

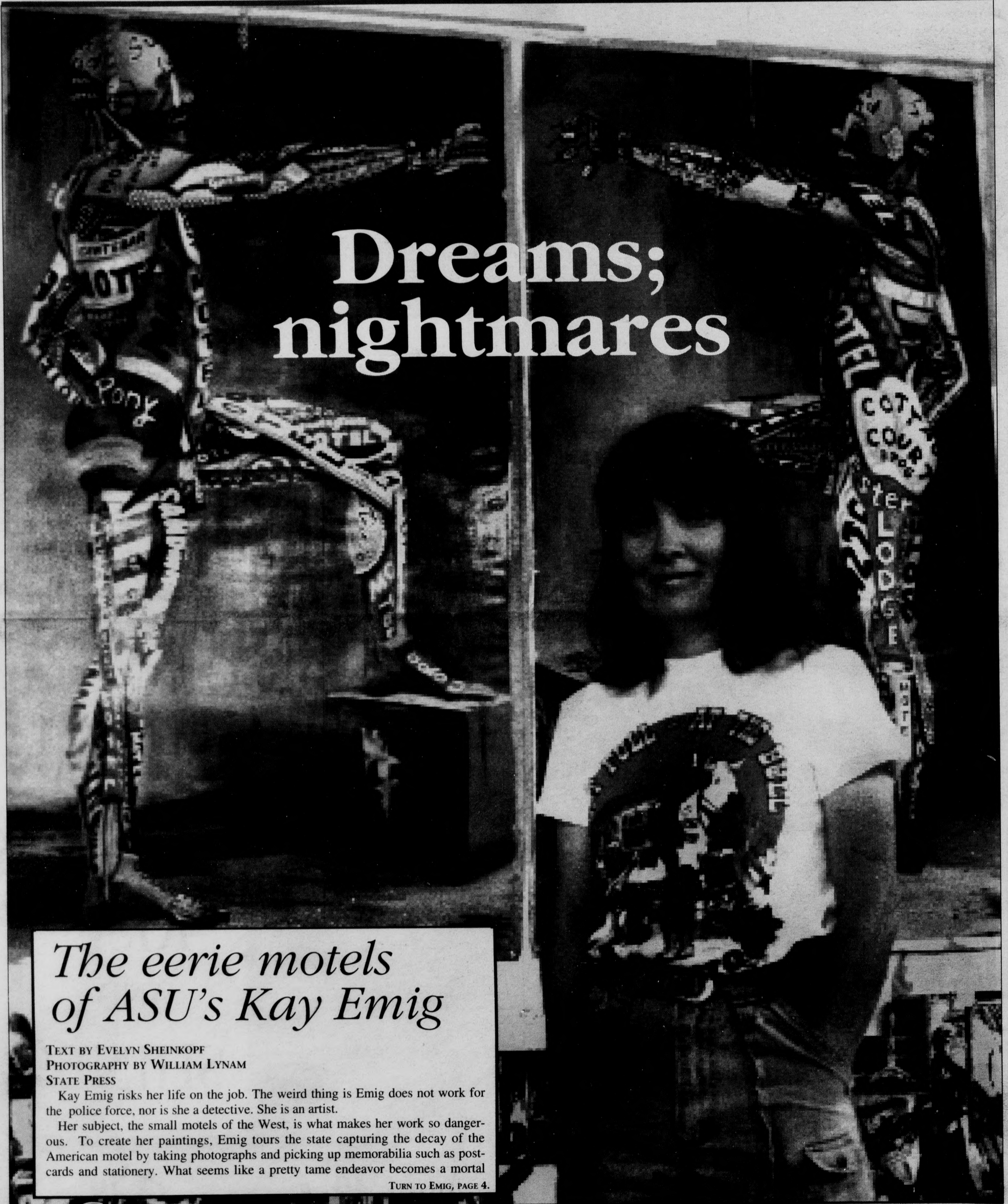
# ARIZONA STATE UNIVERSITY STATE PRESS

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## Dreams; nightmares

### *The eerie motels of ASU's Kay Emig*

TEXT BY EVELYN SHEINKOPF  
PHOTOGRAPHY BY WILLIAM LYNAM  
STATE PRESS

Kay Emig risks her life on the job. The weird thing is Emig does not work for the police force, nor is she a detective. She is an artist.

Her subject, the small motels of the West, is what makes her work so dangerous. To create her paintings, Emig tours the state capturing the decay of the American motel by taking photographs and picking up memorabilia such as postcards and stationery. What seems like a pretty tame endeavor becomes a mortal

TURN TO EMIG, PAGE 4.

## INSIDE STATE PRESS

**Weekly Weather Outlook**  
Mostly sunny with evening  
thunderstorms. Highs in  
the low 100s, lows in the  
80s.



- ▶ New E-mail policy—  
University employees may soon  
be able to access computer  
accounts without the holder's  
knowledge or consent. **Page 3.**
- ▶ Comet strikes—  
Fragments of comet Shoemaker-  
Levy 9 begin to smash into planet  
Jupiter. Astronomers thrilled with  
stellar show. **Page 8.**

### Movies

*True Lies*, Arnold  
Schwarzenegger's  
latest action film, is  
now open in Valley  
theatres. The *State  
Press* gives you the  
true scoop on the  
film.

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### Music

The *State Press* takes a  
candid look at Lucy's  
Fur Coat, an up-and-  
coming band from San  
Diego. The band's debut  
album, *Jaundice*, has  
recently hit store shelves  
nationwide.

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# One-third of ASASU Senate seats vacant

## VP Bartlett searches campus for replacements

By David Strow  
State Press

The halls of student government are unusually empty going into the fall semester.

One-third of the seats on the ASASU Senate are vacant, and student leaders are searching for new senators.

Eight senate seats are vacant. The colleges of architecture, fine arts, and social work are completely unrepresented. Also missing senators are the colleges of law and education.

"How we fill those seats is dependent on each college council," said John Bartlett, interim executive vice-president. "Each college council, according to (ASASU) bylaws, is required to have a process for filling vacant senate seats. Most of them are just appointed by the college council ... and approved by the Senate."

This, however, is another difficulty. Some of the colleges that are not represented, such as fine arts, do not have an active college council.

"We're in the process of getting those kick-started right now," Bartlett said. "We're going to be putting fliers up in kiosks and colleges, and I'm even going to speak in front of classes, to try and get people involved."

He added that he is trying to fill the seats as quickly as possible, in order to make sure that senators have taken orientation.

"We've had three people express interest in senate positions so far," Bartlett said. "Hopefully, we'll have all the seats filled by the first meeting (Aug. 23)."

Three of the seats — two representing architecture and one fine arts — were left vacant after the candidates were disqualified. These candidates won their offices on the strength of one or two write-in votes.

"They were students that wrote in their names, and figured that that was all they had to do to be elected," said Jonell Lucca, spring elections coordinator. "They did not



Photo by William Lynam

ASASU Interim Vice-President John Bartlett is spending the summer preparing for the upcoming semester. Bartlett intends to become a candidate for the permanent position in mid-August when ASASU President Alan Frost chooses someone to fill the position.

file campaign financial statements, as is required in (ASASU's) bylaws, so they were disqualified."

Two more senators resigned their positions. Fine Arts senator Christine Cirillo left her office to become president of the Fine Arts college council, while College of Law senator Andy Ortiz resigned due to a conflict with academics, according to Lucca.

The final three positions went unfilled because no candidates ran for them. The College of Education had one unfilled position, while the College of Social Work had no candidates for either senate position.

Bartlett said that students interested in becoming a senator should go to the ASASU offices on the third floor of the MU.

"The summer is an excellent opportunity for students to get either into the senate or a college council, because so many students are away," he said. "The sky's the limit."

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Family Restaurant

# E-mail accounts not so private

BY DAVID STROW  
STATE PRESS

E-mail-account holders beware — Big Brother is watching.

ASU administrators are working on a policy, due to be made official by the fall semester, that would allow electronic mail accounts to be accessed by University employees without the account holder's prior knowledge.

The latest draft of the policy was released Tuesday, July 12.

"The development of a policy (regarding) the utilization of electronic mail has been needed," said Christine Wilkinson, ASU vice president for student affairs.

According to ASU Information Technology's executive director of telecommunications, Darel Eschbach, previous drafts of the policy have been reviewed and approved by the information technology advisory committee, and the ASU legal committee.

"We have had an informal policy (like this one) for quite awhile," Eschbach said. "This just sort of documents that, so people can know what their latitude is."

The policy also includes all electronic systems, such as telephones and voice mail.

The policy will focus on two types of violations:

- Illegal activities.
  - Inappropriate activities.
- If the holder of an account is suspected of engaging in illegal activities, and University officials believe that the account contains evidence of wrongdoing, ASU may access the account. The owner would not be informed of this access immediately, but only within a "reasonable period of time after the examination is completed."

Permission to conduct this search must be approved by an administrator one level above the requester. In addition, the Office of General Counsel and ASU DPS are also to be informed of the search.

Eschbach compared this policy to laws regarding letters. "If I am a suspected ax-murderer, for example, and there is some suspicion that some of the letters I sent to you could be used in prosecution, my letters to you could be subpoenaed," he said. "The same is true of E-mail. If I sent you E-mail, and you copied it onto a floppy disk, that disk can be subpoenaed."

The same is true if E-mail is stored on a mainframe hard drive on campus, he added. Such storage is common with University accounts such as VAX and CMS.

• Inappropriate activities.

The policy gets much more vague here. The policy draft says that inappropriate activities "may be determined by state law, University policy, or may be established by the unit responsible for the computing and communications facilities."

Eschbach said that this clause can be defined as "mischievous that is not appropriate to the University."

"With the E-mail system, we all end up being representatives of the University," he said. "If someone is sending hate mail using the University system, is that illegal? No, but it is most certainly inappropriate."

"This gives us a legal hook to hang our hat on. It's not intended to be a watchdog clause by any means... it is there so we can judge (E-mail) by the standards of community behavior."

The punishment for such activities, according to the policy draft, should be "at a level appropriate to the offense."

It is the vagueness of this clause that concerns the American Civil Liberties Union.

"Something as vague as 'inappropriate actions'... that is very sloppy wording," said ACLU state executive director Louis Rhodes. "It's really unclear what some of these things mean, such as 'illegal activities' or 'reasonable period of time.'"

The policy draft also notes that "the routine management of university communication systems and computers may include the monitoring of any or all activity on these systems on a regular basis."

Eschbach downplayed this clause, comparing it to the "dead letter" procedures used by the U.S. Postal Service.

"If a system crashes, and a system manager is trying to get the system back up, he may find that he has 20 to 30 mail messages that can't be forwarded," he said. "So what they're going to do is look at the messages, like tearing open an envelope, to see who it should go to or where it came from, and let at least one of those people know (that there has been a problem)."

"But there is every intent to make sure that this doesn't give the employees with this kind of access license to browse through other people's E-mail."

However, according to the Electronic Frontier Foundation, a Washington, D.C. cyber-privacy and rights watchdog group, this policy may run afoul of Constitutional rights.

According to the Fourth Amendment, law enforcement officials must present a valid search warrant to the involved party before any search takes place.

Search and seizure laws have been exempted in the case of electronic surveillance, which includes the University's policy. However, electronic searches without the owner's consent, such as wiretaps, are only allowed with a court order.

No such court order is mentioned in the University's policy, only the written approval of administrators at the dean's level or higher.

Rhodes said that there are difficulties in protecting privacy here, due to the infancy of such technologies.

"People need to be careful," he said. "They believe that they have much more privacy (with E-mail) than they really do."

He added that while the ACLU has been battling for the extension of privacy to the electronic level, many issues are still unresolved.

The main argument focuses on who owns the system. Eschbach said that the computer systems are University property, thus exempting ASU from these laws.

"All of this is being done on University systems, on University facilities," he said. "It belongs to the University, and is not search and seizure."

"We're not going into somebody's home, or a private place. The University has every legal right to this information."

Rhodes disagreed with this.

"If you say this, you're saying that any (intellectual property) that uses University typewriters, University paper, University pens... is the property of the University," he said. "I wrote a letter to (ASU president) Lattie Coor about a year ago to tell him our concern about this, but I haven't heard back from him."

Rhodes agreed that an e-mail policy was necessary, and added that the University's policy was "a good job," but said that the University had a way to go.

He said that he would contact Coor and other administrators in the near future to voice the ACLU's concerns.

