

UCD Police Create Anti-hostage Team

DAVIS — Just two years after its inception, the UC Davis Police Department has actuated an emergency response team. The team is designed to protect the campus from a hostage situation or other extreme emergencies. There will be two units incorporated into the program; a negotiations team and a counter-sniper team, totaling nine members. Development of the program began in October 1991, and it is currently facing strong opposition from within the police department and the student body.

UCLA Seeks to Aid Laid-off Faculty

LOS ANGELES — Staff and faculty at UCLA, who have been laid off, will now receive help in locating jobs. "Job Club" is a new program started by UCLA's Office of Campus Human Resources to help faculty who are suffering from stress and depression find jobs. Workshops on interviewing skills, resumé writing and budgeting are also available. The program was put into place after more than 200 employees were laid off because of recent state budget cuts.

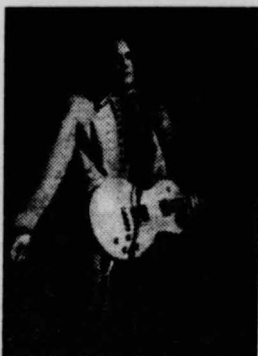
Student Sues UC Regents Over Fees

DAVIS — UC Davis graduate student Greg Goehring has filed a civil suit against the UC Board of Regents. Goehring claims that paying his registration fees are a violation of his constitutional rights. Goehring refuses to pay his fees because he claims the regents finance organizations which he doesn't support or agree with. UC lawyer Christopher Patti says Goehring "doesn't have much of a case."

Kidnapping at UCSB

SANTA BARBARA — 19-year-old UCSB student Ryan Curtis was reportedly kidnapped at gunpoint and held captive for two weeks, during which time an \$800,000 ransom was demanded of his father. He was later released.

Inside



CROWING

HIATUS: The Black Crows mixed political commentary and an electric performance. **\$1**

SPORTS: Men's soccer lost 1-0 to Southern California College Monday. **16**

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T H E U C S D
GUARDIAN

UC SAN DIEGO

THURSDAY, OCTOBER 22, 1992

VOLUME 77, ISSUE 9

*Tossing
 and
 Turning
 Through
 the
 Pickle
 Family
 Circus*



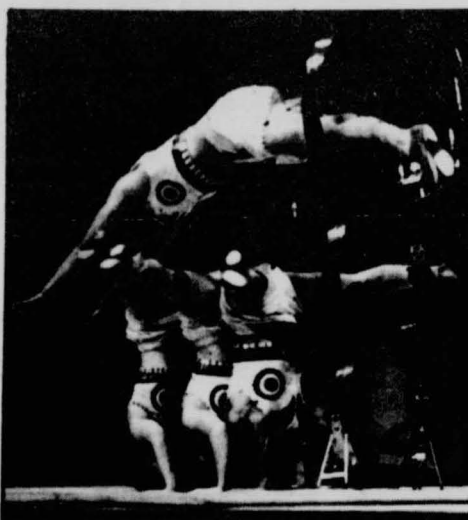
Photos by Dan McDowell/Guardian

Bill Forchion displays his juggling prowess during Tuesday night's performance at Mandeville Auditorium.

"Good evening plants, animals and minerals of every persuasion."

San Francisco's Pickle Family Circus visited UCSD's Mandeville Auditorium Tuesday night. The troupe gave an acrobatic rendition of one man's sleepless evening.

The insomniac was visited by the Sandman, a rag doll, and more cool leaps, flips and juggles than you can shake a stick at.



Pickle Family acrobats put their faith in Xu Qing Fa as he dives through the hoop.

Conference Examines L.A. Riots

RACE: The UCSD Ethnic Studies Department hosted a weekend discussion on last spring's violence

By **Stephaan Harris**
Guardian Reporter

The media, the economy and racism were discussed as possible causes of the Los Angeles riots during a two-day discussion at UCSD.

Experts from around the state gathered on Oct. 16 and 17 for the Ethnic Studies Department's conference, "After the Smoke Has Cleared: Race and Ethnicity in the Future of Los Angeles."

The two-day-long forum examined race relations surrounding the Los Angeles riots that were touched off last May by the acquittal of three of the four police officers accused of beating Rodney King. The conference specifically targeted the social, economic and political issues that have appeared in the aftermath.

A total of 15 speakers and panelists, representing the fields of communication, education and law, examined the racial and ethnic issues that have come out of the riots.

"The L.A. rebellion was one of the most significant events in American history. Pent-up anger over past injustices and great conflicts vented in violent form. There needed to be a discussion about the theoretical issues that have been raised in the aftermath," said Ethnic Studies Department Chair Ramón Gutierrez.

Angela Oh of the Korean Bar Association, who also served on the Special Committee on the L.A. crisis, said that conflicts between ethnic groups, especially in Los Angeles, resulted from lack of resources, reinforced stereotypes and the inability of people to effectively communicate with, and learn about one another. Oh believes the latter problem is

See **RIOTS**, Page 7

**New Report
 Lambasts
 UC Perks**

BENEFITS: New UC President Jack Peltason and the regents to reform top executives' bonuses

By **Lamine Secka**
Associate News Editor

The University of California's top administrators may lose many of their accustomed benefits following a recent report released by retired State Legislative Analyst A. Alan Post.

Post was appointed by the UC Office of the President to examine the current executive benefit programs. He severely criticized the deferred income packages and similar compensation programs that are awarded to top executives.

The report prompted the UC Board of Regents to call a special meeting on Oct. 5 at UCLA to discuss ways to implement some of Post's recommendations to reduce or eliminate the unnecessary benefits.

"It is a complex issue of public trust," Post said in his report. "I have become very conscious of the damage that has been done to the relationships between the university administration and the faculty, the public and the legislature."

Post said that there is a widespread belief that top UC executives have been benefiting from a series of covert compensation increases. As a result, many people within the university, as well as in the public sector, are beginning to lose faith in the system, he added.

The most pressing issue, Post said, is the deferred income program, which sets aside extra money for top executives' retirement. The report states that deferred income "understates the actual salary of the executives" in an attempt to cover up the inevitable adverse reactions that would arise if the full amounts were made public.

According to his report, one of the reasons these benefits remain intact is due to the Subcommittee on Officers' Salaries and Administrative Funds, which operates under the Finance Committee.

"It was in this subcommittee where much of the actual decision-making on compensation took place," Post said. "Some regents were outspoken in criticizing the private committee luncheon meetings where several regents... effectively resolved significant compensation issues."

See **REPORT**, Page 7

Co-op Grievance Hearings Begin

By **Albert Giribaldi**
Guardian Reporter

The student co-ops are attempting to force the university to pay the repair costs incurred during the administration's attempt to shut down the co-ops to obtain audit materials in January.

The closed-door grievance hearing has been underway in the Medical Center's Basic Science Building since last Monday, and they will continue at least through next week, said General Store Senior Clerk Randy Corpuz.

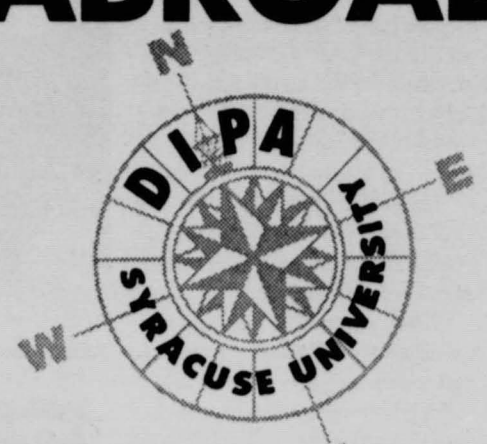
"The hearings were supposed to last for about a week, but the latest estimate I have heard is [that they will last until] sometime around Nov. 8," said Corpuz.

Members of the public and the press have been barred from entering the hearing room.

