals. The new lease has one-year renewals. The official reason was that since all other student organizations' space allocation leases came up yearly, [so would ours]. They think they're just being consistent," Dubbs said.

By setting the key precedent and by also stating that the co-ops could only have a one-year lease, the university could be content with the terms of the lease and leave it completely in the UCB's hands, Long said.

"Another decision made over the summer was that the administration no longer wanted to be a part of the lease process. Now that the key issue has been settled for them, [the agreement] should be between the UCB and the co-ops. The administration no longer has a signature on the lease," Dubbs said.

"The lease is no longer to be signed by the [University Center Director] Jim Carruthers. It will be signed by me and by the UCB Vice Chair Paul Eykamp, and of course by the co-ops," Long

See **CO-OPS**, page 9



Rimas Uzgris/Guardian

Pipe Dreams — The site of a new luxury Ritz-Carlton hotel to be built across North Torrey Pines Rd. (see story below), seen through a large water pipe.

A.S. General Fund Being Depleted, VP Finance Says

By Anton Bittner
Senior Staff Writer

A reduced general allocated fund paired with excessive spending have depleted the fund to less than 80 percent three weeks into Fall Quarter, according to A.S. Vice President-Finance Sergio Langarica.

Langarica said that the original amount of general unallocated was about half of what was available last year, while spending requests continue at a nearly constant rate.

"Last year we could afford to spend this money," Langarica said, "[but] we can't be as loose as we were last year."

To illustrate the alarming rate at which money is being spent, Langarica pointed out that the 80 percent existing in general unallocated is the only money that A.S. has to spend until the fifth week of Spring Quarter.

A major theme introduced by Langarica during council debates re-

garding the allocation of money has been whether or not the money is spent on items that are necessary.

"We need to cut a corner here and there," Langarica said, explaining some council actions, such as eliminating funding for one of the two Women's Resource Center delegates to a UC women's conference.

The council also approved subsidizing half the cost of student tickets for performances to the upcoming "Cultural Diversity in America Theater," instead of fully subsidizing the tickets.

These cuts don't seem to be enough, however, said Aimee Dumas, Revelle College senior senator and a member of the finance committee.

"Everything that comes before us is a good idea, theoretically," Dumas said, but there are too many requests.

Paul Wilcox, Fifth College junior senator and a member of the finance

See **FUND**, page 9

UC-Owned Land Will House New Luxury Hotel

By Phil Gruen
Senior Staff Writer

Ritz-Carlton, a hotel chain with an internationally-recognized reputation, will build a resort on UCSD property in the near future.

Construction is underway on the \$60 million, 210-room Ritz-Carlton La Jolla luxury hotel, west of UCSD on North Torrey Pines Road.

The hotel, whose specific site was initially earmarked in the 1985 Blackhorse Farms and Centre plan, will be built on 9.65 acres of university-owned land adjacent to the Blackhorse Farms townhome development and just south of the Salk Institute.

The project is currently slated for completion in early 1992, according to John O'Brien, one of the partners of the developers, Holmes O'Brien.

See **HOTEL**, page 3



Jeff Quan/Guardian

An artist's rendering of what the Ritz-Carlton La Jolla Conference Resort will look like when completed. UCSD will receive \$450,000 per year in lease payments.

SCIENCE NEWS

SCIENTIFIC & MEDICAL UPDATES

Scripps Geophysics Professor Awarded Italian "Nobel Prize"

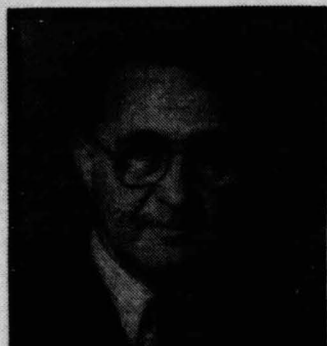
J. Freeman Gilbert, a professor of Geophysics at Scripps Institution of Oceanography, has been awarded the 1990 Balzan Prize from the International Balzan Foundation of Milano, Italy. The Balzan Prize is widely considered the Nobel Prize for fields not represented in the Nobel awards.

The prize consists of a \$230,000 award and a commendation, which will be presented by the president of Italy at the Nov. 16 award ceremony in Rome.

Gilbert, 59, was awarded the prize for his contributions to solid earth geophysics, which have provided insight into the structure of the Earth's interior, and for his leadership role in establishing international networks of seismic instruments.

Gilbert joined the Scripps faculty in 1961, and is currently chairman of the institution's Graduate Studies Department. He served for many years as associate director of UCSD's branch of the University of California's statewide Institute of Geophysics and Planetary Physics. His own research focuses on the oscillation of the Earth following earthquakes and how these signals can be utilized to determine the density and elastic constants in the Earth's interior. "Professor Gilbert's contributions to geophysics and seismic data analysis have led to the most accurate present knowledge of the earth's interior," said Dr. Edward A. Frieman, Scripps Institution director. "This recognition from the Balzan Foundation serves as further evidence of the important role his mathematical theories have played in allowing earth scientists worldwide to interpret a very broad class of geophysical phenomena."

The Balzan Foundation was established in 1956 for the purpose of recognizing the most deserving humanitarian and cultural work throughout the world. Past winners of the Balzan Prize include Pope John XXIII, composer Paul



J. Freeman Gilbert

Hindemith, author Jose Luis Borges, and Mother Teresa di Calcutta. Gilbert is the second UCSD professor to be given the prize; Dr. Roger Revelle received it in 1986.

Next Week's Science Seminars

The Departments of Chemistry and Physics are sponsoring several seminars next week:

Monday at 2:00 p.m., Dr. Jeffrey Mandula will speak on "The Gluon's Share of the Proton's Spin" at 4322 Mayer Hall.

Monday at 4:00 p.m., Professor Przemyslaw Maslak will speak on "Mesolytic Cleavage of Carbon-Carbon Bonds" at CSB 002.

Also Monday at 4:00 p.m., Dr. Torkil Jensen will speak on "Basics of Tearing Modes" at 4322 Mayer.

Tuesday at 4:00 p.m., Dr. S. Michael Fall will speak on "Origin of Globular Clusters: Recent Theoretical Developments" at 4322 Mayer.

Also Tuesday at 4:00 p.m., Dr. Dan Auerback will speak on "Molecular Beam Studies at Dissociative Chemisorption" at 2102 Urey Hall.

Wednesday at 2:00 p.m., Dr. David Montano will give a lecture on "New Methods in 2-D Quantum Gravity" at 4322 Mayer. Then, at 4:00 p.m., Dr. Shufeng Zhang will speak on "Giant Magnetoresistance of Fe-Cr Superlattices."

Thursday at 12:00 p.m., Dr. Gary K. Ackers will speak on "The Molecular Code for Cooperativity Switching in Human Hemoglobin" at the CMG Lecture Room in the Molecular Genetics Center.

Thursday at 4:00 p.m., Dr. Chery Ann Murray will speak on "Video Microscopy of Colloidal Crystals" at USB 2622.

Friday at 4:00 p.m., Professor Gregory Robinson will speak on "New Concepts of Structure and Bonding in Organoaluminum Chemistry" at 103 Peterson Hall.

Church Will Sponsor Symposium On Environmental Ballot Issues

The Environmental Stewardship Group of the La Jolla Presbyterian Church is sponsoring an environmental symposium at 7:00 p.m. Thursday, October 25, in the Kirk House at the corner of Kline and Draper in La Jolla.

Representatives for and against several environmental ballot issues will speak at the symposium, including Proposition 128, "Big Green," and two alternative proposals: Proposition 135, dealing with food safety, and Proposition 138, which would limit timber harvesting. "All of the forces will be gathered in one room. We expect that voters who attend will find help in clarifying their positions for the November election."

LIGHTS & SIRENS

Compiled by Kent Korzon, Senior Staff Writer

October 11:
4:44 p.m.: A student reported the theft of keys and sunglasses from an unattended backpack at the Food Co-op. Loss: \$105.
5:51 p.m.: A 1990 Honda Accord collided with a 1969 Peugeot in Lot 104.

October 12:
12:00 p.m.: A naked male jogger was reported on La Jolla Shores Beach.
6:15 p.m.: A 1986 Toyota pickup was stolen from Gilman Drive. Loss: \$4,000.

October 13:
12:40 a.m.: Officers impounded a pellet rifle from a Third College Apartment.
10:30 a.m.: A staff member reported the theft of a purse from Peterson Hall. Loss: \$89.

October 14:
9:45 a.m.: A female resident at the La Jolla Del Sol Apartments reported being battered in a domestic dispute. The victim was provided with emergency housing. No charges have yet been filed against the suspect, but police say they will file a case with the San Diego District Attorney.
4:00 p.m.: A female student reported receiving obscene phone calls at Argo Hall.
6:25 p.m.: SDPD recovered the 1986 Toyota pickup stolen from Gilman Drive on Oct. 12.

October 15:
2:20 p.m.: A pedestrian and a bicyclist collided on Old Miramar Road. The pedestrian was taken to Scripps Memorial Hospital with a cut and bump on the back of his head, and scrapes to his left knee and elbow. The bicyclist was taken to Student Health with scrapes to his right knee and elbow.
6:30 p.m.: A 1989 Toyota pickup was stolen from Lot 104.

October 17:
4:30 a.m.: A female student reported having severe abdominal pains at the Warren Apartments. She was transported to Scripps Memorial Hospital by a roommate.
10:00 a.m.: A female UCSD employee reported being harassed by an unidentified male. She reported to police that the suspect has come to the School of Medicine, where she works, to stare at her almost daily for a month. He was gone when police arrived.
4:00 p.m.: An unknown suspect pushed a staff member at the Matthews Campus tennis courts. During a dispute over tennis court reservations, the victim allegedly sat on the court and refused to move. The suspect allegedly then tried to drag the victim off the court.

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Run to Raise \$40K for Cancer Center

By Chris Haddock

Guardian Reporter

A fun run through the UCSD campus early tomorrow morning will raise an estimated \$40,000 for the UCSD Cancer Research Center.

The second annual San Diego Sun Run, sponsored by UCSD's Phi Delta Theta fraternity, includes a 5-kilometer walk, a 5-kilometer run, and a 20-kilometer four-person relay. 1,200 people are registered to participate.

The run and relay begins at 7:30 a.m. in campus parking lot 351, across from the Third College residence halls. The walk begins at 7:45 a.m. in the same lot.

The race course will wind around the campus, passing Central Library, Warren College, the Price Center, Mandeville Auditorium, and the Sun God.

"Student participation last year made the event and we are hoping that we will have an even better turnout this year," said Craig Sneideman, Phi Delta Theta vice president.

Phi Delta Theta President Mark Suster said he thinks the run will be one of the biggest events on campus.

In addition to the money which is donated to the Cancer Research Center, the race benefits UCSD by increasing campus recognition, according to Suster. "[Last year's event was the] nation's second largest Greek charity event," he said.

The fraternity chose to benefit the UC cancer center because "so many of the people we know have been affected by the disease," said fraternity member Greg Solomon, who organized the event last year after a family member died of the disease.

The bulk of the funds raised will come from the \$15 entry fees charged for individual participants and the \$150 relay team entry fee. Student and military teams pay a \$75 entry fee.

Entry forms can be filled out at the La Jolla branch of First Interstate Bank until 5 p.m. tonight. Others interested in entering may call Breaking 40 Race Consultants at 272-8316.