"The University appears to be stumbling in the right direction," Rhodes said. "But I don't want to say that (the ACLU is) satisfied with this draft. They've still got some work to do."

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*"I'd love to play tourist abroad. But my work is here. The resource is a finite one and I swore to myself that if I got money I'd document like mad. There's an assumption that you must go out of the country to study art. I think I'm the first one to want to stay here. Everyone thinks Arizona is an armpit, but it's really pretty magical."*

—Kay Emig



Kay Emig stands in front of pictures she has taken of dozens of motels across the Southwest. Emig incorporates the motel images into her bizarre paintings that evoke the deterioration of Southwestern life and the desert ecosystem.

William Lynam/State Press

## Old motels mirror eco-decay to Emig

CONTINUED FROM PAGE 1.

risk when combined with the seedy havens these once family-oriented places have become. On occasion their occupants mistake her for a "narc," firing bullets while she tries to capture the buildings, not them, on film.

### Motels, what do they mean?

"The motels that I stayed in as a kid are different from what we see now," said Emig, explaining the evolution of motels. "They used to be family places. Now the bigger hotels have taken over. The chains, the Ramadas. These

days all that's there [at the small motels] are drugs, prostitutes, and suicides."

Emig cannot recall what it was that led to her fascination with motels. The distinctive buildings run like a connecting, light bulb-studded ribbon through her works. As a child in the 50s she traveled cross-country three times with her grandparents, staying in motels, but she says most likely that's not it. "Anything that broke up the monotony of the car ride was exciting," she said. "But I have no idea why as an adult I am so fascinated. It's not like something traumatic or wonderful happened in those motels."

The artist is not bothered by this puzzle of her own mind; if anything, it eggs her on. "If you can see the end of the movie you're bored," she said, making an analogy. "I really don't know why I do this, but at whatever point I'm bored I'll turn to something else."

Boredom does not appear a possibility. After all, things heated up for this desert dweller after deciding to go back to graduate school in 1992. She completed her B.A. at ASU in 1986, and her Master of Fine Arts degree is almost completed. This year she entered and won the Nathan Cummings Annual Summer Travel Fellowship. The award is used by art students to travel abroad and experience first-hand the art of Europe or Asia. Emig, however, decided to put the award to work in her own backyard. This summer she embarked on her journey of photographing motels and then working them into her paintings.

"I'd love to play tourist abroad," said Emig, telling why she did not go to Europe. "But my work is here. The resource is a finite one and I swore to myself that if I got money I'd document like mad.

"There's an assumption that you must go out of the country to study art. I think I'm the first one to want to stay here. Everyone thinks Arizona is an armpit, but it's really pretty magical."

Emig will use the money to fund film expenses, developing fees, rental car costs, hotels, gas and food on the road. She started travelling last week and plans

to take small four-day trips to different areas in the state for the rest of the summer.

### Motels are a part of Western history

Though her primary interest is to put the hotels in her paintings, she does not neglect the historical aspect of what she is doing. The color and black-and-white slides will go to the ASU Department of Archives and Manuscripts. Emig is not required to hand over the historical matter, but realizes the anthropological benefits of sharing her research.

"She offered it to us, and we said yes," said Richard Pearce Moses, curator of photographs for DAM. "She was going to wind up with a documentary collection and it matches our interests in Arizona history and artistic history."

The paintings, of course, will not be a part the collection. "Her paintings are far from documentary," Moses said. "They're wild, they're really out there."

Emig has painted since childhood, and she always wanted to be an artist. A daughter of the American West, she was born in Albuquerque and has lived in Phoenix since 1976. The influence of the Southwest themes her desert-scaped paintings with what she has seen and experienced.

She started taking pictures of motels and tattoo parlors in 1986 because they appealed to her sense of humor. "I have a taste for the tacky," she said during the interview. An Elvis pocket knife and safety pin necklace rested on her collar bone. Emig also carries a Barbie doll head on her key chain, and said she decorated her house in a mixture of 50s antiques, Mexican folk art and toys.

### Motels penetrate Emig's art

Aware of her kinship with kitsch ("trashy" art) for years, only recently did she discover how thoroughly the edifice ghosts of the West penetrate her art. In 1992, a year she described as a watershed, she realized her interest in the concept of motel was more than a casual occurrence in her work.

"They would find their way into paintings that had nothing to do with motels," she said.

The motel concept is special to Emig because of its larger than life feeling. Historical in their own right, they epitomize nostalgia for a time past. They are a memory of the unsettled West, an Arizona created by John Wayne movies and Louis L'Amour novels. A land Emig calls the "visual stomping ground of the cowboy."

This idea is filled with sad-but-humorous irony. According to Emig, the grandeur of the West depicted by



Courtesy of Kay Emig

Temporary Grin, a large oil painting, displays Emig's habit of putting motels into her work in the most unlikely ways.

Hollywood and pulp fiction is as false as the memory of the 1950s. "It becomes a big-boom, magical idea of the West," she said. "When those motels were built, people were still just coming out here. Everything was new. It's all being torn down. Like the movies and fiction it all fades and the memory becomes real."

But the motels were real, and still are. Emig sees the motel as a metaphor for the West and for the human environment. "It is home for what we continue to do. We are also motels and as human beings are deteriorating like these motels," she said, explaining the idea of impermanence of life.

Emig thinks the new building codes are the fall of the small, family-run motel. Not only do the visual eccentricities not get built anymore, they get remodeled or torn down. She has photographed motels and their signs only to learn that soon after the signs or hotels have been destroyed. According to Emig, "If it isn't safe and bland, it doesn't get built anymore."

She paints from photographs of these ephemeral things that will soon disappear. The motels in her paintings are not realistic portraits. Once placed in her paintings, motel and sign become part of a surreal scenario. Flush with vibrant colors, the subject matter is tinged with a dark humor that leads to a sobering conclusion. Even though the scenes may not be linear in time or space, they are documentary of observation and feeling meant to elicit an emotional reaction.

"I think that when people see my paintings they feel visually hit with a two by four," Emig said. "If I can string them along to get them to laugh, I have a chance for the ideas I'm presenting to take root."

#### Motels that represent decay

*Temporary Grin*, a large color oil painting, expresses the present state of human beings as a decaying civilization. Set in a velvety blue night, the painting features a human skull made out of rock. In its eyes lie Native American ruins. The jaw is covered with graffiti. The grin itself, made of brightly colored motel signs from Van Buren and Apache Avenues, stand on rotting teeth. The signs are the temporary flash of life.

At the center of *Saguaro*, another painting by Emig, is a large saguaro cactus. Upon closer inspection, a seemingly ordinary cactus reveals a spine made of money, and blossoms composed of dead whores. Bats holding syringes circle the cactus. The motel in the background looks jaundiced and decrepit in an eerie yellow light.

Each painting is a look at humanity; a record of deterioration. Emig chronicles the present state of the West through parallels between the ecosystem of the desert and what she calls the ecosystem of humanity.

"In the desert the precious resource is water, and you see animals doing all kinds of strange things to get it, save it and conserve it," she said. "The same thing happens in an urban environment. Replace water with money, and you get a lot of bizarre behavior around it. If you think about it, the heat of the sun in the desert is another factor that makes both people and animals act weird too."

Using these comparisons in her imagery, she explores the idea of life that passes away gradually, and in that way relates human beings to the state of the motel.

"We're kind of sad and not in very good shape," she added. "We're environmentally conscious of things, but not of people. When you look at that, you get funny juxtapositions."

Presently untitled, Emig's most recent work contains human bodies constructed out of motel signs. Each sign represents a corresponding muscle in the body. The painting took her 11 and a half months to create, and the signs were never used twice. The metaphors of sign and muscle, man and motel, operate on different levels of meaning, from the visually obvious to the deeper parallel of individual and society.

While the painting warns the viewer, the artist does not think of her work as visionary, nor does she claim to offer solutions. Instead, she sees herself as a communicator, relaying ideas.

"I'm working as hard as I can to cultivate my own mind," she said. "The creation of new stuff comes as a by-product. It's a door that opens when your mind is ready."

To support her art, Kay Emig has taught everything from summer camp arts and crafts to drawing and painting at the university level. While she tries to strike a balance between the energy needed for teaching and the energy she needs to focus on her own work, she has noticed what she feels to be the decline of the American imagination. When she worked as a substitute teacher, she crafted a drawing game that uses the imagination to entertain her students. Emig found that while the 6-year-olds were delighted to play her game, the 16-year-olds were horrified.

She believes the imagination is a muscle that must be exercised or it atrophies. An artist who depends upon imagination, she shuns the American dependence on television—she lets her two children watch only *The Simpsons*. She also abhors the use of mind-altering drugs to help the cre-

ative process along. "If you use drugs to create art," she said, "within five years you will be meat on somebody else's table. Drugs are a crutch and they eventually kill the imagination."

Serious about her own art, Emig does not want her kids to go into art professionally. "I'm waiting for them to ask me," she said. "As a parent I hope they don't. I have sympathy for what I put my mother through."

The low income of her occupation is part of her reasoning. Though selling a good size painting can get her through a month, she does not sell a painting often enough to live on

#### Motels enough to last for years

Emig certainly is swimming. With her fellowship for research, she said she will be able to collect enough material to last for years. She also added that her rate of production is increased because her distraction and occupation are one and the same. This artist prides herself on the ability to get a show together on very short notice.

"I'm always willing to work and I try to be regimented," she said. "My work has got to be seen. If someone offers to 'show' me, I say yes. If I hear of a show I enter."

"If students want to find out how serious they are about their art, they need to figure out how much time they're spending on it. You need big blocks of time a day, and you get what you can get because 94 percent of everything is shit and only 6 percent is excellence."

—Kay Emig

**"If students want to find out how serious they are about their art, they need to figure out how much time they're spending on it. You need big blocks of time a day, and you get what you can get because 94 percent of everything is (expletive) and only 6 percent is excellence."**

the proceeds alone.

"It's typical for galleries to take 60 to 90 days to return money after a sale," she added. "Over the years I have seen some improvement, but artists come and go quickly because there is not a lot going on. We train them to starve and then throw them out there. It's sink or swim."

For Emig, who has run from bullets while trying to catch hotels on film, the risk is part of the quest for excellence in her art. When asked if she is ever scared, she answered, "It could be worse. Luck has carried me so far. Working is what life is about, and looking at ways to die, it could be a lot worse."



Kay Emig stands before one of her earlier pieces, *Phoenician Prayer Rug*. Emig's earlier work prominently featured motel signs.

William Lynam/State Press



Neil Giuliano, ASU alumnus vice president of university relations and acting director of the alumni association, is given a plaque honoring his inauguration as Mayor of Tempe on Thursday night. Giuliano succeeds Harry Mitchell who held the post for three terms.

William Lynam/State Press

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### CROSSWORD

by THOMAS JOSEPH

<p><b>ACROSS</b></p> <p>1 Barrel piece</p> <p>6 Prejudice</p> <p>10 Richard Dysart's series</p> <p>11 Bog</p> <p>12 Ludicrous</p> <p>13 Honshu city</p> <p>14 Arrived</p> <p>15 Cowboy's coat</p> <p>16 "I" strain</p> <p>17 Lesley — Warren</p> <p>18 Afore</p> <p>19 Devote</p> <p>22 Monopoly pay</p> <p>23 "Don't look —!"</p> <p>26 Frail</p> <p>29 Nile serpent</p> <p>32 Connie's co-anchor</p> <p>33 German article</p> <p>34 Bit of marine algae</p> <p>36 Trumpet</p> <p>37 Farewell</p> <p>38 "For whom the bell tolls ..." poet</p> <p>39 Playwright Jean</p> <p>40 Arm bones</p> <p>41 Utopia</p> <p>42 Gave out hands</p>	<p><b>DOWN</b></p> <p>1 Like some bread</p> <p>2 Bright-colored bird</p> <p>3 In the fashion</p> <p>4 Wind pointer</p> <p>5 Ram's mate</p> <p>6 Deep singer</p> <p>7 Hopping mad</p> <p>8 Question creator</p> <p>9 Portion</p> <p>11 McKinley or Annapurna</p> <p>15 Genetic stuff</p> <p>17 Performed</p> <p>20 Neither Rep. nor Dem.</p> <p>21 Catchall abbr.</p> <p>24 "Like a Prayer" singer</p> <p>25 Adjective for Rome</p> <p>27 Hightail it</p> <p>28 Actor</p> <p>29 Borgnine</p> <p>30 Saw</p> <p>31 "Common Sense" author</p> <p>35 High school student</p> <p>36 Golf goal</p> <p>38 Worthless bomb</p>
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Today's puzzle answers can be found in Classifieds.

