

32 JANUARY 22, 1981

City Lights

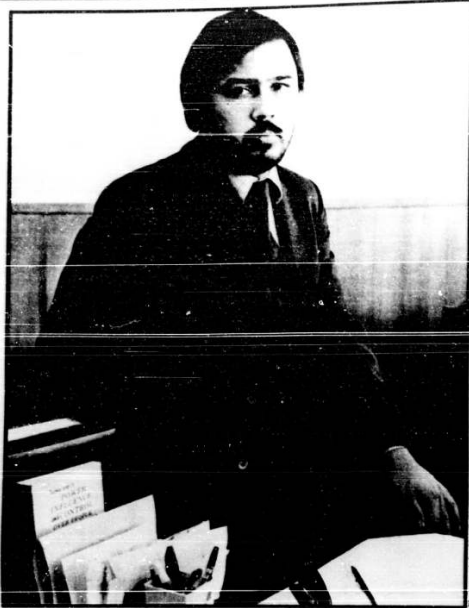
But The Ad Didn't Mention Quicksand

For those who don't own a house or condominium, the process of finding a place to rent can be bewildering, difficult and sometimes grueling, a situation that has given rise to businesses that try to help the wandering renter. These enterprises, called rental services, assist the renter by compiling a list of available properties and then selling that list to the renter. One local rental service, Rentimes, sells its list for forty-two dollars, and updates it every day so that its customers can have the latest information on what property is available where and for how much. The customer picks up a new list every day until he finds a place to live or until three months have gone by, whichever comes first.

All rental services are dependent on classified advertisements. Particular rental properties are listed in the ads, and when an interested person inquires, he either rents the place in question and pays a small fee, or is convinced to purchase the list the rental service compiles. Those considering the assistance of a rental service may be interested in the following:

Until last July the San Diego Union and the Evening Tribune included classified ads placed by rental services in the sections listing rentals placed by private individuals. Due to complaints from readers and landlords regarding the legitimacy of ads placed by rental services, the papers created a separate section in the classifieds for rental services. The complaints cited the use of "bait" ads, which were attractive to renters because of low rent or choice location or special features, but which actually described a place that was either already rented or didn't live up to the ad's claims. Callers were also upset that some ads didn't identify themselves as being from rental services or that a fee was required. According to Sid Hassell, assistant classified manager at the Union-Tribune (both papers have identical classified sections), some landlords complained that ads they had placed in other newspapers turned up in the U-T with rental services in telephone numbers, when no authorization had been given by the landlords. Since classification of the separate rental-service classification, ads placed by rental services in the Union-Tribune have decreased dramatically, to just a few a day.

In order to get around the limitation of the rental-service classification in the newspapers, at least one enterprising company, Rainbow Rentals, placed ads that appeared to be from a private individual and listed just information on the rental and a name and telephone number. But when potential renters called the number, they found themselves connected to



Henry Van der Aa

an answering machine that gave the name in the ad and said the property was listed with Rainbow Rentals, and would the party please leave their name and phone number? This practice was discovered by Kathy Bruce, an investigator for the city attorney's office, who went "undercover" and gathered enough evidence against the firm to have a criminal complaint filed last November 20 which alleged twenty-six counts of false advertising and two counts of petty theft. Rainbow Rentals, according to Bruce, frequently advertised "no fee" in the newspapers when there was, in fact, a fee charged for putting a rental in a house or apartment. Other ads were shown to describe places that had already been rented. The case was settled on a guilty plea by Mary Schwei and Victor Secad to eight counts of false advertising and two counts of petty theft (taking money from someone and not finding them a rental). They were each given three years probation, a thousand-dollar fine, and a six-month jail sentence (suspended).

According to Henry Van der Aa, former general manager of Rentimes in San Diego, the competition between rival

rental services has at times gotten so fierce that physical damage to offices of competitors has at least been contemplated, if not carried out. (Late last month, December 27 to be exact, Van der Aa arrived at his office in East San Diego and discovered himself to be a victim of such harassment—the front and back doors had been filled with cement.) Another dirty trick is the placing of classified ads offering fantastic deals on merchandise, but listing the phone number of another rental service so that its phone lines would be tied up, thereby damaging business. Just last Tuesday, January 27, an ad offering a color television set with remote control for one hundred dollars and listing the phone number of Van der Aa's new business was placed in the U-T. Van der Aa, who is suing Rentimes and who is in the process of advertising on the part of Rentimes in the Bay Area. The suit is based on a series of six letters from Rentimes that appeared in the Berkeley Independent-Gazette.

Rentimes was accused by the paper of having committed seven different illegalities, including listing property without the permission of landlords, placing false ads (for places that didn't exist),

pushing the buttons on all four lines of your own phone. Then, when you call a competitor, all four of his lines ring at the other end. They have a girl do it all day to tie up the phones."

Van der Aa resigned from Rentimes last September '76 after having been sent down to Orange County in January to open up four offices for Rentimes. He had been a troubleshooter with the company and had managed the Orange County offices before coming to San Diego. In October, shortly after Van der Aa left the company, the Alameda County District Attorney summoned him and Sandy Brown, the firm's former sales manager, to Hayward to take depositions for a lawsuit filed by the government against Rentimes. The Alameda County suit, filed last May, alleges some 400 counts of false and misleading advertising on the part of Rentimes in the Bay Area. The suit is based on a series of six letters from Rentimes that appeared in the Berkeley Independent-Gazette.

On December 19, the day Barbara Bright quit as a rental agent for Rentimes, she got a call from a person interested in a "Ranch Home" in Vista. Bright says that the property in question was really a trailer on five acres of land in Valley Center, between Escondido and Palomar, and that it had been rented "for three or four weeks." Bright says the ad

placing old ads (for rentals already taken), misrepresenting the location of rentals, and misrepresenting the rentals themselves (advertising a one-bedroom house, for instance, when what was actually for rent was one bedroom in a house).

The San Diego City Attorney's office has received about a dozen complaints in the last year from local people concerning Rentimes and its practices here. The city attorney is cooperating with the Alameda County District Attorney in bringing to trial the case against Rentimes up there.

Several local employees of Rentimes quit just after Van der Aa did. The former general manager says he left because he was tired of the pressure he received from Rentime's president, Dave Price, to make more money by advertising a little differently. Former employees of Rentimes say that as many as fifteen people have quit the company here since last September. "Most of those who quit were extremely upset about the advertising," says Debbie Williams, who left three weeks ago. Williams resigned because she was tired of dealing with irate customers who were angered because they felt misled by an ad. "I didn't want to be put in the position of lying anymore," she says. "I didn't want to have to defend saying an apartment was a home."

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was a bait ad, and that "I think [Carol Hall] knew it was in Valley Center." Carol Hall declined to comment.

Debbie Williams relates one call she got from a man who had inquired the week before that what turned out to be a converted delivery truck parked on Vancouver Avenue in North Park that was advertised to rent for one hundred dollars. Some of the ads described it as a "cozy cottage." Williams had told him the week before that it was rented. But a week later she was in the Reader and the Postscript again. "The guy said, 'Look, you told me last week that place was rented. I'm gonna complain to the D.A.,'" says Williams.

When confronted with the contents of his former employees, Dave Price denied any wrongdoing. "What you have here is defamation and slander," he said. "We're a professional, aboveboard operation with twenty-one offices statewide and over a hundred employees. We place nothing but legitimate advertising."