Participants may also register from 6 a.m. to 7:15 a.m. on the day of the race. Entry fees are increased to \$18 for individual participants, \$162 for relay teams, and \$87 for student and military teams.

Mandeville Auditorium, and the Sun God.

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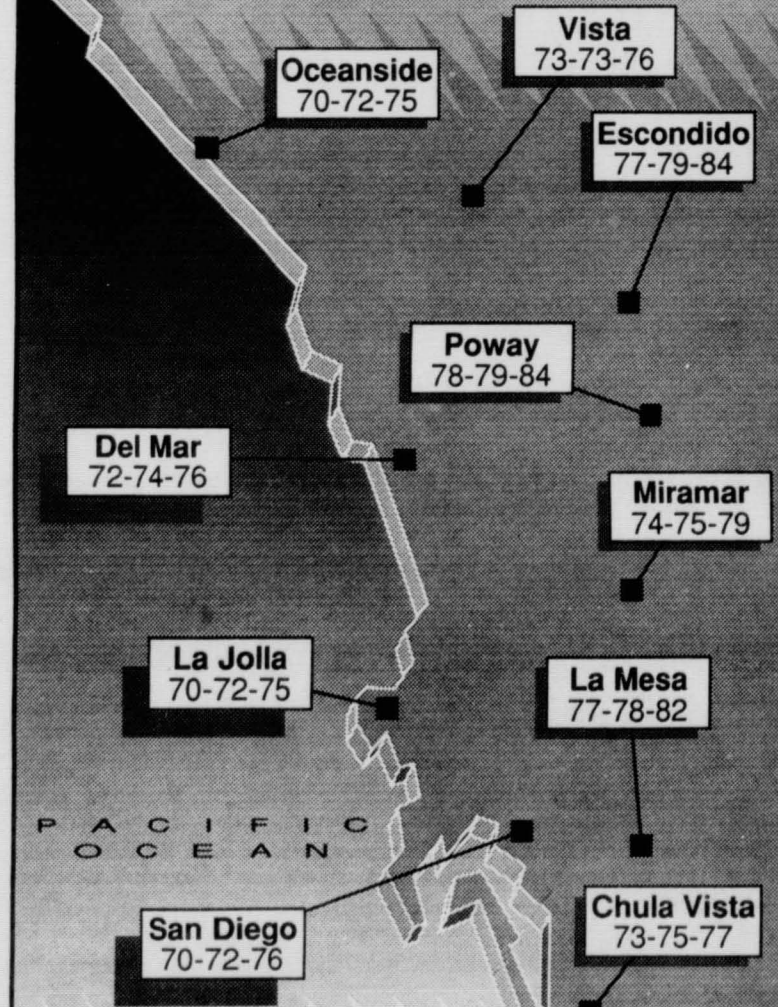
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Weather outlook: Friday

Q&A

Should speech, art, or music be restricted in any way?



Michelle Conlay
Third Senior
Bio-Chemistry
No, they shouldn't be restricted because of the constitution, but people should have a little bit of class and common decency when in the public eye.



Susan Slaughter
Warren Senior
Bio-Chemistry
No, I think some forms of expression cannot be suppressed. Any forms which are repressed are usually vented out in a negative way.



Orlando Guitierrez
Revelle Senior
History
No, it's a right fundamental to our constitution to be able to speak freely. A right that makes this wonderful country what it is.



Damion Coleman
Revelle Freshman
Mech. Engineering
Nobody has the right to tell us what we can or cannot listen to, or what we can say, or what kind of art we can create. When restrictions are put on these things, our constitutional rights are being infringed upon.

Steve Gavino/Guardian

NEA CENSORSHIP: PRO & CON

BLINDED BY THE RIGHT?

PRO: Jesse Helms has the right idea about censorship of the arts

By Zachary Berman
Contributing Opinion Writer

One of the main purposes of the Congress is the appropriation of funds. It's written in their blood, not to mention the Constitution. Unfortunately, there has always been a problem with elected officials deciding how funds should be spent... officials are elected. A fine example of this is Jesse Helms.

Let us assume for the moment that Pete Wilson, with all his power on the Hill, was able to pass a law that forever guaranteed a woman the right to an abortion.

Because California is such a pro-choice state, he would be a hero. Everyone would say what a good job he is doing representing the views of the state. No longer would he have to constantly prove he is more pro-choice than Diane Feinstein. All he would have to do is

point to his record and the issue would be settled.

But in the South, where everyone is pro-life, Wilson would be a villain. He would be hated by most. Pictures of him would be circulated around as the man who legalized the killing of innocent life. The mere mention of his name would bring shivers down the spine of Southern voters, an example of a tyrant who has legislated his morals on all of America.

I chose abortion as an example because it is not only an emotional issue, but one which

See PRO, Page 5



Photo Illustration by James Collier/Guardian

CON: The art community needs freedom, not government control

By Christina Huizar
Staff Writer

The House of Representatives has decided to renew the National Endowment for the Arts (NEA) contract. It has been decided by Criminal Court Judge David Albanese in Cincinnati, that Robert Mapplethorpe's photographs are not obscene; they are indeed art. Yet still, a "cool breeze" runs through the nation.

Jesse Helms will continue to scream at the Senate when the NEA re-authorization initiative comes to him in Congress, before it becomes final. Until Helms wins his state's re-election, he will not quiet down.

Helms has a very clear record of sprouting up every six years (the senatorial term), latching onto a controversial topic and not letting go until his conservative-dominated state, North Carolina, elects him in for another term.

Helms will continue to make an incredibly big deal out of nothing. He will persist in putting forth fear in the minds of the mild conservatives of a nation awash with homosexuality, immorality, and atheism.

"Your tax dollars are paying for this blasphemous trash," Helms says. It's more like taxpayer's cents. Each tax-paying citizen contributes a grand total of 64 cents annually.

That's quite a sum to get all riled up about. I realize that, nonetheless, some be

See CON, Page 5

COMMENTARY

2 Live Crew Bashing is Too Extreme

Case involving rappers could go all the way to the Supreme Court

By Phil Gruen
Staff Writer

This is getting out of hand. Before I delve into a sea of attempted reasonings and explanations, I will state my stance outright: *As Nasty as They Wanna Be*, the controversial 1989 album from the rap group 2 Live Crew, should not be censored.

The ongoing controversy surrounding this album could very well reach the Supreme Court in the near future, and when and if it does, the Court would be wise to reverse the various censorship decisions that have been handed down since the album's release.

An upholding of its censorship would require the Court to establish an all-inclusive law banning nearly every questionable work (album, photograph, book, etc.) as obscene. If not all-inclusive, the Court will find itself with a mess of obscenity cases in the near future, and consistent attempts at writing and rewriting of the law.

History tells us that vague guidelines of obscenity laws merely allow for possible offenders to find loopholes, in addition to plaguing courts with cases they can't really determine.

Considering the legality of pornography and the recent overturning of photographer Robert Mapplethorpe's case, an all-inclusive Supreme Court decision is not a viable alternative. What must be made clear is this: all charges against the 2 Live Crew should be dropped, and the current obscenity laws should be made clearer—perhaps dropping the "community standard" clause would be a first step. To recount:

A couple of weeks ago, Ft. Lauderdale record store owner Charles Freeman was arrested when he sold a copy



Mel Marcelo/Guardian

of 2 Live Crew's album to an undercover police officer. Was it a justified arrest? Perhaps—and it is this which is very unfortunate.

The Supreme Court has seen scores of obscenity cases cross its desk in the past 25 years, but perhaps none with a decision as important—and currently relevant—as *Miller v. California* (1973).

Without getting into details of the actual case, *Miller* determined that the laws defining obscenity were threefold. Writing for the majority, Chief Justice Warren E. Burger explained, at the time, that in order for material to be considered obscene, "the average person, applying contemporary community standards," must first find that the work, taken as a whole, appeals to the prurient interest (that interest which appeals to an "unwholesome" sexual drive). Second, whether the work depicts or describes, in

a patently offensive way, sexual conduct specifically defined by the applicable state law. And finally, does the work, taken as a whole, lack any serious literary, artistic, political, or scientific value?

In effect, the *Miller* case only served to establish that the Supreme Court could not come to any solid conclusions governing United States obscenity laws.

This essentially set the proverbial table for stubborn, Bible-thumping Southern conservatives to throw their flags and penalize the 2 Live Crew for creating an unpleasant nuisance in their so-called pristine communities. Because of *Miller*, the 2 Live Crew may not have a whole lot of ground to stand on—and this is where the great tragedy lies.

2 Live Crew will probably not be able to fight two of the parts of the majority's decision in *Miller*—by Florida standards (and just about any state's) the work does describe sexual conduct in a patently offensive manner and, in addition, judges will be hard-pressed to determine that the work, when taken as a whole, contains any serious literary, artistic, political, or scientific value.

Because the Supreme Court has left part of obscenity's definition up to "contemporary community standards," the 2 Live Crew is a dead crew, especially in the South. A solid definition of obscenity, therefore, doesn't really exist.

In *Miller*, the Court's majority expanded upon its reasoning for allowing various communities to determine what is and what is not obscene by claiming that to "... require a state to structure obscenity proceedings around evidence of a national 'community standard' would be an exercise in futility." Fair enough.

A "national community standard" would be ridiculous. But the mere existence of any community standard is also an exercise in futility, if not in severe inconsistency.

Historically, over 50 percent of the obscenity cases that have arisen in the United States have occurred in the South

See 2 LIVE Page 6

PRO: NEA Funding is Not Vital For the Arts in America

Continued from page 4

is constantly in the spotlight. Ironically, the inverse of this situation exists with respect to the National Endowment for the Arts (NEA.) Jesse Helms is the hero to the South and villain to everyone else. In fact, as far as representing the wishes of his constituents, he is doing a great job.

In the South the moral system is a little different than other parts of the United States. Religion is ingrained in their society.

Along with this comes a lot of the traditional religious beliefs. Abortion, homosexuality, and pornography are evil. The last thing these people want to do is to see their hard-earned tax dollars go towards the defacing of their God and the promotion of "evil."

Keeping their point of view, as well as our electoral system of government in mind, I hope to show how keeping the NEA alive will remain a source of controversy as well as unnecessary. A good place to begin would be some of the actual receivers of NEA grants.

An interesting yet controversial recipient of an NEA endowment is a work called "Piss Christ."

In the work, a cross is submerged in a jar full of the artist's urine, all courtesy of the taxpayers' money. When looking at this, the first question that comes to mind is, why should the taxpayers give money toward submerging the crucifix in urine?

Another culture-preserving and First Amendment promoting grant from the NEA went to New York City's Kitchen Theater. They had an on-stage act by an aging porn star named Annie Sprinkle. In her show, she performed various sexual acts and for those rich enough, five dollars bought a chance to explore one of her body cavities.

Fortunately for those with the money but not the libido, audience members

could get a photograph of her breasts on top of their heads, instead of the former. Not being an ungracious performer, she took time out of her act to thank her sponsors. "Tonight my act is government funded," thus giving credit where credit is due.

The list does not stop here. Last year the NEA gave money to fund scenes of men performing oral and anal sex on each other as well as on animals. In fact, the artist who received these grants stated in his exhibition that he wants to throw one of our Congressmen from California (Dannemyer) off the Empire State Building.