1	2	3	4	5	6	7	8	9
10						11		
12						13		
14					15			
16					17			18
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37							38	
39							40	
41							42	

DAILY CRYPTOQUOTES — Here's how to work it:

A X Y D L B A A X R  
is L O N G F E L L O W

One letter stands for another. In this sample A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

CRYPTOQUOTE

P D C A N T N A L K W A O H  
 D W H P W I C I U X P C K H  
 I X K A X K C N H X A — F D C K C ' H  
 N K C N H X A . — T X U U Z T Y O C C

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General Secretary Sepp Blatter, right, with Alan Rothenberg, the World Cup Organizing Committee Chairman at his side, addresses the media during a wrap-up press conference at the Rose Bowl in Pasadena, California., Monday, July 18, 1994.

## Brazil takes their 4th world cup

BY BARRY WILNER  
AP SPORTS WRITER

PASADENA, Calif. — The best team won, just as it did four years ago. Otherwise, the 1994 World Cup was separated by light years from its 1990 predecessor.

Forget that this year's tournament was a smashing financial success and a month-long soccer party that the United States not only was invited to, but hosted as well. And enjoyed, from Game 1 to Game 52 — and beyond, into a shootout.

Remember, instead, how good the soccer was in all nine venues. Sure, the final was something of a letdown, being decided by penalty kicks after a relatively disappointing game between two powerhouses. Still, it had its moments, and nearly every other match did, too. More good moments than bad, by far.

"We must applaud FIFA for finding ways to make the soccer more entertaining, more exciting," said Pele, the sport's goodwill ambassador and its greatest player, who watched Brazil take home the championship for the first time since he led that nation to its third title in 1970. "After Italia '90, FIFA understood changes must be made. Those changes were made, and the tournament in the U.S. was a great success."

There was more scoring, more creativity, tighter refereeing — at least through the quarterfinals — and tremendous enthusiasm from a public that rarely embraced the sport in the past.

Brazil clearly was the most skilled squad in the 24-team field. It was undefeated in seven games, showing resourcefulness, patience and a staunch defense. Plus, of course, that intricate short-passing attack that sometimes appeared like a maze. Opponents got lost in that maze, and Romario or Bebeto sneaked through for memorable goals. And equally memorable celebrations such as the "rock the cradle" number against the Netherlands.

"It was a well-earned title, as Brazil was indeed the best team in the tournament," Bebeto said. "Other teams changed when they played us. Italy is the proof of that."

Italy also was the proof of what perse-

verance can do for a team. Nearly eliminated in the first round, the last of 16 teams to advance, the Italians were on the verge of a second-round sendoff, too. Then their star, 1993 player of the year Roberto Baggio, awoke with two late goals against Nigeria. He got another against Spain, in the final moments. And two more against Bulgaria.

"He has been through some very difficult times," teammate Roberto Donadoni said. "Roberto has been unfairly blamed for our struggles, but he has been injured and he has been very well marked. But when we were in our moment of need, he was there to save us."

Italy was as worthy of a fourth World Cup crown as the Brazilians who won the shootout. The Italians could go home proud and respected.

Oddly, there were other teams that could call their stays in the United States a success.

Certainly, the Swedes and Bulgarians had to feel that way. Sweden had its best showing since losing to Brazil in the 1958 final. Bulgaria, 0-10-6 coming in, had its best World Cup ever.

Bulgaria and Romania, which fell in a quarterfinals penalty kick shootout against Sweden, stamped the Balkans as a budding power base.

The host Americans should be satisfied, too. They got the United States past the first round for the first time in 54 years. They got fans everywhere involved. Maybe they established a foothold for the sport on a professional level. Finally.

Of course, there also were the major disappointments.

Colombia, a pre-tournament favorite, went out in the first round, beaten by Romania and the United States. One of the Colombian stars, Andres Escobar, was shot to death back in Medellin, apparently for scoring an own goal against the Americans.

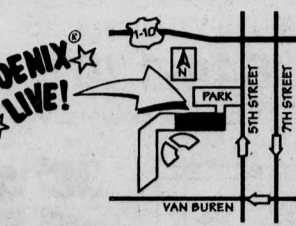
Argentina appeared destined for great things until superstar Diego Maradona tested positive for stimulants and was banished. His teammates quickly followed him out of the event.

Defending champion Germany, a finalist in the last three World Cups, was eliminated in the quarterfinals.

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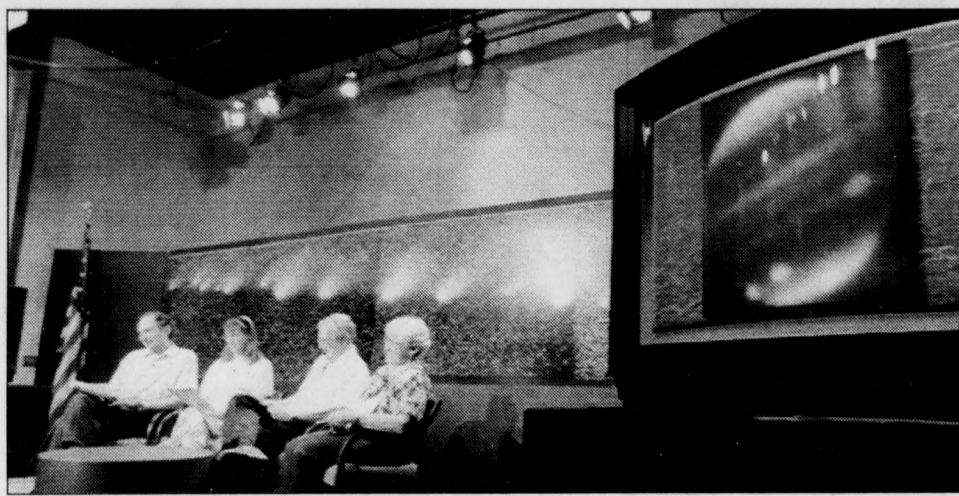
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# Comet fragments batter Jupiter



Associated Press

Amateur astronomer David Levy, left, Dr. Heidi Hammel of the Massachusetts Institute of Technology, Dr. Eugene Shoemaker of the U.S. Geological Survey and Dr. Carolyn Shoemaker, right, of the Lowell Observatory face reporters at a news conference Sunday morning.

By PAUL RECER  
AP SCIENCE WRITER

GREENBELT, Md. — The comet train's biggest chunks yet struck deep into Jupiter's atmosphere Monday, leaving black scars the size of Earth and setting off an explosion so bright it overpowered monitoring instruments.

A Shoemaker-Levy 9 comet fragment called G slammed into the gas bag-like planet of Jupiter and set off a fireball that was briefly brighter in some wavelengths than the whole planet. Some observing instruments on Earth were blinded momen-

tarily.

"The fact that G got as bright as Jupiter itself in the infrared (a heat measurement) means that we're dealing with a very big object," said Eugene Shoemaker, a U.S. Geological Survey scientist and a co-discoverer of the comet. "It's a big wallop."

Shoemaker estimated that fragment G was about two miles across and that it struck with an explosive power of 250 million megatons, a force many times larger than could be created if all of Earth's atomic weapons were shot off at once.

Fragment G was followed by an equally

large fragment H, and at least two more of the 21 fragments of Shoemaker-Levy 9 are of similar size. By Monday afternoon, nine fragments had smashed into Jupiter since the bombardment started on Saturday.

Pulled by Jupiter's immense gravity, the comet fragments strike the top of the planet's atmosphere traveling at about 130,000 miles an hour.

A bubble of superheated gas then rebounds upward, creating the fireball detected by telescopes on Earth.

"The energy released is beyond any of our experiences on Earth," said Lucy McFadden, a University of Maryland astronomer.

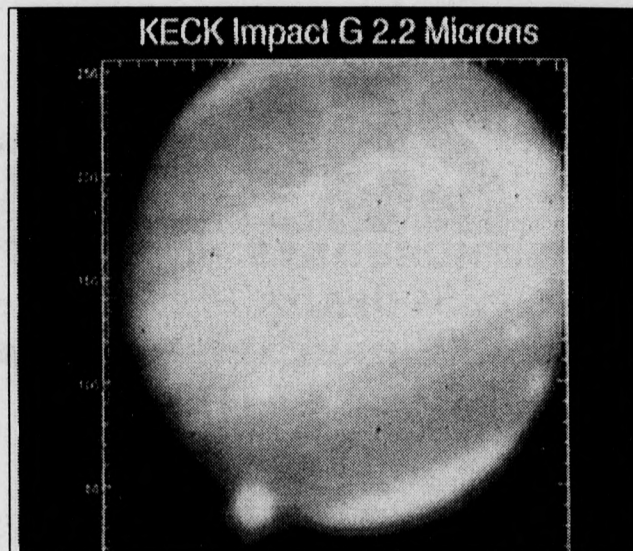
At the peak of the nuclear weapons race, the U.S. had about 20,000 megatons of explosive power, and the Soviet Union had about three times that, according to Stan Norris, a weapons expert at the Natural Resources Defense Council in Washington.

The largest known nuclear explosion on Earth, set off by the Soviet Union in 1961, had a power of 60 megatons. The largest U.S. explosion, 15 megatons, demolished the Bikini Atoll in the Pacific Ocean in 1954. The American bomb dropped on Hiroshima,

Japan, in 1945 was 15 kilotons.

Views from the Hubble Space Telescope and from observatories on Earth show a steppingstone path of black scars across the southern face of Jupiter. Large black clouds have formed and spread at each impact point. Experts say these scars could last for many days.

"The spots (left by the impacts) are about as big as Jupiter's red spot, which is about twice the size of Earth," said Shoemaker.



Associated Press

This image captures the plume of impact G, lower left, of Comet Shoemaker/Levy 9 July 18, 1994.

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# Sizzling Entertainment

STATE PRESS

Tuesday, July 19, 1994

Page 9

## Cheap Thrills

**Free Tunes:** Dead Hot Workshop returns to the Hayden Square Amphitheater for another appearance at the Friday night Open Air in the Square series. They have been signed, I tell you, SIGNED, so see them while their shows are still small. Move over, Gin Blossoms! Show starts around 8 p.m.

**Free Stuff:** Have you often wished you could add a little something to your wardrobe but lacked the cash? The Free Store, located across the parking lot from the Gentle Strength Co-op, is what you've been waiting for. It is often the happy recipient of Buffalo Exchange's rejects, and if you have ever tried to sell stuff there, you know they reject lots of quality merchandise. Store hours vary, and yes, it's all free. Just don't be greedy.

**Keeping Cool:** Right down Mill Avenue, at the corner of Mill and First Street, is the funky Tempe Arts Center, located on the former site of a Retro-style city pool. Wander down any Sunday to take advantage of free admission (\$1 for students Tuesday through Saturday, closed Monday). The current exhibit is *Brooch: The Subject*, which features 82 different pins from around the country. Or, you can just hang out at Tempe Beach Park, the nicest, quietest park in the city, and read a book. It's a great spot to watch the sun set.

**Onewatch:** One is on vacation until July 21. I will keep you posted.

**Free Movies:** The MU is just great! They show the same movies you normally pay to rent — for free. This week is cowboy-themed. *Tombstone* will be showing tomorrow from 3 p.m. to 5:30 p.m., and *Unforgiven* will play Thursday from 1 p.m. to 3:30 p.m. Bring your Stetson and take a break in the cool basement of the MU!

**Hip Hep Happening:** Are these people sick or what? This Saturday at 9 p.m. the annual Christmas in July show will be held at Metropophobia, 621 N. Third St. in Phoenix (details p. 19). They had a *fondue* pot going when I went last week! Bring four bucks, and I'll see you there!

**Sort of Cheap Thrills:** *Playgirl's* 10 Sexiest Rockers of 1994 have been announced! Trent Reznor, Chris Cornell, and Henry Rollins are among the very alternative babes to make this list of fantasy material! But Meatloaf? Good thing they're all dressed!

—Tonnvane Wiswell

## Oingo Boingo still going strong

### California band survives from 70s

BY A. J. EPSTEIN  
SPECIAL TO THE STATE PRESS

After fourteen years as Oingo Boingo, Boingo, the brainchild of Danny Elfman, has been renamed, reinvented, and reinvigorated.

