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The Upcoming Referendum

RIMAC Supporters, Detractors Debate

By ANTON BITTNER
News Editor

Concerns about the RIMAC referendum, mostly centered on how the bill for the facilities will be paid, have been voiced by the Graduate Student Association.

The RIMAC referendum is a special A.S. referendum on Feb 6-8. RIMAC, a proposed Recreation/Intramural/Athletic and Event Center, is the final product of a

This story is the second in a two-part series on the RIMAC referendum.

committee which was formed a year and a half ago. The facilities proposed include weightrooms, basketball/volleyball courts, a sports pro shop, sauna, jacuzzi, and a 5,000 seat events arena, among numerous other recreational/athletic features.

Some members of the Graduate Student Association (GSA) have expressed concern over the way students on financial aid will be affected by the fee increases that would result from RIMAC passing and over the way the RIMAC Committee has publicized the referendum.

"Most of the graduates were dead set against it; we think it's a lousy idea," said Randy Giles, GSA vice president internal.

Complaints stem from the amount of money students will be paying over the next 25 years if the referendum passes. The provisions of the referendum state that the recreational fee would rise \$70 a quarter when the facilities open in the 1993-94 academic year, and rise \$5 a quarter every five years until the mortgage would be paid off. According to Giles, the total revenue from student recreation fees would be about \$170 million for this time period.

The GSA is also concerned about how a fee increase of \$70 will affect financial aid recipients. RIMAC Co-chair Paul Lanning said when fees are raised, the value of financial aid packages change to accommodate the fee.

Giles said that by raising the value of a financial aid package, less packages will be available.

"They do not say that fewer people will be admitted to the University who need financial aid because less [financial aid packages] will be available," Giles said. See RIMAC, page 3



Jennifer Kolsky/Guardian

Warning signs mark the edge of the cliffs near Scripps Pier, where one UCSD student and a San Diego resident fell last Monday.

UCSD Student Hurt, Man Killed In Fall From Cliffs Near Scripps

By RANDY DOTINGA
Senior Staff Writer

In two related incidents, a local man was killed and a UCSD student seriously injured after they fell from the cliffs near Scripps Pier early Monday morning.

Jeffrey Sardina, 22, a bank worker from University City, was found dead by rescue workers on the rocky beach about 200 yards north of Scripps Pier, according to

UCSD Police Detective Sgt. Robert Jones.

Marisa Ortiz, a Third College junior, was rescued from a ledge about 25 feet from the ground, Jones said.

Ortiz, 21, was in good condition Wednesday at Scripps Memorial Hospital in La Jolla with internal injuries, a fractured pelvis, and lacerations to her right ankle, hospital spokesman David Freeman said.

Sardina, Ortiz, and 30-year-old Scott Simon went to the University-owned cliffs late Sunday night, Jones said.

"They proceeded to drink from a bottle of tequila until about 2 a.m., when Scott Simon... went to the car in the parking lot and fell asleep," Jones said.

Simon woke up at approximately 4 a.m. and found Ortiz searching for Sardina, who had apparently fallen from the cliffs. Simon joined her, but they were unable to find Sardina in the darkness, he said.

Simon and Ortiz returned to the top of the cliff and waited until dawn to continue looking for Sardina. After daybreak, Ortiz spotted Sardina's body where he had fallen on the beach 175 feet below, according to Jones.

"They didn't know if he was dead or not... She ran down to the beach down a path she was familiar with, and [Simon] went to call the authorities," Jones said.

UCSD Police received Simon's call at about 8 a.m. and responded to the scene. But when police arrived they were unable to immediately locate Ortiz, Jones said.

"They found her on a ledge about 25 feet above the beach area

itself... Either she fell on her way down or got down and fell on her way up. But her injuries are consistent with a long fall," Jones said.

Paramedics and rescue teams from the Fire Department and the Lifeguard Service were then called, Jones added.

See CLIFFS, page 7

A.S. Takes Look At 'Fighting Words'

By MARY BETTY HEARD
Senior Staff Writer

The A.S. "Fighting Words" Resolution was heavily debated and finally withdrawn at last night's A.S. meeting.

The resolution, submitted by Third College Junior Senator Larry Becker, Commissioner of Operations and Services Jim Edwards, and Student Advocate Joe Floren, was intended to show A.S. support for the "Fighting Words" policy.

The resolution stated that because of a rise in racial violence on a national level, and since the A.S. tries to promote fair treatment, the A.S. would support the UC's "fighting words" policy.

The disagreement between council members arose over the specifics of the "fighting words" policy. Many members felt that the policy is ambiguous and could be misused.

"I want a change because the policy doesn't provide a deterrent

See A.S., page 7

Drug Advisor Speaks At UCSD

By BRIAN O'NEIL
Reporter

Guido Belsasso, drug policy advisor to Mexico, addressed an audience of UCSD students and faculty on the topic of "Drugs and the U.S.-Mexican Relationship" last week at the Price Center.

Belsasso's lecture, sponsored by the International Politics and Economics Forum, focused on the bilateral relationship between Mexico and the U.S. during the last three decades.

Belsasso, a Harvard-trained psychiatrist, cited the early 1970s as the beginning of large scale drug production in Mexico.

It was at this time that the "Turkish-French-U.S. drug connection was destroyed and the international drug mafias came to Mexico," Belsasso said.

With this new development, he continued, President Richard Nixon and Mexican President Echeverria acknowledged that drugs were a growing problem, and a relatively successful program of "field destruction," where drug crops were destroyed, was begun in Mexico.

Belsasso said, however, that in 1976 bilateral cooperation was limited by an attitude of "finger pointing," which came to characterize the U.S. and Mexican drug policies for the next decade.

Response to the drug problem in the U.S. was "concentrated on law enforcement, on the de-

struction of production, and on finger pointing. [U.S. officials] were saying: 'The problem is elsewhere; it's not in the United States.' The Mexican government responded by saying: 'The problem is not ours; it's yours,'" Belsasso said.

According to Belsasso, the United Nations drafted an accord in 1986 which recognized that "both sides of the equation, the consumption and the supply of drugs, must be dealt with at the same time, [and] set

See DRUGS, page 7



Darryl Yee/Guardian

Guido Belsasso, the drug policy advisor to Mexico, spoke at UCSD last week.

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Opinion

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RIMAC

A Necessary Facility

RIMAC — the Recreation/Intramural/Athletic and Events Center — isn't cheap. It's an enormous \$32 million facility, and that's just the construction costs; maintenance costs once the facility is operational will be much more.

That's why students will pay \$70 a quarter more in fees when the doors open. That figure must be adjusted for inflation, since RIMAC won't open until 1993 or 1994, but it will still be a considerable increase.

Is it worth it? We feel it is. UCSD is a tremendously athletic university; it has one of the highest rates of intramural participation in the country. Walk around campus any afternoon, and you'll see an amazing number of joggers and bicyclists. And most telling of all, walk into the Canyonview weight room. The only reason it isn't even more intolerably crowded is that so many people have found other places to work out, to escape the congestion.

RIMAC would put an end to the frustrations of intramurals: teams being turned away, games at 1:30 a.m., and inadequate facilities. It would also be a boost to intercollegiate athletics. Most importantly, it would give students a place to engage in athletic activity of all kinds, when they want to.

The events center would also be a boost to programming. With a 5,000-seat center, and revenues from 25,000 students (a realistic assessment of enrollment in 10 years), there would be an opportunity to bring some outstanding events to UCSD.

RIMAC would be likely to attract much more use than the Price Center does. It would also have a greater emphasis on students; unlike the Price Center, it wouldn't be full of administration offices.

Critics argue that RIMAC is too big, and are angered by the political games that supporters have played to secure support for the facility. The critics are largely correct, but RIMAC is sorely needed.

The administration could put up more money for the facility. But since the \$70 per quarter fee doesn't begin until the center opens, the administration is putting up the money to begin the project. This makes their contribution greater in real terms, though it should be more.

But if the project is put off again, it will be much more expensive later. So while pressure should be put on the administration to kick in more funds, students must take the risk and vote "yes" now. However, if more funds can be raised, the \$70 fee can be reduced. Students must watch the administration closely, to see everything is being done to help students. This shouldn't be allowed to become another Price Center.

The timing of the election was also underhanded. A special election means a lower turnout is likely, and therefore RIMAC has a better chance. A very small minority can pass this referendum. This election does not require a 20 percent turnout—if less than 20 percent of the students vote, it requires only 10 percent plus 1 of the total student body to vote yes. That means less than 2000 students could impose a fee on all future students.

That's one reason a high turnout is essential. The reason this election does not require a 20 percent voting pool is so students could not "vote by staying home;" that is, not show up, so a low turnout would void the election.

The timing of the election also provided opponents with little time to mobilize. The Graduate Student Association will be passing out anti-RIMAC flyers next week, but the campus is already flooded with the supposedly unbiased informational flyers put out by the RIMAC committee.

But the misconduct of RIMAC supporters doesn't change RIMAC's basic worth. It is needed now, and in five years, it will be needed far more. UCSD is a rapidly growing campus, and has historically grown much faster than the administration's wildest projections. It's essential that we not wait and leave future students with inadequate facilities. And it's essential that students not be apathetic. On Feb. 6, 7 and 8, vote for RIMAC.