Pretty Off The Wall

Some folks detested the crumpled copper sculptures from the very minute the pieces went up on the walls of the Civic Theatre downtown. That was sixteen years ago. Some must have applauded the disappearance of the ornamentation this fall, when remodeling of the theater interior was completed. But the critics can't ignore the thought of the controversial artwork being melted down for scrap, instead, those critics are likely to encounter pieces of the copper in hundreds of individual homes around the county.

"We've gotten calls from people who hated them but are buying them anyway," says Karen St. Lorraine, director of communications for COMBO, the arts fundraising organization, which agreed to try and sell the copper pieces and then to return a third of the proceeds to the city. St. Lorraine says COMBO offered almost 600 of the copper pieces for sale at a festival and bazaar held in conjunction with the COMBO television auction in early December. A few hundred were purchased then, for a total of about \$2000. St. Lorraine then volunteered to store half the remaining pieces in her garage and to continue selling them out of the COMBO office, on Seventh Avenue. "They're just gorgeous," St. Lorraine says. "They're not anything like the ones that everyone hated when they were up on the walls."

Remaining are about seventy-five bright copper, crumpled pieces, all of different shapes, priced at twenty to twenty-five dollars, plus about twenty larger, molded copper squares, priced at forty-five dollars. All have been treated with a finish. "They've been



Karen St. Lorraine

up in the Civic Theatre for fifteen years and they don't look anything like the bottom of my Myer Ware pants," St. Lorraine says.

She says the city also retains a handful of more elaborately crafted copper pieces removed from the theater. A city property department source says about twenty pieces, some decorated with enamel, have been appraised at about \$300 each, and two large, ten-foot-long pieces, *The Creative Sun* and *The Reflective Sun*, have both been valued at \$10,000. All these probably will be offered at the separate COMBO art auction March 13.

Among those who aren't lamenting the removal of the copper from the auditorium is one of the artists who created the ornamentation—Jackson Woolley, who worked on the pieces for most of a year with his wife Ellamara, now deceased. Woolley, who is now retired in Point Loma, says every bit of the copper was designed and shaped to interact with certain house lights, but after a short while, those lights were removed. He says thereafter the "semidramatic and total neglect" of his work made him avoid going to the Civic Theatre, but after seeing a performance of *A Chorus Line* there a year and a half ago, he implored the Civic Theatre management to remove the work, arguing that "attention and neglect have reduced it to a visual lie on my late wife and me."

Mr. Smith Goes To Jail

A couple of years ago Bill Smith went out to Warner Springs to camp out alone and have a "peak experience." He wanted to open himself up to the oneness, the in-tuneness that he'd read about and had heard friends rhapsodize over. Bill Smith's experience was a rather lonely success, and it set the tone for the events that

would later take him to Thailand in October, 1978, across the country by foot to the Supreme Court last year, to the downtown jail with his wrists locked in his own handcuffs this past September, and to a jury trial next month, at which he will evoke a defense called the "Doctrine of Necessity," which has heretofore not been used in California as justification for antiauthority activities. This is what happened to Bill Smith while camped out alone at Warner Springs: "I think I opened myself up, but it wasn't like when everybody else does and sees only the beautiful flowers and the beautiful sunsets. I opened up to how most everybody on the planet lives—and it was awful." When he totally opened up to the sunset, he also opened up to Cambodia, Vietnam, Bangladesh, starvation, sexism, abortion, nuclear war.

Smith prepared to ship out for Thailand in October, 1978. He just couldn't handle the genocide in Cambodia anymore; he had to do something to stop it. He decided the thing to do was get over there and hold up a sign on the Cambodian border that read, in English and Khmer, "Stop the Killing." Smith's convictions and concern for Cambodia were as real and deep as his naivete, and he made it within thirty minutes of uttering the sign at the border when two jeeps, one filled with rifle-toting soldiers and the other carrying a mounted machine gun, rolled up to his lair. Smith was convinced that the best thing for him to do was promptly return to Bangkok and go back to where he came from. "It turned out to be a big nothing," Smith says now.

For six months or so after his return, Smith lay low, worked off his debt for the trip to Thailand, read newspapers, and watched the talk shows on television. It was time for him to "reformulate," figure out what to do next, where to channel his time and convictions. Then one day it came to him from out of the tube, abortion. Smith asked himself, "Are we killing people [through abortion] or aren't we?" and he went down to the library to find out. He read through books on biology, embryology, and he looked at the pictures of developing fetuses. It finally hit him at the library. "This ain't no blob of tissue. We're killing people!"

And Bill Smith, who since his college days at the University of Illinois, has considered himself a card-carrying liberal, was struck by "the worst thing going on in this country today, the absolute worst. It's the same thing as what was happening in Cambodia, the very same thing." It struck him all at once: he must walk all the way across the country from San Diego to protest abortion, and arrive at the gates of the Supreme Court on January 22, the anniversary of that body's 1973 decision to legalize abortion. And what made it perfect was the publicity angle for the media: a liberal against abortion. Perfect.

With the organizational backing of right-to-life groups across the country, Smith started out in June, 1978, and averaged twenty-five miles and two interviews a day. He got to where he could rattle off a thirty-second soliloquy for the television cameras on a two-hour speech for the newspapers. He was quoted in 3500 miles of newspapers and stretching through Las Vegas, Salt Lake City, Denver, Cheyenne, Kansas City, St. Louis, Chicago, Indianapolis, Cleveland, Pittsburgh, Philadelphia, Baltimore, and

finally, Washington, D.C., where it is illegal to hold up a sign in front of the Supreme Court. Smith was arrested for holding up his. The sign read, "My pre-born sisters and brothers are human" on one side and "Roe vs. Wade Equals Dred Scott" on the other. *Roe vs. Wade* was the case that legalized abortion; Dred Scott was a slave and the plaintiff in an 1857 Supreme Court case that allowed the extension of slavery to new territories, and which hastened the onset of the Civil War.) Smith paid his fines and flew back to San Diego. Soon thereafter, nationally syndicated columnist William Raspberry devoted an entire column to him, which began, "Bill Smith, you are a quintessential liberal." After looking up the word *quintessential*, Smith agreed with Raspberry.

Smith owed money again after returning from his trek, so he took a job in landscaping. He was tired from the "total submersion" the cross-country trip entailed, what with staying in strangers' homes every night in places where Jane Fonda's dirty word, the tiresome interviews with the inevitable questions about blisters, and all the walking. "The walk was one pain in the ass," says Smith now. "I didn't enjoy one step of it." But he ended up at the National Right to Life convention in Anaheim last June, mostly because he was featured in an antiauthority film that included footage of his cross-country walk. That film also included scenes from actual abortions. Smith felt uncomfortable about his antiauthority and asked to take the microphone to address the 2000 people in the audience. "We're being too goddamned nice about this," he yelled. "If you really think we're killing

(Continued on page 26)



PRELUDE FOR A YOUNG PIANIST

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Student Under The Influence

I have entered some papers for many years now, and have always admired the apparent objectivity used by your contributing writers. However, the January 15 article on National University was a very real disappointment for me. No less on "These Walls."

It was quite evident that Larry Keller and Linda Rocheleau had a negative attitude about the school to begin with. The pompous and alienating tone really destroyed any credibility these two writers tried to establish. The result was an unprofessional, biased, and needless defamation of a young school which has benefited thousands of dedicated people with the opportunity to improve themselves.