Some people argue for the NEA based on the First Amendment. They feel that restricting the NEA is restricting their freedom of speech.

Karen Finly, an artist who got a grant last year but not this one cries, "A year ago I was in the country of expression: now I am not."

Bullshit! Last year she was \$5,000 into the taxpayers' pocket. She has just as much freedom of speech this year as last year.

Perhaps to bring the situation more down to earth another example is appropriate. What if there was a radical skinhead artist who took pictures of Nelson Mandela or Martin Luther King and spray-painted "Nigger" all over them?

What if he took pictures of Einstein and wrote "Dirty Jew Bastard" on them? I believe once the people found out he was receiving NEA grants, the wisdom of the endowments would be questioned.

I suppose the next question is how important is the NEA?

The answer is minimal. Last year the Arts received \$6.4 billion in private donations. Compare this to the \$170 million it gets from the NEA and it makes you wonder, is it all worth it?

The reason I used the various examples

See Control, Page 6

CON: Freedom of Expression Needs to be Supported

Continued from page 4

lieve it is enough to get riled up about, but this is tiddlywinks if you think about how many of your tax DOLLARS are being used to fuel Helms' crusade for the past 16 months.

Opponents of the NEA claim they are not condoning censorship, they are merely removing the federal funding of art they deem questionable. However, by disallowing funds for artists to produce their work, their ideas are being kept from the American public. By not giving them a vehicle to express their ideas, opponents of the endowment are silencing them.

Congress established the NEA 26 years ago to enhance the public's awareness of the arts. This means supporting the art community as a whole and not choosing particular favorites or dislikes. We are supporting freedom of expression for all.

We cannot support one painting because we think it's beautiful, and not another because it disturbs us. We take the beautiful with the bold, all under the name of freedom. You cannot allocate your income taxes to social services, but not to the defense because you don't like what they are doing. You pay one sum to all.

Some believe that it is a no-win situation and thus it would be best just to abolish the NEA completely. Art could subsist on private donations, couldn't it?

What they fail to realize is that by removing the NEA, they would cease to recognize artists. The government acknowledges "artist" as a legitimate profession. It is like any other job in that you do it because you want to, but also because you have to. To eliminate the NEA would be to remove the government "Stamp of Approval" of artists as a profession, and leave the nation with a large void. The government recognize all other professions, so why not the artists'.

If the Senate decides to renew the

NEA's contract, there is still an agenda of agreements that need to be made.

One such would be the questionable selection procedure of grant recipients. As it is now, the panel is made up of a "peer review panel," which consists of artists, historians, museum curators, and professionals in the art community.

A proposal would include non-artists on the panel. To give an example of this non-artist membership on the panel, John Frohnamayer, director of the NEA suggests, "I'm going to get a truck driver who likes country music and put him on the folk-art panel."

Art critics are skilled at understanding art, just as doctors are trained at giving medical diagnoses. It makes sense to have someone who knows what he is talking about make such decisions. If we put the art into the hands of the public it will quickly die of neglect. Look at all the public art out on the streets that people just sit on, piss on, or deface with graffiti.

We need intelligent people with artistic insight to help shape what's available for the common good. New ideas are good and encourage people to re-think their values and beliefs.

Censorship is bad, in any form or medium. Helms is censorship. We cannot allow him or his kind push us around and threaten to change the course of history.

Art is good. We need it. True art only comes in one form, *restrictionless*. Helms has managed to turn this nation upside down and backwards over 8 photographs (7 of Mapplethorpe's 175 and Joseph Serrano's 1). Whatever the Senate's decision, this issue will never lie at rest.

There will always be artists whose work offends people, and people who are offended. We live in a free nation, where ideas can be voiced regardless of whether they are supported or not. We must support the voice and its power to be heard.

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2 LIVE: Case Too Extreme

Continued from page 5
— a region of the country not exactly known for its liberalism, and one certainly not known for its racial tolerance.

To say this controversy is a racial one is touchy, but considering juries made up of predominantly older, white men, it is not too far-fetched.

Should this 2 Live flap reach the Supreme Court, it is somewhat amusing to imagine William Rehnquist, Sandra Day O'Connor, and the rest of the Court sitting around, analyzing lyrics from songs like "Put Her in the Buck," "Bad A-B-h," and "Get the F-k Out My House," for any serious artistic or political value.

It is also amusing to think that a court case entitled something like *Brother Marquis v. Brownard County* will be the one that sets a precedent — once and for all — for the obscenity laws of the land.

But it is not amusing to think that the court may decide that this controversy is the one to lay down the law for obscenity, once and for all

— in favor of censorship.

The attempted censorship of artist and photographer Robert Mapplethorpe's questionably obscene work a few weeks ago at a Cincinnati Art Gallery was nearly a striking blow to artistic freedom in this country. But in this case the decision handed down by a local court was reversed — as should the censorship of *As Nasty as They Wanna Be*.

The 2 Live Crew should be allowed to say what they want, and if not, what could possibly be next? The censorship of lectures? Conversations?

Where does one draw the line on censorship?

Should the 2 Live Crew be censored, the lower courts will be bogged down with more obscenity cases than they can possibly handle — for there are a number of other questionably obscene albums that have been on the shelf for years. Some of the albums are probably sitting on the shelves of Charles Freeman's store right now.

CONTROL

Continued from page 5
and analogies was to show that government has no place in funding art. Granted, it's a nice humanitarian gesture and it looks good to have our government fund the arts, but it's too sticky a problem.

Temper run high when art starts to blend with religion, explicit sex, or race.

No artists are going to magically become silenced once the government stops funding them.

There is more than enough private funding for the arts and the last thing we need right now is more government involvement in the private sector (and thus more controversy).

I highly doubt an undiscovered Rembrandt will vanish without a trace because he never received a government grant. In the end, I can assure you that if the NEA was ever abolished, private donations would go way up.

Editor's Note: The Guardian Opinion Section will regularly focus on particular issues each Friday. Next Week: A.I.D.S.

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FEATURES

COMMENTARY

Casualties of Love...

■ Solace can be the victor in the war of love

By Jenny Ko, Guardian Reporter

Susan was spending long days in bed, paralyzed, because of her hopeless love for Bob. And Shannon was shedding bucketfuls of tears over her never-around, out-of-town mate.

Though these soap-opera fantasies do not exactly mirror real-life stories, I certainly did not need a brever back or two puffy eyes to tell me to stay single forever.

I've heard of too many true and terrifying tales of unrequited love to enter into the blissful mystique of coupledom. I think I would rather suffer through endless Friday nights alone at home in front of the TV with my Ben and Jerry's (the ice cream of course), than traverse through the battlefields of love.

To my fortune, I discovered and joined a newly formed club on campus called S.A.D. (Singles Against Dating). The name explains it all. As the self-appointed recruiter for the club, I chose it as my duty to seek and help out the wounded soldiers of the War of Love.

Heather Taylor, a junior at Muir college, related to me a sorrowful experience. "It was a three-year anniversary with a cheap S.O.B. He called me up and said, 'Pick any place you want to go.' I decided on the Chart House, a nice restaurant.

"I got all dressed up and he showed up in tom shorts, tennis shoes without socks, and a really wrinkled tank top." In the restaurant after a nice meal, the boyfriend chimed in, "Honey, I forgot my wallet," and left poor Heather stuck with the bill.

She broke up with him at dinner and took a cab home. As Heather described it, "I got over him between my salad and my steak." That must be true, since she hooked up with her current boyfriend the very next morning.

It was obvious, then that Heather was one girl who knew how to take care of herself and did not need any of my help.

I met another potential recruit into S.A.D. in my biology class. Kristen Reza, a freshman at Muir, told me about her ups-and-downs in a current relationship. "We were going out for two months when he went away for two weeks on a business trip. He didn't leave a phone number or a hotel room number. But he came back with an engagement ring." But two weeks later,

when her ex-boyfriend showed up for a surprise visit while her fiancé was there. "He took the ring back," Kristen explained.

It was unbelievable to me — the atrocities of the War of Love. However, Kristen proudly and happily reported that the ring is being sized again.

Shauna Walker, a Muir college junior, likewise spoke of a broken engagement. "I was engaged to a guy for a year. We were to be married in four months, and then I broke up with him. I realized he was really possessive. He made me feel guilty about watching TV with my mom and wanted me to quit school."

As it turns out, Shauna was another unacceptable member because she has found "magic" in her current relationship.

Love does not only tug on the heartstrings, but also the pursestrings as junior Diane Minstead of Warren college has discovered. Diane was prepared to go on a big date during Christmas. "I spent over \$100 on a dress and three hours getting ready."

But he never showed up, leaving Diane all dressed up with nowhere to go. He apparently didn't even call to cancel. A month or so later, Diane heard the explanation. "I just didn't want to go."

I had only heard from one side of the casualty list, so I searched for male recruits for my club. What Michael Albano, a Revelle college junior, had to say was perhaps the most heartbreaking story of them all.

"I was with my first girlfriend for a year. She left me for another guy. I was with my second girlfriend for a year. She left me for another guy." However, Michael got back with girlfriend #2 for another year, before she walked out on him for a guy again. Michael explained to me that he was casually dating the same girl again last year. It seemed for the third and final (?) time she gave him the old heave-ho. Michael, just say no.

I failed on my mission to gain any new members for S.A.D. It seemed each of the people I spoke with possessed an optimistic attitude towards dating and relationships through all the trials and tribulations. They've obviously taken into heart the saying, "Don't be S.A.D., be glad." So as it stands, it's me, myself, and I, and likely to remain that way for a long time.

LOVE

Men and women have different ways of expressing their attraction

Story by Gavin Christy, Staff Writer

There exists among all the wonders of UCSD an indomitable force that fills people with a sense of wonder and excitement. Lurking behind every corner, this force we call attraction keeps different kinds of people asking themselves just what it is they find so alluring about each other.

Attraction has been the catalyst these initial weeks of class for many people who wish to acquire a friendship, a contact, a phone number, or a date. But what is attraction? Some assert that attraction occurs between opposites. Are certain people truly opposite, or do they both want the same things and just pursue them differently?

A Guardian questionnaire, sampling a small, random population of UCSD students who wish to remain anonymous, has attempted to answer this and other questions about the elusive idea of attraction.

Commenting on the difference of genders, one female respondent said, "Men are taught to be 'strong' but sometimes if they act too strong or macho, it may seem like they are unemotional," observed one female student about males. And one male student said, "Women are a lot more gentle and loving — but they are awfully moody."

Dr. Richard Whitehill, director of Psychological and Counseling Services, explained, "Men and women express their needs differently because of their physiology and socialization."

"Men don't [seem to] get bogged down by emotions," said one woman when complimenting men on their good qualities.

Once it is obvious that they are attracted to one another, people have different ways of reacting, according to the questionnaire. Most female respondents replied that they would wait for the men to make the move.

As one respondent put it, "I'm a little shy. [I'd] probably just wait until he asks me out or makes effort to talk to me." Others claimed they would use subtle tactics like paying a lot of attention to a guy, smiling and laughing a lot, and acting demure and shy to win a guy over.

While men struggle through initiation by way of prepared introductions or "lines," women keep a conversation going by the subtle art of flirting, according to most respondents.

"I think women can be more subtle flirts, and guys come up with more original pick-up lines," one female observed. "If it's not overly suave and overly rehearsed sounding, it can be flattering, and sometimes very humorous. Some shyness is kind of cute."