The administration and the co-ops have declined to comment further until the end of the hearings.

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INCUMBENT: It looks like a rough road to congressional reelection

Continued from page 5
 image over the years that its individual members are compelled to try to separate themselves from it. Congressman Bob would argue that the toxic stench emanating from Capitol Hill came from no action on his part and that his support of local interests coincided with his heroic fight against this evil, bureaucratic monster. This strategy has turned out to be quite common over the years. Perhaps it explains why voters still returned 98 percent of the House in 1990, an election year of voter outrage to a lesser degree. As long as local interests were met, the American people had no problem bestowing the blame of government onto the institution of Congress and not the

individual incumbents. So why the predicted lower turnover for this year? There is only so much gastric juice in our stomachs that can handle the frivolous affairs of our nation's capital. In a time when our economy, along with American confidence, is having a hard time recovering, PACS are becoming even more addicting while members spend money they don't have (both in the national treasury and their own). A deficit mounted with high unemployment signals a tightening of the belt in budgets, and this time Congress is not exempt from this fact. Jello Biafra, former lead singer of the Dead Kennedys, stated at LollaPalooza that his focus will be on the congressional races because that is where the real political action lies. With a potential rise in voter participation, incumbents cannot rely on their core, faithful constituency to pull them through.

MOVIE: Stereotypes in "Candyman" exist throughout the industry

Continued from page 4
 which will penetrate a very large chunk of the population. This movie does not overtly advance images about blacks that aren't true — it reinforces old stereotypes and racist ideologies which are still alive and well in the American conscience, like it or not. Bernard Rose should be proud of himself, because his movie upholds as legitimate all stereotypes used to keep people of color as villainous and as far away from the white elite as possible.

But I have one criticism: most of the time, subtleties of this sort escape the scrutiny of those unjustly represented. In response to the *Union-Tribune's* Michael Phillips, who said

that "Candyman doesn't embarrass anyone involved," I venture to say that the audience is just as much involved in a movie as the main character, and this was an object of embarrassment for many of us. Many people in the audience last Tuesday openly encouraged the images advanced by this film. The scene where Candyman makes his move for Helen brought out a shout from someone in the audience of "Go 'head, boy." The antagonist in this movie was well into his forties. Sounds like an ignorant, backwards notion of black manhood revisited. But you know what? I wasn't surprised. And the reason is because I know that many people have these notions in their heads every time they look at a person of color — it's only rarely said, but frequently felt. If you didn't see a problem with this movie, then you still have one.

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LECTURE REVIEW

Rap: Kris Parker is both Pedantic and Personable



Lon Mitchell/Guardian

Kris Parker talked about everything from rap to interracial dating in the Price Center Ballroom.

By Jeff Niesel
 Hiatus Editor

KRS-One, also known as Kris Parker, fronts the band Boogie Down Productions. The rap singer's albums combine lecture, music and factual information that pertain to all forms of oppression. Parker is now embarked on a lecture tour which included an appearance Monday night at the Price Center Ballroom, where he talked about education, religion and politics in a pedantic speech that really shed little new light on the issues. He was more personable during a question-and-answer session afterward when he dropped the teacher persona for a more down-to-earth homeboy approach.

In a speech titled "Self-realization and Levels of Thinking," Parker began by condemning what he called "CSDS" — common sense deficiency syndrome. Parker's example of this disease was women who gloat over Eazy-E, the lead singer of the rap group N.W.A. Parker said that girls will typically rush the stage to be close to the singer. While the girls cheer loudly, Eazy-E sings about "bitches, tramps and 'hos." For someone who argues for women's rights, it was a suspi-

ciously gendered example of a lack of common sense because it is not just women who respond in this way at rock and rap concerts. According to Parker, the school system is the root of all evil. Because schools promote memorization and not thinking, they detract from our humanity, he said. Parker considers himself a humanist in the sense that he believes to be human, one must think — "birds fly, we think. Thinking is being human." While Parker criticized the educational system for the way it "chops things up," he did promote critical thinking. He said that by going to college, you pay to find things out and "memorize what someone else thinks." He maintained that he was promoting "true thinking."

Parker also criticized religion, but not faith in God. He said "religion and God have nothing to do with each other." For him, the Bible and religion are part of the government and "God denounces politics."

Parker then held up the King James version of the Bible and the compact Oxford English Dictionary to illustrate two symbols of oppression. For Parker, the Bible represents blind belief and the

dictionary represents the way we memorize the words we use without thinking about what they really mean.

Although Parker was not advocating traditional religious beliefs, he did sound like a preacher telling the audience to "find God." He also sounded too self-assured when he said that he was presenting the truth.

During the question-and-answer session, Parker shed his teacher persona and talked openly about PM Dawn, Ice-T, capitalism and the future of rap music. Because he made specific references to other rappers he knew and discussed his personal response to topics like the L.A. riots and interracial dating (which he said was good for blacks because "our genes are stronger and it ultimately strengthens the black race"), he communicated with less pretention.

Although his answers did not always directly respond to the questions asked, he skillfully handled an emotional Chicano woman who had more of a statement than a question. His response to her condemnation of Columbus and European colonialization was simply "Word up."

CLASH: Chicano trio will perform 'A Bowl of Beings' in the Mandeville Auditorium

Continued from page H8

who wouldn't let them have control of their screenplays. Scripts were written by network writers who turned the shows into racist jokes that incorporated the usual Hollywood stereotypes about Mexicans.

Culture Clash abandoned the project, believing it would have been a contradiction of what they stood for.

In 1990 they wrote "A Bowl of Beings," a revolutionary comedy about life, death and pizza. "A Bowl of Beings" was aired on

PBS' Great Performances series and earned a Golden Eagle Award.

"A Bowl of Beings" starts with a rap song titled "La Vida Loca" and then goes on to a skit in which Columbus is portrayed as a mafia godfather who owns a shopping business, rapes a woman named America and gives way to the creation of the Mestizo son.

The themes range from communism with the skit "The Return of Che" to Chicano activism in "Stand and Deliver Pizza," a satire of Edward James

Olmos' film *Stand and Deliver*.

Culture Clash's new show, "S.O.S.," incorporates a skit dealing with the L.A. riots. Culture Clash also had cameo appearances in the films *Encino Man* and *Hero*.

Culture Clash has been acclaimed by critics because of its ability to make a political statement with enough humor to make audiences laugh.

The group will be performing its show "A Bowl of Beings" Wednesday night. For more information call 534-6467.

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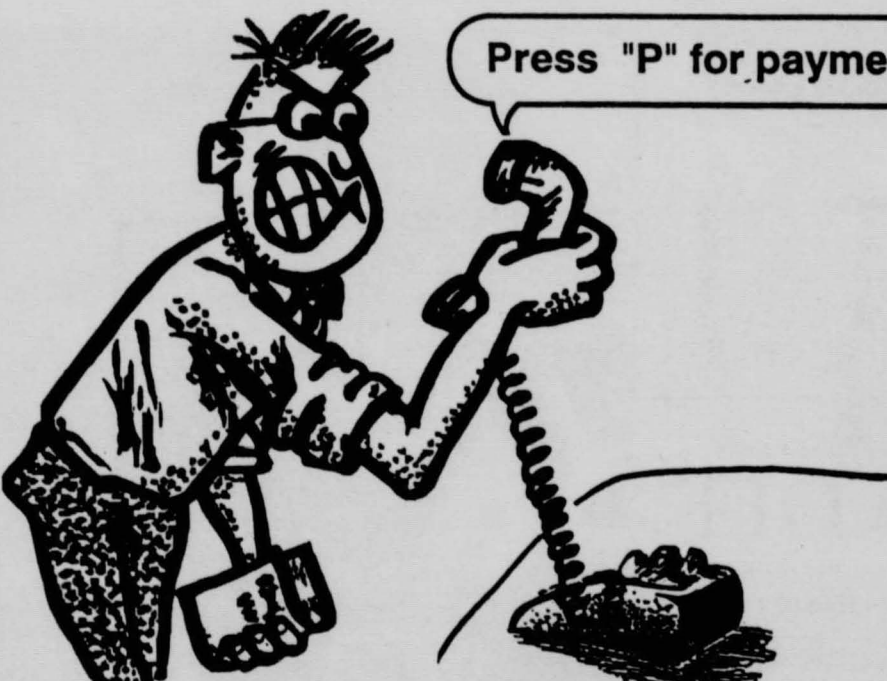
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More merchants are being added on an ongoing basis. We are open to suggestions, just drop a note in IFC/Panhellenic mailbox.