As an honors graduate of San Diego State (honors major) and an M.B.A. student at National University, I feel I can speak objectively about my experience at both these institutions.

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Letters

time, if any, spent in the learning process. As for preparation, I never witnessed any beneficial time spent with students, except on special occasions when an attempt to enhance the education of SDSU students. As a whole, they look and act like losers. Never did they make anything in a real situation. They take roll, correct tests, and set their drink.

What a waste!

From this experience I became a firm believer in many SDSU students who make the class. I read

and studied the material. I wrote the reports. I participated in class and I took the tests.

National University is criticized for having a large part time faculty, however, the argument that well paid and successful executives would not quit lucrative positions to teach at National is full time should be well taken.

After my sixth class at National, I have an improved view of such a charismatic and intriguing faculty, while at the same time being unimpressed with the quality of the teaching.

National's part time staff is made up of successful people who inherently possess the ability to attempt to enhance the education of SDSU students. As a whole, they look and act like losers. Never did they make anything in a real situation. They take roll, correct tests, and set their drink.

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Skip Not Over It

As a recent graduate of San Diego State University and a current student at National University I must refute your article about National University.

I felt it was biased and unfair. It showed no objectivity and was, I believe, as the writers' first mistake. It truly is a school for mature, working individuals who want to gain practical information in their field. I can honestly say that I have learned more useful skills, in my field of counseling, in two weeks at National than I did in two years at San Diego State. I do not give a damn that the instructors are not tenured. In fact, the tenured professors at San Diego State were the worst teachers of all.

I don't agree with much of what Dr. David Chignos says and does, but I don't disagree with Dr. Thomas Day (president of SDSU) either. So what? The fact is that I and 6300 others chose National University over traditional colleges. Why? Are we all dummies looking for an easy diploma? I think not. Perhaps if students had been interviewed for the article instead of disgruntled faculty, and the writers of the article had real insight into their

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Straight from the Hip

Dear Matthew Alice:
I have noticed a lot of opossums around lately (many by the roadside, the victims of traffic). Do opossums live everywhere in the county? What kind of pet would one make, and how could I go about getting one?

Lynn

San Diego

Although the opossum is unique in the Northern Hemisphere for being the only marsupial, or pouched mammal, in some ways it's as common as a rat. It looks like a large rat, with its white face and coarse fur, and with its long naked tail, which the opossum uses especially for clutching. Like the rat, the opossum is omnivorous; in the wild it eats mice, eggs, fruit, and insects, and in neighborhood canyons it might survive on the food left out for dogs and cats. After a gestation of only twelve days, the opossum bears up to twenty young, each no larger than a bee. The maximum number of surviving offspring is thirteen, however, corresponding with the number of nipples in the mother's pouch. Dusk is the most likely time to see an opossum. It hunts in twilight, using its keenest senses of smell and hearing to catch the prey that is also most active at that hour. I cannot report on what kind of pet an opossum might make, as I couldn't find anyone who keeps one. A county ordinance prohibits the keeping of wild animals. Marge Knothe, who runs the Wildlife Rescue Center in Poway and who sometimes keeps sick opossums before returning them to the wild, has observed them to do well on dry and canned dog food, grapes, and mice. She added that they love persimmons.

Dear Matthew Alice:
My eleven-year-old son has an outstanding artistic talent that I would like to help



him develop beyond the limits of his school curriculum. Could you suggest any classes or activities for children of this age?

C. Lambert

San Diego

If the boy attends a public school in the San Diego district, ask his teacher to recommend him next year for the Saturday classes for fifth and sixth graders who show talent in art. Currently the classes are held at Roosevelt Junior High, in Balboa Park, and at Grantville Elementary School in the east end of Mission Valley. About 150 students are accepted for the classes, which last from 9:00 a.m. till noon. The district provides no transportation and the curriculum is limited to painting and drawing, as these require the fewest materials. There is no fee.

Similar classes are offered through the San Diego Museum of Art. The Saturday Junior Classes are limited to sixteen students each (compared to twenty-five in the school district's program), and require no show of talent for enrollment. The fee for

each class is thirty-five dollars. Though the topics change a bit after each eight week session, the mainstays are portrait and self-expression, mixed media, and art enrichment. Film classes in animation and special effects cost an extra five dollars each for materials. The age of students ranges from nine to seventeen. For more information call Liz Washburn at the San Diego's Gaslamp Quarter. It's called Morgan. Here he serves a Caesar's Salad which is based on the original. It is made with romaine lettuce, romano cheese, salt and pepper, and a dressing of oil (enough in garlic), red wine vinegar, and lemon juice. The dressing is mixed with a raw egg, which imparts little flavor but helps the dressing stick to the lettuce. Anonymous added that no Caesar's Salad can rightfully contain anchovies.

Before then, you might try Lenore Simon's class for ten- and eleven-year-olds at the Jewish Community Center in East San Diego. The class is from 4:00 to 5:00 p.m. on Thursdays, and costs fifteen dollars. Children of all religious denominations are welcome. Simon also takes private students, but doesn't encourage the

tutoring of children unless they themselves show an interest in it. "Academic training is one thing," she said, "but at that age, the best thing is to see that they get plenty of materials and encouragement."

Dear Matthew Alice:
I read in the Union last April that Caesar's Grill in Tijuana was the "birthplace of that celebrated concoction of greenery known as the Caesar's Salad." All my life I believed that the salad was created by an Italian chef on the East Coast. I seem to remember learning about it in an old Claude Colbert movie, the name of which I've forgotten. What's the truth?

Alan Wilson

San Diego

The salad was created by Caesar Cardini, who owned the original Caesar's Grill in Tijuana in the 1920s. In those days it served a Continental cuisine for the rich and the celebrated patrons who came to Tijuana for its gambling. The restaurant has since changed hands many times, and one of the subsequent owners, Robert Amos, opened a restaurant last year on Fifth Avenue, south of Market Street in San Diego's Gaslamp Quarter. It's called Morgan. Here he serves a Caesar's Salad which is based on the original. It is made with romaine lettuce, romano cheese, salt and pepper, and a dressing of oil (enough in garlic), red wine vinegar, and lemon juice. The dressing is mixed with a raw egg, which imparts little flavor but helps the dressing stick to the lettuce. Anonymous added that no Caesar's Salad can rightfully contain anchovies.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 86803, San Diego, California 92138.

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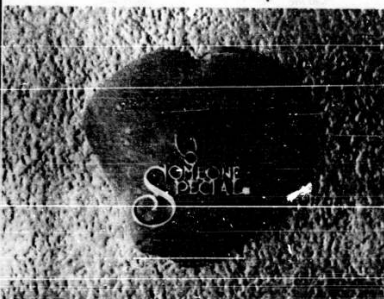
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JANUARY 29, 1987



With Zubin Mehta and the New York Philharmonic

PRELUDE

(Continued from page 1)

Mozartian proportions. You could sense that at the Thursday Club's clubhouse in Point Loma a few weeks ago. Young Gustavo was giving a recital on a poorly tuned piano with a malfunctioning pedal that even forced him to stop at one point, mid-sonata. No matter. The audience cheered for the fifteen-year-old, applauding him into giving three encores. Afterward, people encircled him, grinning broadly, pressing to get close to the rising star. Most were old admirers of the South Bay lad, patrons since the days when he was a little boy from Chula Vista who showed remarkable skill and expressiveness at the piano. Those days are gone. Too many of

the great names in music — names like Zubin Mehta and Rudolf Serkin — have heard and judged his talent. Today Gustavo Romero is a certified child prodigy. Not that Gustavo's demeanor betrays this. He has to be one of the nicest teenagers in the county. He's polite and soft-spoken, but when you talk to him, you know it's not shyness. His self-possession is exceptional, but softened by flashes of boyish enthusiasm. One of his greatest admirers, Paul Creston, the renowned composer who lives in Rancho Bernardo, says Gustavo's humility is characteristic of child prodigies. "They realize that their talent comes to them not through any power that they have," Creston says. "It's God-given."