Most men said that they think of flirting as too ambiguous and don't know how to approach it. They reveal that since women are able

See LOVE, Page 8



Film Club Makes 'Hard Core' Movies

By John Steckert
Guardian Reporter

"There's nothing else — just us — the cameras — and those wonderful people out there in the dark."

These words spoken by Gloria Swanson in the final scene of Billy Wilder's "Sunset Boulevard" perhaps best exemplify the essence of Hardcore Productions, UCSD's resident film-making organization.

In Winter Quarter of 1989, graduate student Rico Martinez along with undergraduates Milton Fletcher and Michael Alberts, created this film production facility. Adopting the name Hardcore for its connotation of working long, sleepless hours, what was once a concept took on a concrete form.

"When this club was formed, there were two goals in mind," said Peter Rollins, director of Hardcore's current project. "One was to make films and the other was to teach people the process by which to do so."

To accentuate these goals, an executive council, comprised of elected club officers, was created to work in conjunction with the producer and director of each film. Additionally, a series of workshops was developed to promote the instruction of film-making and give members practical hands-on experience.

"It gave me the opportunity to learn things earlier than in the visual art classes without the pressure of grades," said Michelle Kasik, Hardcore's current president. "And you don't have to worry about taking care of everything yourself because you are working with a large group. It's just like a movie studio."

On January 12, 1990, just one year

CLUB SCENE

A look at student organizations

after the club began, all of Hardcore's work came to fruition: its first movie, a 16mm black-and-white film about the evolution of primitive man entitled "Bugs In Our Hair," premiered at the Price Center.

This movie was followed by the release of the club's second film on June 8th, a surf thriller called "Nuclear Wasted."

Based on a story by T.C. Boyle, "Bloodfall" is Hardcore's third film, but the first to be shot entirely in color; it is tentatively scheduled for release during the third week of March.

"For the first two years we have had to concentrate on getting things going and proving that we can make films," Rollins said. "We have done that and are now hoping to expand the scope of what we do while still maintaining our focus on making films."

The script chosen for Hardcore's fourth production, "Sara," is an example of Hardcore's expansion. According to "Bloodfall's" post-production producer Dave Blaettler, the film, "represents a departure from past motifs."

"All of Hardcore's previous films have featured predominantly young, white males," Rollins said. "I thought that it was time for something different."

Written by Josefina Lopez, "Sara" portrays an El Salvadorian refugee who comes to work as a live-in maid for an older woman in the United States and focuses on the conflicts that arise from

that relationship.

"Sara" is longer than any of its predecessors, running a full 30 minutes in length. Filming is scheduled to begin at the end of seventh week.

As well as making and distributing its own films, Hardcore Productions also produces the "Classic Film Series," a program of older films shown free every Tuesday night in Warren Lecture Hall. Such movies as "The Seventh Seal," "Paths of Glory," and Stanley Kubrick's "Viridiana" have been shown.

"I see it as a good supplement to our film program," Rollins said, "by exposing students to quality films without them having to take notes and be worried about being tested upon what they are seeing."

The organization has also participated in several events with the film community outside of campus. These events have included The Palm Springs International Film Festival, and a lecture given by contemporary director Spike Lee.

Currently the focus has shifted inward as preparations are made for the re-release of Hardcore's first two films together in one retrospective, which will be shown at the Price Center.

"Hardcore Film Productions is something anyone [everyone] can do because there are so many facets," Kasik said. "Engineers can build sets and cosmetologists can do make up. There is no experience necessary. What it's really all about is teaching."

Perhaps Blaettler summed up Hardcore best with three simple words. "Experience, interesting, fun!"

Meetings are held at 9 p.m. every Wednesday in HSS 1330.

LOVE: Men Aren't Too Subtle in Their Approach

Continued from page 7

to be more selective about their potential friends and dates, they use flirting as a means of weeding out those men who aren't "gifted in the art."

Women agree. One female respondent complained that "guys are too lustful at how they look at you. They're not subtle, tactful enough. I don't think they realize how obvious it is."

Commenting on how men could show that they are interested, another respondent said that men should approach women with tact, consideration, and "romanticism," and that all advances should be given with sincerity and thoughtfulness. Quiries like, "I'm a gynecologist, ever need a check up — call me," as one female respondent reported getting, aren't received very well.

In general, women said that they display their interests in men much more efficiently than men do in them. "It's the funniest thing to watch guys. Their tongues are always wagging, their eyes are bulging out of their sockets, and their heads spin around like they're on loose hinges," one female respondent jokingly observed. "Women are much more sly. We may give a well placed smile, dart our eyes around — not our heads. And a good set of sunglasses can even hide your eyes."

About these smiles — what do they mean. We've all received them at one time or another walking to class or in the library. "I look forward to them. For me it says that a woman is happy with herself and wishes to show that with

others. It also indicated that she has a willingness to converse and is receptive to others," observed one male respondent.

Some women said that an inviting smile given or received is a playful kind of innocent flirting, and those that are given really intensely are to convey a very purposeful interest.

But these flirtatious games people engage in, though playful and fun, can also cause misunderstanding and break down the lines of communication in any blossoming relationship.

Dr Whitehill warned that "closeness and intimacy needs aren't necessarily linked to sexuality and wanting to be sexual."

He added that most relationships are started for the purpose of "being understood and valued by another, in which there is a reciprocity of needs. The partners (in a relationship) view each other as an ally."

ERRATA

In the Alcohol Awareness Week article in Oct. 15 *Guardian*, the time for tonight's dance was incorrectly reported. The correct time will be from 9 p.m. to 12 a.m., not from 7 p.m. to 9 p.m. The *Guardian* regrets this error.

ARTS & ENTERTAINMENT

HIATUS

CRITIC'S CHOICE

FRIDAY Bad Manners

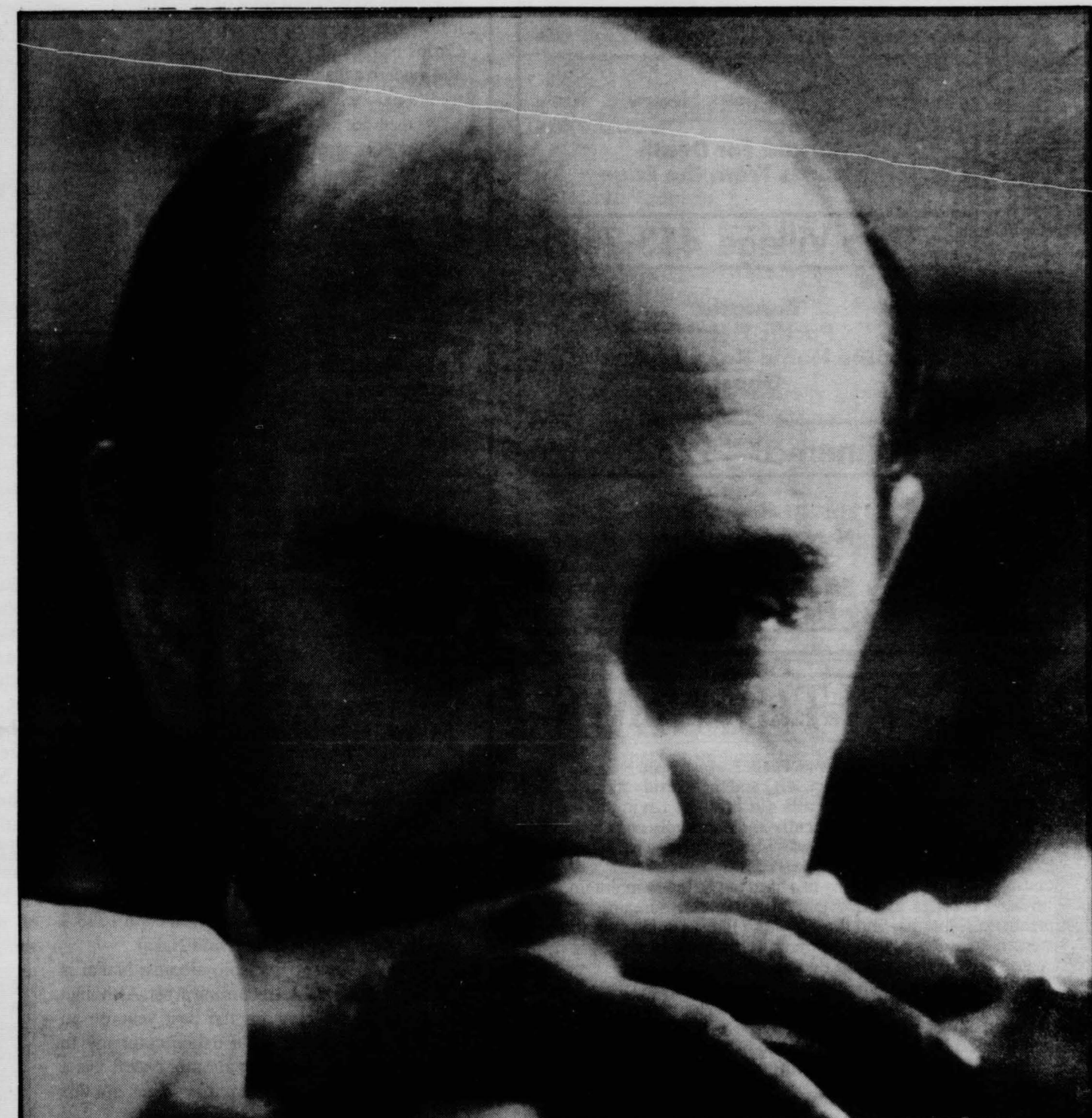
Check out **Bad Manners** with special guests **Skatellites** and **Gangbusters** tonight at 7:30 p.m. in the Price Center Ballroom. The show is sponsored by Pop Events and Bill Silva Presents. Tickets available through Ticketmaster. For more information, call 570-1222.

Jambay

Eclectic local band **Jambay** will be playing tonight at the Texas Tea House on Voltaire Street in Ocean Beach. Tickets are \$3 and the show starts at 9 p.m. 21 and over only.

Political Films

The Committee for World Democracy presents two films showcasing the political turmoil in modern Africa, "Cry of Reason" and the ABC Ted Koppel special "A Town Meeting With on Mandela." The films start at 7 p.m. in Faustina Solis Hall (formerly TLH). Admission is free.



BEYOND HOLLYWOOD

◆ French film 'Monsieur Hire' proves there is more to the art of filmmaking than sex and violence

By Caitlin Woodthorpe and Simon Hobbs, Staff Writers

"Monsieur Hire" has won huge international acclaim on the movie circuit and was a massive hit at the 1989 Cannes, Toronto, and New York Film Festivals. It's a prime example of the very best of French filmmaking, a timely reminder that there's far more to the movies than just the "sex and violence" epics that Hollywood has been churning out recently.