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We are also planning some special events for Greek Card holders. A special fashion preview is being planned with Nordstroms for next quarter.

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SPORTS CORNER

October 26th starts this year's banner competition. Both ISS and IFC start the year with Volleyball. The volleyball draws are this week for both ISS and IFC. For IFC, events vary in their points value between 50 and 100 points. All ISS sports are worth 100 points.

IFC/ISS sports are both coordinated by the UCSD Intramural Department under the direction of Mike Hipp. UCSD Intramurals provides this service through an agreement with IFC and Panhellenic. Event results and overall standings will be covered in Greek Columns throughout the year.

1992-93 IFC/ISS SPORTS SCHEDULE

SPORT	IFC	pts	ISS	pts
Volleyball	Oct. 26-29	100	Oct. 26-29	100
Tennis	Nov. 7-8	50	Nov. 7-8	100
Football	Nov 15-20	100	—	—
I.T. Water Polo	Jan. 26-28	100	Jan. 26-28	100
Bowling	Feb. 16	50	—	—
Basketball	Mar. 1-4	100	3/31 - 4/1	100
Over-the-Line	Apr. 24	50	—	—
Beach Volleyball	May 1-2	50	—	—
Soccer	May 3-7	100	Mar. 2-5	100
Softball	May 25-27	100	May 4-7	100

THURS	FRI	SAT	SUN	MON	TUES	WEDS
Greek Columns 10/22	Alcohol Awareness Week 12:00 pm Cindi Lamb Co-founder of MADD "It's Your Choice" P.C. Cove 4:30-7:00pm - P.C. Plaza "The Dead Milkmen"	24	25	Alcohol Awareness Week 26	Alcohol Awareness Week 27 7-9 pm - P.C. Ball - FREE "Postcards from the Edge" PH/IFC Meetings	Alcohol Awareness Week 28 11-1 pm Mocktails Competition P.C. Plaza
Greek Nite MOONDOGGIES				IFC/ISS Volleyball	IFC/ISS Volleyball	IFC/ISS Volleyball
11-2 pm P.C. Plaza 29 AAW '92 Fair	30	31	11/1	2	ELECTION DAY 3	AAA Auction to Benefit Children's Hospital 11-2 Price Center 4
Greek Nite MOONDOGGIES		HALLOWEEN			Board of Directors Meeting	
Greek Columns 5	6	7	8	9	10	11/11
Greek Nite MOONDOGGIES		IFC/ISS Tennis	IFC/ISS Tennis		Monroe Cape Party Doyle Volunteer Party PH/IFC Meetings	VETERAN'S DAY

Greek Columns is produced by the UCSD Interfraternity Council and Panhellenic Association (619) 534-6657

W. SOCCER:

Pomona shut out

Continued from page 15

nally falling on it.

UCSD picked up their final score at 62:16, when Dulock found Johnson right-center, 15 yards out. Johnson rocketed off a line drive past Morrison into the left side.

While the Triton offense kept pounding away upfield, UCSD's defense kept goalkeeper Cari Schwartz bored all day, not allowing a single shot at the freshman keeper.

In their last two games, the Tritons have outshot their opponents 35-1.

McManus was very impressed with the effort of his team. "We had everybody doing their job today, and if they weren't, the others were picking up the slack. We're finally playing as a team," the coach said.



Katy Dulock ran circles around the Pomona-Pitzer defense Monday, leading UCSD to the win.

Volleyball Loses to Chapman; Fencers Host Bladerunner

Women's volleyball

The women's volleyball team lost at Chapman College on Tuesday, dropping three sets in a row, 15-5, 16-14, 15-5. The loss, the team's fifth straight, dropped the Tritons, last year's national championship runners-up to 6-14 with four contests remaining on this year's regular season schedule.

Laura Kranz led the team with 14 kills on the night. Kranz leads the team in kills this year, picking up 188 so far. Julie Harvey is second on the team with 111.

UCSD next travels to St. Louis this weekend for the Washington University Invitational. Washington is the defending Division III national champion.

Fencing

The UCSD fencing team hosted its first meet of the year, the UCSD Bladerunner tournament, last weekend.

The tourney, an annual fundraising event, featured 110 fencers from all over Southern California. College teams as well as unaffiliated fencers from San Diego participated in the event.

Top finishers for UCSD included Aaron Shebest in men's foil who placed fourth in a field of 43.

On the women's side Moriah McCauley took fifth for UCSD in the women's foil.

Other top performers included freshman Gabe Lawson, Chris Moody, Trevor Oppliger and Yumi Nishiyama.

M. SOCCER:

Tritons lose despite dominating Vanguard

Continued from page 16

has fallen out of playoff contention. Armstrong has conceded that the remainder of the season will be used as early preparation for 1993. "I can take it [losing] if we learn from it. We can learn our lessons and apply them to next year," Armstrong said.

The Tritons, winless in their last four outings, take on Westminster College at home on Friday afternoon. Armstrong is downplaying his squad's chances against Westminster. "They're better than Westmont and Grand Canyon, so you figure it out," said Armstrong. UCSD lost to both Westmont and Grand Canyon earlier this season.



Brent Egusa takes to the air to get his shot off against Southern California College.



Heather Sears looks to pass during Monday's victory. Sears scored UCSD's first goal of the 2-0 win.

UCSD Keeps Up the Pressure

By Gregg Wrenn

Sports Editor

It's home sweet home for UCSD.

The Tritons close out their season with five games at UCSD, and they can only hope the last three go as well as the first two. After drubbing Westmont 7-0 last Friday, the Tritons got by a tougher Pomona-Pitzer team, 2-0, on

Katy Dulock took a corner kick from the left side and booted it high across the mouth of the goal.

Diana Muchowski was there for the Tritons, getting her head on the ball and knocking it almost straight up. Sagehen goalie Sakari Morrison went for the ball, but it got behind her, falling to a waiting Heather Sears. Sears got the shot off, and UCSD led 1-0.

Morrison didn't make another mistake for a while. Even with the Tritons firing shot after shot at the freshman, she kept her cool. On the day, the Tritons rifled off 18 shots at Morrison, scoring only twice.

But the important factor for UCSD and Head Coach Brian McManus was that the team never got discouraged and kept up the attack. "Their keeper played tremendously, but we worked hard. We kept the pressure on and didn't give up. That's something we've been working on all season," McManus said.

Dulock was the vanguard of the attack all day long. The Marshall Faulk of women's soccer, Dulock's quick-

ness, moves and all-out speed left Pomona-Pitzer watching her back most of the game.

About 14 minutes into the first half, Dulock took a pass and started down the right side. She collided with the Sagehens' Michelle Hirning and both hit the ground. Dulock bounced back up, regained the ball and took off again, outrunning Pomona's surprised Woutrina Smith, who hadn't expected opposition from someone who had been on the ground a second before. Dulock fired off a beauty of a cross to teammate

The Scoreboard	
UCSD	2
POMONA-PITZER	0

Jennifer Ewert whose shot missed just right of the post.