How else do you account for a talent like this? Not through heredity. When the

Romeritos mentally examine the family genes, they come away baffled. "Gustavo's grandmother had some brothers who lived on a ranch in Mexico. They taught themselves to play guitar and violin," an acquaintance offers lamely. Gustavo's father, Ignacio, adds that his father strummed on a guitar almost daily. "But there's a guitar in most Mexican families," the father continues with a shrug. "No, I think you can really say Gustavo did this on his own." Both Ignacio and Leticia, Gustavo's mother, were born in Guadalajara, Mexico, and from there they separately immigrated to San Diego, where they met. They married in 1960, had a son named Jaime a year later, and Gustavo was born three years later. By the time their second son was three, Ignacio and Leticia were detecting signs of the unusual.

Neither parent ever played any instrument, but Leticia always loved Mexican folk music. One of the family's most cherished early possessions was a record player proudly installed in the Romero home in Paradise Hills, just east of National City. The mother remembers coming home from work in a local laundry, picking up her two boys from a neighbor's home, and each day watching Gustavo run to the record collection. "He would ask me what I wanted to listen to, then he would put those records on for me." The little boy would sit transfixed, literally for hours, circumspectly pretending to play piano on the wooden ledge of the record player cabinet. He adopted a constant accessory. Some children can't be separated from a beloved blanket or doll; wherever little Gustavo

went, he clutched a small record and a table fork, using the latter as an imaginary turntable tone arm. His parents shook their heads in amazement, but his grandmother worried. Thinking of the idle young men she had seen ensnared by Mexican bars, she warned that Leticia would have problems later. "You'll have to watch him," the grandmother clucked. "Wherever there's music playing, he'll stop."

Gustavo can't explain his early, unbounded love for music, just as he can't really explain what made him climb up on the bench of that first piano and start noodling around on the instrument. The Romero boys' baby sitter, an elderly woman who lived two doors away, owned that piano. Granny, as they called her, played only church songs and she didn't mind when little Gustavo picked away at tunes. "The instrument bewitched the preschooler. 'Wherever I went and saw a piano, I always wanted to try it,' he remembers. The San Diego County Club (located in Chula Vista), where his father worked as a waiter, had one. When Gustavo finally entered Robert E. Lee Elementary School, he discovered that teacher son's interest, they bought a brand-new Baldwin from a Chula Vista piano store. Gustavo was eight.

The parents soon got more assurance of Gustavo's earnestness. Leticia, for example, recalls going into a music store right after buying the piano and purchasing a series of beginning-piano lesson books — only to have Gustavo master all the lessons in one day. The boy was then buying popular music, themes from movies and so forth, and he remembers adding flourishes to complicate the pieces, already too simple. On another visit to the music store, Leticia collared a young man named Mark Williams, who turned out to be a college student of piano. She asked if he'd be interested in teaching her son for three dollars an hour in her home. Williams agreed, and began introducing Gustavo to the works of Beethoven and Chopin. After just four months, however, the young

teacher confessed he had taught the little boy everything he could. He suggested that Gustavo try studying with his (Williams') former teacher. Unfortunately, she was to teach the Romero a lesson in the kind of possessiveness that can make people see the talented young as a ticket to fame, and clutch at them. A Chula Vista resident, Gustavo's second teacher agreed to instruct the boy for thirty dollars a month. "And she was great for me at the beginning," Gustavo says warily. But as the months went by, he began to fret that he wasn't progressing; somehow word of his discontent reached Williams, the college student, who recommended that the lad audition for Ilana Myster, a well-respected local pianist and teacher at the University of San Diego. When the Chula Vista teacher got wind of the imminent switch, she flew into a rage that still provokes a shudder in Gustavo. "She yelled at my mother," he whispers. "She said, 'He's a flower and you're stepping on him.'"

The turmoil hurt Leticia Romero but didn't daunt her conviction that Myster's



Ignacio and Leticia Romero

guidance would benefit Gustavo. Myster in turn was thrilled to have the nine-year-old youngster. She still vividly remembers Gustavo's audition with her. First he played a piece he'd been studying with the woman in Chula Vista. "It was very studentlike and nothing great," Myster recalls. "I was thinking, 'Who can I recommend for a teacher?'" Then Gustavo offered to play another piece he'd been studying on his own, Chopin's G Minor Ballade. "And he played it beautifully, brilliantly," Myster recalls. "He spent two and a half hours at my house that day."

Myster soon urged Gustavo to enter local music competitions, which he won handsily. At age ten he took first prize in the Music Teachers of San Diego competition. At eleven he won first prizes in two major state competitions, and the next year he dominated the young pianists competition at Chapman College in Orange County. Under Myster's guidance, he won a scholarship to participate in the six-week Eastern Music Festival in North Carolina in the summer of his twelfth year. Closer to home, his appearance before San Diego audiences also multiplied. His parents said that his first public performance was before a group of lady golfers at the San Diego Country Club who had heard about Ignacio's talented son. Soon other women's clubs began calling the Romero, asking if Gustavo could play at teas and other social/cultural assemblies.

Today there are probably a half dozen San Diegans who heard Gustavo during that period and who claim to be the first to have "discovered" him. Anahid Jeranian doesn't make that boast — she thinks no single person deserves to take such credit — but she's probably entitled to the distinction of being Gustavo's most devoted fan, outside his family. A Claire-

(continued on page 10)

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PRELUDE

(Continued from page 11)

can hear the longing, the conviction the parents must have confronted in their offspring. "Gustavo knew that New York was the place for him to be, so he didn't care if he had to leave his family, or how hard it is," says the mother. The thought reminds her of how Gustavo once forgot his lunch money when he was very small; she was amazed that he wasn't upset, but the child replied that he had simply gone off and played the piano. The mother still marvels at her son's ability to let the music

block out everything, every strife, every pain. In making the school decision, the parents finally sought the advice of Andre Watts, a renowned pianist and one of Gustavo's great admirers. Watts gave his opinion (he was ambivalent) but also arranged for the Romero to drive up to Los Angeles and get yet another, from virtuoso pianist Rudolf Serkin. "He [Serkin] told us he was nine when he went away to school." The example seemed to give the Romero's courage.

Gustavo's face saddens when he says, "For my parents and my family it was terribly hard." But he grins with pleasure when he thinks about his first visit to New York. "The very first thing I did was to go

to Carnegie Hall and the Music Center and Juilliard, just to look at them. Then I went to Paterson's. It's a music store in back of Carnegie Hall which has everything. There was so much music! You'd go by Carnegie Hall, and there was so much music, all these people coming to play. And you'd think, my God! Why aren't they coming to San Diego?" Since they in fact come to San Diego only rarely, and they cluster around New York like bees at the hive, Gustavo asked to go to New York. He finally moved there a year and a half ago, in September.