The basic plot is fairly straightforward. A girl has been murdered and the chief suspect is Monsieur Hire, a rather strange recluse who is disliked by all those around him. His only pleasure is to spy on the beautiful young woman, Alice, who lives in the opposite apartment — particularly when she and her boyfriend are

Page H4

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Oct. 18-20: Berkeley in the Sixties
Oct. 21-Nov. 3: Metropolitan

Every Fri. & Sat. at Midnight:
Rocky Horror Picture Show

IN THE NEWS

The following is part of a fax from Public Enemy's management: "Here's sum'n from the Oct. GQ and their resident musical authority Stephen Fried. He calls our brothers Living Colour 'perhaps America's most musically and politically correct rock band. Somehow, their songs consistently balance new music and fresh approaches to issues on a level that everyone from Gil Scott-Heron to Public Enemy has tried but failed to maintain... The band's songs avoid overstating cases or screaming for unrealistic solutions, and they're more likely to implore their listeners to understand 'the power' rather than to just fight it, because social changes don't come overnight."

"Sly digs I'll say! One of the oldest techniques of a white supremacist is to sow dissension between his victims by throwing out trinkets, like 'praise' for being 'responsible,' 'moderate,' or 'level headed.' Paraphrasing our good friend Dr. Frances Cress-Welsing, Living Colour is fighting white supremacy in their way, and we are fighting white supremacy in ours. Or, to quote Living Colour, *Time's Up!*"

ERRATA

In Monday's A&E edition, we told you that Los Lobos would play Thursday night at the Starlight Bowl. Actually, they are playing Saturday night. Oops.

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MUSIC

Native Nakai

◆ Flutist to play at Mandeville tonight

By Michael Schwartz
Senior Staff Writer

New age music is growing in popularity as more and more artists manipulate sounds and music with synthesizers. Ironically, in the front lines of this revolution is a Native American flutist, R. Carlos Nakai, who blends synthesizers and modern capabilities with ancient and traditional melodies of the continent.

A member of the Navajo-Ute tribe and the son of a former Navajo tribal chairman, Nakai has lived and studied with many North American tribes. Following service in the U.S. Navy, Nakai earned a degree in education from Northern Arizona University.

With a background on the classical trumpet, Nakai switched to the Native American flute in 1973. After learning the traditional flute melodies of the Plains and Woodlands tribes, he began composing and creating a style of his own using both the bone and wood flute.

The flute is an instrument of the Plains people and Woodlands Indians around the Great Lakes. Nakai conducted extensive research into the traditions of these tribes as the flute is not used in Navajo music today. The tradition of the flute was most likely lost in the Navajo migration from Canada.

"I draw from my experience here in the world right now," Nakai said in an interview by phone from his current home in Tucson, Arizona. "It's contemporary, original music. It's demonstrative of an ongoing world view and philosophy." Asked to expand on this vantage point, his response was simply, "We're here now."

Hailed as the premiere Native American flutist, Nakai deplores the term "Native American." "We are not a part of the melting pot theory. We are definitely not Native Americans. We were here, the people I belong to, and all other native peoples, before America was invented in 1783. I find the name patronizing," said Nakai.

Having recorded five solo albums, Nakai is gaining popularity as a recording artist. Although he has been working for the past year on an original dance score for a dance company in Tucson that will open this month, Nakai has a new album, *Winter Dreams*, that comes out this month.



Leigh Anne McConaughy/Guardian

"It's a collection of traditional winter solstice music from many traditions in Europe. It's commonly referred to in this country as Christmas music. There is no common understanding of Christmas in Europe," Nakai said.

Plagued by misunderstandings and stereotypes as a self-proclaimed "cultural educator," Nakai has been able to find peace with being part of the Native culture. "It's a matter of perspectives," Nakai stated. "When you're looking from outside the culture and outside the traditional philosophy, you're looking in a manner that places categories and priorities on certain rules. When you're looking from the inside out, everything that you are, everything you intend to be, everything that you need for your survival is here already."

Nakai asserts in his personal goals that he will "compose, arrange, and perform new music for the Native American flute by utilizing western methodology and performance techniques to integrate the flute into contemporary music."

Nakai will be performing original compositions as well as arrangements of traditional melodies tonight at the Mandeville Auditorium.

What: R. Carlos Nakai
Where: Mandeville Auditorium
When: 8 p.m., Fri. October 19.
Tickets: General admission \$10; students \$6, staff \$8. Tickets are available at TicketMaster and the UCSD Box Office, 534-4559.

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DANCE

Brazilian Traditions Brought to the Stage

By Paula Correa
Staff Writer

In the 1500s, thousands of Africans were brought to the shores of Bahia, Brazil, as slaves. Forced to work long days on the plantations under the watchful eyes of their masters, they managed to secretly practice and pass on their ancestors' traditions—through dance.

This art of storytelling—depicting ceremonies, battles, rituals, and seductions—was performed last Sunday at Mandeville Auditorium by the New York-based company Dance Brazil.

The performance featured a variety of Afro-Brazilian dances such as Maculele, Samba, and Capoeira (a martial arts dance). These were complemented with beating drums, chimes, chanting, and vivid costumes.

Though Dance Brazil was depicted as an Afro-Brazilian folk dance show, the performances themselves proved to be greatly influenced by European styles of dance such as ballet, jazz, and modern dance.

Such a combination of dance styles gave the production a broad feel, and incorporated its diversity with fluidity and grace.

Unfortunately, Dance Brazil came short of truly being a "folk" dance show. According to Dennis Newsome, a San Diego African martial arts dance performer and

teacher, the cultural fibers of traditional African-influenced dance were not clearly depicted in Sunday's performance.

He believes that to call it a folk dance "you have to present a folk dance," that is, "taking it like it is naturally [in its natural context] and re-creating it on the stage... that is African theatre."

Newsome called it a watered-down version that was more concerned with symmetry than spontaneity.

The mood was set by the beating of the drums which was the integral part of the performance, and even though Dance Brazil did not do justice to its African roots in its eclectic combination of dance styles, it did in its closing number "Capoeira."

This fast, graceful, and acrobatic martial arts dance created by African slaves brought to Brazil from Angola as a means of self-protection and as a way to fight for their freedom was "great" according to Newsome, and "true to its roots."

Even though Dance Brazil was not a true Afro-Brazilian folk dance performance, the quality of its African influences were evident.

The combination of different styles along with live drums and other unique elements such as chanting and costumes make it an impressive and enchanting production.

ALBUM REVIEWS



Allen Ginsberg
The Lion For Real
Island Records

Haven't we all been exposed to an imitation version of the '60s? Haven't we all been told before that the '90s are a replica of the '60s, and doesn't the Iraqi crisis parallel to Vietnam make this statement that much more valid? Maybe we should touch base with the '60s before we make assumptions. Listen to *The Lion For Real* and do just that.

No cheese love lyrics, no head-banging beats, not even any songs—so what's it to? Poetry. A recitation by Allen Ginsberg, the father of the "beatnik" generation, who imposed non-traditional, freestyle poetry. It's an unrestrained expression of the events and opinions of his generation.

Ginsberg selected seventeen poems and set the music to each. His background music ranges from jazzy tunes to relaxing wooden pipes, emphasizing key words and phrases, aiding in the development of the theme. As does the music, topics vary. Ginsberg carefully abstracted poems which would not

only work well with the music, but also give the listener a better understanding of what he feels is an important issue.

—Alejandra Navarro



INXS
X
Atlantic Records

There once was a time when INXS had the pop music world at its command. It seemed like every time you turned on the radio "Need You Tonight" or "New Sensation" would come blasting through the speakers.

Repetition of their songs or videos was the name of their game; and, with it, they won fans all over the world. On *X*, their follow-up to the multi-platinum *Kick*, INXS further attempts to cash in on their successful use of redundancy.

Unfortunately, lead vocalist/lyricist Michael Hutchence's approach soon becomes distracting. Most of the songs on *X* begin by expressing a desire to escape to a better life but eventually become monotonous. In fact, Hutchence appears to be at a loss for words after the first few minutes of each

song, so he simply repeats the song's chorus. Nowhere is this practice more evident than on tracks like "Disappear" and "Hear That Sound."

X lacks originality. It seems that INXS has found a "sound" that they like and now hope to gain further success with it. In fact, "Suicide Blonde" (X's first single) sounds as if it could be "New Sensation" just with different lyrics and an annoying harmonica.

Combine both redundant lyrics, and music in excess, and you have X. It seems that by now, the band would want to experiment with their music and display the range of their capabilities; yet, with this album, the only thing they show is their desire to maintain commercial success.

The only two decent songs on this album are "The Stairs," a rock anthem that pleads for social cooperation; and "Suicide Blonde." However, judging from INXS's track record, both of these cuts will be released as singles, eliminating the need to buy this record.

—James E. Ingman



Osmond Boys
Curb Records

"Bein' boys... bein' on the street... We're the real thing..."
See ALBUMS, Page H5

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HIRE

Continued from page H1
alone together. Director Patrice Leconte's film is apparently a murder-mystery, but this soon becomes a subplot to the complex relationship developing between Hire and Alice.

Possibly the biggest distinction between French and mainstream American films is that the former are usually far more intimate, a style of filmmaking easily forgotten by the devotees of blockbuster Hollywood films which emphasize "large-scale" in everything.

The action of "Monsieur Hire" seems to happen only a few feet away from your face rather than on a screen somewhere in the distance. The overall effect is therefore delightfully claustrophobic, as the camera trails the actors in extremely close proximity. This is a movie with only four characters in it, and two of those are confined to the periphery. Hire himself, therefore, becomes the total focus of audience attention in a way far more involved than is usual for recent films.

Undoubtedly, the cinematography is the prime vehicle for conveying this sense of intimacy. Cinematographer Denis Lenoir's images pay close attention to the smallest but the most symbolic detail of Hire's life. He perfectly conveys the truly French atmosphere and manages to give it a timeless quality.

The film is quintessentially French, but it's not rooted in the 1990s or in Paris. Just a single shot

can take on the greatest significance. The most mundane acts can take on a whole new meaning in this sexually charged atmosphere.

Hire himself is a hugely complex and intriguing figure. Color, or the lack of it, is an integral part of his life. A pale, black-haired man, Hire wears exactly the same sombre outfit every day of his life. He's a serious and deliberate man

"Possibly the biggest distinction between French and mainstream American films is that the former are usually far more intimate, a style of filmmaking easily forgotten by the devotees of blockbuster Hollywood films which emphasize 'large-scale' in everything."

who leaves nothing to chance. Anyone who wonders how a movie about a Peeping Tom, with English subtitles, can be even remotely interesting, will have their fears allayed by Michel Blanc's portrayal of Hire.

This is a man who, on the one hand, is repulsive — but on the other, deserves sympathy; he's one of life's misfits. All his neighbors dislike him, and even the children torment him daily. He's undeserving of such harsh treatment, for he's just one of those people who want a quiet life but will never get it. Those around him sense he's somewhat out of the ordinary.

Hire is a man so removed from the mainstream of society that the only way for him to make any kind of human contact is to spy on the

movements of his neighbor Alice. She becomes his voyeuristic object of obsession, not just for sexual gratification but also as a breath of fresh air into his sterile life. She's a rather mysterious woman whose motives are ambiguous and who's very unsure of her feelings towards either her boyfriend or Hire. She lives for the moment, for whatever pleasure she can get. The bur-

geoning relationship between Alice and Hire develops from voyeurism and harsh words into genuine attraction in a deeply touching way. She helps him to break through the impregnability of his life and to feel genuine emotions again. From its very unlikely beginnings, their friendship grows into something quite remarkable, and Sandrine Bonnaire is stunning in her portrayal of the temptress Alice.