At the 55:30 point, the Tritons received a scare when Michelle Carbone, one of UCSD's few experienced returnees, went down clutching her ankle. The team was already injury-depleted with the loss of junior midfielder Eva Kingsbury to a sprained ankle and Amanda Johnson not completely recovered from her own ankle injury.

Carbone left the game, but, luckily, the fullback was able to return to action later.

Dulock created another golden opportunity for the Tritons five minutes later when she arced a shot from 25 yards out, sending Morrison scrambling back. The keeper barely made it, tipping the ball up once, then twice before fi-

See W. SOCCER, Page 14



Carin Pugh brings the ball down on a breakaway.

Monday.

It was a tougher win for UCSD than the stats show. The Tritons scored almost immediately, and then were held scoreless until the 62 minute mark despite numerous opportunities.

The first UCSD goal came only a minute-and-a-half into the contest when

keeper played tremendously, but we worked hard. We kept the pressure on and didn't give up. That's something we've been working on all season," McManus said.

Dulock was the vanguard of the attack all day long. The Marshall Faulk of women's soccer, Dulock's quick-



Joanne daLuz (2) and Michelle Carbone (22) close in on an outmatched Pomona-Pitzer forward.

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ART
ROOT

Riding the
Pine to Glory

The Blue Jays are looking pretty good, eh? One more win, and the World Series trophy will be Canada's. In a truly embarrassing moment, a Marine Corps color guard flies the Canadian flag upside down, provoking the wrath of our once-friendly neighbors to the north. I've never seen the Jays get so fired up.

The 1992 postseason belongs to the backup catcher. If Damon Berryhill can win a World Series game for the Braves, then anything's possible.

Berryhill, Francisco Cabrera and Ed Sprague have won playoff or World Series games with their batting heroics. Maybe that's why the Padres can't seem to get over the hump. They need to re-sign old splinter-ridden guys like Steve Swisher, Bruce Bochy or Doug Gwosdz to major league contracts. If the Pirates had played backup Don Slaught in Game seven, Pittsburgh would surely have won the pennant. If the A's had played Jamie Quirk against Toronto, it would have been an Oakland in the World Series.

There's one reason why these bench-jockeys are coming through in this postseason: pure luck. Actually, several reasons: poor scouting reports, a pitcher's tiring arm, a false sense of confidence, and pure luck.

The catcher has fresh legs and a quick bat, and he's batted so infrequently during the season, opposing pitchers don't have a clue what to throw to him. Stars like Morris or Smoltz look up at the scoreboard and see something like: "Berryhill-AVG .054 HR 0 RBI 3."

The first time through the order, Morris or Smoltz blows away the overmatched backup catcher with three high fastballs. The second time through the order, the ace pitcher K's the hapless reserve with three hellacious sliders.

By the seventh inning, the pitcher is running out of gas. The backup strides to the plate, hoping to at least foul off one pitch before 100 million viewers on national TV. The pitcher, tiring and ready for the hook, thinks to himself: "Geez, bases loaded, no outs. Oh, Berryhill's up. No problem, he'll ground into a triple play."

Guided by this false sense of security, the pitcher lets his guard down and grooves a hanging curveball. Closing his eyes, the bench-sitter swings with all his might. Five seconds later, a napping spectator in the left-field bleachers is getting smacked upside the head by a 385-foot screaming line drive. Unfamiliar with the area outside the batter's box, the catcher trips over first base, then stumbles over second. Rounding third, he misses the high-five with the base coach and falls flat on his face upon crossing the plate. No matter, another unlikely hero is born.

SPORTS



Brian Sonnichsen tries to avoid being spiked by the aggressive Southern California defender during the Tritons 1-0 loss.

Dan McDowell/Guardian

Tritons Can't Capitalize

MEN'S SOCCER: UCSD outshoots Vanguards, 13-4, only to lose again

By Art Root
Associate Sports Editor



Men's soccer snatched defeat from the jaws of victory, dropping a home match to Southern California College, 1-0, on Monday afternoon.

The Tritons dominated the Vanguards for nearly the entire match, but one defensive breakdown, coupled by several missed scoring opportunities for the offense, spelled defeat for UCSD (6-6-3).

UCSD outshot the Vanguards 13-4, but the offense was shut out for the second consecutive game and third time of the season.

Head Coach Derek Armstrong attributed the defeat on his club's lack of a "killer instinct."

"We were light years ahead of [SCC], but we couldn't finish," Armstrong said.

"They didn't put it away. It could have been 4-0 or 5-0. We had several 3-on-1's and 2-on-1's. It was laughable," a frustrated Armstrong added.

UCSD's offense has been anemic all season, scoring only 14 goals in 15 games. "You've got to put it in the goal," Armstrong said. "We really, really need some finishing practice."

The Vanguards scored the only goal of the contest on a defensive breakdown by the Tritons. The lapse occurred when UCSD goalkeeper Michael Madden tipped a shot away from the goal mouth. The tip bounced off freshman Mike Yen's leg and back into



Jarret Stevenson goes up for the ball. UCSD's goal.

Dan McDowell/Guardian

The embarrassing score was typical of UCSD's season. "We got caught in a missed assignment," Armstrong said. "In this instance, we lost a goal."

"However, it's up to the forwards to give us a cushion. We've given away a couple of games because we can't put it in the net," Armstrong added.

UCSD, ranked number one in the preseason poll, See **M. SOCCER**, Page 14

WHAT'S INSIDE:

FENCING: The Tritons hosted the UCSD Bladerunner tournament last weekend. **Page 14**

WOMEN'S SOCCER: UCSD fought for a 2-0 win over visiting Pomona-Pitzer on Monday. **Page 15**



Dan McDowell/Guardian

The Scoreboard	
UCSD	0
SCC	1

The Week Ahead

The Headline Matchup: Men's water polo vs. Chaminade, today at 3:30, Canyonview Pool. This should be just a warm-up for this weekend's 49er Invitational, but the Tritons have to make sure they're not looking past the team from Hawaii.

Other Games: Women's soccer vs. Azusa-Pacific, Friday at 2 p.m., North Campus Rec. and vs. Cal Poly Pomona, Sunday at 3 p.m., North Campus Rec. Men's soccer vs. Westminster College, Friday at 4 p.m., North Campus Rec., and at Point Loma, Saturday. Women's volleyball at the Washington University Invitational Tournament in St. Louis, Friday and Saturday. Men's water polo at the 49er Invitational, Cal State Long Beach, Saturday and Sunday.

H I A T I U S



The Black Crowes

By Alexa J. Sherman
Staff Writer

When Atlanta's Black Crowes emerged two years ago with their debut album, *Shake Your Money Maker*, many put them off as just another retro-act of classic-rock poseurs. These sweeping generalizations have persisted with their second album, *The Southern Harmony and Musical Companion*. To dismiss the band as such makes it easy for critics to categorize music and cite obvious comparisons, but does nothing to define the constraints upon one of the most liberated surviving art forms. Why is it that if the twenty-something set



Photo: Jason Riche/Guardian
Chris Robinson (above) and Rich Robinson (below) form the core of the Crowes.

of today assert their independence, questions authority, protests injustice and digs genuine expressive music, they are instantly put down as unoriginal regressionists emulating an era they are too young to remember?

The Black Crowes don't deny that they love bands as diverse as the Stones, the Allman Brothers, Chuck Berry and James Brown. But, as frontman Chris Robinson says, "What is original? I'm not going to hang two badger carcasses together and recite poetry and say, 'Hey, here's the new thing.'" Instead, See **BLACK CROWES**, Page H2

BLACK CROWES: Band Combines Political Commentary with its Music

Continued from page H1 they openly admit that they have been influenced by a lot of different styles, and explore these in a powerful, passionate manner that is intensely moving and unique in an age of depressingly boring new music.

The Black Crowes play music because they love it. It turns them on, and with that attitude, it can't help but turn on most rock and roll fans. That's exactly what they did Sunday night at SDSU's Open Air Theatre.