Started in southern California in the late 70s, the band has had huge success in Southern California for years based in part on its reputation as an exciting and dynamic live band. Yet they are still largely unknown in other parts of the country.

The line up has changed slightly over the years. The band includes front man Danny Elfman, guitarists Steve Bartek and Warren Fitzgerald, bassist John Avila, and Johnny "Vatos" Hernandez on drums.

After a few years hiatus from the studio, Boingo has recently released *Boingo*. The first recording since their rebirth, *Boingo* clearly shows the band's new direction.

The *State Press* sat down with bassist John Avila at a show in San Diego July 8, the day before their appearance at Mesa Amphitheater. Other members also dropped in during the interview. Here are some excerpts:

**State Press:** You joined the band in 84, for the *Dead Man's Party* album. What did you do before that?

**John Avila:** I already had the band Food For Feet going for about six months before I actually started playing with Boingo. I joined Boingo around '84 and I've been in that band ever since. Before that the longest I had been in one band was about nine months.

**SP:** I've heard that a lot of this record was improvised in the studio. How much of a

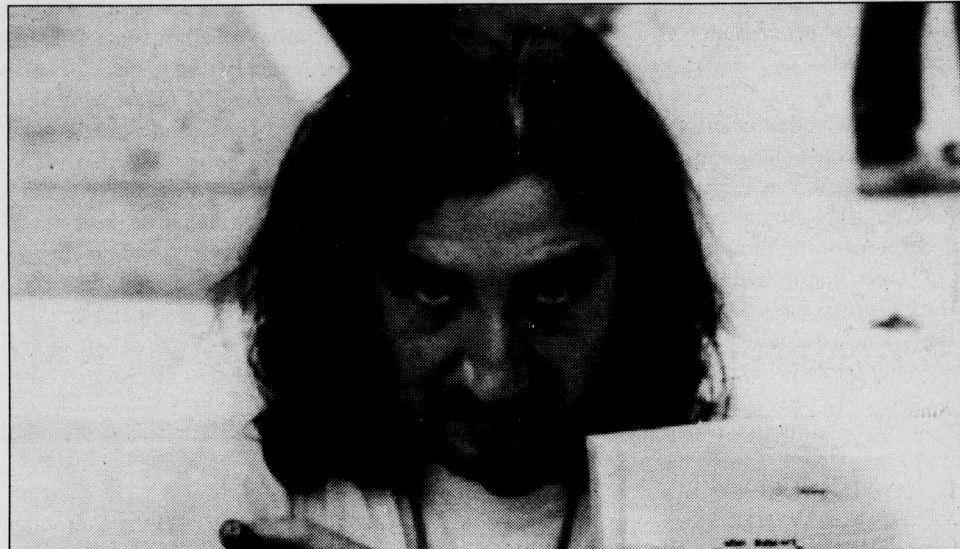


Photo by A.J. Epstein  
John Avila of Boingo has been with the band since its inception. Avila is the Bassist, providing the rhythm for Boingo's unique style of music.

part did you play in the composition of this album?

**JA:** Sometimes we go in and as a band start a song from scratch. Or, Danny might just bring the skeletal parts of a song into the session and we start improvising and playing off each other. I think that this band is more like a band now than it ever has been. Everyone has a part in making the song what it is.

**SP:** What distinguishes the new album from the '87 album also titled *Boingo*?

**JA:** For me, the new album stand out because it has new blood, it's just a new energy.

We're even doing four songs that have been written since we released the album. It's really a sign for the band, the fact that we have this output coming out of us, and we're just gonna carry that on.

**SP:** Is KROQ [the new wave radio station in Los Angeles] still as supportive of the band

as it was in the early 80s?

**JA:** Yeah, absolutely. So much of our success is due to the fact that KROQ was willing to play our music when other stations wouldn't. KROQ was the first radio station to ever play Boingo, Jed the Fish, and a band never forgets that.

[Other band members enter.]

**SP:** Aliens come down and land in Torrance, and they give you special powers that enable you to write a song that resurrects Elvis and gets him elected secretary-general of the U.N. Do you write the song, and what would it be like?

**JA:** Just the fact that you could tell your grandchildren that you did that... Wow, well it would definitely be a ...[sings *Heartbreak Hotel*] that's my all-time favorite Elvis song... Because in a lot of ways politics has a lot of *Heartbreak Hotel* going on in it.

**SP** [to Warren Fitzgerald]: What about you?

TURN TO BOINGO, PAGE 12.

## Go Fish expands audiences' horizons

CHRIS DRISCOLL  
STATE PRESS  
\$\$\$ out 5\$

If it had not been for the unusual twist of a lesbian May/December romance, one between a beautiful, vibrant young woman and a love-burnt older, ugly woman at that, *Go Fish* would have been a pretty ordinary

love story; maybe even dull.

As it turned out, *Go Fish* has a lot to offer, and not just to lesbians, but to anyone who is interested in learning more about the human experience in general.

No one shoots, or even shouts at anyone in this film. No car chases, or boat chases or horse and motorcycle chases dash across the

screen; this film only depicts well wrought characters, sympathetic in their quests for solutions to everyday problems. As such it is brilliantly subtle in its message. That message seems to be that people need people and different types of people can be really good for one another. It is a simple message that the film never crams down your throat.

The story follows the lives of five lesbians

who reveal in candid detail the lifestyle of lesbians in the 90s.

There is Max, (Guinevere Turner) a hip-hoppen young beauty another lesbian refers to as hot. She does not seem to be feeling hot though when the movie begins. She has not had a date with another woman in 10 months and it is starting to affect her outlook.

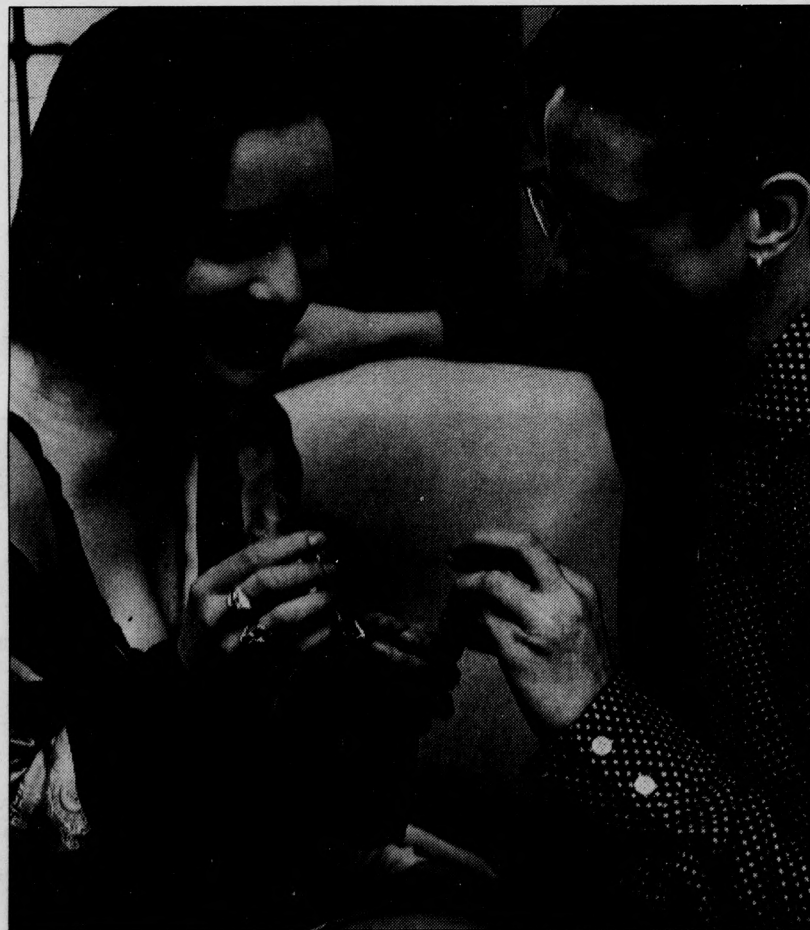
Then there is Kia (T. Wendy McMillan), Max's professor and roommate. Kia is always there to give Max advice and comfort. Kia has her life together but that is not the case for her lover Evy (Migdalia Melendez), who is living with her mother after ending a bad, ten-year marriage. Evy is having an increasingly difficult time explaining to her mother why she spends so much time away from home.

Daria (Anastasia Sharp), who is a friend of Kia and Max and Evy, has a roommate named Ely (V. S. Brodie). Ely has a girlfriend in another city who she has seen three times in two years.

Kia, Evy and Daria decide to take action to get Max and Ely together. As was already stated, the plot is pretty ordinary.

Turner, who played Max, was also the co-writer of the film along with the producer/director Rose Troche. The two began with the commitment to make a film that was of, by and for lesbians.

"Looking back, we were striving for a kind of lesbian purity, an 'All for one, All inclusive lesbian sisters unite!' attitude," Troche said. "It was a pressure we imposed on ourselves with our potentially politically correct audience in mind. We wanted to make sure we avoided as many PC traps as possible, yet we found ourselves trapped by that very thing. It is a lesbian film, one that involves the front door, into the kitchens, living rooms and even the bedrooms of a few lesbians. But it is also a film about how, ultimately, the problems these people face are universal."



Courtesy of the Samuel Goldwyn Company  
Max (GUINEVERE TURNER, left) and Ely (V.S. BRODIE, right) have their own kind of foreplay in *GO FISH*, presented by the Samuel Goldwyn Company.

# The future of Rap: It ain't no Run-DMC

BY JASON MEININGER  
 SPECIAL TO THE STATE PRESS  
 MC 900 Foot Jesus/One Step Ahead of the Spider  
 American Recordings  
 (\*\*1/2)  
 G Love and Special Sauce  
 Epic Records  
 (\*\*\*)

These two albums left me with a burning question—will Tower Records file them in the rap section? For lack of a better place to put them, I suppose they will. If either of these amazing albums really qualify as rap, though, they are as defining of the future of hip-hop as anything to date.

On his major label debut, MC 900 Foot Jesus (a.k.a. Mark Griffin) has taken anything but a major label step in his dark and twisted poetic explorations of the world. I fully expected a major label to tweak his unique breed of techno

and hip-hop into big-money radio junk. Griffin (who also produced the album) obviously had different ideas. Working without DJ Zero and with an army of live musicians, Griffin has dropped all pretense of being a rapper and chosen to let words work for him. Much of the album is simple (albeit weird) spoken word story-poems set to a vaguely danceable mishmash of live and electronic music.

The disc opens with *New Moon*, a nearly 12-minute girl-and-her-car epic that contains the most intense description of an auto accident I've heard since Sonic Youth's *Evol*. Over music with a *Dragnet* feel, Griffin's voice has the calculated meter of the most sincere coffee shop poet, but the suspense still had me on edge. *Buried at Sea* tunes in on the disembodied thoughts of a dead sailor as he sinks towards the ocean floor. *Tiptoe Through the Inferno* is a sax and funk guitar trip about going crazy that includes lines like "please do not change color while I am talking to you" that

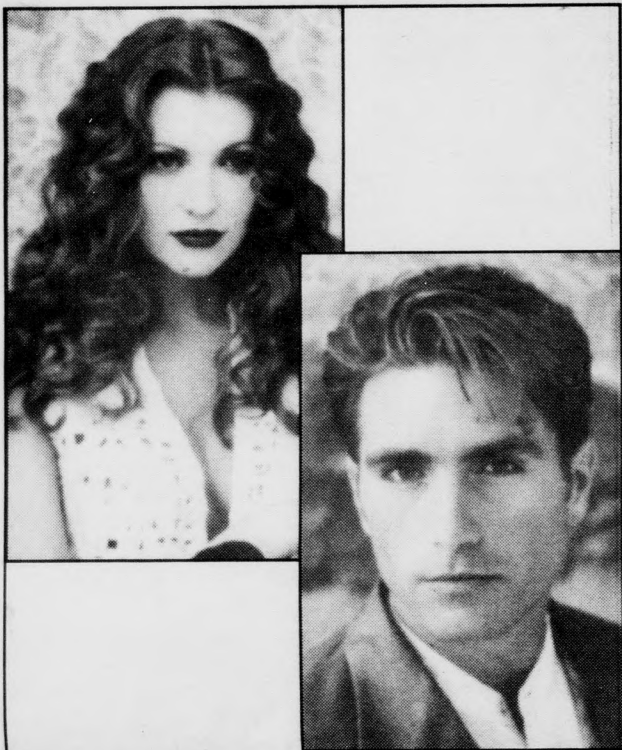
left me convinced he was channeling for Zappa.