"Monsieur Hire" is adapted from the novel *Les Fiancailles de Monsieur Hire*, by one of the great French authors of all time, George Simenon, the creator of Inspector Maigret. Patrice Leconte has utilized stock thriller motifs to convey an overriding sense of intrigue. Settings such as train stations, atop a church tower, dim staircases, and windows lit only by a thunder-

storm suit the nerve tingling atmosphere perfectly. One of the most important assets in maintaining this aura of mystery and suspense is the hypnotic soundtrack written by Peter Nyman. Nyman is responsible for the music in Peter Greenaway's films, including the remarkably haunting melodies of "The Cook, The Thief, His Wife and Her Lover." He makes clever use of a Brahms quartet for strings and piano by repeating it whenever Hire is spying on Alice. The scene and the music together come to be replayed like a happy memory for this sad, strange man.

"Monsieur Hire" is worth a visit but be prepared not to immediately understand all that's going on. This film is far more of a brain teaser than the usual Hollywood offering, due partly to the effort required to keep reading the subtitles. But there's more to it than this: Leconte is a disciple of the school of classic French psychologically dramatic filmmaking, centered on the complexities of human relationships.

The old adage says that the more you put into something the more you get out of it, and likewise you may have to work at this film to truly appreciate it. Ultimately, though, the rewards are worth it.

What: "Monsieur Hire," directed by Patrice Leconte
Where: Cove Theatre, 7730 Girard Ave., La Jolla
When: Nightly, 7:00 & 9:00 p.m.; Matinees Sat., Sun., Wed. 1:00, 3:00, 5:00
Tickets: \$6 general, \$3.50 children

ALBUMS

Continued from page H3

take my hand, let me be the man." This is a selection of some of the deeply meaningful lyrics on the Osmond Boys release of the same name. The concept behind this group is an ad-man's dream — get together the four sons of Alan Osmond (brother to the hallowed Donny and Marie, and ex-member of the original Osmond group itself), and try to pass them off as talent. Revolting thought, isn't it? And it comes as no surprise that the end result is hideous.

Osmond Boys is a very thinly-veiled attempt to cash in on the success of New Kids on the Block, complete with record sleeve photos of them posing macho-like. Somehow, the abundance of slashed denim and ridiculous hairstyles seems very familiar. Unfortunately for the Osmond Boys, their efforts don't even match up to the admittedly very low standards of the New Kids.

The titles of the tracks are pure cliché, for example, "Reverse Psychology," "I'm still gonna need you," and "Wait on Love" (which Uncle Donny co-wrote). It's a strange fact that every song tells of being in "in lurve" or missing your girl, yet these kids don't look as if they've even hit puberty yet.

This album tries to cover too many styles and succeeds in achieving none of them. Douglas Osmond attempts to rap in "Trust My Love" and "The Minute I Saw You," there's the obligatory fist-waving rock number, called "All

See ALBUMS, page H5

ALBUMS

Continued from page H4
Tied Up," and then comes the overly sentimental and slushy number in "Next To You."

It's hard to tell at times when one track ends and another starts. To be honest, this is wallpaper music, the stuff which arouses no real emotion except nausea. It just makes you wonder how the music industry coped before drum machines were invented. Not only do the Osmond Boys succeed in massacring their own songs, they also assassinate the Four Tops' song "Can't Help Myself" and Carole King's "Hey Girl."

In all fairness, the production is technically very good and there are a couple of superb guitar and saxophone solos. But, let's face it, thanks to good producers and session musicians, all it takes to get this kind of sound is money, not any level of personal artistic ability. The Osmonds were a part of the 1970s, but someone should tell them that that's where they ought to be content to stay.

— Caitlin Woodthorpe

'Eastern Standard' Not For Western Tastes

◆North Coast Repertory Theater Production fails to impress a San Diego audience

By Michael Schwartz
Senior Staff Writer

The distance between San Diego and New York can be measured not only in miles, but in cultural differences. This is evident in the current production of "Eastern Standard," the Broadway show of last year that is making its San Diego debut at the North County Repertory Theatre.

Jokes about taxi cabs and city architecture went over the heads of the vast majority of the audience. Much of the humor of the play, written for the "thirtysomething" yuppies lost in the chaos of a metropolis, was lost on the group of senior-citizens watching in San Diego. Billed as "a screwball comedy about happiness and heartbreak," it seems the director might also have missed a great deal.

Like Neil Simon, playwright Richard Greenberg has mastered the crafts of writing witty dialogue,

mixing liberal humor with deep traumas, and creating plays that put problems into proper perspective in two and a half hours.

The play's first act puts us in a restaurant in midtown Manhattan, where a montage of table conversation introduces us to the gang. Stephen is a self-proclaimed archetype of urban blight, a man in his thirties destined to die without following through on anything. He's been eyeing the woman sitting at the next table, as he has for weeks. Then there is Drew, Stephen's friend who belts out, "Oh, actress!" at the passing waitress. He's eyeing the man at the next table with the woman.

In a lucky twist of fate, Phoebe, the woman at the next table, has been watching Stephen and is interested in him. Her brother, Peter, is gay and has been watching Drew. However, he's not going to make a move as he is silently suffering

from AIDS. May, an obscene and verbose bag lady, throws a bottle of Perrier across the restaurant and the excuse for everyone to meet is cast.

The 45-minute first act set the stage for the lengthy and tiresome second act, where everyone is brought together at Stephen's beach house for the summer. Based on confrontation and resolution, the action teeters on the trite and predictable, but Greenberg always manages to keep an edge and makes us care about these people.

The actors are all capable of carrying their respective roles. The weakness is in the casting of two US International University seniors in the roles of Stephen and Drew. They appear so much younger than their constantly stated thirty years that the audience becomes very conscious of actors on a stage, and not real people. The technical aspects of the show are

also fine, keeping the focus always on the actors and not the design. An exception to this is the occasionally obtrusive wave crashing in during the second act.

While the production is not stellar, the quality of material merits a trip to the NCRT to see this production. This is not a play that has a great statement to make. It advocates no positions on relationships, homosexuality, or anything else. At times sad and disturbing, others uplifting and touching, it is simply a slice of life that shows the audience how all problems can be overcome.

What: "Eastern Standard"
Where: North Coast Repertory Theatre, Lomas Santa Fe Plaza, Solana Beach
When: Thurs. - Sun. till Oct. 27
Tickets: \$12 - \$14. Call 481-1065 for reservations

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FUND

Continued from page 1
 committee, said that there is an illusion among the council members that they have enough to give away.

There is \$42,000 presently left in general unallocated, he reported.

"It seems like so much money," Wilcox explained.

Wilcox predicted that the council will not start cutting back until after fall quarter when the fund is half depleted.

Although some members of the finance committee have frequently warned the council about the problem, they feel that their advice is not being heeded, especially by other members of the committee.

During the most recent council meeting, the Committee for World Democracy (CWD) requested \$1,725 for three speakers. The finance committee recommended amending the allocation to \$1,150, funding two of the three speakers.

The council, after a lengthy debate, finally awarded the CWD with the original request of \$1,725, on another amendment by Third College Sophomore Senator Andre Shelly, who also sits on the finance committee.

Wilcox and Dumas said that funding any of the speakers would be irresponsible because it would set a precedent that A.S. funded speakers, so any other speaker up for funding would then have to be funded.

"We would be questioning the validity [of the speaker] in not funding [future speakers]," Wilcox said.

He pointed out that the CWD had already been allocated \$16,000 for their film series, and that a speaker series should have been included in that request, which is the standard policy, so that the A.S. can fund a series and then let the organization choose the speakers.

A.S. President John Edson had told the CWD before submitting their budget in the spring to come with their request for speakers in the fall after a definite program had been worked out.

CO-OPS

Continued from page 1

Under the terms of the new lease, the co-ops will still be charged 47 cents per square foot as rent, with the exception of the Ché Café, which pays one third of its gas service charge relating to kitchen space instead of the rent, according to Long. He added that "the rent is negotiable every time [the lease comes up]... the UCB could raise it or lower it."

Coleman expressed concern about the fact that the lease lasts only one year.

"The Food Co-op had to register as a student organization, and then the administration said that since we are a student organization, if we sign a lease, it can only be a one-year lease. There's really no security for us," Coleman said.

Dubb felt that "historically, [the lease] had been a 6-month renewal and it was automatic. The new lease will probably be automatic renewal."

According to Long, once the lease is signed on Monday, UCB policy will allow the lease to be automatically renewed.

"As long as the space is being utilized to its

intent, isn't being damaged, and the students using the space are in student organizations, [the lease] can be extended — forever," Long said.

Dubb mentioned the bill being worked on by the UC Student Association that would turn ownership of student buildings over to students, a bill questioned by Long.

The administration put money into [the Price Center] and the Student Center... If [the UCSA bill] passes, that's all well and good, but can students really operate a building like the Price Center? I'm not saying it can't happen, but it would be difficult [with classes]," Long said.

While the co-ops are expected to sign the lease, not all are completely happy with it.

"A lot was compromised and a lot was not resolved," Coleman said.

"Things got a little nasty at times, and I think that's a shame... It would be nice to get it over with, to let the co-ops get back to business and let the UCB get on to other business," Long said.

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JANE'S ADDICTION 1 ticket Friday, Nov 2 — \$60.00 call 558-9359 or ask for Matt (Argo 433) (10/19-10/22)

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Joya — Lost you Friday, 10/12. Where did you go? Call me 467-9053. J.V. (10/17-10/19)

Carrie - I survived, am still living after that hellish week. Really, truly, this time I will be there. (I Hope). Say hi to Ebee for me. This is one of those obivous hints. (10/19)

Hey SAE! Looking forward to some BLT action tonight. Don your Boxers, Leather, or Toga and get psyched! KKG (10/19)

Howdy UCSD and USD Delts, Ready to Rage tomorrow? Our sisters from Northridge and Long Beach can't wait to meet the Delta men of San Diego! Love ya, AOP's.

Garen — how is the narcolepsy? That can be a real problem when studying for midterms. Especially if you have cataplexy too. (10/19)

SPORTS WIRE

Armstrong Says Alberts To Miss Rest of Regular Season with Head Injury

Junior forward Mike Alberts will more than likely be out for the remainder of the UCSD men's soccer team's regular season, according to Triton Head Coach Derek Armstrong.

Alberts was originally injured on Oct. 7 at CSU San Bernardino, when he collided in mid-air with the Coyotes' center fullback.

Initial reports said that Alberts suffered a concussion, and would be hospitalized overnight for observation.

But, sources said, irregularities were discovered in his x-rays, and doctors, unsure of whether the injury is from a previous injury, have recommended that he be kept out of action for 4-6 weeks.

Alberts has since been scheduled for a reexamination by a neurosurgeon, according to Armstrong.

Armstrong added that it is conceivable that Alberts could return to action by the playoffs.

ON THE AIR

Women's Volleyball vs. The Master's College (tape delay) KSDT 95.7 (cable) FM, 540 AM; Tonight, 8 p.m.