I pity the poor souls who missed this show. The Black Crowes' recordings are great, but there's nothing like a live show to add depth and layers of meaning to each number. The band alternated between songs from the first album and the second, helping to break up the more uniform sound of the newer songs. The performance was a blend of

musical brilliance, political commentary and one of the most honest performances we'll ever see in the '90s.

As the band took the stage, the glimmering lights silhouetted Chris Robinson's stick-thin, bell-bottomed legs. His raspy voice shouted, "I hope you came here to have a good fucking time, man!" as myriad lights and disco balls illuminated the stage. Beginning like a flamboyant Las Vegas show, with Chris swinging his microphone and strutting about in green velour trousers, the band broke into an electrifying opener of the new album's "No Speak No Slave." With its references to the corruption of organized institutions, the mood was immediately set for the deeper messages to come.

"Sting Me" followed, with Chris sounding like he'd been possessed by Aretha Franklin.



Chris Robinson wails to masses of melting females during Sunday night's performance.

Jason Richie/Guardian

Although it doesn't come across as such on the album, "Sting Me" suddenly became intensely political as a backdrop of a black crow in Uncle Sam garb was hoisted. Robinson was challenging the government, indeed the whole country, to sting him, accusing them of having the "nerve to say 'not guilty'" when faced by judge and jury. We are being lied to, was the Crowes' silent message.

The band next broke into an energetic "Thick n' Thin" from the debut album. Chris, now with a backdrop reminiscent of a warped, skeletal interpretation of "The Last Supper," seemed like a true '70s-style Jesus preaching to the masses, as brother Rich self-consciously avoided the gazes of the fiery-joined females flailing directly in front of him.

The band's cover of Otis Redding's "Hard To Handle" followed, which must have made the legendary soul man rock and roll in his grave. Chris finally addressed the crowd directly with the greeting, "San Diego! Long time, no see, man — whatchya been doin'?" To which the ever-intelligent masses chorused, "Smoking pot." Chris, as if addressing a small, smoky bar filled with his most intimate friends, politely said, "We're gonna jam a little bit, if that's alright with you." And jam they did. Mirroring the new album, the remainder of the concert was one long session of peaks and valleys, starting with an instrumental blues-infused tune Chris called a "Generous Buzzer." "Thom In My Pride" was next, reviving those who had nodded off during the extended instrumental interlude.

The band slowed things down again with the ensuing "Seeing Things For the First Time," which did not do justice to the recorded version. Sometimes men just can't do it all, and it became clear whenever they approached the song's chorus that the band needed the female backups.

"Twice As Hard" was the next number, delivered perfectly, but "Black Moon Creeping" followed.

See CROWES, Page H6

This Week

TODAY

Alien³ shows at the Price Center Theater at 6:30, 9 and 11 p.m. Tickets are \$2. Info: 534-4090.

Renowned opera singer **Luciano Pavarotti** will perform at the Sports Arena at 7:30 p.m. Tickets range from \$15 to \$175. Info: 224-4171.

FRIDAY

Music Director Yoav Talmi conducts the **San Diego Symphony Orchestra** in performances of several Bruckner pieces at 8 p.m. in Copley Symphony Hall. This concert repeats on Saturday and Sunday, with a 2 p.m. performance Sunday. Tickets range from \$14 to \$25. Info: 699-4200.

Michael Nava will read from and sign his book *The Hidden Law*, a book which depicts life in the L.A. barrio. The reading begins at 7:30 p.m. at the Blue Door Bookstore. Info: 298-8610.

The film *Matewan* is based on a conflict between miners and management which took place early in the 20th century. Tony

Hernandez, a member of the Drywallers' strike in Southern California, will be the guest speaker. The film starts at 7 p.m. in SLH 107. Admission is free.

The Dead Milkman play their zany rock songs at 4:30 p.m. at the Price Center. Standing Hawthorne will also play. Admission is free.

SATURDAY

The Bullet Boys play with **Electric Junkyz** at Club 860 in Pacific Beach at 8:30 p.m. Tickets are \$7.02. Info: 272-1513.

SUNDAY

The B-52s bring their good stuff to the Sports Arena at 8 p.m. The **Violent Femmes** open the show. Info: 278-TIXS.

Liz Sisco, Carla Kirkwood, Scott Kessler and **Louis Hock**, four of the five artists who created the "No Humans Involved" exhibi-

UPCOMING Events

Ongoing

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tion, will be featured in a lecture/video/discussion program at 1:30 p.m. in Casa Real at SDSU. Admission is free. Info: 469-0861.

TUESDAY

A **"Performer's Forum"** will feature performances by graduate students from the Music Department. The concert starts at 8 p.m. in the Recital Hall. Admission is free. Info: 534-3229.

UCSD Literature professor **Quincy Troupe** will read from his newest work at SDSU's Scripps Cottage at 7 p.m. Info: 594-1523.

WEDNESDAY

Culture Clash, a Chicano comedy team, performs in Mandeville Auditorium at 8 p.m. Tickets range from \$9 to \$15. Info: 534-4090.

Irish folk singer **Luka Bloom** plays at 8:30 p.m. at the Belly Up in Solana Beach. Info: 534-2021.

La Jolla Playhouse: Shakespeare's "Much Ado About Nothing" runs through Nov. 29. Performances are Tuesday through Saturday at 8 p.m. with matinees at 2 p.m. on Saturday and Sunday. Tickets range from \$23 to \$29. Info: 534-3960.

North Coast Repertory: "Mastergate," a spoof of politics, runs through Nov. 7. Performances are given Thursday through Saturday at 8 p.m. and Sunday at 2 and 7 p.m. Tickets are \$10 and \$12 for students. Info: 481-1055.

409 Studio Theater: Michael Schwartz, a UCSD undergraduate, directs "Firebugs." The play opens Wednesday and runs through Oct. 31 with performances Wednesday through Saturday at 8 p.m. and Friday at 11 p.m. Info: 534-3793.

GALLERIES

Grove Gallery: "Personal Visions," is on exhibit until Oct. 24. Admission is free. The gallery is open 10 a.m. to 5 p.m. Tuesday through Friday and from 10 a.m. to 2 p.m. Saturday.

Mandeville Gallery: "Manny Farber: Black and White Paintings, 1985-1991," is on exhibit until Nov. 1. Admission is free. The gallery is open Tuesday through Sunday, noon to 5 p.m. Info: 534-3120.

Museum of Contemporary Art: "Modern Dance as Muse: The Art of Françoise Gilot," a piece featuring the work of British sculptor Antony Gormley is on display until Dec. 9. The museum is open Tuesday through Sunday from 10 a.m. to 5 p.m. and Wednesday from 10 a.m. to 9 p.m. Admission for students is \$2. Info: 454-3541.

The Art Store: "All Grey Art," a collection of art by Gigi Clark and Andrea Leigh will be on display through Oct. 31. Both artists are alumni of the UCSD Visual Arts program and their work addresses the issue of NEH funding and censorship. Info: 233-9544.

Including May Co., Tower Records, Music Plus, all non-mall Warehouse locations, Perkins Book Worm, Arts Tix and the Aztec Center Box Office. No containers of any kind or alcoholic beverages permitted on or around the facility. To charge by phone call 278-TIXS.

MOVIE REVIEW

1492: Film about Columbus Visually Stunning but the Story Lacks Spark

By Jeff Niesel
Senior Staff Writer

Ridley Scott's *1492: Conquest of Paradise* purports to be the politically-correct version of Columbus' "discovery" of the New World, yet it is nothing but a souped-up ship of low-key performances by talented actors.

By depicting the exploitation of the natives, the movie tries to document the negative effects of Columbus' trip and keep up with an on-going dialogue of cultural critiques which question celebrating Columbus as a hero. But rather than providing an intense, critical look at the nature of colonialism, *1492* is a drawn-out but stylish look at the way Columbus, who was Italian, was misunderstood by the Spanish.