UCSD Needs RIMAC Desperately

Editor:

The UCSD campus is in need of a multipurpose recreation complex. The current facilities servicing the recreation, intramural, and intercollegiate athletic needs are grossly inadequate. Free recreation time is rarely available. Intramurals often run late into the night, and every quarter many teams are turned away from even competing due to lack of space. This lack of space and time also deprives intercollegiate athletic teams of valuable practice time.

The proposed Recreation/Intramural/Athletic and Events Center (RIMAC) is the solution. Not only will this complex ease the current and ever-increasing strain on present facilities, it will also include a number of components that the students on this campus feel are necessary. This is in response to the results of over 4,000 student surveys collected in September, 1988.

The complex will include much-needed basketball and volleyball courts and weight room facilities. In addition, based on the results of the survey, racquetball and squash courts, locker rooms, multi-purpose recreation rooms, jacuzzi and sauna facilities, and an expanded outdoor recreation department will be incorporated into the project.

RIMAC will also include a 5,000 seat arena, more than twice

the capacity of the Main Gym. This will allow for larger-scale concert and lecture events, as well as other campus-wide activities. Furthermore, UCSD's ability to host quality athletic events and national tournaments will be enhanced considerably.

There is no doubt the cost of this facility is quite high. Seventy dollars per quarter, even in 1994-94, will still be a sizeable amount. However, the UCSD administration has also attached great significance to this project, committing a minimum of ten million dollars. This is the largest amount of money ever put forth by any UC campus administration for a student fee-funded facility, and is

indicative of the importance of this project to the future of the UCSD campus.

We ask you to pick up a RIMAC informational brochure to get the complete details of the facility as outlined by the Planning Committee. We agree with *The Guardian's* recent editorial encouraging students to vote on this crucial campus-wide referendum on Feb. 6, 7, and 8. It is very important that voters are aware of the positive impact this facility would have on the future of this institution, as well as its effects upon the quality of student life at UCSD.

Pete Smith
 Triton Athletes Council

The Right To Bear Arms

Editor:

Who could ever forget the pictures of Romanian civilians armed with fully-automatic assault rifles fighting to regain the freedom lost first under fascist domination and then communist domination?

Isn't it interesting that these freedom fighters would choose an assault rifle instead of a sporting rifle? On second thought, such a choice really makes a lot of sense. After all, if you are fighting for your life and freedom against well-armed and determined adversaries, what would you rather have, an effective combat rifle or a

sporting rifle designed to take down game who can't shoot back?

Unfortunately, thousands of defenseless Romanian men, women, and children died before they were able to seize assault rifles with which to defend themselves. Unlike this country, Romanians were prohibited from owning firearms by their oppressive government.

This illustrates all too well why our forefathers felt that citizens of this country should keep and bear arms. Indeed, they felt it important enough that this right

See GUNS, page 6

Men Are Tired Of 'Sex Fiend' Stereotype

Editor:

In the Humanities Library there is a large display about rape. Rape is a serious problem, especially on college campuses, and should not be ignored. However, I am offended by the way rape has been publicized in the library.

The first thing a student sees when entering the library is a poster with the "male" symbol and an account of a man's thoughts as he raped an acquaintance.

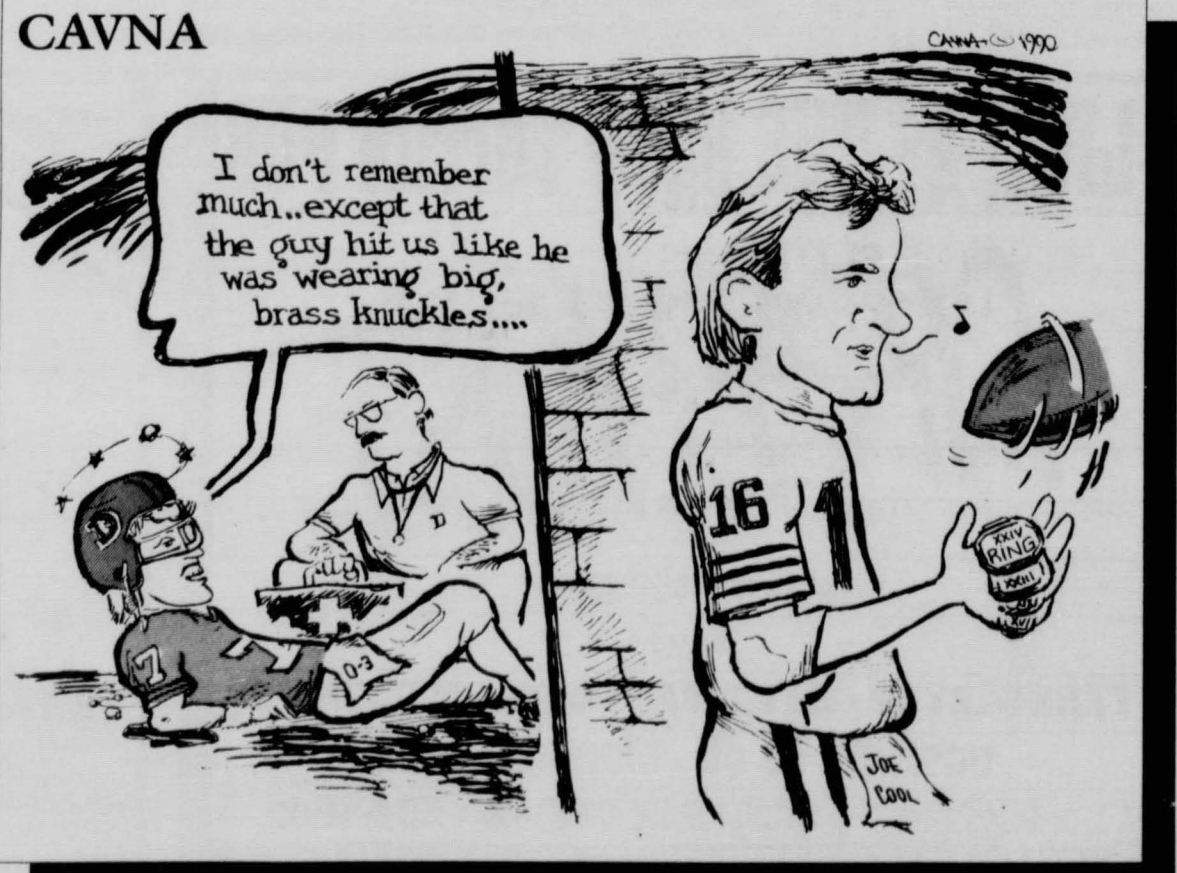
The man was portrayed as cold and ignorant, ignoring the woman's struggle against him. Next to

this poster is the woman's half of the story, how she had been devastated by the crime.

I am offended by the fact that all males are made to look like heartless sex fiends. Women also rape men occasionally, and homosexual rape occurs in both sexes. Would it be acceptable to have posters of a black man mugging a white, simply because blacks mug whites more often than whites mug blacks?

I was born a male, and I am sick of being made to feel guilty because I am a male. Rape awareness can be achieved without crucifying the male gender.

Ed Wagner



Marion Barry: ...For I have Sinned

There's a story they tell about a Southern governor back in the 1950's who had gotten himself quite a reputation for hell-raising.

His bedrock constituency, god-fearing, churchgoing country folk, were becoming unsettled by these stories, and one Sunday the governor visited a rural church and found himself confronted by a parishioner.

"Governor," the American Gothic said, "what's all this we hear about you carrying on up there at the capital, drinking and sporting with women and having yourself a time?"

In response, the governor grasped the hand of his inquisitor, looked him square in the eye and said with choked voice, "Brother — pray for me."

I thought of this tale as I watched Washington Mayor Marion Barry go before the TV cameras before checking into a Florida rehabilitation center. Regardless of the ultimate outcome, it was, in purely political terms, one of the more skillful maneuvers I have seen in years.

Most elected officials, learning they had been captured buying and using a dangerous drug on videotape, would have resigned their office at once and thrown themselves on the mercy of the powers that be.

Not Marion Barry. He traced his fall to an excessive political devotion; he had simply been too busy caring about others to

care about himself. It was the political equivalent of 100 million mothers who have pounded their chests with their fists over the centuries, declaring to heaven that "My problem is — I'm too good!"

Jeff Greenfield
 Universal Press Syndicate

He never mentioned exactly what his failing was — a wise maneuver, considering that a specific admission of drug use would have opened him to charges of perjury, since Barry had repeatedly told grand juries he was not a drug user. He simply announced that he had a problem and would set about healing himself.

A spokeswoman then told the press that the mayor's real problem was alcohol abuse — a failing that is far more socially acceptable in America than the use of drugs.

What is likely to come next is right out of a handbook of political public relations strategy: In a few weeks, the mayor will check out of Hanley-Hazelden and stage a triumphant return home. Before a packed church, surrounded by friendly clergy, the mayor will declare himself purged of toxins, ready and able to return to the business of leading the great city of Washington.