He settled in with a family who lives on West Ninety-third Street. The father em-

igrated from Poland, the eight-year-old child also plays piano. "It's a very musical neighborhood," Gustavo says. "Ruth Laredo, the pianist, lives in the same building and so does one of the college-division teachers at Juilliard, Garrick Ohlsson, another pianist, lives across the street. And I heard that the Pichas Zukermans and the Itzhak Perlman go to the same bank that I do."

Weekdays he takes the bus down to West Sixty-third Street, where he attends the private Professional Children's School, where he studies ordinary subjects like Western Civilization, French, and algebra, alongside extraordinary teenagers: ballet dancers, one of the current

stars of *Annie*, the Broadway musical. He studies in Juilliard's "pre-college" division on Saturdays, a grueling long day which often stretches to more than ten hours of concert, musical theory, chamber music, performance, and more. He studies with his current Juilliard teacher, Herbert Stessin, on Tuesday afternoons, sandwiching in his practicing with his high school homework, a thorn in his life because of the time it robs from his music.

"You hear about how people like Rudolf Serkin and Isaac Stern never went to school after the time they were eight," he says with a wistful sigh. "What would be incredibly perfect to me is if I went to school in the morning and they didn't give us anything else to do outside."

Attending concerts takes up any spare time; a Boy's Club foundation grant pays for all Gustavo's tickets. The rest of his expenses — which came to about \$10,000 last year, according to Jeroniah — have been covered by an educational fund set up through the Thursday Club, a Point Loma women's philanthropic organization. It was to express his gratitude to the Thursday Club that Gustavo gave the recent recital during the two weeks he had home at Christmas.

These days the Romero home is located in a trim Chula Vista housing tract that bears an uncanny resemblance to University City. The dwellings here are colored cream and green and shades of brown, with shake roofs, and surrounded by meticulous landscaping. Mr. Romero still works as head waiter at the country club, and he moonlights with gardening jobs; Mrs. Romero earns minimum wage

working at her laundry job and cleans offices at night. But their home is a middle-class palace, furnished tastefully and filled with beautiful appointments.

Gustavo also dresses nattily: the day after the recital he wore khaki pants, a new sport shirt, and a gold chain around his neck. He's almost sixteen, and now it's easier to envision what he'll look like in college than it is to picture what he looked like in grade school, though his cheeks still have more than a hint of childish roundness. His body is stocky, his skin almost milky white, his hair luxuriant and dark. As he talks, his right hand strays over the chair arm, relentlessly and unconsciously fingering invisible piano keys.

He relishes this interval in his life, this opportunity to concentrate intensely on studying music. He says he wants to work on technical things such as building the independence of each hand; he's working now on really listening to himself, to catch the mistakes. And he's working to improve that gift his admirers say he has in such abundance, the ability to make the notes express emotion. "I know when I go to a concert to hear somebody play, I want to sit there and feel something. People go to hear music for enjoyment, to respond to emotion, to feel happy or sad or to sit on the edge of their seats." He wants most to give them that and he says doing so comes very naturally. It surprises him to hear people think of this as difficult, and yet it is also something he wants to develop further.

In this interval of time, he can do so without worrying about the pressures of career development. First, he'll finish high school. Then he'll either proceed to Juilliard's upper division or study with some other conservatory or master teacher — but by that time the competition will have begun to build. Gustavo says he already hears talk of tension between the pianists in the upper division, tension which he says is blissfully absent among the younger students. "With my friends now, we're just all working pianists. And you're not thinking, Oh, this one's playing here and this one got this review and so on and so on," he adds. "If it was competitive, I would try not to think of it, because if music is like a sport, the only thing you can say is how far someone plays, which is ridiculous! How can you say one pianist is better than another?" he asks heatedly.

"That's like comparing Horowitz and Rubinstein. Each one is great. They each have something to say."

Yet Gustavo's life is hardly free from pressure, something which troubles his closest mentors like Ilana Mysior and Anahid Jeroniah. Mysior says, "There are a lot of people who forget that he's just a young boy and who expect a lot of him. They want him to write every week, and that's a bit unrealistic. He doesn't know what play is. If someone came up to him and said, 'Hey, let's go swimming.' He'd say, 'No, I've got to write a letter.' That's a shame." And then there's the pressure of living up to the staggering expectations, the Mozartian comparisons, something Gustavo admits he cannot ignore.

He fears that if he really thought a lot about those expectations, he might relax, not work so hard. His mother doubts the contrary into him. He smiles broadly and says every time his mother calls, she repeats a message, which seems long ago to have become internalized. He says the hype may tell others that his talent is an incredible thing, "but it's telling me if it is true, you'd better work at it. Keep on remembering that so many people have confidence in you. And they really think that something's going to come out of all this that's happening now."

And will it? Anahid Jeroniah bites her lip and says with apprehension, "There's such politics in it. You don't necessarily need to be good to make it. There are more mediocre artists than there are really top-notch artists," she asserts. "It's a lot of luck — being in the right place at the right time, having the right connections. Getting into the Mafia, as it were. But I know that he has a good chance of making it. He has that chance!"

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PUT YOUR MONEY IN PESOS ¿Sí o No?

By Michael Waterman



Miguel Márquez

A few weeks ago Miguel Márquez and I sat together in his spacious, modern furnished office in the Multibanco Comex building on Fourth Street between Revolution and Constitución avenues in the heart of Tijuana's financial district. "The future is brilliant," said Márquez in describing the outlook for Mexico's general economy. He spoke English with hardly a trace of an accent, and he gave loud and sharp emphasis to the first syllable of the word brilliant. He was only a little less bullish in discussing the present appeal of Mexico's interest-yielding peso accounts, which was the specific topic of our conversation.

Márquez is the embodiment of the new economic spirit that prevails in Mexico today. He is an attractive young man in his late twenties, calm, dignified, self-

assured. Márquez was born in Tijuana and educated in the public schools. He learned to speak his impeccable English, improbably enough, by watching a lot of American television while growing up. Márquez belongs to a new cadre of academically trained Tijuana businessmen. He was among twelve members of the first class of the graduate business school of the Autonomous University of Baja California at Tijuana. He worked as a stockbroker for five years and has been with Comex, Mexico's fourth-largest and fastest-growing privately owned bank, for the last four years. Today he is an executive vice president in charge of the investment divisions of thirty-five Comex offices from Tijuana to Matamoros on the Gulf of Mexico.

The interest rates Comex bank and

others in Mexico offer do have considerable appeal to the American investor, at least at first glance. For those who keep a watchful eye on the money market — T-Bill certificates, municipal bonds, and other opportunities to keep cash with inflation — the prospect of a net return in the vicinity of twenty-seven percent has an immediate allure. To hear Márquez talk of the corresponding interest effect on peso accounts is altogether captivating. "Right now," he says, "a two-year peso account, reinvested for a two-year period, can give you thirty-five percent net a year. So in two years you can receive seventy percent if interest rates continue at the present high levels."

Such claims are received with a high degree of suspicion by most everyone on this side of the frontier, and not without

good reason. Few San Diegans have forgotten the dramatic devaluation of the peso in August, 1976, which shook Mexico and jolted many San Diego investors who had funds in these peso accounts. They were receiving as much as a twelve percent return on their deposits, roughly twice that which they could earn in the U.S. on comparable investments. These people sustained losses of more than forty percent on their savings when converted back into dollars.