Griffin's stories are strange, eclectic observations on the world that can work on many levels, simultaneously making you laugh and squirm in your seat. In short, despite the MC moniker, this is anything but your average rap record — as is the debut from G. Love and Special Sauce.

This landmark album does for the blues what Digable Planets did for jazz. The song *Blues Music* talks about "going way back.../From where music really started" and with a slow, swinging groove pays homage to the likes of Leadbelly, Albert Collins, Woody Guthrie, "who started it all." But instead of being a rap group using the blues as a vehicle, this is a straight out blues group borrowing some rap style. They even play their own instruments.

A lot of rap these days leans towards rave-driven bass that you feel more than you hear. The bluesy slide guitar

TURN TO REVIEW, PAGE 20



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# Cafe to host Christmas in July

By EVELYN SHEINKOFF  
STATE PRESS

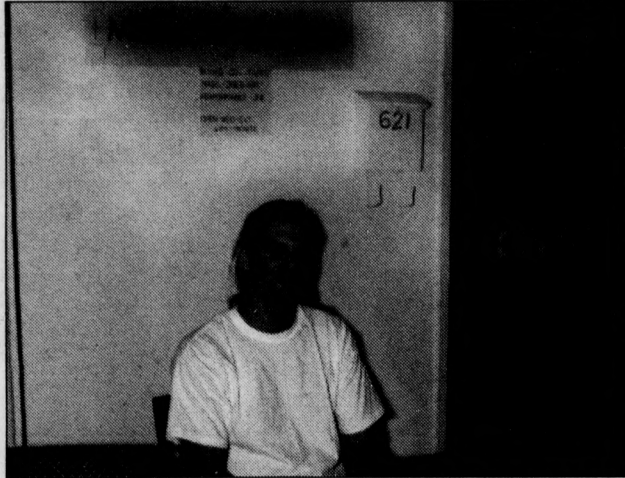
Metropophobia, the alternative music and bookstore, coffee house and performance space is hosting Christmas in July (Hell Freezes Over) on Saturday, July 23.

Owner and host Peter Ragan guarantees the coldest room in Phoenix for the event.

The festivities start at 9:00 p.m. According to Ragan, Metropophobia will offer a variety of performances for entertainment, including poetry readings, performance art, Yuletide carols and a special tribute to Ethel Merman.

According to Ragan, who will also be performing that evening, Jeff Falk and Annie Lopez will read poetry, Scott Weber and Monica Rivas along with the House Band will supply the tunes, Ralph Cordova, David and Roberta Corton, Wilson Scott and Jules Dinehdeal will be doing performance art.

Remember to bring your jacket and four dollars for the door.



William Lynam/State Press

Peter Ragan is the owner of the Metropophobia. The Metropophobia is a bookstore, performance space and an art gallery located on 3rd Street in downtown Phoenix.

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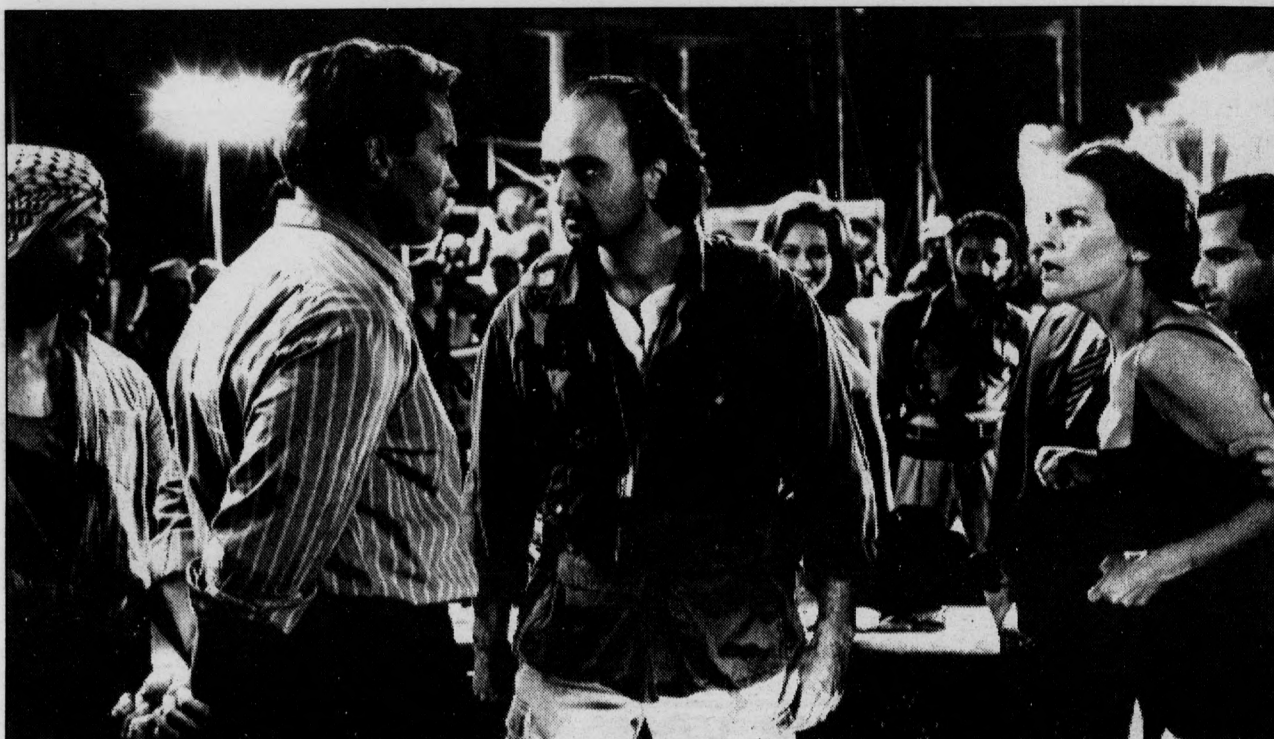
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Harry Tasker (Arnold Schwarzenegger, left) confronts nuclear terrorist Aziz (Art Malik, center) in *True Lies*. To the right is Tasker's wife, Helen (Jamie Lee Curtis).

## True Lies: thrilling and hilarious

BY DAVID STROW  
 STATE PRESS  
*True Lies*  
 \$\$\$\$ (out of 5 \$)

Arnold Schwarzenegger has made a career out of shoot-em-up films, building his fame with such violence-filled movies as *Terminator*, *Predator*, and *Red Heat*.

That image hasn't changed much with *True Lies*. It serves up a typical menu of violence, in which Schwarzenegger employs everything from a hand dryer to a Marine Corps Harrier "jump jet" to do in the bad guys.

Yet *True Lies* includes a great deal of humor as well, which propels it beyond the typical ultraviolent gorefest.

The movie is based on a topic that has U.S. national security analysts up nights. A splinter terrorist group, the "Crimson Jihad," has bought four nuclear warheads from the former Soviet republic of Kazakhstan. It hopes to smuggle the weapons into the United States and threaten American cities with nuclear annihilation.

Standing in their way is Harry Tasker (Arnold Schwarzenegger), agent for a top-secret anti-terrorist government agency. Teaming up with him is Gib (Tom Arnold), whose job on missions is to operate a van full of electronic goodies.

Yet Harry has other things to worry about. Harry's job is so top-secret that not even his wife knows what he does. In her eyes, Harry is a boring computer salesman.

Looking for some excitement, Helen (Jamie Lee Curtis) runs into Simon (Bill Paxton). Simon is Harry's opposite — he claims to be a secret agent, while living the life of a

used car salesman.

This develops into an interesting sub-plot, as Harry calls in half of the agency to help spy on his wife. But things soon go awry, and Helen finds herself involved in the real thing as she watches Harry do in the bad guys.

*True Lies* is a deft mix of action and humor, with the two elements often intertwined. It is a discomforting feeling to laugh at someone's demise. The movie has already thought of this, however — the guys getting bumped off are terrorists, guys we don't like very much anyway. The head terrorist, Aziz (Art Malik), is truly a guy you love to hate.

(As Harry puts it when asked by his wife if he ever killed anyone: "Yes, but they were all bad.")

Harry is a typical Schwarzenegger character, doing in the bad guys while playing the perfect straight man. And Helen's transformation in the film from repressed housewife to secret agent is surprisingly rapid.

The surprise of the film is Tom Arnold. He injects a tremendous amount of humor into the film, and manages to play a decent secret agent role as well. Without Arnold, the film would be nothing more than a slightly above-average action-adventure film, much like any James Bond movie.

If *True Lies* has any faults, it lies in the sheer far-fetchedness of many scenes. It is doubtful, for example, that a machine gun tumbling down a staircase could kill ten bad guys while leaving the two good guys untouched. Such is life in a shoot-'em-up.

*True Lies* is a rare combination of action and humor. It is definitely worth checking out.

## Boingo

CONTINUED FROM PAGE 12.

Do you do it?

**Warren Fitzgerald:** Do I do it? I do it every day, every chance I get! Oh, wait, you're talking about the song. Well, I would say... "Take me away, I don't care." If they would take me away with them, then I would do whatever it takes.  
**SP:** What about you, Steve?

**Steve Bartek:** [Laughter]. No I wouldn't do it, because Elvis really isn't dead, it's a waste of time.

**SP** [to Danny Elfman]: And you?

**Danny Elfman:** I have to write a song that will resurrect Elvis? They gave me powers that will do it? Then I guess I'll do it. [Laughter.]

*Boingo played a great set in Phoenix and San Diego. A.J. recommends you see them the next time they're in town.*

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# Phoenix is not too hot for Lucy's Fur Coat



Lucy's Fur Coat: L to R—Charlie Ware, Mike Santos, Scott Baur, Rob Brown, and Tony Santiago.

BY EVELYN SHEINKOPF  
STATE PRESS

After touring the United States in support of their debut album *Jaundice*, Lucy's Fur Coat is heading home by way of Phoenix.

The quintet—Charlie Ware, vocals; Tony Sanfilippo and Mike Santos, guitars; Rob Brown, base; and Scott Bauer, drums—performs souped-up rock 'n' roll. *Treasure Hands*, their catchy first single, was played in heavy rotation this spring.

The band hails from nearby San Diego. Though the band members met by way of the beach, not everything for these guys was sun and fun. Before leaving to go on tour, they all had sensible day jobs. Ware had just passed the bar exam, Bauer was an X-ray tech and Santos was working as

an accountant. In case things don't work out, they all have something "sensible" to fall back on. But at the rate they are going, they probably will not need to.

Though their July 20 date to play at Gibson's with Dig was canceled, Lucy's Fur Coat is still supposed to be stopping by. When and where is the lingering question.

Fear not fans, and Lucy's lovers to be, Phoenix is a town these native San Diegos like, even in the middle of the summer. Mike Santos, guitarist and a writer of music for the band said during a telephone interview that he spent almost every weekend in Phoenix when he worked as a Federal investigator. The following is the rest of that interview:

**SP:** How'd you guys decide to call this one

**Jaundice?**

**MS:** Tony got hepatitis and came down with full-blown jaundice. That's his eye on the record. His yellow, yellow eye.

**SP:** So, is the cat Lucy?

**MS:** No. We needed a name and we were joking about devil names. This one guy said how about Lucifer's Coat - you could call it Lucy's Fur Coat. It was a joke.

**SP:** How would you describe Lucy's Fur Coat?

**MS:** I think it's a fresh approach of what's been done over and over again.

**SP:** Of the songs on *Jaundice*, which do you think represents the true sound of the band?

**MS:** The band likes *Same*, which has some cool parts. I think the record should be taken as a whole because though each song stands by itself, together they give a full flavor of the band. Also *Falling Out* because it's a punk song—raw and crunchy.

**SP:** Did the song *Southern Cookin'* have anything to do with the South?

**MS:** I wrote the music and Charlie wrote the words to the third verse, you know, about the fried chicken. He was born in Jackson, Mississippi, and that was based on his childhood. He had a black maid who used to go out and wring chicken's necks and stuff. So that's a true story.

**SP:** Are there any other true stories on the album?

**MS:** I don't know if they're so much stories. My lyrics are mostly observations or things that I see that make me want to talk about them. But the average song is not super-deep. There's some substance. *Treasure Hands*, for instance.

**SP:** Is *Treasure Hands* a phrase, or something you made up?

**MS:** When I wrote it I was unemployed. I was getting unemployment at the time and I learned a month into it that I had to pay taxes on the unemployment wages. So I wrote it kind of jokingly about that.