He will likely eagerly confess that he has

sinned. Look for appearances on local talk shows, on a Barbara Walter special, on "Donahue" and "Oprah," where members of the studio audience will praise him for his courage in confronting his weakness and dealing with it. Members of the studio audience will lustily applaud.

Barry's supporters will charge his critics with a racist double standard: They will point to the white celebrities who have returned to their lucrative work after a stint at Betty Ford and ask why this black leader should not be accorded the same privilege.

Meanwhile, the years of lies and scandals, the appalling state of the public schools and the public hospitals in the District of Columbia, the hundreds of millions of taxpayer dollars stolen or wasted, the condition of what the Washington Monthly magazine has called "the worst government in America," all will be swept aside as the celebration focuses on the redemption of Marion Barry.

To be sure, this may not work; it will may be that this time, Marion Barry went too far, even for his remarkably loyal and patient base.

At the least, however, the mayor's performance shows that the use of crack may not affect that part of the brain where the instinct for political survival is located. So far, Barry has played a losing hand with the skill of a riverboat gambler.

What is likely to come next is right out of a handbook of political public relations strategy: In a few weeks, the mayor will check out of Hanley-Hazelden and stage a triumphant return home. Before a packed church, surrounded by friendly clergy, the mayor will declare himself purged of toxins, ready and able to return to the business of leading the great city of Washington.

VOTE VOTE VOTE VOTE

Recreation/Intramural/Athletic & Event Center

RIMAC SPECIAL ELECTION

FEBRUARY 6, 7, 8, 1990

Locations	Time
Revelle Plaza	9:00 a.m. - 4:30 p.m.
Gym Steps	9:00 a.m. - 4:30 p.m.
Muir - Middle of Muir	9:00 a.m. - 4:30 pm.
Peterson Hall	9:00 a.m. - 4:30 p.m.
Canyonview Pool / Racquetball Center	9:00 a.m. - 4:30 p.m.
Price Center Plaza	9:00 a.m. - 6:00 p.m.
School of Medicine	
Lobby, Basic Science Building	
	Tuesday, 9:00 a.m. - 6:00 p.m.
	Wednesday, 3:00 p.m. - 6:00 p.m.
	Thursday, 9:00 a.m. - 6:00 p.m.
Scrpps Institution	
Surfside (Bldg. T-8)	Wednesday, 9:00 a.m. - 1:00 p.m.

MUST HAVE STUDENT ID TO VOTE

Let Women Be Women...

Editor:

I would like to commend Julie Puzon, the author of the inevitably controversial article, "Feminists Go Too Far," [*Guardian*, Jan..22] not because I agree with her entire argument, but because she addresses a concern of many students at UCSD.

Here, where the topic of feminism rages hotly in and out of class, I often find myself having to apologize for acting "traditionally female."

I feel pangs of guilt wearing even a tiny amount of makeup. I am criticized by my peers for shaving my legs, and in the rare event that I do decide to wear hose, I have the distinct feeling that I should have also worn a bag over my head.

I believe that a branch of feminism has gone awry. Women should be freed from economic inequality, job discrimination, traditional family roles, and the sexist language which, unfortunately, Puzon advocates.

But, as I believe Puzon agrees, they should also be able to wear makeup, shave their legs, and wear the occasional pair of nylons if that is what they choose to do.

Liberation does not have to include becoming as close to a man as possible without implementing surgical techniques.

Wendy McNeill

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Commentary

Pro-Choice Advocates Are Intellectually Dishonest

By MICHAEL F. BURKHALTER

I found it interesting to learn that Miss Andrea Adleman, one of your senior staff writers, is also associated with the Women's Resource Center. She addressed listeners at the recent pro-choice rally, and you dutifully reported her remarks [The Guardian, Jan. 25].

When Miss Adleman wrote her Guardian commentary last Nov. 30th, attacking my views on abortion, little did I suspect that she was so closely connected with the pro-choice movement that she fights alongside the WRC. So she wears two hats, at least. I declined to respond to her broadsides back then. Now, realizing that she speaks vociferously for both The Guardian and the Women's Resource Center, it hardly suits me to allow her to go on unchallenged. I've dusted off a copy of her November commentary on abortion rights, have read it again, and would like to respond now.

My assertion that a contemptible brand of intellectual dishonesty pervades the pro-choice camp still stands. I see evidence of this within your own words, Miss Adleman. Your argument in favor of "choice" depends on a wrongful construction of the abortion issue in terms of church beliefs vs. the state. You stated that "government cannot and should not take choices away when the basis is religious, as it is in the abortion issue."

Pronouncements such as these are a convenient means of evading the crucial right-to-life issues involved. Do you really think that religion is the crucial point here, Miss Adleman? Aren't you being just a little disingenuous here?

I asserted that "pro-choice groups...deny the humanity of the fetus, despite all evidence

to the contrary." Apparently, Miss Adleman, you had a little problem discerning the semantic difference between my point above and another statement such as, for example, "All evidence shows that a fetus is fully human." Of course I allow that full physiological development isn't achieved at conception. Who would be foolish enough to argue against that biological fact? Your five paragraphs about embryos and personhood were fascinating but not really a rebuttal to a point that I made.

With all due respect to biologist Charles Gardener (whom you quoted) and his ideas on personhood, I think it would be foolish to accept his words (as you presented them) without further thought. As Angela Grimm writes in Catholic Twin Circle (Nov. 12, 1989), "This sort of definition of personhood, and the weighing of the worth of human beings at various stages of development (or disability, after birth) is, in fact, not a scientific position but a philosophical position, entirely outside the realm of biological inquiry."

The biologist can determine the humanity of the fetus and chart its development, but any determination he makes about its intrinsic worth, dignity, or rights is either influenced by some non-scientific philosophy or ideology, or simply by sheer exercise of will: he wants to justify terminating the child's life, so he declines to recognize its worth. His perception is determined by his desires, rather than the other way around."

A couple of other things before I close, Miss Adleman. You say that "men inherently have limited contact with the issue" and that we "can never understand an issue so intimately linked with women." I suppose this might be true, save for all of the understanding

possessed by the male doctors who perform the abortions. That kind of "understanding" we can do without. I agree that women who support or undergo abortion have a unique perspective on this variety of killing. The rest of us can still see it for what it is, however, and it is killing.

Lastly, is your position so weak that you must bring the issue of rape into this discussion? In your commentary you hysterically introduced this sordid hypothetical case. How clever! But pardon me for not obliging you and losing track of the real issue. Rape is not the issue here, on this anniversary of Roe vs. Wade, before which post-rape abortions were readily available anyhow. Rapes may be responsible for no more than one percent of pregnancies; the exact figure doesn't really matter.

As Angela Grimm writes in her series of articles on abortion, "The abortion movement has capitalized on this general sympathy for pregnant women in such extreme circumstances and has made them the rhetorical symbol of their movement, the reason, they assert, why abortion must remain legal."

This rhetoric, though, is both erroneous and deceitful. It's deceitful because it would have us believe that the "hard case" woman is somehow typical of the majority of women who abort their children." (Catholic Twin Circle, Dec. 10, 1989).

In your future speeches and editorials, Miss Adleman, I urge you to leave the rape issue out. It merely raises more questions that you cannot answer. In your perfect world, in the system that you support, rape-pregnancies aside, the killings of children just go on and on, endlessly.

The UCSD Guardian welcomes your letters. Drop your letter at the Guardian offices (in the Student Center, where the A.S. offices used to be) or mail it to: Opinion Editor

The Guardian
UCSD, B-016
La Jolla, CA 92093
Letters should be typed, double-spaced and should include a signature and phone number. We reserve the right to edit letters for length and clarity.

Mike Hoff

Guns

Continued from page 4

was included in the Second Amendment to the then-new Constitution, the first 10 of which would later be called the Bill of Rights. What our forefathers made clear is that the citizens bearing arms secured the rest of the rights stated in the Constitution. After all, what government would dare try impose a tyranny on a well-armed citizenry?

However, we do have a small group of elitists in this country who would be a whole lot happier if the people were disarmed and the Bill of Rights suspended.

Right now, media elitists have

panicked ordinary people with the images of the nightmare in the inner cities to the point that a recent poll shows that a bare majority favor suspending the right against unreasonable search and seizure! As this is written, government elitists are preparing legislation to suspend our most precious rights.

Again, the media elite focuses on the "evil assault rifle" instead of the failure of government to provide the most basic of protection from criminals. Again, a bare majority now favor restrictions on the ownership of semi-automatic rifles by civilians, and of course, government elitists are busily drafting appropriate legislation.

Before Americans get too carried away with giving up too many of their rights and freedoms, I would like them to consider this: There is a limit to what damage ordinary criminals can do, even armed with "assault rifles," but there is no limit to the carnage a government can do. The criminal Patrick Purdy was only able to kill five innocent children despite his mighty arsenal, but the Roman government has killed thousands of its own people, and the government of China has killed tens of thousands of its own citizens.

What is the greater danger, an armed populace or an armed government?

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DRUGS: Expert Speaks

Continued from page 1
the way for a break in the bilateral stalemate."