The storyline relies on information from Columbus' diary to construct the plot. As the film begins, Columbus (Gerard Depardieu) is talking to his 11-year-old son Fernando (Billy Sullivan) who serves as his confidant throughout the movie. In a fatherly and patient manner, he explains to him how the earth is round; he has considerably more trouble, however, explaining this to Spanish government officials who might fund his journey.

Sanchez (Armand Assante), the treasurer of the House of Aragon, doesn't think Columbus is totally out of his mind and gets him to present his theories to Queen Isabel (Sigourney Weaver). There is a hint of sexual tension as the two discuss the voyage, and Isabel approves private financing for the determined explorer.

Despite the presence of quality actors and actresses like Weaver, Assante and Depardieu, there aren't any notable performances. Depardieu's English is so garbled, it is often difficult to understand him, and he has a wearied, crazed look about him which makes it difficult to sympathize with his character. Weaver's Queen Isabel is stoic, and it is only Assante who puts any passion into his role. As



Indians greet the voyager

Columbus' mistress Beatrix, Angela Molina overplays her role and flings herself at Columbus like she is his Penelope — no revision at work here.

Once Columbus undertakes his voyage, the film turns into a travelogue. The scenery is indeed spectacular, and Scott has perhaps one of the best senses of any director today for capturing stunningly spectacular scenes. The images are only hampered by Vangelis' score which becomes manipulative as it tries to affect the emotions the story fails to.

The movie tries to argue that it was Columbus' men and a Spanish government greedy for gold that turned the natives into slaves. But in doing so, the film endorses some of the very values of capitalism and conversion that led to the colonization of the New World. In *1492*, Columbus is depicted as a man who sought peace and wanted to unite the world through trade. What he didn't realize was that trade would lead to exploitation.

Columbus has perhaps been set up as a scapegoat for the destruction of Native American culture, but to make him into a visionary doesn't address the real problem which asks, what is it about human civilization which makes people engage in war and colonial activities?

The first interaction between the natives and Columbus is one of the few well-done scenes in the film. There is a sense of both astonishment and fear on the part of Columbus and the natives. The natives speak, but their words are not translated, so the viewer has some sense of how language served as a barrier between the two cultures, even though Columbus named the

island San Salvador when he arrived. The question of how cultures interact is quickly replaced with the split which occurs between Columbus and his men. Columbus is seen as the one who respects the natives, but his men and a Spanish nobleman (Michael Wincott) wish to use force. The question of colonization is replaced with a good-versus-evil rivalry.



Gerard Depardieu as Columbus

MOVIE REVIEW

Danzón: Mexican Culture is Explored

By Yasmin Ghonaim
Guardian Reporter

In *Danzón*, award-winning film director Maria Novaro gets behind the camera to bring her own sensibilities to life and try to answer the nagging question of what it is really like to be a woman.

The movie chronicles the journey of a woman who discovers her potential to love, a successful theme because it shows how one person deals with a crisis in her life. By changing settings, Novaro shows the

transformations that people go through as they come to understand themselves.

Mexican director Novaro uses the *danzón*, a sensual and "refined ballroom dance" in which "the man seduces and the woman shines," as the stepping-stone for the woman's story.

The "danzón" originated in Haiti and became a popular dance in Cuba and in Mexico through the port of Veracruz.

The story is about Julia (Maria Rojo), a bored telephone operator in Mexico City

whose only joy in life is the *danzón*. She has won many contests over the years with her partner Carmello (Daniel Regis) and she is platonically in love with him.

Carmello disappears one day and sets Julia on her journey towards self-renewal. In her search for Carmello, Julia leaves behind her life on the dance floor and moves on to new experiences.

As Novaro transports Julia from one setting to another, more picturesque one, we begin to see Julia as a woman presented with the opportunity to enjoy her life. Novaro also exhibits some aspects of Mexican culture through settings, people, language and music.

She skillfully shifts the music heard by the characters to the external music of the

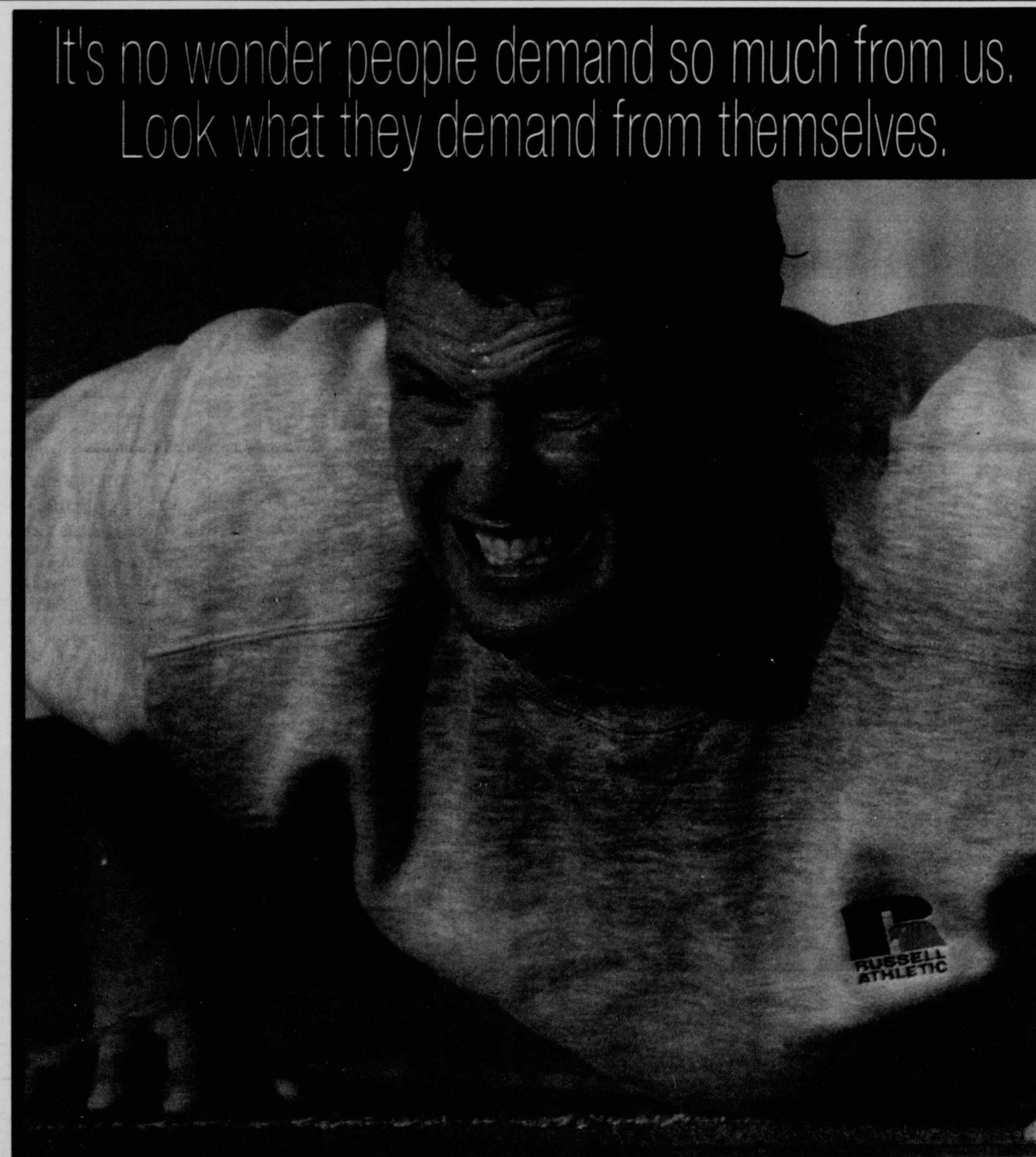
movie soundtrack. The reason for this change in music is to draw the viewer into understanding the characters on a psychological and introspective level.