The actual treasure hands—that's just the government. They giveth and taketh away. So it's somewhat political, but not to be taken too seriously.

**SP:** Were you working as an accountant before?

**MS:** Yeah. Right after I was unemployed I got a job as an accountant and worked at that until I quit and went on this string of touring.

**SP:** Plan on going back?

**MS:** Yeah. Well, at some point. I don't see myself in rock 'n' roll until I'm 40. I think it's rough. Every night you're in a bar and breathing in smoke. Even if you're big the

lifestyle on the road is rough. I can see myself in music for the rest of my life. Even if Lucy's failed tomorrow I think I'd be making music with an indie band. I don't think I'd take it to a major label. I'd just put out records and perform.

**SP:** How old are you?

**MS:** I'm 27. Tony's 25, Rob is 24, Charlie's 29, and Scott is 37.

**SP:** Does touring wreak havoc with your personal life?

**MS:** Yeah. It becomes your personal life. I can think of a few scenarios. I'm married and I hardly ever saw my wife this tour until a few days ago. She came out and she'll be with me for a few weeks—and probably decide never to tour again, but at least I get to see her. The other side of the *SP* spectrum is the drummer, Scott, and Rob, who don't have wives or girlfriends, so they're enjoying it. They don't miss their families. But now everyone's homesick.

**SP:** Where's the weirdest place you've seen on this tour?

**MS:** Jacksonville, Miss., and Myrtle Beach S.C. They were equally as weird and inbred. Both shows rocked pretty hard, but the people there are a little off. They seemed to drink more than the average crowd and stage dove when no one was there.

**SP:** What's the most interesting thing that's happened?

**MS:** When we trashed a dressing room. Fully rock 'n' roll, punk rock, just went off. Not that we had a bad show or anything, we were all fired up and there were things to be broke. I usually try to get out of things like that, I'm pretty conservative. But after I threw my first Snapple bottle and it busted on the wall, I had to continue.

**SP:** What kicked off the *SP* free?

**MS:** Dougie from Dig was really [expletive deleted]. We were hanging out and he came downstairs. He looked in the refrigerator, took out a Snapple, took a sip and smashed it against the wall. After that bedlam broke loose. We pulled out berries, meat, sandwiches, mustard, soda, beer, water, broke phones off the wall. It was pretty fun.

**SP:** What happen afterwards?

**MS:** We left and went back to our hotel room. I don't really know. It was Dig's dressing room, by the way.

**SP:** How did you all meet?

**MS:** How we met personally is different from how we came together as a band. I had met everyone except Rob separately. Tony and I had surfed the same break for years, and when I came back from Los Angeles I

TURN TO LUCY, PAGE 20.

July 19 - July 25, 1994

## Bar Guide

	t	w	t	f	s	s	m
<b>old chicago</b> 921-9431	One Free Bar Appetizer per Blue Card	Wing Ding 10c Wings	Glass Night	\$5.00 Any Mini Pitcher	2 for 1 Pasta Bar \$5.95	2 for 1 Pizza	\$6.00 any Entree or pizza
These are Blue Card specials. Come in and find out how to get your Blue Card.							
<b>gibsons</b> 540-0875	LIVE MUSIC	LUCY'S FUR COAT W/TIRED SON (DIG rescheduled for August)	THE REFRESHMENTS	ONE W/SPECIAL GUESTS ON HAYDEN SQUARE: DEAD HOT W/TIRED SON	SASS JORDAN	BOOGIE KNIGHTS	LIVE MUSIC
<b>congo</b> 945-3778	Twister Tuesday Win the game, get a free meal!	WEEKEND HIPSTERS	ONE	NEWTON	SOUL CRACKER	Open Mic Night	POETRY NIGHT
<b>club 411</b> 966-2020	LADIES NIGHT 1c Any Drink 7-8pm	CLOSED	College ID Night No Cover with ID \$1.50 Longnecks/\$1.50 any shot ALL NIGHT	2 for 1 Drinks (4pm-10pm) Complimentary Buffet (5pm) \$2 ANY SHOT 10-Close	99c Longnecks for Everyone (8pm-10:30pm)	Under 21 Night (8pm-12am) Doors open at 6pm	CLOSED
<b>club rio</b> 894-0533	BBQ Beef Ribs-\$4.95 BBQ, Teriyaki or Nuclear Chicken-\$4.95 11am-6pm	Sliced Roast Beef \$4.95 3 Soft Beef or Chicken Tacos \$3.95 11am-6pm	Happy Hour 4-7pm: 2 for 1, \$3.00 Beer Pitchers, \$6 Tea Pitchers 7pm-11pm: 25c Drafts \$2.00 Teas & Monsters Live Music	Happy Hour 4pm-7pm: FREE Food \$2 Cover (7-8) \$4 Cover (8-12) 4pm-11pm: 2 for 1, \$3 Beer Pitchers, \$6 Tea Pitchers, Live Music, After Hours til 2am for 21 & Older	R&B Night 7-11pm \$1 Well, Wine & Draft \$2 Cover from 7pm-8pm, \$4 Cover from 8pm-close	CLOSED	Open for Lunch Every Day at 11am 1/2 lb. Cheeseburger \$3.55 Chicken Strips \$4.95
<b>pranksters</b> 967-8865	Happy Hour 3-7, \$3.75 Pitchers Watch the World Cup at Pranksters! 6 ft. screen TV, 3 satellites, 10 TV's	PIZZA WEDNESDAY \$4.50 and \$6.50 First 2 Toppings Free ALL DAY	15c Wings Happy Hour 3-7, 15c Wings 6-ft. Screen TV, 10 TV's, 3 Satellites, 2 for 1 Meals (w/ Student ID) Come watch your favorite games here!	Happy Hour 3-7, 15c Wings, 6 ft. Screen TV, 10 TV's, 3 Satellites Watch the World Cup at Pranksters!	15c Wings ALL DAY Happy Hour 3-7, \$3.75 Pitchers Sandwich Specials	PIZZA SUNDAY \$4.50 & \$6.50 First 2 Toppings Free ALL DAY Happy Hour 3 pm - 7 pm	15c Wings ALL DAY Happy Hour 3-7, \$3.75 Pitchers Buy 1st Drink, Get 2nd for 50c
<b>gators</b> 968-9953	Happy Hour 3-7 \$4 Coors Light Pitchers	LADIES NIGHT R&B Hip Hop w/ DJ Chia 69c Anything til 10 pm for Ladies	Classic Alternative, New Wave Disco w/ DJ Chia \$1 Anything til 11:30 pm No Cover for Ladies	\$1 Anything til 10 pm Alternative Dance Music	69c Longnecks 8-10 pm Alternative Techno, House w/ DJ Chia	Happy Hour 3-7 \$4 Coors Light Pitchers	Happy Hour 3-7 \$4 Coors Light Pitchers
<b>O'harleys</b> 966-7788	Hero Sandwich Fries & Drink \$3.25	Happy Hour M-F 10:30am - 7pm \$3.00 pitchers	Brian O'Carroll Steak Sandwich \$3.95 Fries & Drink	Fish & Chips, Fries Med. Drink \$3.55 LIVE ENTERTAINMENT NIGHTLY	LIVE ENTERTAINMENT NIGHTLY	LIVE ENTERTAINMENT NIGHTLY	French Dip sandwich Fries & Drink \$3.95

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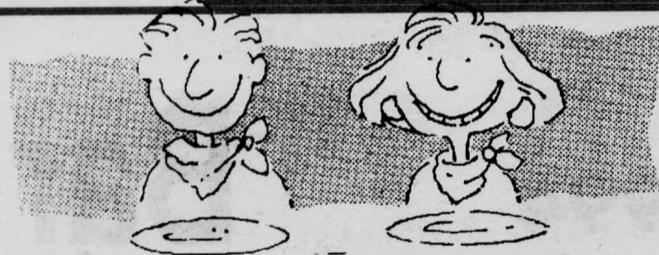
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## Calvin and Hobbes

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By GARY LARSON



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# POLICE REPORT

ASU police reported the following incidents last week:

- An employee struck a park bench on Cady Mall while driving a University vehicle. Damage to the vehicle and bench is estimated at \$500.
  - Two figures were drawn on a sidewalk near the Academic Services Building. Damage is \$50.
  - A male non-student was detained by employees at Studebaker's, University Drive and Rural Road, after he had fought with bouncers. He was turned over to the Tempe Police Department.
  - A male non-student was seen urinating behind Baskin-Robbins, Tempe Center. Police told him that he would be arrested for indecent exposure, trespassing, and loitering unless he left the area.
  - A male non-student was observed sleeping at the Business Administration Building, C-wing, at 2 a.m. He was told that he was trespassing and loitering, and was ordered to leave.
  - A male student was contacted by police after they saw his dog running around campus without a leash. He was told that he could not bring animals onto campus.
- ASU police report is incomplete due to the unavailability of Monday's and Tuesday's logs.
- Tempe police reported the following incidents last week:
- A 31-year-old Tempe woman was found

murdered in her home, located at 1442 W. La Jolla.

The victim was found shot to death in her pantry. Her 30-year-old ex-boyfriend was also found dead of a gunshot wound to the head. The murder weapon, a .357 Magnum handgun, was also found in the pantry.

After investigating, police believe that the victim's ex-boyfriend shot her and then committed suicide with the same gun.

The bodies were taken to the Maricopa County Medical Examiner's Office in Phoenix.

- A 27-year-old Tempe woman was attacked by a knife-wielding assailant as she walked near 3400 S. Mill Ave.

The suspect grabbed the victim and cut her with the knife before she could escape to her apartment at 202 W. Hermosa. The extent of her injuries was not disclosed.

The suspect is listed as a Hispanic male, 5 feet 7 inches tall, weighing about 160 pounds, with black hair, and no facial hair. He was wearing sunglasses, a undershirt-style tank top, blue jeans and tennis shoes. He was described as "very dirty," and was possibly drunk. The suspect remains at large.

- A 19-year-old man was the victim of a strongarm robbery on the sidewalk in front of the Circle K, 15 W. Southern Ave.

The suspect approached the victim, grabbed and punched him, then yanked

away his gold necklace, valued at \$500, from his neck. The suspect then fled in a burgundy 2-door Ford Escort with a gray bottom.

The suspect is described as a black male 18 to 21 years old, 6 feet 1 inches tall, 180 to 185 pounds, with short black hair. He wore a white V-neck T-shirt which was backwards, and blue jeans. He was known to the victim only as "Jason."

- A big screen television set was stolen a residence at 426 W. Seventh St., apparently by house guests.

The subjects had been invited to stay at the residence by the victims' live-in girlfriend. They then allegedly took the television, valued at \$1850, while the victim slept. The case remains under investigation.

- A 61-year-old Tempe woman was "egged" while she was walking her dog at 2200 S. College Ave.

The woman was walking northbound on College when several eggs struck her. They were apparently thrown from a person riding in the bed of a truck headed southbound on College, although the victim did not see anyone. She was not injured, and did not wish to prosecute.

- A residence at 1201 S. McClintock was burglarized while the owner was away. The front door was kicked in, and a 19-inch television set, valued at \$150, was taken. In addition, the burglars rifled items in the bedroom and bathroom. No suspect has

been found, but police obtained fingerprints from a jewelry box.

- A vehicle "boot" placed by a Tempe police officer was stolen from 1300 S. Normal.

The boot had been placed on a 1991 Jeep Wrangler by the officer, but the vehicle and the boot were missing the next day. The fine had not been paid, and no one had authorized the boot's removal. The vehicle was registered to a couple in Scottsdale, but they had not been contacted at the time of the report. The boot was valued at \$500.

- A pick-up truck was criminally damaged in the south parking lot at 1150 W. University Drive.

The victim, a 19-year-old St. George, Utah man, was sitting in the vehicle when the suspect approached, yelled at him to turn off his high beams, then punched the hood of the truck. This caused a 3-inch dent in the hood. The suspect then drove away. He is listed as a white male, 35 to 40 years old, 6 feet 1 inches tall, weighing about 300 pounds. He had gray hair and a gray beard, and was wearing a "muscle shirt" with yellow shorts.

Police have not located the suspect. Damage is \$200.

Compiled by State Press reporter David Strow.

# SPORTS BRIEFS

**New Men's Swimming Coach Named —**

Former UCLA All-American Brian Jones has been hired as the men's swimming assistant coach, Head Coach Ernie Maglischo announced last week.