He also pointed out, however, that despite President Ronald Reagan's "rhetoric on the war on drugs," it took over two years for the U.S. to sign the agreement.

Commenting on the present situation, Belsasso said President George Bush and Mexican President Salinas de Gortari, both elected in 1988, recognize that drug use and trafficking in narcotics are vital concerns to both nations.

Belsasso, who is a member of the Partido Rezducion Istiutual, the ruling party of Mexico, said Salinas is committed to making drugs a national priority. Currently, he added, over 60 percent of the Mexican attorney general's office's budget is allocated for drug enforcement.

"Mexico, under President Salinas, means business in terms of the drug issue," he said.

Moreover, Belsasso said that never in the last 20 years has there been such a "positive relationship as the one the U.S. and Mexico enjoyed during 1989."

He attributed this spirit of good feelings primarily to the fact that unlike many past Mexican presidents who have taken an anti-America stance to appease the Mexican political left, Salinas has "really decided to

collaborate" with the U.S. on this issue.

Unfortunately, Belsasso concluded, this goodwill has been deeply shaken by the recent U.S. military intervention in Latin America.

The invasion of Panama and the naval blockade of Colombia have not only jeopardized the upcoming drug summit in Columbia, but have also significantly changed the Mexicans' perception of the U.S.'s intentions, Belsasso said.

Although President Bush may have won a great political victory in the U.S. by invading Panama, "he lost a lot in terms of the drug war," he said.

In addition to U.S. foreign policy, Belsasso called recent "Mexico-bashing" by the U.S. media a key factor in the heating up of the relationship between the U.S. and Mexico. He referred to an NBC movie that he said suggested the 1985 death of a U.S. drug agent in Baja California, Mexico was at the hands of corrupt Mexican police officers.

Belsasso added that the "Mexico-bashing" stereotype that depicts all Mexicans as nasty drug dealers, coupled with the Salinas administration's inability to publicize its reforms to the American policymakers, will continue to hamper relations between the "distant neighbors."

A.S.: Council Considers 'Fighting Words' Stand

Continued from page 1

... and you don't really know what cannot be said in what context," said Fifth College Sophomore Senator John Edson.

Edson tried to amend the resolution to emphasize the fact that the council found the policy to be ambiguous, but withdrew his amendment because of technical problems.

According to Director of Spe-

cial Services Nicholas Aguilar, "[The policy] is as clear as it is going to be. It suffers from the same vagueness as the sexual harassment policy does... it is like pornography; you know it when you see it, but you can't define it."

Several council members, including Edson and Vice President of the Treasury Anders Roede, wanted to postpone the resolution for another week to work out a new

version. "If we pass this resolution, we will be sending the message that this is how we all feel. But I don't think the whole council agrees with the resolution," Roede said.

After an unofficial straw vote that showed the council split 7 to 6 in favor of the resolution with 6 abstaining, Becker withdrew his resolution, due to lack of support.

The Constitutional Convention resolution, which was scheduled for action at last night's meeting was postponed until next week, due to new evidence cited by the Judicial Board chair.

RIMAC

Continued from page 3

If the referendum fails, the earliest another proposal of this nature may be voted on is next year. But, according to Lanning, if it does fail, the committee will disband.

CLIFFS: One Hurt, One Killed In Falls

Continued from page 1

Rescue efforts, however, were hampered by the high tide, which prevented motor vehicles from reaching the beach below Ortiz, Jones said.

San Diego Lifeguard Service Lt. Brant Bass said lifeguards and fire fighters lowered themselves by ropes from the top of the cliff to reach Ortiz, and put her on a stretcher.

"It usually is faster to rappel down a cliff than get a boat ready and respond, unless the boat is all

ready to go," Bass said, noting that boats were not immediately available Monday morning because lifeguard stations are not staffed before 9 a.m.

Ortiz was carried to the beach and transported by a motorized raft to Scripps Pier, where a waiting Life Flight helicopter took her to Scripps Memorial Hospital at 10 a.m.

Sardina's dead body was then recovered from the rocks, Jones said.

Jones said that hazard signs are

building sites.

"[If the referendum fails] it will be dropped for another five years when conditions are unbearable and the price of building something comparable rises \$10 million," commented Muir College RIMAC representative Cherie St. Jean.

posted near the cliffs, and added that he did not know of any previous accidents in that area.

According to Bass, the cliffs above Black's Beach, north of the site of Monday's accidents, are the most dangerous cliffs locally.

However, Bass said injuries at Black's have declined in recent years due to posted warning signs.

Freeman said that Ortiz, an El Cajon resident, may be released from the hospital within the next week.

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Features

Regional Art At Gallery Aboriginal objects displayed at Grove Gallery

Contemporary Australian Aboriginal art will be on view at the UCSD Grove Gallery, from Feb. 15 through March 17, in a show titled "Dream Time." The art works will include bark baskets, bark paintings, contemporary paintings on canvas, and objects made of found pieces from Australia's out-back region.

There will be an opening reception at the gallery from 6-8 p.m. on Feb. 16. The public is invited.

Anthony Wallis, director of Aboriginal Arts Australia, has said that there is a tremendous surge of interest in the work being produced by contemporary Australian artists using modern materials. The organization, which is responsible for the international marketing of Aboriginal art, has witnessed an increase in national and international sales from \$300,000 to more than \$3 million in the last five years.

The so-called Aboriginal "dot" paintings are done on canvas with modern brushes and paints. They contain knowledge of the Aborigines and their areas, which are whole sections of desert belonging to various clans and groups. Some paintings may be viewed as maps or indications of what a campsite looks like; others may depict plant growth or a particular kind of food found in that region. The paintings contain a private, symbolic language that is understood by members of the same clan.

Bark paintings have been made for hundreds of years and are used in various ceremonies. They have their roots in the symbols used in ceremonial body painting. Ochre, a clay-like substance, is still used for painting both bodies and bark. The bark is taken from regional trees, such as the Mulga or Red Gum.

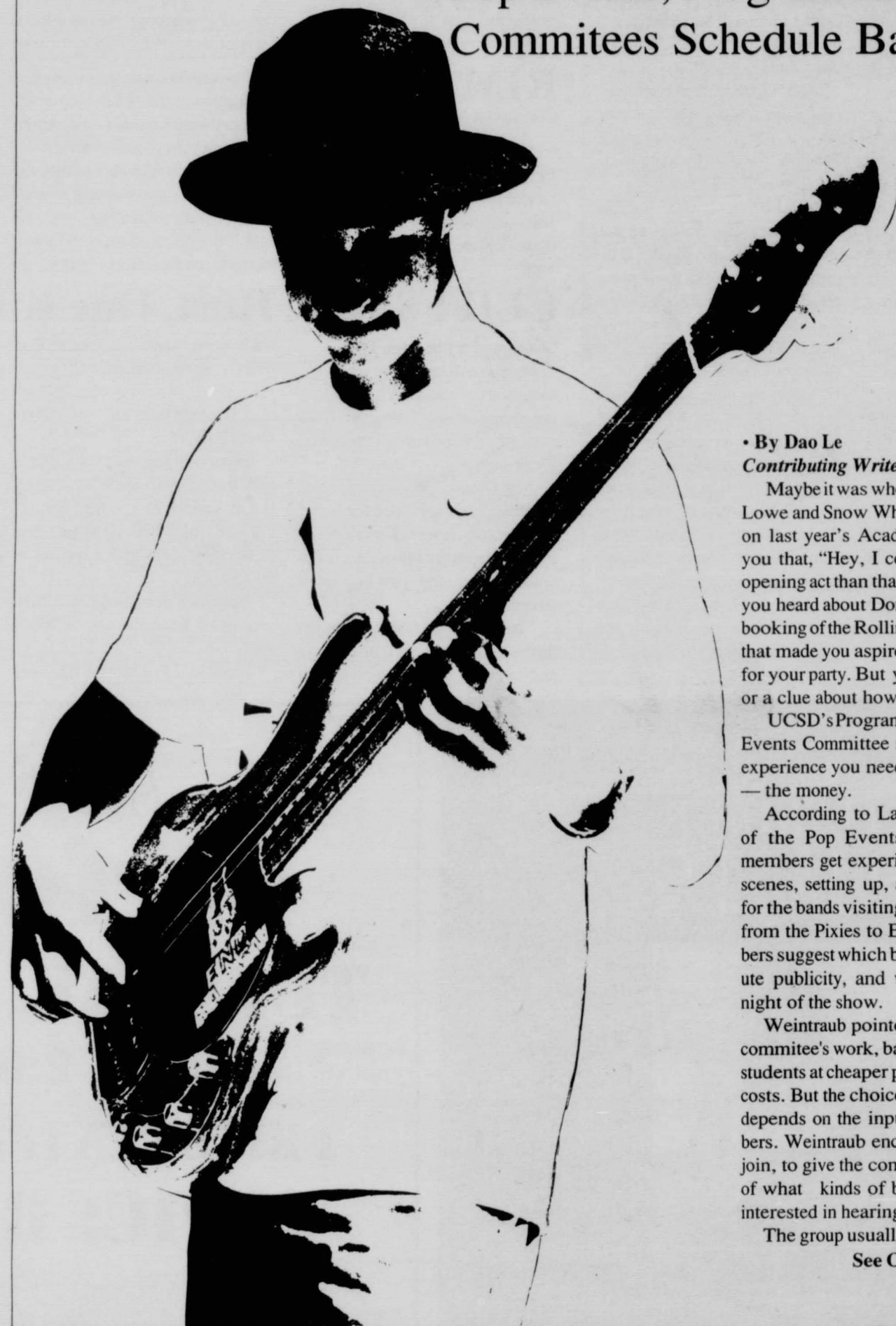
Also featured will be several examples of wooden dishes called "coolamon." Some of the dishes are fashioned up to two or three feet long, carved into troughs, and used for winnowing seed or perhaps for holding a baby. The bowls are carried from campsite to campsite, and are used to hold indigenous foods such as witchetty grubs, insects, and seeds.