The music varies from that of the *danzón* to the love songs of the great Mexican composer, Agustín Lara.

Through the music, Novaro orchestrates a mood of melancholy and dizzying enthusiasm which Julia takes with her into the ballroom and which the viewer experiences in the movie theater.

As we follow Julia's journey, we are indeed led by Novaro to a close look at what it means to be a woman.

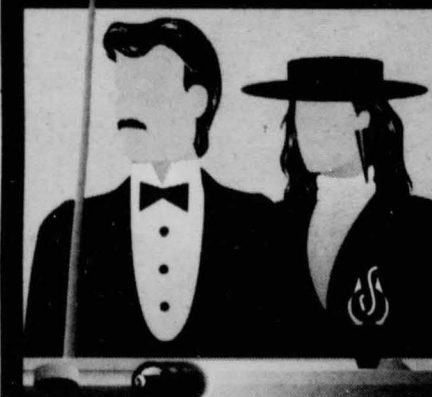
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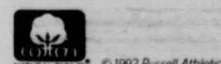
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CROWES: Huge marijuana leaf overshadows the stage

Continued from page H2

again with a weak backup chorus. Chris then dedicated a brand new tune "to our generation ... to all of those clean-cut American kids, like ourselves... This song is called 'Non-Fiction' ... hope you dig it." The title itself summed up the personality and conviction of the Black Crowes.

Following the song, for which the band lost some of its former undivided attention, Chris sneered, "If there's somebody who don't understand why we do a new song, you been watching MTV too long!" Talk about biting the hand that feeds you—you've got to love that in a band.

They then broke into the energetic "Jealous," followed by "Stare It Cold," and an electro-reggae version of Bob Marley's "Three Little Birds," which was brilliant until Chris left the stage. The band jammed without him, futilely trying to take over the vocal duties.

It became painfully apparent that the Black Crowes needed their frontman. The song took on a cheesy, lounge-act atmosphere, and the vocals were terrible. Keeping with the rasta-mode, a

The song took on a cheesy, lounge-act atmosphere, and the vocals were terrible.

huge backdrop reading "Free Us... No Narcs," emblazoned with a huge marijuana leaf, overshadowed the stage.

Only an hour into the show, the band left and returned with the predictable "She Talks To Angels," acknowledged by Chris as being the obvious encore number. The crowd was ecstatic as the band broke into the powerfully painful lament of drug addiction. The atmosphere took on that of a country-western bar, with Rich sitting on a barstool like a stud-rearing cowboy. There was such a groove in this song, and such emotion, that even the people in the back wings couldn't help swaying to the beat.

"Hotel Illness" followed, with Chris once again becoming possessed by Aretha. Before the grand finale of "Remedy," he yelled, "Are you ready for a sing-along?" and broke into a pathetic rendition of "B-I-N-G-O."

But the band's newest hit provided instant character rehabilitation. One last stab was made at the country's political corruption, with Chris singing, "Constitution ... we might as well call that motherfucker a constellation."

The concert then culminated with Robinson's most urgent message—the one that he keeps desperately trying to hammer into people's minds—"THE TRUTH! We call it the Truth! We call it our music! Do you fuckin' understand what we're talking about?" Yeah, Chris, we've got it. If only the rest of the country would take a lesson from you.

THEATER REVIEW
Spunk: Production Explores African-American Culture

By Jeff Niesel
Hiatus Editor

Right from the start of North Coast Repertory's production of "Spunk" it is apparent that the play is not going to lament the plight of African-Americans in the 1930s and '40s. The play begins with a rave-up blues number—Guitar Man (Kevin Moore) and Blues Speak Woman (Ren Woods) are hooting it up and The Folk (April Grace, Osayande Baruti, Brian Chandler and Tom Byrd) are dancing up a storm.

As Blues Speak Woman sings in the opening number, the play is about "tales of survival," which run the gamut of emotions from poignant anger to gentle sympathy. Spunk is the adaptation of three Zora Neale Hurston stories by George C. Wolfe and its well-composed nature coupled with spirited performances made "Spunk's" opening last Wednesday night a resounding success.



A woman threatens that she will scream like "a white girl" as she is approached by two pimps who are trying to win a shady bet in "Story in Harlem Slang."

obtaining a pet rattlesnake. Delia is pushed to her limit as Sykes starts patronizing other women. Delia then realizes that she married him for love and he married her for "a longing for flesh."

During an amusing scene in an otherwise disturbing story, three men sit on a porch "chewing cane listlessly" in extreme heat and gossip about Sykes' fraternizing. The mixture of slang, sexual innuendoes and street talk is a good example of what Hurston is capable of, and Baruti and Chandler carried it out brilliantly. Delia finally wins out in the end, but not until after a harrowing scene in which Sykes hides a rattlesnake in her hamper.

"Story in Harlem Slang" was the most amusing of the three, and had a feminist analysis in the end.

Two pimps working the streets of Harlem run into one another and start trying to outdo each other by throwing insults. The two characters in "Story in Harlem Slang" are Jelly (Baruti) and Sweet Back (Tom Byrd). Both are dressed to a tee in Zoot suits with the reeet pleat. When the two start "bull-skating" they finally wager that whoever is able to get the next woman that walks by to work for them owes the other man five dollars.

When a woman (April Grace) finally does stroll by, she brushes the duo off so resoundingly, it sends Sweet Back into a stupor. The parody of masculine braggadocio is both funny and upsetting. The two characters are so concerned about using women for their own profit, they can't see how their dashing images in their

Zoot suits are just facades. The program also provides a guide to phrases like "Diddy-Wah-Diddy" and "My People! My People!" which are no longer part of today's vernacular.

The last piece was the most serious and moving of the three. "The Gilded Six-Bits" is about a happily married couple who encounter hardship. Slemmons (Baruti) is terribly dedicated to his wife Missie May (April Grace) and when a new ice cream parlor opens, he wants to take her there for a night out on the town, a special treat for the impoverished family. But when Missie May meets the club owner Joe (Chandler), she is so impressed with his gold medals, she begins an affair with him.

When he comes home early one night from work, Slemmons

finds Missie in bed with Joe. The event stuns him so much that he doesn't know what to do. The narration describes the event in a brief moment of poetry—"it was as if the great belt of Time had slipped."

Slemmons moves in with his mother, and it is only when Missie has a child that he realizes he should forgive her for sleeping with Joe. The piece concludes with a touching reunion.

All these stories are woven together by their similar themes and the music written by Chic Street Man. The play focuses on the way we use language to construct our identities and the way we act toward others, issues in our culture today.

"Spunk" is showing on the Lyceum Stage in Horton Plaza through Oct. 31.