Jones, 29, replaces Rick Graves, who resigned to focus his attention on graduate studies.

Jones was an All-American in the 200 meter freestyle at UCLA, and was the Pac-

10 individual champion in the event in 1987. In addition, he won a gold and a bronze medal at the 1987 Pan-American games.

His previous coaching experience was at UCLA, where he served as a volunteer assistant coach from 1988 to 1990.

"We're extremely pleased to have someone with Brian's background at ASU," Maglischo said. "He had a superlative aca-

demic record at UCLA, and his athletic accomplishments were equally impressive."

**Pac-10 Conference Finishes Tops Among Athletic Conferences —**

The Pac-10 conference, which includes ASU, finished top among all NCAA athletic conferences in a national athletic ranking.

The event — the National Association of Collegiate Directors of Athletics (NACDA) Directors Cup — awarded points according

to a system based on individual school's finishes in 22 different sports. The Pac-10 outdistanced the other conferences with six schools finishing in the Top 25. The Big Ten finished second with five.

Perhaps more outstanding was the Top 10 finishes of five Pac-10 schools, including ASU (10th).

Written by State Press sports editor David Strow.

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## STATE PRESS Editorial

### Stop invasion of E-mail privacy

The University administration is getting ready to take a big wrong turn and we at the *State Press* want to alert students, faculty and staff about. Hopefully we catch the problem early enough to stop it before it does any major damage.

A draft of the ASU Electronic Information Access Policy we have obtained, if implemented, would allow University officials to read the electronic mail of students or employees who have accounts with ASU's computing services. For more detail see the story by David Strow on page 3 of this issue of the *State Press*.

This is an outrageous invasion of privacy that will lead to serious abuses. We urge ASASU, the Classified Staff Council and the Academic Senate to consider taking immediate steps in opposition to this drastic threat to basic civil liberties at this University.

The draft policy has been promoted by some sectors of the administration under the guise of guaranteeing freedom of speech and academic freedom as well as responding to the Arizona Public Records Law. And, the draft explains, it is necessary to stop illegal activities and activities not in line with the norms of decent behavior. We agree that there are cases where the electronic highways are used for illegal activities just as the U.S. Mail has been for over 200 years. But there are legal ways to deal with those problems established through well-tested precedents. These methods usually involve a warrant from a court which is a protection we would not have if all it took to look at your E-mail was the suspicions of administrators.

There are cases where electronic systems are used to transmit and store official communications of University officials that are part of their official duties and are therefore subject to disclosure under the Arizona Public Records Law, but to use that as the reason for opening up the private E-mail of students is pure obfuscation. It would be easy enough for administrators and others carrying out official duties of their jobs to keep such official communications in one electronic file while keeping personal communications in another file. The public records law only refers to documents of an official nature.

This draft is especially sticky for journalists such as those of us here at the *State Press* because we often communicate with sources for our articles through E-mail and such communication should not be subject to official inspection before it is published.

The ACLU has called this draft vague and promised to send a letter to President Coor explaining its position to him.

This draft policy would put a frightening, yet ultimately arbitrary power into the hands of administrators. Certainly most administrators would use this power wisely, but just as certainly there would be abuses.

The draft policy explains that the University needs this power to stop "inappropriate activities," but any illegal inappropriate activities can already be stopped in more appropriate ways through the regular legal system and any other "inappropriate activities" are probably only inappropriate in the eyes of Big-Brother minded bureaucrats. To paraphrase Pink Floyd, "We don't need no Big Brother."

## College health and health care reform: Get involved or lose it

*"College student health is not even a blip on the radar screen in the health care field."*

This comment by a national policy maker in the Clinton health administration expressed at the American College Health Association meeting in Atlanta, Georgia, on June 2, 1994, should shock all college students. Health care reform will affect the students at Arizona State University.

Currently, college health services are funded primarily by students fees. Some, such as the one at the University of Colorado in Boulder, are totally run and managed by the students themselves. College students may lose the privilege of funding their own student health services in the future. Washington State passed a health care reform act on July 1, 1993. College students as a group were not included in the legislation. A uniform benefits package was defined and only certified plans as defined in law may provide that service. Health fees currently used to fund primary college health care may no longer be allowed under this act.

The Oregon State Health Care Reform Act now indicates that student health services may not be primary care providers because

"They do not take all comers; i.e., the general public in addition to college students, and do not provide 24-hour day coverage, 365 days per year." In addition, many of the health care acts currently being discussed by legislators have no provisions for health education or preventive medicine programs directed at adults. This directly affects college students since there would be no health education programs directed at HIV prevention, sexually transmitted diseases prevention, alcohol and substance abuse prevention, stress management, and mental health disorders prevention and treatment.

College students need to be aware of the financial impact health care reform may have on them. In addition to losing very inexpensive primary care now available at college health services, rapid access to care will be lost except in expensive emergency rooms. Access to primary care in the private sector usually takes 2-3 days. Inexpensive student health insurance which primarily provides for laboratory, X-ray services and hospitalization, would go from an average of \$500 to \$700 per year per single college student to \$2,000. The primary reason that college students as a group can get inexpensive health insurance now is due to the insurance industry's standard of "group ratings." Groups with lower average age should have less health care utilization than those of older age groups. Under many of the health care proposals being considered "community rating" will be the standard, which will increase the average age in groups, therefore increase costs. No matter what your philosophical viewpoint, the impact on the college student's pocketbook will be significant if "community ratings" are enacted.

A false and damaging perception exists in the opinions of policy makers and the general public about the American

**D**ALE  
BOWEN M.D.  
Guest Columnist

typical college student. This false perception may lead to poorly designed health care reform. The typical impression is that the typical college student in 1994 is about 20 years old, is from an affluent and privileged family, plays around at

college, and when they get a cold or stomachache, go to the college health center where "Nurse Ratchet" pats them on the head, gives them a couple of aspirin and says, "You will be well in a few days, dear—just go to your room and rest." Furthermore, the general public assumes that the current typical student has health insurance under their parents' plan. All of the above perceptions are false, but are current public opinion. Of the 14.5 million college students currently attending universities, about 30 percent attend community colleges. Somewhere between 55 percent and 65 percent

of all college students receive financial aid, and 30 percent are from families with less than \$30,000 per year income. 45 percent of persons age 18 to 24 will have no insurance for extended periods, and at any one time, 25 percent of college students are without health insurance in any form. The average age of college students in the United States is 26, not 20.

***"A false and damaging perception exists in the opinions of policy makers and the general public about the American typical college student. This false perception may lead to poorly designed health care reform."***

Indeed 42 percent of all college students are older than age 24.

My message:

- 1) Health care reform is coming in some form.
- 2) Get involved in some fashion – it involves your health care and it involves your dollars.
- 3) Health care reform will involve national and state legislators, but the primary players will be the state legislators. It is important students become informed and keep these individuals informed. An excellent source of information is the Collegiate Association for Student Health (CASH), a student organization formed at the University of California-Berkeley. They can be reached at "CASH" (510) 643-5818 or "CASH" Attention: Jessica or Sarah; or E-Mail SHAC@VIOLET.Berkely.EDU.

4) Finally, it is important you know what you have currently at Arizona State University. Primary health care was provided to all students at ASU for less than \$100 per year per student, including all fees (national average-\$120+ for 1993 college health). In addition, starting August 16, 1994, a new health care insurance providing for laboratory, X-ray cost performed at Student Health, and hospitalization will be available for an additional \$593 per year (single student premium) through Campus Care Samaritan Health Services. This compares with the average in private industry of \$2,000 per year per single employee. I am not saying that \$593 per year is inexpensive—I am saying it is a GREAT DEAL compared to what is currently available in the private sector. If health care reform goes through as one of the many currently written proposals, students will probably pay more and probably for less coverage.

Get involved—it is your life and your dollars.  
*Dr. Dale Bowen is the Director of ASU Student Health*

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## Royko's silly memories

Here it is, only July, and I've already taken all of most of my Christmas shopping.

It happened by chance, when I flipped through an obscure magazine in a doctor's waiting room.

A full-page ad happened to catch my eye. The big black headline said:

"'Mairzy Doats' plus 43 More Wacky Hits from the Fun '40s. The Original Hits! The Original Stars!"

"Mairzy Doats?" It had been many decades since I last heard the stupid lyrics to that song, one of the jukebox hits of my childhood.

I am cursed with the kind of mind that never completely forgets a really stupid song. I have trouble remembering my own phone number, my children's birthdays and the names of people I've met a dozen times.

But all I had to do was see those words "Mairzy Doats," and out of some long dormant cells in a dark corner of my brain, the rest of the lyrics erupted and the incredibly stupid song began racing through my mind:

"Mairzy Doats and Dozee Doats and Little Lamsydivy, akiddleetivytoo, wouldn't you, hoo, akiddleetivytoo, wouldn't you?"

(That might not be the precise spelling but it is the way I remember it sounding.)

Just then, the nurse sent me in to the white-haired doctor's office, where he took my blood pressure.

"It is kink of high," he said.

"Of course it's high," I said. "I am agitated because I just spotted the words 'Mairzy Doats' and now the lyrics are stuck in my mind. 'Mairzy Doats and Dozee Doats...'"

"Stop!" he cried, covering his ears. "Now it will be running through my mind."

"Well, don't blame me; it's your waiting room magazine."

Then I resumed singing: "If the words sound queer/and funny to your ear/a little bit jumbled and jivy/sing 'Mares eat oats, and does eat oats, and little lambs eat ivy'/Mairzy Doats and Dozee Doats..."

When I left, the doctor was twitching and grinding his teeth.

I snatched the magazine on my way out, thinking I might bring a lawsuit against the record company for disrupting my mental processes.

But when I had a chance to study the ad further I realized that I had come across a remarkable musical collection.

Someone had put together some of the most amazingly idiotic songs in the history of recorded pop music.

The collection includes:

—"Civilization" (Bongo, bongo, bongo/I don't wanna leave the Congo/no, no, no, no no.)

—"To Fat Polka." ("I don't wanna her/you can have her/she's too fat for me/hey/she's too fat for me...")

—"Rag mop." ("Rag Mop, do-dee-do-dow-dee-dowdy.")

—"Cement Mixer" ("Cement Mixer, puttee-puttee.")

And many more than I can list here: "Aba Daba Honeymoon," "Chickery Chick," "Woody Woodpecker," "The Thing," "Open the Door, Richard," "I'm a Lonely Little Petunia in an Onion Patch," "The Maharajah of Magador."

I cursed the brain cells because I could remember some, or all, of the lyrics to these tunes. Not my very own ZIP code, but "Open the Door, Richard."

Why, I thought, would anyone want to do this? These are songs that should be buried in a concrete time capsule, to be opened in 200 years when people want to study ancient and goofy cultures.

So I called the Good Music Record Co., in Katonah, N.Y.

Ed Shanaphy, the owner, said: "We started selling the 'Mairzy Doats' collection about four years ago."

But why?

"My philosophy is that people like to remember when they were silly, when songs were silly. There was a time when nobody was afraid to do a prat-fall. It's all like comedy, really. These songs are like comedy routines. People need some silliness in their lives.

"At first, I just called it 'Fun Hits of the '40s,' and it didn't go anywhere. Then I changed the name to 'Mairzy Doats,' and we've sold 125,000 sets of the collection. It's one of our biggest winners. I guess 'Mairzy Doats' says it all."

**MIKE ROYKO**

Chicago Tribune



AND SO WE MUST PONDER THE EVER LASTING MYSTERY, THE ETERNAL QUESTION. AND ON THE ANSWER HINGES, PERHAPS, THE FATE OF OUR WORLD... DID, OR DID NOT, O. J. DO IT?

## Money for space exploration is wasted

Celebrations will occur in response to the anniversary of the first person on the moon, but why? Did this achievement better mankind? I think not. Did this achievement reduce disease, starvation, or wars? I think not.

It is not easy to come up with favorable effects that resulted from exploring the vastness of mankind's universe. Contrary to what I think, my belief is that the 1969 space exploration was a benefit toward America.

I will not point to dollar amounts to uphold my belief, as some might, but instead, I point to you. You are the idolized young American adult that other people want to be. You are an example of American ancestors who tamed the Old West. They wanted wealth, as you do. If the future holds Americans living beyond Earth, this may include you.

So, you need to make the choice. Should the government, and the colleges it subsidizes, spend more money on space exploration? Do you want to leave this planet? Are we brave enough to attempt it again? Such bravery means nothing unless Americans see the irony of our escape into space, "The Final Frontier." And we have seen this irony emerge in art.