Bark baskets called "tungas," are made on the Arnhem Land Reserve, thousands of miles north of the desert, on the Gulf of Carpentaria. Another kind of bark basket is made by a group of Aborigines who live on an island 50 miles off of Northern Australia, between the Timor and the Arafura Seas. These baskets, Willis says, are

See ART, page 11

SOME COMMITTEES WANNA ROCK

Pop Events, Programming Committees Schedule Bands



• By Dao Le
Contributing Writer

Maybe it was when you were watching Rob Lowe and Snow White belt out "Proud Mary" on last year's Academy Awards when it hit you that, "Hey, I could put together a better opening act than that." Or perhaps it was when you heard about Donald Trump's mastermind booking of the Rolling Stones for Trump Plaza that made you aspire to book a top notch band for your party. But you didn't have the money or a clue about how to get started.

UCSD's Programming Committee and Pop Events Committee say they can provide the experience you need, and — the A.S. willing — the money.

According to Larry Weintraub, chairman of the Pop Events Committee, committee members get experience working behind the scenes, setting up, and providing hospitality for the bands visiting UCSD, which can range from the Pixies to Erasure. Committee members suggest which bands to book, help distribute publicity, and work with the bands the night of the show.

Weintraub pointed out that because of the committee's work, bands are brought to UCSD students at cheaper prices than regular concert costs. But the choice of who's worth booking depends on the input from committee members. Weintraub encourages new members to join, to give the committee wider perspective of what kinds of bands UCSD students are interested in hearing or not hearing.

The group usually meets once a month and See COMMITTEES, page 11

Greenfield Will Discuss Politics And Media

By ADAM LEVY
Staff Writer

ABC "Nightline" correspondent Jeff Greenfield whom the *New York Times* called "one of the most thoughtful correspondents on television," will be speaking on politics and the media at Mandeville Auditorium on Feb. 2 at 8:00 p.m.

Greenfield learned about American politics as a speech writer and aide for Robert Kennedy in 1968. He was also the chief speech writer of ex-New York Mayor John Lindsay, and was hired by ABC News in 1983 as a

political and media analyst and used his knowledge to provide commentary on the American political scene.

Greenfield, 45, grew up with the influence of rock 'n roll. In a broadcast ending the political primary season he quoted the Grateful Dead song, "Truckin'," when he said, "What a long, strange trip it's been."

Greenfield uses humor in his primary commentaries and was a contributor to *National Lampoon*. His satirical piece called "A Master's In Manipulation" is an example of his use of humor. It discusses the

curriculum at the fictitious P. T. Barnum School of Political Consultation where students who exaggerate about their credentials are awarded advanced placement.

In an article which appeared in *Rolling Stone*, Greenfield said his avid interest in politics began at age nine under the influence of his mother, whom he called "a political junkie."

"I've spent three and a half decades reading about politics, not because it was my job but because I loved it," he said.

Greenfield said the media should have a responsibility to

expose exaggerations that politicians throw at the public. He also suggested that candidates' present views should be compared to their past opinions, so that the public can better understand the strength of their convictions.

Greenfield is the author of nine books, including *Television: the First 50 Years*, *Playing to Win*, and *The Real Campaign*.

1986, Greenfield won an Emmy for outstanding background analysis for "Nightline's" week-long South Africa series. He also anchored 10 Monday night "Nightline" broadcasts called "Campaign '88."

music

Triade to Perform at Words & Music

By Mark Bubien
Staff Writer

Triade is an ensemble which presents a unique and versatile mix of chamber music arrangements. They will be performing at Words & Music bookstore on Sunday, Feb. 4, at 3pm.

The group is comprised of Karen Victor, oboe and English horn, John Danke, piano, and Randy Pile, classical guitar.

The group has been together six months and formed out of a "similarity of taste in instrumentation and expression," Victor said.

From these tastes has arisen a unique blend of instrumentation which sets Triade apart from most other trios. The classical guitar is usually combined with the flute when arranged with a wind instrument, according to Victor. But, because of individual preferences, Triade has chosen to offset guitar with oboe and English horn.

Working in solos, duos and trios, Triade plays a variety of compositions which span from the Baroque to the Modern period. However, Victor said, "None of pieces we perform were originally written for all three instruments."

To build their repertoire, Triade has rearranged several pieces

to fit their instrumentation.

A typical example is *Concerto #1* by Tedesco. The trio has reduced the piece from orchestra and guitar to oboe, piano and guitar.

Victor said the Spanish guitar style will be the focus of the upcoming concert at Words & Music; specifically Rodrigo's *Concerto de Aranjuez* will encompass the second half of the performance.

Rodrigo is of special interest to the group for more than stylistic preference. Randy Pile has recently returned from Spain where he assisted Rodrigo, who is blind. According to Victor, as Rodrigo composes, Pile plays the piece to allow Rodrigo to gain an impression of the work without seeing the written score.

A classical guitarist, Pile revived part of his education at UCSD, studying under Pepe Romero, artist in residence for the music department. He is currently an assistant to Romero. Pile also maintains an extensive repertoire which includes the recent recording of Francisco de Madin's *Concerto Vasco*.

See TRIADE, page 6



The Creatures
Boomerang
Geffen Records

When one contemplates the word "creature", one conjures up thoughts of bizarre and uniquely undefinable animals. The recent second release of Siouxsie and Budgie—of Banshees fame—as the Creatures brings up these ideas in a collection of eerie and melodic songs.

An interesting factor of this work is the lack of a variety of instruments. Only some drums, bass, and horns are used to create a mysterious, dreamy effect. As a result, Siouxsie is able to show off her great vocal abilities as her voice becomes the focus of attention in each song.

By trying not to imitate the Banshees, the Creatures are able to grab a larger audience and experiment with a sound unmatched in the alternative genre. Yet the duo uses the intense, thought-provoking lyrics that are the Banshees' trademark, making the impact of the Creatures' music stronger.

The best tracks on the album are not the wild or straight-

forward songs, but the trippy ballads that echo the Doors and other psychedelic groups. "Venus Sands," the best song on the album, discusses a group of birds feeding on the flesh of baby turtles. The lyrics, like the song, almost seem to be perverse, but in a beautiful and natural sense.

Even the album jacket is intriguing. The cover picture of Budgie and Siouxsie standing nude in a field of over-sized thorny flowers and the unique arrangement of the lyrics in the inner cover further enhance the enigma that shrouds these two figures.

Siouxsie and Budgie's efforts to create a unique, interesting album have succeeded and they should continue to put out high quality albums while on hiatus from the Banshees. The Creatures are a band of intrigue, and their music is destined to become popular among the alternative crowd.

By Josh Oditz
Staff Writer

THE MUSIC SOCIETY
PROBABILITIES

The Music Society
Probabilities

In a society where computers allow humans the ability to do almost anything, is it any wonder

that a group of Canadian musicians calling themselves The Music Society should put out an album of "music created through human-computer interaction?"

The liner notes for *Probabilities*, The Music Society's debut album, proclaims that all of the "cybermusic" tracks on the album emulate the fondness that humans have for machines.

Unfortunately, the music on the album is just a collection of sounds that a computer has been programmed to repeat in a certain order.

A bright spot, however, is the album's first song, "Probabilities 8." It differs from the others with its rhythm and harmony meshed into a wonderfully bright, jazzy melody. The other bright spot is "Probabilities 3," which is very similar to "Probabilities 8" with its touch of rhythm, but it fails to keep the same jazzy feel and soon returns to the monotony of bells, chimes and harpsichord.

The only question that is left to answer after experiencing this album seems to be: "Okay, maybe computers can produce music, but if humans program the computers to play music, maybe they should learn a bit about music itself before they tell an unthinking machine what it is supposed to do."

By James Darlow
Contributing Writer

UCSD NATIONAL ISSUES FORUM



JEFF GREENFIELD

MEDIA CRITIC & POLITICAL ANALYST SPEAKING ON
POLITICS & THE MEDIA

A syndicated columnist and political/media analyst at ABC News, Greenfield brings a unique wit and perspective to our political scene. As an "aging baby-boomer" who was "part of the first generation that liked rock & roll," his use of cultural artifacts to make a political point is legendary.