SCORES AND STATS

Scores and statistics for UCSD athletic events for the period of 10-12 to 10-18

MEN'S SOCCER

(13-2-1, ranked fifth nationally)
UCSD 2, Westminster 1
UCSD Goals: West (2, penalty kicks)
UCSD 2, Loyola Marymount 0
UCSD Goals: Brintzenhoff, Nutting

WOMEN'S SOCCER

(11-2-1, ranked third nationally)
UCSD 3, Westminster 1
UCSD Goals: Lindsay, Parker, Bradford
UCSD 6, Pomona-Pitzer 0
UCSD Goals: Lindsay (2), Parker, Bradford (2), Shea
UCSD 1, UC Irvine 0 (OT)
UCSD Goal: Parker

WOMEN'S VOLLEYBALL

(24-6, ranked second nationally)
UCSD d, Occidental 15-8, 15-8, 15-3
UCSD d, The Master's 15-6, 15-9, 14-16, 2-15, 15-7

MEN'S WATER POLO

(4-18)
UC Irvine 13, UCSD 4

UPCOMING EVENTS

HOME EVENTS IN BOLD
Games from 10-19 to 11-1

MEN'S AND WOMEN'S CROSS COUNTRY

October 27, all day, UCSD Invitational

MEN'S SOCCER

Monday, 3:30 p.m., at Pomona-Pitzer

October 28, 2:30 p.m., vs. USU

WOMEN'S SOCCER

Saturday, 3 p.m., vs. Occidental College

Monday, 3 p.m., at Claremont College

October 28, noon, vs. CSU San Bernardino

October 31, 3 p.m., at Cal Lutheran University

WOMEN'S VOLLEYBALL

Friday-Saturday, all day, at Washington University

National Invitational (St. Louis, Missouri)

Tuesday, 7:30 p.m., at Cal State Dominguez Hills

Oct. 26-27, all day, at Occidental College Invitational

MEN'S WATER POLO

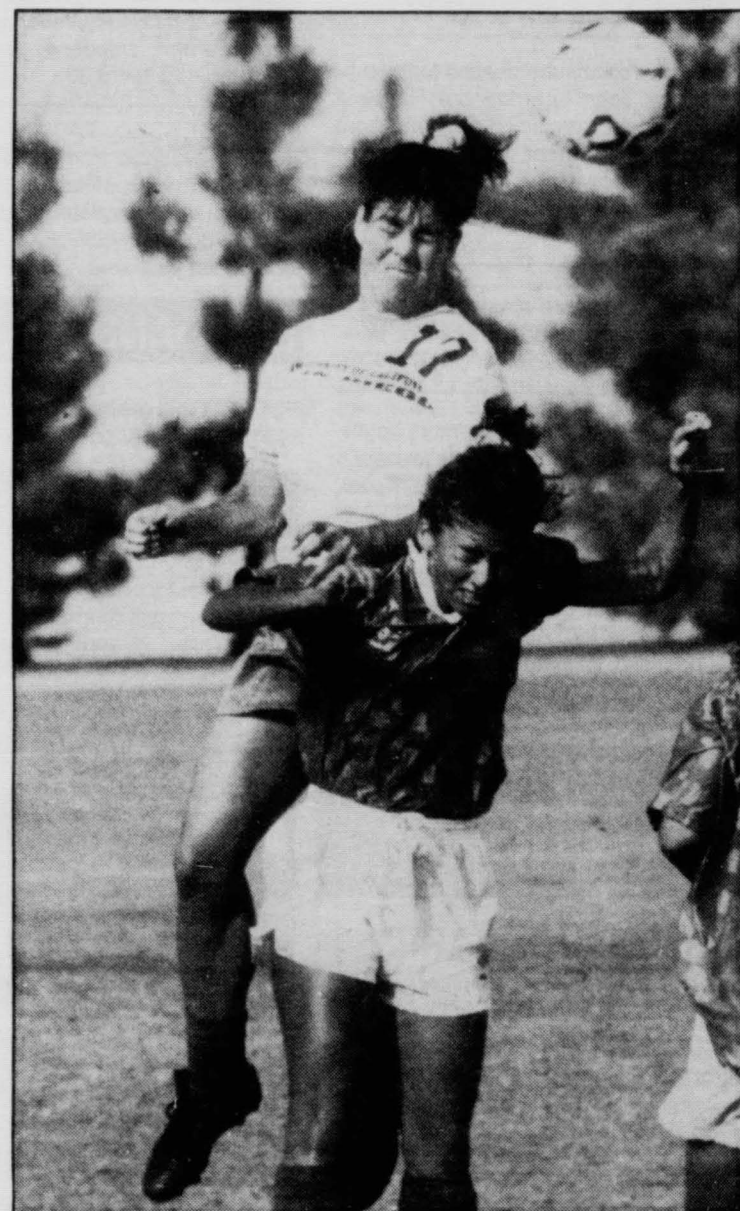
Friday, 7 p.m., at UC Irvine

October 28, 3:30 p.m., vs. Stanford

Oct. 27-28, all day, at 49er Invitational (Long Beach)

October 31, 3:30 p.m., vs. UC Riverside

Extra Effort in Extra Period



Greg Benes/Guardian

Jennifer Kingsbury has been part of 10 shutouts this season.

Women's soccer goes to overtime to get its 10th shutout of the season, a 1-0 decision over UC Irvine Wednesday; Cheryl Parker scores the winning goal

By Robb Earnest
Staff Writer

At halftime of Wednesday's women's soccer game between UCSD and UC Irvine, it appeared that the Tritons had everything under control.

The score after 45 minutes of play was 0-0, but the Tritons didn't seem to be overly concerned.

They were smiling and talkative, as though they had something up their sleeves. Like they knew that they would score the winning goal eventually. Even if it took an extra period.

Although the Tritons dominated most of the game, neither team had many scoring opportunities in regulation play.

Going into overtime, the Tritons looked fresher and stronger than the Anteaters. A minute and 15 seconds into the extra period, fresh and strong took over.

Karin Lindsay nailed a cross that was volleyed in by Cheryl Parker past the diving Anteater goalkeeper.

The assist will have to do for Lindsay, who failed to record a goal for the first time in seven games.

"We created more chances than they did. We outplayed them at least 70 percent of the game," Head Coach Brian McManus said.

One of the major reasons the Tritons outplayed Irvine could be found in the defense. Make that four reasons.

Defenders Danielle Placek, Jaymie Bradford, Jennifer Kingsbury, and goalie Karin Carper enjoyed solid games. Carper recorded her tenth shutout of the season.

According to McManus, the win — the Tritons' second over the Division I Anteaters this year — was a big one for UCSD.

"This was as well as we've played all year," he said.

"We're still a young team, and we are trying to find that right blend. We're getting close.

"One thing that we have to work on is trying not to panic. Even if you dominate 90 percent of the game, you have to learn to deal with that other 10 percent when your opponent puts the pressure on."

Volleyball Avoids Big Upset

By Andrew Gayton
Guardian Reporter

The UCSD women's volleyball team learned a lesson in humility Wednesday night from The Master's College.

The Master's came into the game relatively unknown to UCSD. Although the Tritons' record is 2-0 against the Mustangs, UCSD Head Coach Doug Dannevik said beforehand that he didn't know what to expect. And he nearly paid for it.

But, after two hours of a grueling volleyball tug-o-war, the Tritons (24-6) squeaked by the Mustangs in five games, 15-8, 15-9, 14-16, 2-15, 15-7.

The victory boosted UCSD's record to 24-6, but really had no bearing on its number two NCAA Division III ranking.

For the first two games, at least, the Tritons held to form, holding the Mustangs to single digits. Like a well-oiled machine, UCSD used all its parts efficiently.

Middle blocker Elizabeth Tan had the ball nearly dancing on the net, with several dips and fakes. Tan also showed some power by pounding 11 kills.

Outside hitter Dana Simone kept the Mustang defense busy diving to dig up her powerful kills. What The Master's managed to return left its hands numb from the impact.

Freshman setter Julie Fabian showed her patented consistency with 41 assists in four games.

Amy Banachowski, still recovering from a sprained ankle, came through with 13 assists in game three.

"We're trying to slowly get Amy back in the game," Dannevik said. "She will play in the upcoming tournament, but probably not start."

After winning the first two games hand-



Brian Morris/Guardian

Julie Fabian (l) is currently starting; Jennifer Cross (r) has yielded her starting job.

ily, the Tritons stumbled in games three and four, nearly burying themselves under six feet of volleyballs and bunhuggers in the proverbial hole.

Dannevik cleared the bench for game three, and the Tritons promptly fell behind 7-2. They fought a grueling game in falling 14-16, but the initial deficit was just too big.

"That was the first time [the second string] played on their own," Dannevik said. "They didn't play with spirit. It was just an ugly match."

The Tritons switched gears for game four, slipping in the starters from games one and two. This proved their undoing, as the

Mustangs took a quick 7-0 lead. You could have safely taken a restroom trip at that point, and saved yourself the pain.

"The starters were cold from the one game lag," Dannevik said. "They were out of rhythm, and frustrated from the previous game [loss]."

Warning to their task, the starters came out for game five and dominated the Mustangs, with the help of two aces from Simone and outside hitter Liz Vesanovic.

Aside from a yellow card on Dannevik, the Tritons dispatched the Mustangs without any hint of their earlier stumbles.

UCSD NOTEBOOK

A preview of this weekend's UCSD sporting events:

WOMEN'S SOCCER:

Occidental at UCSD, Saturday, 3 p.m.

Pomona-Pitzer, where are you? The Tritons' on-again, off-again schedule takes another swerve into the world of the off-again, as UCSD will face off against Occidental Saturday.

After trouncing Pomona-Pitzer 6-0 last Monday, the Tritons went into overtime Wednesday, squeaking by UC Irvine 1-0. Now, here come the Occidental Tigers.

Our crack research staff thought it couldn't get much worse than Pomona-Pitzer, which the Tritons had outscored 23-0 before the most recent slaughter-fest.

But, wouldn't you know it, here comes a team against which the Tritons have recorded back-to-back 7-0 victories. The numbers, however, are misleading.

In fact, Occidental should provide significantly more competition than the Sagehens, as it has only been outscored 17-0 in its last three games.

If the Pomona-Pitzer game is any indication, the Occidental contest will more than likely be hotly contested — when UCSD Head Coach Brian McManus puts in the second string.

WOMEN'S VOLLEYBALL:

UCSD at Washington University (MO) National Invitation, Friday-Saturday, all day

Mr. Dannevik goes to Washington... University in St. Louis, that is.

The nationally second-ranked Tritons head to the great Midwest this weekend for some major-league volleyball action.

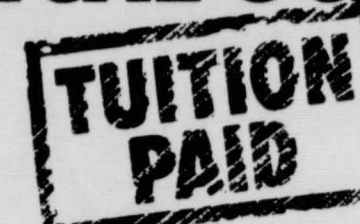
The winner of the invitational will more than likely be favored at the national championship tournament in mid-November.

The top-notch competition will include the number one team in the nation, defending champion Washington University, the fourth-ranked team in the nation College of St. Benedict, and the eleventh and twelfth-ranked teams, La Verne and Illinois-Benedictine.

The Tritons are heading to Missouri at nearly full strength. Setter Amy Banachowski has almost fully recovered from a sprained ankle and will see playing time, but Julie Fabian will still start in her place, according to Head Coach Doug Dannevik.