Films, books and television have brought new planets and new realities to us. I protest further increases in spending for space programs, and believe money could be better spent in social programs.

Greg Welch  
junior  
computer information systems



## Letters to the editor

The State Press welcomes and encourages written response from our readers on any topic. All letters must be typed, double-spaced and no longer than two pages to be eligible for publication. Please include your full name, class standing and major (or any other affiliation with the University) and phone number. **Only signed letters will be considered for publication.** Requests for anonymity will be granted only with an appropriate reason. Letters are subject

to editing by the opinion page editor for factual errors and print space availability. Letters containing obvious factual errors will be rejected. All letters must either be brought in person with a photo I.D. to the State Press front desk in the basement of the Matthews Center, or addressed to State Press, 15 Matthews Center, Arizona State University, Tempe Ariz., 85287-1502

# Review

CONTINUED FROM PAGE 10.



of G. Love and Special Sauce, though, actually sounds better with the bass off. Kill the thump on your stereo and pretend you're listening to an AM station broadcasting right out of the Louisiana swamps. It's really that good. The Charlatans/*Up To Our Hips* Atlantic (\*\*\*/2)

Everyone remembers The Charlatans from their first U.S. single, *The Only One I Know*. What I remember them for is an amazing instrumental version of *Imperial 109* on their import CD-single. The mere existence of something that didn't rely on any catchy chorus set The Charlatans a far pace ahead of their contemporaries Stone Roses, EMF, and Jesus Jones. It should be no surprise then that my favorite cut from their latest release, *Up To Our Hips*, is *Feel Flows*, a six-minute-plus instrumental. It reflects the best aspects of the album and sets The Charlatans again into a league of their own.

I have to say that *Up to our Hips* is a much more relaxed Charlatans than I've ever heard. Rob Collins' cheesy organs have been largely regulated to the background, leaving guitarist Mark Collins and bassist Martin Blunt free to set the groove and to explore a little. The difference is tremendous. *Patrol, Come In Number 21* and the title track are among the highlights of the album's loose, swirling sound. Riding the wave of the 1990 Manchester invasion, *The Only One I Know* was a very structured three-minute morsel for the masses. In comparison, almost anything on *Up To Our Hips* could easily turn into a 20-minute improv without losing a thing. And it still sounds great.

Four years and three albums later, while Jesus Jones wallows in itself and EMF and Stone Roses are MIA, The Charlatans have taken some big strides and have a landmark album to show for it.

# Lucy

CONTINUED FROM PAGE 13.

was starting my own band and I saw Tony. He wanted to jam. I thought no way because I didn't think he could play, but he was good and we wrote some songs. He had a drummer from his old band, and his roommate knew Rob. We were a four-piece for six months, and then Charlie came along. After that we took off. That's how we came about.

**SP:** Do you know what the next single is?

**MS:** We're doing *Super* and then *Elementary*, and a video for either *Super* or *Easy* when we get back.

**SP:** Does the big business aspect of making records freak you out?

**MS:** No, it doesn't bug me, because I know I can always go do my own thing. I'm happy playing live for 100 or 150 people in San Diego or Phoenix or San Francisco. I don't know if it's the same for the other guys.

It freaks me out to know that there's someone who can say you can't go on tour or you can't make a video because we're not giving you the money. You're always on the edge, fighting for your life to maintain your integrity and be as true to yourself as you can be. Once you cross that line, you can make a lot of money, but can you still respect yourself? As an educated band, everyone has a career to go back to. We have a much lower tolerance for crap from the record company.

**SP:** Do you think the band's professional knowledge has helped you avoid being screwed over by the record companies?

**MS:** Yeah, I'm into every aspect. I look over the budget. We discuss things and we can make an educated decision when the facts are in front of us. But I think that comes from experience rather than education.

**SP:** Do you consider your lyrics as separate from the music?

**MS:** The lyrics I write are connected to the music. When Charlie writes the lyrics they're kind of separate. That's the thing I hate most about this record. Its lyrically weak. I don't think we were prepared lyrically for the recording and we've always been that way.

**SP:** What do you want to focus on with the next record?

**MS:** I have most of the songs written, in a raw stage anyway. It's going to be different, a 45-degree tangent to the right. Lucy's will still rock hard, but with more lyrics, with a 70s approach and a lot of melody, but hidden. It'll definitely be a deeper record, because our song writing has improved. I consider *Jaundice* poppy. It's catchy, which is good. I'm not saying the next one won't be, but I think it'll be better.

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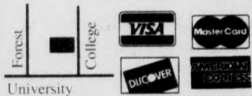
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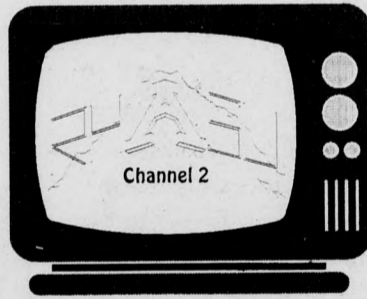
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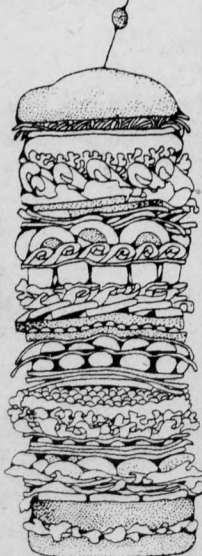
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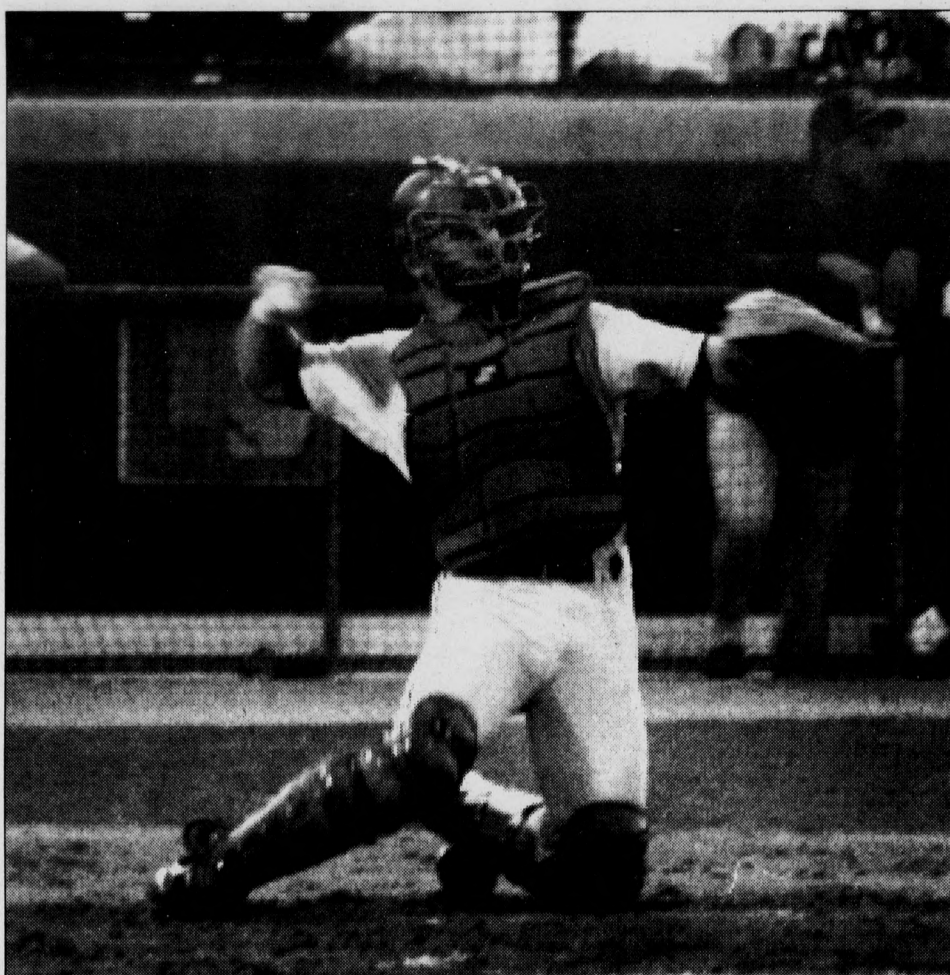
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Associated Press

Opera stars, from the left, Placido Domingo, Jose Carreras, conductor Zubin Mehta and Luciano Pavarotti wave to a standing ovation during "Encore! The Three Tenors" Saturday night, July 16, 1994, at Dodger Stadium in Los Angeles. This marks the first time the three have performed together in the United States, and only the second time they have performed together. Some critics are calling it the concert of the century.



William Lynam/State Press

Las Vegas Stars' infielder Kevin Higgins is a versatile player. July 9, night Higgins took a break from his usual position at second base to catch.

## Higgins plays by the numbers

By MIKE BRANOM  
STATE PRESS

The story of Las Vegas Stars utility man Kevin Higgins, an All-American second baseman for ASU in 1989, can be told in the numbers.

Six - How many defensive positions Higgins has played this season, his sixth in professional baseball. He has seen action at catcher, first base, second base, third base, left field and right field.

Three point one to one - Higgins' ratio of bases on balls to strikeouts. In this age of battalions of free swingers masquerading as hitters, his patience at the plate sets him apart from the rest of the herd.

One thousand eight hundred eleven - The miles between Las Vegas and Nashville, Tenn., where Higgins will participate in Wednesday night's Triple-A All-Star Game. This is the first time he has been honored with such a selection.

Unfortunately for the 27-year-old Higgins, the only number that matters to him is 71 - the amount of games in his big-league career. Last season, he hit .221 with no homers and 13 RBIs in 181 at-bats for the San Diego Padres, Las Vegas' parent club.

Higgins - like the rest of his brethren in the minors - wants to play in the majors, so please excuse him if he isn't too excited about his berth on the All-Star squad.

"After as many years as I've been playing now, it's fun because somebody rewarded you for what you've done in the first half of the year," he said. "But we're all in the boat to get back to the big leagues and that's the only good news you can really get."

If Higgins is to return to the majors, it will be because of his versatility. His ability to play several positions gives added depth to a roster which can only hold 25 players.

"Obviously, the more things you can do, the better chance you have of sticking with a club somewhere," he said.

Saturday night's game against the Phoenix Firebirds at Scottsdale Stadium showed exactly how Higgins can help

whatever ball club he is on, majors or minors (although he'd much prefer the former).

He started the game at catcher, as he platoons with Brian Deak at that position. When Deak pinch-hit in the eighth inning, Higgins moved to third base so Deak could stay in the game and catch.

At the plate, Higgins walked in his first plate appearance and scored on a Phoenix error. In his next four at-bats, he used the entire field as he singled to left, center and right. He could've had a perfect evening with the lumber, but was robbed by Firebird center fielder Dax Jones in the fifth.

His three-for-four night brought his batting average up to .311 and his two runs scored gives him 38 on the season.

"Are there 28 better 25th man on (major-league) clubs?" Phoenix manager Carlos Alphonso asked. "He can do a lot of things. He could be an ideal utility man."

Higgins, cousin of Sun Devil All-America third baseman Antone Williamson, still keeps his eye on ASU baseball. He watched as much of the College World Series as he could, cheering on his old to team to its third-place finish in Omaha.

However, it was while watching the Sun Devils' first game of the CWS when Higgins saw what cancer had done to his old coach, the late Jim Brock.

"When I saw Coach in the dugout that first game, for the first time in my life - probably the first time in my life - baseball, for that moment, didn't seem as important as it had my whole life," he said.

Seeing Brock in such a condition was a hard blow to Higgins, as the coach was a strong, powerful man, not necessarily in size, but in presence.

"Of all the people in the world, there are two people I could never see dying," he said. "One is my dad and one is Coach Brock. I'll tell you, it makes me feel real vulnerable now."

"I can honestly say I wouldn't be near the player or the person that I feel I am without Coach being there."



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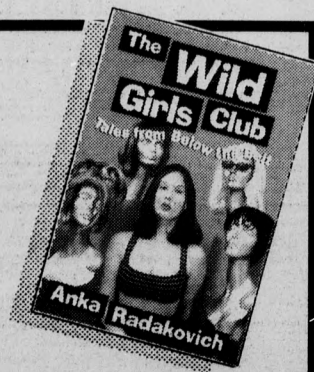
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