His incisive comments combined with his dry humor have made him a cult hero to millions of late-night news junkies who catch his regular appearances on ABC-TV's *Nightline* and read his columns. He is, as the *Village Voice* has said, "the most literate wit" of anyone in TV news.

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'Driving Miss Daisy' Maintains Integrity

By Audrey Lyn Winterer
Senior Staff Writer

One evening last fall, I along with other patrons of the Old Globe Theatre, was fortunate enough to see the Pulitzer Prize-winning play entitled "Driving Miss Daisy." After the final scene, the players were rewarded with a standing ovation.

Naturally, when I learned in December that Warner Brothers would soon be releasing a film version of the play, I was excited but skeptical. Could the Zanuck Company's production successfully deliver the same poignant story of high-minded Miss Daisy Werthan (Jessica Tandy) and her patient black chauffeur Hoke Coleman (Morgan Freeman)?

Having recently seen the film, for which Alfred Uhry adapted his original play, I heartily affirm his talent as a playwright.

"Driving Miss Daisy" tells the story of an eccentric, 72-year-old Southern Jewish matron who, after crashing her brand-new 1948 Packard into her neighbor's garden, is urged by her son Boolie (Dan Aykroyd) to hire a chauffeur. She refuses his advice, clinging to her independence.

Despite his mother's wishes, Boolie hires Hoke, an aging black man, to be her driver. Though Miss Daisy claims to be free from prejudice, it takes her nearly twenty-five years to acknowledge

Hoke as a human being.

Set against the backdrop of the changing American South, the film focuses on the relationship the two develop and, in doing so, serves as a metaphor of the relationship between the Southern white and black cultures in the

Academy Award nominee Freeman, who created the role of Hoke off-Broadway, was everyone's first choice for the film. Uhry notes, "Morgan brings a dimension to this part that from the beginning has to do with things that I couldn't write and can barely explain. It's a combination of irony, dignity, and humility that's quite indefinable."

Tandy, who recently endeared herself to America in "Cocoon," plays Daisy Werthan exquisitely. Her enthusiasm towards the challenge of making Miss Daisy come fully alive on the screen surely helped it to be realized.

"It's a wonderful script and a wonderful part," Tandy said. "And, although the relationship is a universal one, it has particular significance in its Southern milieu."

Aykroyd of "Saturday Night Live" and "Ghostbusters" plays a very believable role as Miss Daisy's concerned son. The expertise Aykroyd has gained in his theatrical and film career serves him well.

The Zanuck Company is to be commended for their determination to expand the play for the screen without compromising the quality of the original script.

Lili Zanuck recently said, "The worst thing you can do is try to manufacture a hit. We set out to live up to the integrity of the play."



Miss Daisy (Jessica Tandy) and her chauffeur Hoke (Morgan Freeman) make a rest stop on the road to Atlanta in "Driving Miss Daisy"

period of the emerging Civil Rights movement.

Director Bruce Beresford, whose "fresh viewpoint of the American South" helped "Tender Mercies" receive an Oscar nomination, guides "Driving Miss Daisy" with equal skill. Uhry wrote a story that is "primarily autobiographical with a great deal of simplicity and directness. Those are the kinds of stories I like to film," Beresford explained.

Triade

continued from page 5

Victor has performed with the Chicago Chamber Orchestra, the San Diego Symphony, and the UCSD's SONOR. She has taught at Cal State University, Los Angeles, and Southwestern College.

Danke, a staff accompanist at both Palomar and Mira Costa Colleges, has performed extensively throughout the country.

Tickets for the performance at Words & Music are \$9.00. For more information, call 298-4011.

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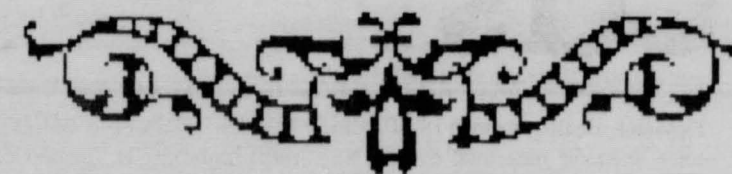
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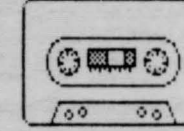
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INTRAMURAL HIGHLIGHTS

INTRAMURAL RANKINGS

FLOOR HOCKEY (thru 1/29 - courtesy of BudWoman)

Team	Rec	Team	Rec
Women's AA		Men's AA	
1. Bust a Move (2-0)		1. Slap it in (3-0)	
2. Cons. Unpredictable (2-0)		2. BadNad (2-0)	
3. Boobs Out (0-0-1)		3. Fred Roger's Neighbors (1-0)	
4. The Czech Navy (0-1-1)		4. Revenge of the Buttlid (1-0-1)	
		5. Puck Fuck Risc (2-0)	
		6. Anthony Hates Us! (1-1)	
Women's A		Men's A	
1. We Know the Positions (2-0)		1. Boog Knows Beer (3-0)	
2. Bichazards (2-0)		2. No Name (2-0)	
3. Daring Denisens (2-0-1)		3. Puck Nelters (2-0)	
4. Stick 'Em Up (1-0-1)		4. The Bad Scorin' Prod (2-0-1)	
5. Puck 'You (2-1)		5. Men on Top (aka MOT's) (1-0-1)	
		6. Bio Haz-Beens (1-0-1)	
		7. Caribou Noodles (1-0-1)	
Men's AAA		8. Slap That Bitch (1-0-1)	
1. Floor Without Walls (1-0)		9. Disco Noids (1-0-1)	
2. Moke's Better Than Pockey? (2-0)		10. Love Make You Real (1-1-1)	
3. Dozen Sticks (1-1)			
4. Forever Old (1-1)			

Supershot Finalists Advance

Rick Lau may win this thing again, but if he does, it will be with the help of Divine Intervention. In the waning seconds of his final one-minute trial on Saturday, Lau was nine points shy of the 40 needed to reach the finals. With this in mind he dribbled out to the 10-point mark, a point from which it is hard to see the basket on a hazy day, and buried a shot with no time remaining.

The answered prayer gave Lau 41 points—good enough for the fourth spot in the finals next Monday night which will be held during halftime of the UCSD men's basketball game against Dominican. He will have to compete, though, against Dan Mulville, Terrance Tubbs, and Ron McGrath—all of whom outscored Lau in their one-minute trials.

Mulville lead all competitors with 44 1/2 points lofting in five 7-point rainbows in the process. Tubbs and McGrath scored 43 1/2 and 42 respectively, bucketing into the finals also by way of the long range shot.

UCSD basketball star Tim Rapp will be staying in the locker room for halftime of the Dominican game, however. His three points was not quite enough to get him into the finals, although he led all competitors in rebounds.

One-Pitch Softball News

It's official! Even though your IM schedule says that your season is over, it's really NOT! No NOT at all! We still have games to play. Plenty of them. So as my good friends Bo and Michael J. say, "Let's just do it!"

OK! Here's the skinny. All rained out One-Pitch Softball games from the weekend of Jan. 13-14 have been rescheduled for this coming weekend, Feb. 3-4. Same time, same place as originally scheduled. All games will be at the Muir Fields. All game times will be exactly at the same times that you've been playing all season.

Those of you that got bumped because of the Super Bowl (Sunday afternoon teams (2pm-6pm)) will make those games up on Saturday, Feb. 10 at the same time and same place that those games usually are. 2 o'clock play at 2 o'clock, 3 o'clock play at 3 o'clock, etc.

IM ONE-PITCH Play-offs start Sunday, Feb. 11 so stayed tuned into the IM Office for when and where you are playing. Remember, you need to win at least one game on the field (how tough is that) to qualify for the play-offs.

Forget wins do not count. So there it is! The latest. JUST DO IT!

Doubles Tennis Champs Crowned

The Superdome may have been devoid of anything resembling competition last weekend, but the same cannot be said about our own Muir tennis courts where the All-Campus Tennis Doubles Championships were decided in a series of dogfights.

On Centre Court (#3) John Moon (Revelle) and Ernie Liu (Muir) stroked their way to a 6-3, 4-6, 6-3 victory over Cleto Otoshi and Son Nguyen to capture the Men's Open title. Moon and Liu, consider themselves "engineering nerds" and plan to celebrate by staying up all night "just for the fun of it."

The Men's Intermediate division produced an equally exciting championship on Court 1 with Derek Deman and Randy Kleiger coming away with a 6-4, 7-6 triumph over Steve Staninger and Ron Crise. Deman and Kleiger used lobs and finesse shots to tire out their older opponents and frustrate them to no end. Yes, it was almost patronizing.

The Women's division was decided in classic Super Bowl Sunday fashion—no contest. Ringers Janet Whalen and Robyn Inaba (ranked 12th in Division III) rolled over Amanda Lynch and Carla Nicolas in matching 6-1, 6-1, 6-1 sets.

IM Hoops - Mid-Year Report

When you want to talk about hot-spots throughout the country for basketball fever, there are not many all-stars who will mention San Diego. Here in San Diego everyone wants to hit the beach, Bar-B-Que, and party. Not hang out in gyms waiting for a ballgame, right?