For twenty-two years the peso was pegged at a fixed rate of twelve and a half pesos to the dollar. Then, despite repeated official denials of an impending devaluation, the Mexican government announced that the peso would be allowed to float freely against other currencies to establish a more realistic value. In the words of one

observer, "It floated like a rock." The first day, the rate slipped to twenty-one and one-half pesos to the dollar, a thirty-eight percent drop in value. By mid-1977 the rate was twenty-three to the dollar, nearly a fifty percent devaluation.

The peso continues to float today, though not in the free fashion of a short period following the 1976 announcement. The Mexican government maintains a "managed" or "dirty" float, which means that the peso is allowed to fluctuate only within narrowly defined limits in response to market pressures. Such a system of controlled exchange rates prevails throughout most of the world today. If pressures build up beyond these limits, Mexico's central bank, the Banco de México, comparable to our Federal Reserve Bank, intervenes. It buys pesos with its foreign reserves and thereby supports the currency. Under this arrangement the peso has hovered around twenty-three to the dollar for the last three and a half years.

Ultimately, the advisability of taking one's greenbacks across the dusty border, exchanging them for notes picturing Benito Juárez and other Mexican heroes, and entrusting them to a foreign bank, seems to rest upon the likelihood of another big devaluation. Despite the overriding importance of the devaluation question, it is only part of the story behind these peso accounts; there are other significant considerations.

Uppermost in the investor's mind are the rates themselves. All Mexican banks, government and private, offer the same rates, which are established by Banco de México and are revised periodically. As of the first week of January, 1981, the net returns on peso "time deposits" as these accounts are technically referred to, ranged from 21.5 to 28.75 percent. The longer one leaves a peso deposit with the bank, the higher the return. Terms may vary from just three days to 725 days. "Liquid" accounts, those offered for periods of three to thirty days, paid rates of 21.55 to 25.75 percent. Longer-term deposits of one month to two years were yielding returns of 26.5 to 28.75 percent.

A time deposit is a contract to deposit money for a specified period at a specified rate of return. Miguel Márquez explains that under Mexican law, you are not permitted under any circumstances to breach your contract by withdrawing before the end of the term; you're locked in for the duration. This differs from otherwise similar time deposits in the United States. Here, the depositor may withdraw funds before the end of the term, though he would suffer a substantial interest penalty. One of the functions of the short-term deposits is to provide liquidity for at least a portion of an investor's deposits. (These

short-term deposits are renewed automatically for the same period unless the bank is instructed otherwise.)

Another purpose of these liquid accounts is to serve as a repository for interest from longer term deposits. Says Márquez, "Such interest may not be accumulated on one's original deposit for a compounding effect because this would be viewed as an alteration of the terms of the original contract." Thus, interest may be channeled into new short-term contracts each month when the interest accrues.

The minimum deposit to open a peso time-deposit account varies from bank to bank. Comex has a 5000-peso minimum for accounts of less than thirty days (approximately \$220). Time deposits for any longer period must be at least 10,000 pesos (about \$440). The other bank whose officials were interviewed for this story, Banco Nacional de México, or "Banamex," recently raised its minimum on all time-deposit accounts from 10,000 to 50,000 pesos (roughly \$2200). Interest paid on a long-term time deposit may be less than that on a shorter-term deposit, as explained above, with little or no minimum amount necessary.

It may come as a surprise to many, but it is possible to use U.S. dollars in a dollar time deposit in Mexico, which is among the few countries in the world that permit investment in a foreign currency. In early January, 1981, these accounts were paying a little over 12 percent for deposits in amounts over \$2000 for terms of three to eighteen months. "Dollar rates aren't terribly competitive with the other side," said John Rimbach of Banamex. I was quite startled to find Rimbach and fellow American John Davies working in Banamex's office on Second Street between Revolution and Constitución. I had fully expected to have to rely on my Spanish-speaking ability to research this topic, and had reviewed some of the technical Spanish vocabulary of banking and economics. Perhaps I shouldn't have been so surprised. As Rimbach explained at one point during our first discussion, "Obviously this is a Mexican bank with two Americans over here for a purpose. We can converse easily with the American population."

Rimbach and Davies are immersed in Mexico. Both live in Tijuana and have Mexican wives. Rimbach, a sturdy, gray-haired man in his early sixties, has lived in Mexico for more than twenty years and has held jobs with the U.S. Consulate in Monterrey, with Mexican industrial concerns, and with the State of California as a trade representative to Central America, in addition to being a banker. "I'm completely involved in Mexico," he said. "I'm an immigrant."

Davies was once a banker in Denver. He has been in Mexico with Banamex for the last eighteen of his fifty-three years and is today quite active in promoting Banamex in the U.S. on television, radio, and in the print media. All such promotion is of an "institutional" nature only; foreign banks are prohibited by U.S. law from advertising their interest rates here unless they're registered with the Securities and Exchange Commission (SEC). Banamex and other Mexican banks are not interested in registering, in Davies' opinion (he can't speak for Banamex officially), because of cost considerations and the SEC's disclosure requirements. Disclosure seems to be the bigger concern. "There's a full disclosure law under the SEC; a registrant must disclose every single bit of information about that company that the SEC wishes disclosed," he said, "and I don't think our bank needs to do that."

While Banamex and Comex choose not to publicize their interest rates to their northern neighbor in his own land, they miss no opportunity to bring them to the attention of the U.S. investor. Banamex has large billboards advertising its rates right at the border — entering and leaving Tijuana. Banamex has an eye-grabbing sign on the main street leading into downtown Tijuana, just after the new concrete interchange.

Other banks in Mexico offer these peso accounts, but Banamex and Comex seem to be the most aggressive in soliciting American money. I asked Davies why others do not eagerly promote peso investments to Americans. "I don't think they've woken up," he replied. "I don't believe they're aware of what the potential is."

The Banamex billboard states that returns of 32.56% can be realized on these accounts. This overstates things just a bit. That figure represents the gross return on a two-year deposit. The Mexican government imposes a twenty-one percent tax on a portion of the interest earned on time deposits, regardless of the amount deposited or the rate of return. In most cases, though, only twelve percent of one's interest is subject to the twenty-one percent tax; the balance is not taxable. This means, roughly, that one-fifth of twelve percent goes to the government. The tax is deducted monthly by the bank and paid directly to the authorities. But since the net rates are quite high, this tax doesn't really affect the attractiveness of peso investments. However, Rimbach noted one concern connected with the Mexican tax: the possibility that the Mexican government might increase the tax while you're locked in on a time deposit. "If there's a tax increase, you'll be subject to that because it's outside control of the bank system," he

said.

The Mexican tax might lead one to worry about possible double taxation — that is, taxation of the same income by both Mexico and the United States. Interest income is taxable in the U.S. whether earned at home or abroad. You won't be taxed twice, however, because U.S. tax law provides that U.S. citizens may take a foreign tax credit against U.S. taxes for the amount of income taxes paid to any foreign government. Thus, a U.S. investor may ordinarily reduce his U.S. tax bill by the exact amount of foreign income taxes he has paid.