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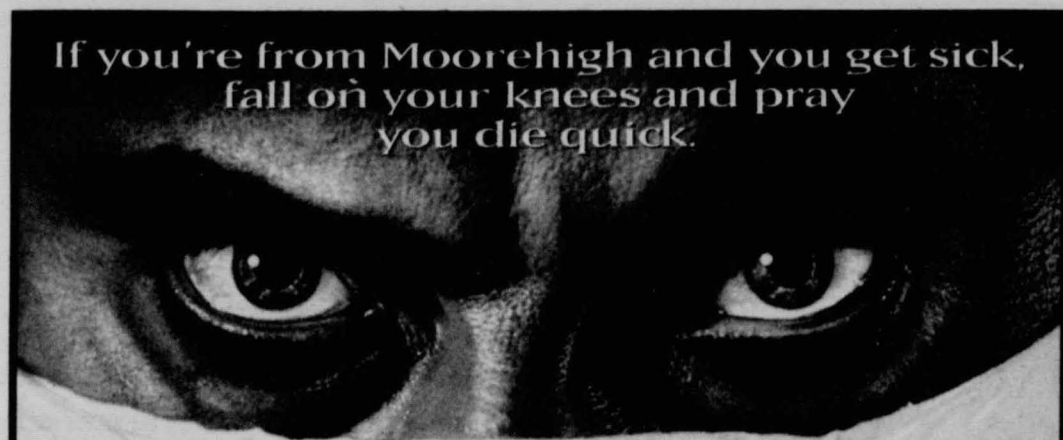
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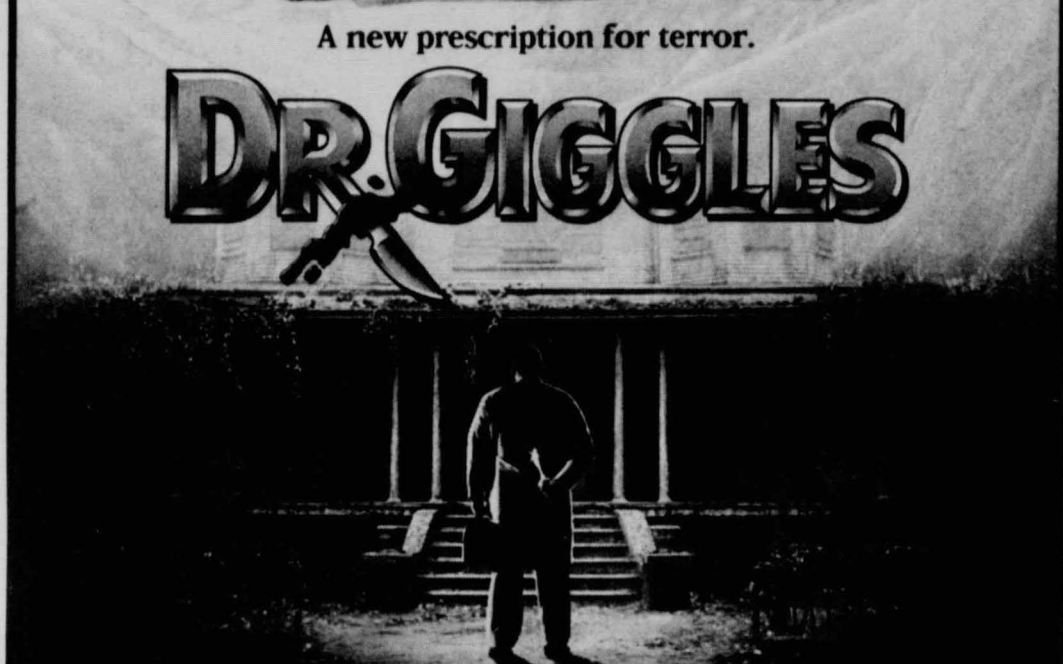
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CONCERT PREVIEW

COMEDY: Culture Clash Group Satirizes Cultural Stereotypes

By Jorge Martinez
Guardian Reporter

The name "Culture Clash" reflects our diverse and multi-cultural society in which languages and races mix and clash with the turmoil of everyday life. Such clash gives way to misunderstandings and misconceptions about what a particular culture is about, and those misconceptions are later turned into stereotypes that are propagated throughout the nation by the media and misguided citizens.

The Chicano cutting-edge comedy group Culture Clash, which performs Wednesday at 8 p.m. in the Mandeville Auditorium, makes use of such stereotypes to present a show which makes audiences laugh and educates them at the same time. The skits show what Chicano culture is like by inserting hardcore bits and pieces of Chicano reality. Culture Clash's wit and wisdom presents an alternative to the raw comedy of Chicano comedians like Cheech Marin (of Cheech and Chong fame) and Paul Rodriguez.


Culture Clash's comedy act is more than a stand-up show. It is framed within the tradition of Chicano theater and it is a cutting-edge art form.

Culture Clash was founded at San Francisco's Galeria de la Raza on Cinco de Mayo, 1984. It was conceived by visual artist Rene Yanez. The original group performed a combination of skits, stand-up comedy, poetry, impersonations, rap and music that developed into a theater-comedy show. They played the highly-respected Luis Valdez Teatro Campesino as their fame increased. After three years, Culture Clash regrouped as a trio formed by Richard Montoya, Rick Salinas and Herbert Siguenza.

Going back to their theater roots, they made their comedy shows in the format of plays, the first of which is called "The Mission" (1988). "The Mission" is a semi-autobiographical work dealing with the lives of three frustrated Latino actors from San Francisco's Mission District as they try to break into show business.

It was after seeing a performance of this play at the L.A. Theatre Center that Marin took an interest in Culture Clash and started working with them on a television show for the Fox Network.

The comedy trio encountered difficulties with Fox executives See **CLASH**, Page 9




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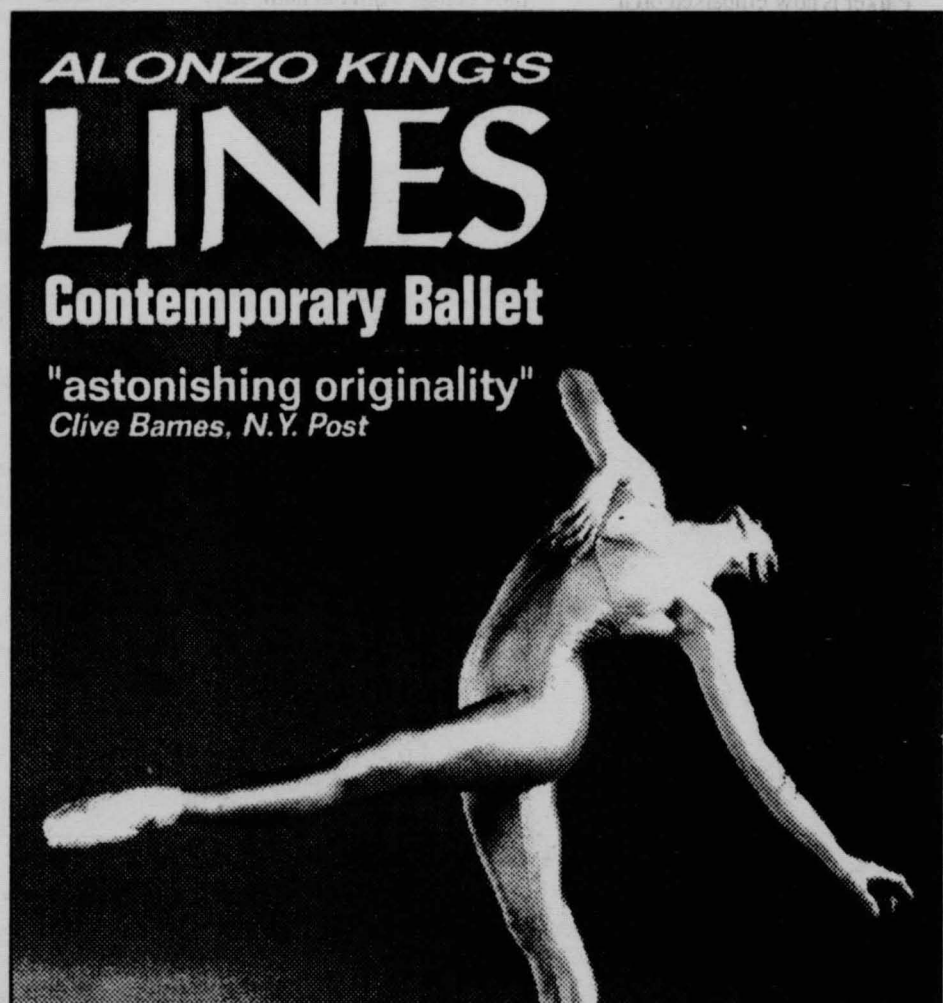
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