And at UCSD, all anyone ever has time for is studies, right? So what could all this noise be, coming from the gym at 1:00pm on a beautiful Sunday afternoon, or 12:30am early on a Thursday morning? HOOPS! A closer look at the basketball scene reveals a much different picture than what someone in Iowa might paint.

This campus does have basketball fever. Pick-up games keep every available court indoors and outdoors busy most of the day. Every spot in every intramural league is filled (168 teams, with 20 more on the waiting list begging to get in). The Triton Men's Basketball team is 15-4 and larger crowds are coming out to every ballgame as they make a run at the NCAA Play-offs. Yes, Mr. Nasmith, basketball is alive and well at UCSD.

But let's not digress. We're here to focus on hoops, intramural style. To date, this has been one of the most competitive seasons in recent memory. We've already had 16 games that were forced into overtime. At that pace the old IM record of 37 in one season might be in jeopardy.

The three-point shot is effecting almost every aspect of the game. 20-foot bombs are winning ballgames at the buzzer, and getting teams back into a game in a hurry.

Most teams in the fall have re-focused their recruiting strategy away from the big-man and towards the zone-busting outside gunner. No lead is safe when the other squad has a long range specialist on the roster. Let's face it, the game is a lot different than it used to be. And you all are startin' to figure it out.

Here a quickie break down on each division and look at play to date.



The style of play made popular by Oklahoma and Loyola Marymount has found a home at this level. Most of the top teams are averaging well over 70 points per outing which is well above the IM average, and tough to accomplish considering a running clock is used in IM play. The patient slow-down gameplan isn't going to work in the last paced world of AA.

The Lions League features two of the top squads in this division. SMELL MY FIST will meet SMOOVE MOVE on the last date of the schedule (March 1) to decide the league crown. Both have piled up impressive numbers rolling over opponents thus far.

The Ducks League features two standouts who will meet on Feb. 8. This league though is something of a throw-back as scoring averages have fallen in favor of a controlled type of game. TEAM CONCEPT and TEAM GUT will no doubt be around come playoff time though, with their slowed offenses and high percentage attacks.

A Bruin League showdown between SUPERWHALES and KING JOHN & HIS COURT won't take place until Feb. 15, but both squads should have little trouble with the rest of this league and remain undefeated until the big game.

After winning the 5'10" division last season, LEGION OF DOOM made some personnel changes and has moved into AA with most successful results. Games on Feb. 12 and 19 against WET INNER PHS and GORILLA BISCUITS should be the true test for this upwardly mobile crew.

Terrance Tubbs' SKUNKS, MAGGOTS NO DAIRY COW squad is a veteran group who play well together and are coming off a successful fall 3-on-3 campaign. It would be no surprise to see this team in at least the final four.

The style of play is up-tempo in this AA division which opens the door for the long-shot club to have a big impact. You can count on several squads not mentioned to step out and become major role-players as the season progresses.

MEN'S AAA

At the highest level there are two leagues, but outside observers are saying that there really may be only one. The Orangemen League is loaded with talent, including the defending champs, POTPOURRI, and 1988 champs and perennial powerhouse, THE HERD.

The Running Rebels League has not gained much respect yet, but the matchups of the leagues' top squads has not taken place due to scheduling conflicts.

At this point in the season the number one ranking in AAA has to go to the POTPOURRI. The Po' Boys are displaying giant hoves in their march to repeat. Their 3-0 record makes them the only undefeated team in the Orangemen League. But two of those W's took overtime to create, and one win came as the buzzer sounded when a 25-foot prayer found pay-dirt.

PUBLIC ENEMY is only a couple of bricked free-throws away from being undefeated, but they will get a chance to average that loss on Feb. 21. LIGHT UP and DINNER IS SERVED are both undefeated, but haven't really played anyone yet.

A key Rebels League matchup this Sunday will give LIGHT IT UP a chance to prove themselves as they square-off against POINT GAME, REX N EFFECT, THE HERD and SYMPATHY 4 WHITES may all play an important role before all the dust settles.

MEN'S AA

With only a handful of exceptions, action in this division has been upscale.

MEN'S 5'10" & UNDER

Four teams in this division have distanced themselves from the rest of the field and should find their way to semi-final bids.

Tonight's Beavers League game between DUNKIN DOGS and MIGHTY MUNCHKINS could be a championship preview. Both squads are undefeated thus far and have fine-tuned their systems for tonight's contest.

TERIYAKI UP THE YING YANG defeated COME, SHOOT & DRIBBLE by one in a Gulls League contest that could have gone either way. These two could easily find themselves hooking up once again in playoff action.

WOMEN'S

Baring a major upset, we should see a repeat of last years unbelievable championship contest. Both PUMPHOUSE GANG and VB IS JUST A HOBBY II have returned with the top teams. They should have no problem dispatching of their league schedules and getting down to business on championship Sunday.

If either squad should falter look for KAPPA KEY KRASHERS or possibly 7 POINT GUARDS to pick up the slack. The two top squads have too much talent though and should provide another great finale.

COED

Except for the Huskies League, lack of scheduling continuity has made it difficult to get a pulse on this division. Many teams have only played one game so far this season. Holidays, the Super Bowl, and reschedules have kept some teams from seeing much court time.

But all that will change quickly as the IM Staff scrambles to find time to make-up those contests. To date, several of last years standouts look to be contenders again.

CHUNKY MONKEY is most of the team that was runner-up last year, but has made adjustments to shore up their shortcomings. MATERNITY WARD may have the best group of girls, but their guys leave a lot to be desired and it will be tough for the ladies to carry them to the title in AA.

The defending champs ON A ROLL have a balanced attack, but haven't really played well yet. If Linda Ross & Co. can become the well oiled machine that brought home the blue ribbon last year they might be there on championship Sunday again. WORST NIGHTMARE, WERE BAAAACK!, SOMETHING U CANNOT BUY, SUPER WHALES and JORDAN'S HEIRS all show potential on paper, but need to play more games before the jury can return a verdict on them.

To make for a more equitable playoff situation, this division will be divided in two with the top teams advancing into a AA playoff, and the next level of teams competing for the A crown.

Superstars Starts Today!

With a new decade in front of us, and a new group of motivated student-athletes lining up to show their stuff, the UCSD Superstars All-Sports Competition continues its on-going show this afternoon with the official start of it 15-year old competition.

Today's 60-yard Dash event at UCSD's new all-weather track, marks the first official event on that surface, and will kick-off the always competitive battle among UCSD students to prove all-around athletic superiority.

Competition starts today at 3:30pm and will move through the weekend with events in basketball, softball, track and field, swimming, football, tennis, volleyball, and bowling. Individual and team entries are still being accepted right up until game time.

For more information, pick up a Superstars Info Packet and Record-book at Canyonview prior to the competition today.



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HIATUS

arts entertainment

FEBRUARY 1, 1990



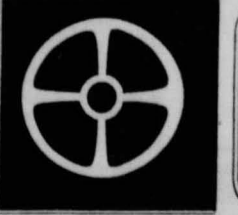
Illustration by Jeff Quan

Gala event reintroduces the charm of 1920's silent films.

Story by Audrey Lyn Winterer—page 4



Concerts:
Review of Browning's performance with the San Diego Symphony.



Movies:
'Driving Miss Daisy' maintains integrity between race and class.

Inside this week's issue

Over-21 Party Games Under-21

Beer Golf: Boot Factor 3

Some people play golf sober. Really. We don't. Ever. Neither should you.

Beer Golf differs from sober golf in one respect: linksters may deduct one stroke for every beer they manage to consume during a round (a round usually consists of only nine holes-even Jack and Arnie have problems with eighteen).

Most beer golfers down about a frostie per hole and then chug several on the final fairway. Those choosing a more ambitious pace discover the Principle of Diminishing Returns. Many also discover the meaning of octuple bogey.

Beer Golf is usually played in the form of a fraternity or club outing, which brings to light some of the sport's disadvantages. First, participants must actually plan ahead, a concept completely alien to most beer game ideology. Second, Beer Golf can rarely be played twice at the same course-with the management's permission, that is. It seems that greenskeepers are not partial to golf carts sunk in water hazards, 9-irons used as putters, or fairways littered with empties.

Party Safe -- Don't Drink and Drive

The Guardian does not condone the consumption of alcohol by minors.

Reprinted with permission from *The Complete Book of Beer Drinking Games* by Ben Rand, Andy Griscom and Scott Johnston. Copyright 1989. Available at local bookstores or from Mustang Publishing, PO Box 9327, New Haven, CT 06533 (\$5.95 plus \$1.50 postage).

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*EXPIRES 2/15/90

'Thrilling' Michael Jackson Portrait Sold for 'Off the Wall' \$2.1 Million

By Jennifer Yancey
Hiatus Editorial Assistant

Rockstar Michael Jackson, Australian artist Brett-Livingston Strong, and PAX president Hiromichi Saeki were all present at the unveiling of Jackson's portrait

entitled "The Book" at a recent press conference in Beverly Hills.

Saeki bought the portrait for \$2.1 million, making the work the most expensive contemporary portrait of a living person.