Mexican bankers were all emphatic in impressing the fact that these accounts are thoroughly confidential under Mexican federal and banking laws. One of the more intriguing aspects of researching this story, I found, was discovering just what this means. Comex distributes a pamphlet to prospective American investors which contains a mysterious passage about Mexico's bank secrecy laws. It reads: "It is generally true that Mexican laws concerning the secrecy and confidentiality of bank accounts and other financial accounts are closely parallel to those of Switzerland. Such information is not available to Mexican or U.S. authorities except by express order of a Mexican court, which would not usually be granted in a case involving tax violations only." The meaning of the words is always open to interpretation, but this passage leaves the impression that here may be an opportunity to avoid a little, or depending on one's circumstances, a lot of U.S. tax liability.

A retired San Diego architect I spoke with had invested in peso accounts for several years. He shared this understanding of confidentiality, based on similar representations made to him. Consequently, he decided not to report the interest he earned in Mexico to the Internal Revenue Service. Understandably, he was extremely reluctant to discuss any of this with me but finally agreed after I gave him an assurance of anonymity. "This is a very pointed question," he said. "I never reported the income I earned down here because of the Mexican confidentiality laws. They're one of the very few nations in the world that doesn't have a reciprocal tax treaty with the U.S."

Another former investor I spoke with is the wife of a San Diego physician. She also believed it was possible to evade U.S. taxation by placing funds in Mexico. Nevertheless, she opted to report her interest earnings. Her reason for doing so was "psychological." "I just didn't trust the Mexican bankers not to report my interest income to U.S. tax authorities," she said.

(Continued on page 18)

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PESOS

(Continued from page 15)

"I didn't believe they would observe their own secrecy laws," she related in an incident which prompted her misgivings. "My husband and I went down there to open an account. They told us openly that our account would be completely confidential. Later we received newsletters from the bank at our home with the bank's insignia on the envelopes. I called the bank and pointed out that this would provide an excellent lead for the IRS if they were really checking up on this sort of thing. I asked them to send any further correspondence in unmarked envelopes, which they did."

Despite the impressions of these people, there is little if any possibility of safely avoiding U.S. taxation of interest earnings. One might question whether there is any real benefit to these confidentiality laws. Mexican bankers, not surprisingly, insist there is. They inform you that information regarding an account may be divulged to a third party only with the consent of the investor or by order of a Mexican court. They tell you that a Mexican court will not order disclosure of information regarding an account if there is a suspected violation of U.S. tax laws, such a directive will only be issued if it is believed that Mexican laws have been violated.

With all of this in mind, I asked Davies whether in fact it was possible to shield interest earnings from the IRS. He responded, "Any time you have secrecy laws I suppose it does provide a means for tax evasion, if a person so desires." As to whether individuals were actually avoiding U.S. taxation, Davies said, "I would imagine that some are. It's not a question we ask them. I make it clear to them that their financial obligation to the U.S. is their concern. We're not involved. We deduct for the Mexican government, but at the same time we won't provide information to third parties."

All of this talk of the protection "secret" Mexican bank accounts offered leads some investors to make hasty and mistaken conclusions about the potential of these accounts as a device for U.S. tax evasion. People are apt to conclude that since the accounts are "secret," the IRS will never

discover their existence; or even if the IRS does discover an account, it won't be able to act because the Mexican banks and courts won't cooperate. The proper conclusions, as I learned from the San Diego branch of the IRS and from a prominent San Diego tax attorney, are that the IRS can usually find out about the account, and that the IRS really doesn't have to prove anything—the depositor must.

In 1970 Congress enacted the Currency and Foreign Transactions Reporting Act, commonly called the U.S. Bank Secrecy Act. This law gives the U.S. government important tools to track down the transfer of money abroad. American banks now store on microfilm all checks written for amounts over one hundred dollars; they are obliged to furnish this information on request from qualified government agencies. Banks must advise the U.S. Treasury of any transfer in or out of the country of \$10,000 in cash or more. And your bank must declare any amount of \$5000 or more being sent or personally carried to or from the U.S. You are also required to check the relevant box on tax form 1040 if you have a foreign bank account. "If they do not check that box," said Kathleen Jones, IRS spokeswoman in San Diego, "it constitutes filing a false return; it would constitute failure to report income and would be subject to civil and criminal penalties."

There are loopholes in this law, but the Act does give the government an effective means of monitoring the flow of some funds into foreign countries. Not all money is easily monitored, as pointed out by Paul Wassenaar, a San Diego tax lawyer currently teaching taxation of foreign income at USD law school. "I don't think it's any secret that people are carrying money across the border on a fairly frequent basis," he said. "For instance, you have the individual who receives \$10,000 cash for doing XYZ, and he goes down to Mexico and deposits it in the bank. But if you're talking about a bank transfer, sure, that clearly is going to show up under these reporting laws."

Wassenaar cautioned, however, that even the individual whose transfer of funds into a Mexican bank account isn't likely to be discovered is acting foolishly if he or she tries to conceal his interest earnings. In this day and age, basically everything's done in a full-spread. A person who thinks he can take a sum of money, simply deposit it in a "secret" Mexican bank ac-

count, and thereby avoid the tax on the accumulation of income deposited, is, in my opinion, really kidding himself. The transactions that people are involved in are just too visible to the IRS, with the financial network that we've created in the U.S. There are too many different ways the IRS can get information relating to these funds."

If the IRS does uncover any suspected violations of U.S. laws, and presues civil charges in court, it is the individual, the defendant, who carries the burden of proof. Said Wassenaar, "The IRS merely has to allege that you have income in the amount of X dollars, and if they so allege, you are required to disprove their allegation. They, of course, must have some information on which to base their allegation, but the burden of proof [on the IRS], as far as quantity of proof, is basically just a suspicion, that's all they have to have."

Proving a criminal, as opposed to civil, violation of U.S. tax laws for failure to report interest earnings in a Mexican bank account is not that easy. In that instance, said Wassenaar, the IRS has the burden of proving beyond a reasonable doubt that you willfully failed to report income. "An unknowledgeable person in San Diego might say, 'Well, I earned this income outside the country, the IRS has no business knowing about that, and that's not taxable in the U.S.' In that context, the IRS may have a hard time proving that you willfully failed to report if you thought you had no obligation to report. And if you're trying to prove that beyond a reasonable doubt, some people in San Diego certainly don't know that you're supposed to report this income on your tax return. Therefore you might not be responsible for a criminal violation."

One of the more fundamental concerns with peso time deposits is whether the investor can feel secure about the stability and strength of the banking institution that receives his or her money. The facts indicate that one should feel quite confident about the financial integrity of Mexican banks. However, there seems to be a deep-seated xenophobia to all things Mexican, including banks. The physician's wife had also invested in Canadian bank accounts and she describes her uncomfortable feeling by drawing a comparison. "There is something secure in the psychology of putting money in Canadian banks," she said. "We feel that our governments and general philosophies are about the same. But there's something

about south of the border, even though we don't like to admit it. Their culture, politics, law, or whatever is so different from ours that it makes it very difficult to completely trust them. It gives you a very uneasy feeling. And, of course, there is such chaos politically in Mexico. Also, so many people have bought property down there and then found out it doesn't really belong to them."