— PETER KO

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Other stores: Big Bear • Dow Stereo

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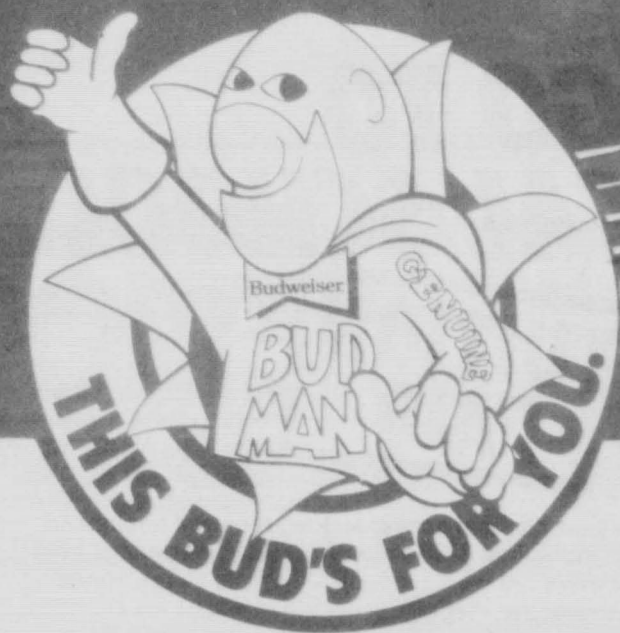
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BUD PAGE

INTRAMURAL HIGHLIGHTS

INTRAMURAL RANKINGS

FOOTBALL

As of Oct. 17

MEN'S AAA

REC.	
2-0	1. SHOOKIES
2-0	2. YORK HUNT CLUB
2-0	3. CHOCOLATE CITY
1-1	4. BIG AL'S SOLDIERS
1-1	5. SIG EPS

MEN'S AA

2-0	1. GET A GRIP
2-0	2. SCRUBS
2-0	3. TAKE IT DEEP
2-0	4. ROLLING LARS
2-0	5. BILLY JOE'S DREAM
2-0	6. COLLECTIVE ACTION
2-0	7. HO BASHERS
1-0	8. SLAMING SIGS
1-0	9. BOBCATS
1-1	10. BEAVER HUNT

MEN'S A

2-0	1. ANAL BIRTH
2-0	2. TURBO PHALLUS
2-0	3. ANGRY AFTERBIRTH
2-0	4. NOTHING BEATS BUD
2-0	5. HALF-TIME BAND
2-0	6. SADDAM'S FLYERS
2-0	7. 7 ROLLED W/GUAC
2-0	8. THE CUTTERS
2-0	9. THE NAVIGATORS
2-0	10. SAE II

COED

1-0	1. BALL GANG
2-0	2. CHUTZPAH
2-0	3. CAPRICIOUS DILDOS
2-0	4. WARM PUPPIES
2-0	5. COPULATING KIDS
2-0	6. HEF 'HEY IN THE HOOCH
2-0	7. R ASS ON THE LINE
2-0	8. JOCKS & BROADS
2-0	9. WENT FOR TWO
2-0	10. CORLEONE'S

WOMEN

1-0	1. CAROLYN WHO?
1-0	2. LOST IN A FOGG

FLOOR HOCKEY

As of Oct. 20

COED AAA

1-0	1. CANNIBALS
1-0	2. MONGRUEL GRUEL
2-0	3. BUTTLID STIKES AGAIN
0-1	4. SCRAP

COED AA

2-0	1. STICK IT IN
2-0	2. HOLE-IN-A-HEART
1-0	3. PUCKING DRABOS

1-0-1	4. RISC PUCK US ALL
1-1	5. INSERTIONAL ACTIVATION
0-0-1	6. BROKEN STICKS
1-2	7. HAPPY HOUR

COED A

2-0	1. THOR'S CUP
2-0	2. THE HORDE
1-0	3. NO CONTROLS
1-0	4. FK
1-0	5. SLAP MY STICK SILLY
1-0	6. HARD FLOORS-HARD BODIES
1-0	7. GLAZED NUTS
1-0	8. SPIDERS
1-0	9. I-HOUSE RETINAS
1-0	10. WINDED BUT WILD

V O L L E Y B A L L

2-MAN

Nate Brown Shines Again at Championships

We all know that UCSD junior Nate Brown is the very best volleyball player on campus. And now we know again. In absolutely dominating fashion, Brown dug, set, and spiked his way past four Men's Open challenge teams to win his first UCSD 2-Man Volleyball Championship last Saturday.

In the finals, Brown blew past the team of li'l Matt Adams-Chad Hinkle 15-6 to complete a four match blitzkrieg that allowed opponents a total of only 15 points combined during the entire tournament. Brown, himself, was a one-man gang pounding ball-after-ball into the Main Gym hardwood for winners. On defense, he came up with plenty of spectacular digs as well.

Oh yah! He did have a partner in the tournament. Kind of. But his partner didn't do that much. In fact, very little. To be honest, it was the Nate Brown show, pretty much all morning and afternoon.

It's too early to predict a new dynasty in this event, but Nasty Nate has a leg up. And it won't surprise anyone in this neck of the brewery, if does happen.

In the 24-team Men's Intermediate Division, the team of Scott Eastridge-Bill Eidenmuller came through the loser's bracket and took out winner's bracket champs Ken Franco-Brad Kaufmann twice to win the championship. The scores were short and close 11-9, 7-5.

Kaufmann-Franco had won 5 consecutive matches in the winner's bracket before bumping into the Big E's. Eastridge-Eidenmuller lost a tough 15-13 semi-final match to Chris Classe-Brian Lichtblau earlier in the day, one which put them into the loser's bracket.

THE BUD POUNDERS POLL

IM Volleyball

Rankings through Oct 16

MEN'S AAA

3-0	1 Superwhales Live
2-1	2 Young Guns VI
2-1	3 Johnny's Rockets
2-1	4 Chicks-A-Plenty
4-2	5 Warry's Wascals

Game of The Week:

Wed/Oct 24/9:30pm/Main Gym
Chicks-A-Plenty vs. Boys From The Hood

MEN'S AA

9-0	1 Cramps
6-0	2 Neuromuscular Disease
6-0	3 Box Mowers
8-1	4 Dig Your Grave
7-2	5 Worthless Wonders
7-2	6 Hemp For Victory
5-1	7 Twin Less
6-3	8 Spankin' The Leather
7-2	9 We Dig
7-2	10 Jenny, Don't Tell

Game of The Week:

Tue/Oct 23/11:15pm/Main Gym
Finite State Warriors vs. Rodents of Unusual Size

MEN'S A

9-0	1 Maggie's Diaper Sweat
8-1	2 Team Jaeger
6-0	3 Whiteman's Afflictions
8-1	4 Mother Goose
8-1	5 Bio-Engnerds

Game of The Week:

Sat/Oct 20/10am/Main Gym
Particle Man vs. Ball Me

WOMEN'S AA

6-0	1 Set, Spike, Dig
4-2	2 Dig This
4-2	3 KART
7-2	4 WHOOH!
4-2	5 Amazon Women

Game of the Week:

Mon/Oct 22/9:15pm/Main Gym
Whooh! vs. The Big Red O

WOMEN'S A

9-0	1 Sleestaks
7-2	2 We Dig Balls
5-1	3 Inspikering
4-2	4 Making More Cleavage
4-2	5 I Dig 2

Game of the Week:

Thu/Oct 25/8:15pm/Rec Gym
Wellness Whizzes vs. Jack Bunny & 2 Chicks

Amy's ALL-WET Tube-Polo Update

AA: With two weeks of the season down the drain the cream is rising to the top of the Natatorium. Fortunately, the sophisticated filtration system at the 'nat' can handle the residue better than the Budman's XR-4000 Supercomputer.

Goals are being tallied at a record pace and it is difficult to tell just how legit some of the final scores are. The highest scoring team, KOKOPELLI, is averaging 25 goals per game. But, then they have been playing against stiffs who make lifeguards very nervous. The story in AA is most likely the same as it has been for years.

The SWIM FAGS are playing with a renewed arrogance. Captain Rich Daniels claims, "We are not only the most talented team, but also the best looking. We look to good to lose. I've seen all the other teams, and there just isn't anyone that can touch us - though I wish someone would." Several other squads may respond to the SWIM FAGS self proclaimed supremacy.

First on the agenda is DEJA VU. On Monday night they will clash with the 'FAGS' in a rematch of last years championship game. Paul Castleberg's DEJA VU squad is led in scoring by Kiwi Reinhart, but Daniels will counter on defense with Randy Franke who is still on parole for what he did to a poor gal in a game last spring (she is recovering quite well). Castleberg is hoping that all the attention on Reinhart will let Matt Corey and Tracy Kehr get open and take advantage of the weak goalies that guard the SWIM FAGS net.

The other squads that have shown the most spark so far are GETTING TUBED, POKING EUPHORIA and

the veteran squad of Don O'Neil - TUBE STEAK. EUPHORIA will be tested on Sunday night by RUBBERS FOR EVERYONE. Both teams are undefeated thus far. TUBE STEAK may be the best of this bunch, but will have to wait for the playoffs to see the top two squads of Monday night's 'Little Fat Kid' league.

A: This is traditionally a sand bag deluxe division and it is comforting to know that this season is no exception. Fortunately, the IM Dept.'s XR-4000 will be able to tell who really belongs, and who should get bumped up into the AA division come playoff time.

ATLANTIS and the ARRAGONAUTS are ripping up the 'Franchise' league. They will meet in what should be a battle for the title of King of all Revelle, on Tuesday Oct. 30. Two undefeated teams from the 'Skluto' league, BUGS ON DRUGS and KOOKS ON PARADE should provide the Psychology Department years of interesting data when they hook up on Monday night. Another league championship will be on the line Oct. 24, when GUNS AND HOSES square off with SIDNEY'S ALBACORE.

If any of these teams falter, look for DON'T BREAK OUT RUBBER, WE GOT JACKED, IT'S LUKES FAULT, CEO'S FOR HIRE or BOGGY CORNFLAKES to be there on Championship Thursday. Not only is this division famous for sand bagging, but also for upsets. In other words, anyone could get hot at the end of the season and grab the title. But there is one thing that you can always count on, great action. So, if you are looking for a study break some night get down to the Natatorium.

UCSD All-Campus Tennis Singles Championships

Saturday-Sunday/October 27-28/Muir Courts

Here we go again! It's Wimbledon West in late October for the 15th consecutive year. And there's no strawberries and cream for sale at this tennis tournament. Maybe a pumpkin pie or two, but no red-eyes at this baby! No siree! This is a REAL tennis tournament. Not the foofy affair that we see in London every summer.

This baby that were talking about is the UCSD All-Campus Tennis Singles Championships that will be making its annual run on Saturday-Sunday, October 27-28.

All-campus tennis players are invited. The divisions are four-fold: Men's Open, Men's Intermediate, Women's Open, Women's Intermediate. The format is simple. It's a double-participation tournament that guarantees all players a minimum of two matches. Obviously, the more you win, the more you get to play, the more you begin to look like Stefan Edberg or Michael Chang or Pete Sampras or Steffi or Gaby or Monica. Its that simple.

Even the entry fee is a no-brainer. Bring one can of new tennis balls to the tournament site (the Muir Courts) and you are in.

But there is one tricky step. You have to sign-up way down at the Canyonview Recreation Office in order to play. No big deal, just take the Shuttle. It goes right by Canyonview. Entry deadline is Thursday, Oct 25 at 5pm.

When you sign, indicate a morning or afternoon start time preference on Saturday and we'll do our best to make it happen.

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