The 40" x 50" portrait is Strong's attempt to depict Jackson as a "contemporary Renaissance man." Strong claimed "[Jackson] is the best example of such a figure in the contemporary world."

Set against a background of swirling pastel colors, Jackson, in Renaissance era dress, is posed holding

a book. Placed in a modern setting, he is seated beside a vase of flowers, which Strong said "represented Jackson's interest in nature." A statue of Peter Pan, seen

with Michael Jackson, the unveiling seemed more like a three-ring circus than a press conference. Reporters were repeatedly shouting Jackson's name for the approximate two minutes he was on stage, while photographers' flashes were continually recycling.



Patricia Jettie/Guardian

Two Renaissance men meet: (l-r) Michael Jackson and Brett-Livingston Strong.

through classical columns, refers to Jackson's interest in the Disney character. In the portrait's upper left hand corner, Jackson, dressed in contemporary fashion, is being painted by Strong, who is in 15th century dress.

Like most events associated

with the portrait, he changed his mind when the PAX Corporation accepted his price tag of \$2.1 million. "The amount had to include the blood and sweat that I

Strong's artistic mo-

tives were questionable. Claiming that he originally did not want to part with the portrait, he changed his mind when the PAX Corporation accepted his price tag of \$2.1 million. "The amount had to include the blood and sweat that I

see JACKSON, page 3

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music

Pianist Browning Plays With SD Symphony

By Christian Hertzog
Contributing Writer

The high point of the San Diego Symphony concert Thursday, Jan. 25 was Samuel Barber's *Piano Concerto* performed by John Browning, the pianist who premiered the work in 1962.

I was enamored of this piece as a teenager, playing the old Szell/Browning Columbia recording repeatedly.

Thursday night I approached the work with the jaded ears of a composer who has attended far too many new music concerts for his own emotional well-being. I was truly surprised to discover, after not hearing the work in five or six years, just how beautiful and powerful a piece of music it is.

This was not a case of acute nostalgia on my part, but one of falling in love all over again.

Barber (1910-1981) was a composer who chose not to follow the compositional trends of his time; his allegiance to late-19th century Romanticism was viewed by many of his contemporaries as "old-fashioned" or "reactionary." Such terms are used by critics in a disparaging manner, yet they are

really more valid as stylistic categorizations than as value judgments.

Adopting a late-19th century syntax, Barber carved a unique niche for himself by making his music more dissonant than his post-Romantic predecessors, exploring more non-traditional harmonic progressions, and incorporating the more simple rhythmic developments of the 20th century. He created an idiom which is unmistakably his own, and which appears to be enjoying a resurgence these days.

In composing his *Piano Concerto*, Barber invited Browning to his estate for four to five days, asking him to perform "everything he knew and loved," according to Browning in an interview the day before opening night.

After gaining a sense of Browning's musical personality, Barber began composing the piece. Browning confided that two weeks before the premiere (which took place at the dedication of the Lincoln Center in New York), Barber had not even begun to write

the last movement.

The last movement was written and orchestrated in one week, with Browning receiving roughly three pages of material a day to learn.

Barber's *Piano Concerto* was subsequently awarded the Pulitzer Prize for composition. It was Barber's second Pulitzer.

John Browning has performed the Barber *Piano Concerto* "somewhere between four and five hundred times." His performance Thursday night was musically brilliant and technically flawless, although he and conductor Kazuyoshi Akiyama occasionally had some discrepancies in tempo during the first movement.

This movement bears some resemblance to later 19th-century piano concertos in its violently passionate rhetoric and its exuberant display of virtuosity, including some "old Russian tricks" which Browning showed to Barber including cross-hand playing and the brilliant run at the end of the cadenza separated by two octaves (instead of one, as Barber first conceived it).

The second movement is lyrically serene, opening with one of those gorgeous modal melodies that Barber was so adept at writing. This melody later becomes embellished with shimmering arabesques in the piano, which Browning performed so delicately and sensitively that an unattentive listener might have mistaken the melodies as having been played by winds or strings.

Anyone familiar with the Szell recording of the *Concerto* would have been surprised to hear how much less rapidly Browning and the San Diego Symphony took the third movement.

Szell insisted on performing the last movement quickly; the tempo heard Thursday night is apparently the one Browning prefers. This slower tempo works perfectly well; the frenzied quality of Szell's performance is traded off for a more Beethoven-like maniacal obsessiveness.

The orchestra played excellently in all three movements, their performance being all the more impressive in light of the fact that, according to Browning, they spent a little over one and a half hours rehearsing this twenty-six minute piece.

The audience enthusiastically applauded the performance, bringing Mr. Browning back on stage for three curtain calls.

Akiyama's conducting was marked by solid baton technique and intelligent musicality as he led the orchestra through Rossini's *Overture to Semiramide*, Takemitsu's *Star-Isle*, and Debussy's *La Mer*.

In general, the orchestra responded keenly to Akiyama's direction, although the winds were out of tune in *Star-Isle*, and some of the balances were off in the second movement of *La Mer*. Let's hope the Symphony Hall sees more of Akiyama's perceptive musicianship and thoughtful programming in the near future.

Jackson

continued from page 2

poured into this artistic endeavor," Strong sighed.

Strange how the number of dollar signs have escalated from Strong's past works, which include such influential pieces as Fleetwood Mac's album cover "Tango in the Night" and a 1984 Olympic Games poster. Although the popularity of Strong's art has increased in the past few years, the most expensive sale price has fallen under \$200,000.

The obvious intent of the PAX Corporation in buying this portrait was the amount of publicity the company would receive from the purchase. When asked why the portrait was not exchanged privately, Saeki said that "we're not doing [this] for the publicity."

When asked about the exorbitant price of the artwork, Saeki replied, "Michael Jackson is worth more than \$2.1 million."

When leaving the conference, a Los Angeles Times photographer was overheard despondantly muttering about the better uses for \$2.1 million in some of the world's underdeveloped countries. "That money could feed so many starving people, instead of hanging on a wall collecting dust," he said.

Hiatus editor Patricia Jettie contributed to this article.

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1926 Film Still a Gala Event

By Audrey Lyn Winterer
Senior Staff Writer

Entering the Symphony Towers for the San Diego Symphony's recent presentation of "La Boheme" was like entering a time machine. My guest and I were greeted in the lobby by a smiling usher who, before directing us to our seats, kindly offered each of us a small bag of popcorn. It was a nice touch.

We found our way to the upper balcony of the old Fox Theater and sunk into our seats, ready to view an historic classic. An elderly couple sat down in front of us and, as we waited for the picture to start, it occurred to me that they might have been members of the audience when the film debuted sixty-four years ago. On that gala evening, overhead lights dimmed, excited conversation ceased, and a grand organ bel- lowed an introduction to the silent film.

Based upon Henri Murger's 1851 classic "Scenes de la vie de Boheme," the film focuses on the tale of Mimi (Lillian Gish), a frail seamstress who sacrifices herself so that her struggling lover, Rodolphe (John Gilbert), can write his masterpiece.

The story is a sentimental and dramatic glimpse into an era that has passed. One indicative scene, which prompted a mixture of laughter and "boos" from the audience, occurred after Mimi "finds" Rodolphe.

Mimi is elated. The word-card that immediately follows, however, reads "At last, Mimi has found someone to devote her life to...she has found a reason to live." Yes, those were different times.

In 1926, tuberculosis was a common disease. Gish was willing to test her own physical limits in her attempt to portray someone afflicted with this disease. She achieved startling realism for the final death scene by drinking no liquids for three days and removing all saliva from her mouth with cotton pads. Gish became so weak and gaunt that the director ordered his cameraman to film it without him—he couldn't watch.

Miss Gish received much acclaim for her artistry, putting a smile on the MGM lion's face. The studio had just signed her for a contract that was unparalleled in its day—six films in two years for a total of one million dollars. In addition to her salary, Gish was allowed complete artistic control, an arrangement almost wholly unheard of today.

While she was able to star in a feature of her choice and employ the director of her choice (King Vidor), Gish was unable to use the original opera score to accompany the presentation. At the time of the film's release, the publishing firm of Ricordi held the copyright to Puccini's music and would not release it. David Mendoza and others composed an original score which was used instead. The Puccini score has since entered the

public domain, and we were treated to an adaptation of it as we viewed the film.

Belated and well-deserved credit must be given to conductor Carl Daehler and organist Dennis James for the impeccable treatment of Puccini's score.

Daehler is the principle conductor with Dennis James' Silent Film Concerts organization. He has conducted silent films in that capacity nationwide. He has also edited, arranged, and/or compiled scores for more than ten of the silent film classics now toured by the production company.

Dennis James is a man dedicated to the theater pipe organ and its place in theatrical productions. He has played a pivotal role in the international revival of silent films with live music. Highly praised, he has toured both the U.S. and Europe and, since 1981, has been actively performing with major symphony orchestras in "pops" concert series.

The next Nickelodeon production, set for Feb. 17, will pair the silent film classic of "Don Juan," starring John Barrymore, with another classic—the San Diego Symphony. Plan ahead to treat yourself and a Valentine to an interesting and fun evening.

For more information, call the San Diego Symphony at 699-4200.

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