The Tijuana banking community finds such comments wholly unjustified, and the evidence may be on their side. The National Banking Commission regulates Mexican banking industry; it is a very strict body. Although it does not guarantee or insure an account in the same way the federal government does in the U.S., it is its policy not to permit a bank to go bankrupt. When a bank begins to look a bit shaky, the commission steps in to remedy the situation. As a result, said John Rimback, "there have been no bank failures in Mexico since the establishment of the commission in 1933." This is an impressive record considering that this includes Mexico, at which he was asked about the prospect of another large devaluation of the peso. He started me off by answering that we would probably see this happen toward the end of 1981. Actually, the prognostication originated from the sharp, analytical mind of UCB's international economist, Sheila Moore, of the bank's Los Angeles headquarters. And her views are more or less shared by Norris Clement, a San Diego State University economics professor who specializes in the developing economies of Latin America, and Mexico in particular.

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large majority of investors did pull out of Mexico following the "76 float, but, according to Comerex's Marquer, the amount of investment which existed before devaluation was matched again in 1977. "The money came back a year after the devaluation. We are right now about 300 percent above levels we had in 1976." American investors must also feel that the risk of another major devaluation is not very great, or that the high return on their capital are worthwhile whatever the risk. The experts, however, are in disagreement on this point.

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The Cleveland Quartet

JONATHAN SAVILLE

The concert of the Cleveland Quartet at Sherwood Hall, under the auspices of the La Jolla Chamber Music Society, met with great approbation from many members of the audience I spoke with afterward. I myself felt considerably less enthusiastic about these performances, and it may be useful — if for nothing more than to stimulate some thinking about what criticism really is — to explain why.

In assessing a musical performance, there are three general areas of commentary, and the three are progressively more controversial. First one may comment on the technical mastery of the musician (or musicians). Knowledgeable listeners are likely to have little controversy on this subject: the only area where there might be disagreement is the relative importance to be given to those various minor slips that characterize any live performance. In the case of the Cleveland Quartet, it ought to be quite generally recognized that the group's technique is of the highest quality. As individuals and as an ensemble, these are first-rate musicians — and, as their subsequent lecture-demonstration illustrated, their technical command of such problems as intonation is the result of concentrated intelligence and a striving for perfection, in addition to natural talent. In fact, the Saturday-morning lecture (led by cellist Paul Katz) simply confirmed what a listener could hear at the concert the evening before: that this group is superbly in tune, in both the narrowest and the broadest meanings of the expression.

Their choices tend to fall comfortably within the range of traditional performance of the pieces they play; they are almost never idiosyncratic or startling in their interpretation of a familiar passage or movement. I do not mean to imply that they are half-bound by tradition, or are routine imitators. On the contrary, they seem to have come to each work with a fresh, exploratory curiosity, and a determination to work out all the dilemmas of interpretation until they have made the work thoroughly their own. Their taste and musical sensitivity are such that their decisions again and again seem to reflect the inherent demands of the scores themselves, and not to exhibit any quirky originality on the part of the individual players or of their communal mind.

Specific details are very much their own — for example, a certain expressive flattening of a note in the final movement of the Bartók Quartet No. 1, a device violinist Donald Weistein describes as a way of indicating sarcasm. No other quartet, so far as I know, plays that note in just that way. But the overall interpretive effect, in the classics as well as in modern music, tends to be relatively uncontroversial, impressive in its intelligence, "naturalistic," and just sense of proportion rather than by virtue of a radical rethinking of the score or bold innovations. In this respect, the Cleveland Quartet resembles the Quartetto Italiano or the Melos Quartet of Stuttgart — excellent company to be keeping.

Beyond technique and interpretation, however, there is something else — harder to define, yet incontrovertibly there, and of decisive influence on whether a listener actually likes (as opposed to merely appreciating and admiring) a performance or a performer. This is a matter of attitude, of the inner self, of the deepest configurations of the musical personality. It is not the result of talent and hard work (as technique is) or of intelligence, judgement, taste, and intuition (as interpretation is); it is the total being of the musician, the unique essence of identity that distinguishes him (or her, or them) from all other musicians in the world. Listeners inevitably respond to this aspect of performance in a powerful, emotional, and usually unalterable way. A critical statement made on the basis of such a response is chiefly a statement of affinity (or antipathy) between the deep self of the listener and the deep self of the performer, and it is therefore really beyond argumentation — but no less crucial for the coherence of form and spirit that becomes so typical of Bartók's later work. Only the last movement, with its Hungarian folk-music flavor, its motoric rhythms, and its sometimes electrifying originalities of color and texture, belongs substantially with the works of the composer's maturity. Otherwise, this is Bartók for those who are fascinated by Bartók, and who consequently want every

glimpse of the composer's workshop, whatever the inherent musical value of the composition.

Some people think that comparison of a live performance with recordings is invidious, but in my opinion that is the case only when one criticizes the inevitable technical flaws of a live performance by reference to the polished perfection of a recording, spliced together out of numerous repetitions. The Cleveland Quartet's basic attitude toward the Bartók, the way they feel it in their bones, transcends the conditions of performance, and it is therefore legitimate to compare their Bartók with that of the Juilliard Quartet on their justly famous set of the complete Bartók Quartets (Columbia DJS 717). The

approaches are completely different. From first to last, the Juilliard performance is intense, propulsive, explosive, almost raw. Contents are extreme, dramatic confrontations abound, and even in the slower, more meditative or rhapsodic passages there is a continual expressive tension. The words I used earlier to describe the style of the Cleveland Quartet — suavity, richness, warmth, roundness, suppleness — are completely inapplicable to the Juilliard's recording. But what takes the place of these otherwise highly desirable qualities results in a performance far more absorbing — at least to my tastes — than that of the Cleveland Quartet. Whatever the tentativeness of the composition as a whole, this is indisputable Bartók in

less characteristic of the Cleveland's musical personality. Having "Lark" Quartet, for example, sounds very different when the lyricism is tempered by a certain amount of dry wit, when the melodic (and wistful) theme of the first movement (among others) are treated in a kind of disinterested purity rather than rendered with so much sentiment, when the rhythm has a devious hesitancy, when the music is played with its suave flexibility. Was that a lark, or maple syrup?

In a similar way, the Mendelssohn Quartet in E-flat Major, Op. 12, was given a full (and occasionally pushing) Romantic treatment, with successive surges of emotion blending into one another like high tide at Passon Beach. It would have been hard to discern behind this pervasively feelingful and exquisitely smooth performance the sturdy structural strength, the powerful imaginative control, the Classical, Beethoven-like harmonic impetus, that one can hear in the Orford Quartet's recording of Mendelssohn's youthful masterpiece (London STS 1540). Technically, the Orford players are something less than a match for the Clevelanders, but their basic attitude toward the music enables them to create a musical experience which I find more compelling than that offered in the concert at Sherwood Hall. There is no lack of passion in the Orford Quartet performance, but there is also a solidity and grandeur that the Cleveland Quartet seemed not to be seeking at all. The Cleveland gave us just what you would expect when you think — according to conventional ideas on the subject — about Mendelssohn, and they gave it to us with a lucid fullness of realization, the Orford recording re-creates the music — not through odd interpretive choices but through a difference in basic attitude — and shows us the truly great composer we tend to be unaware of.

Finally, there is the Bartók. This First Quartet is, to begin with, a problematic work. In many respects it has a quality of tentativeness about it; it is a memorial of the composer's exploration of himself, as he gradually moves toward his own true style. Hints of the Bartók to come can be found throughout, but there is also a great deal of residue from nineteenth-century composers (Brahms, Wagner, and so on), whose spirit is fundamentally alien to that of the developing young Hungarian composer. The central movement in particular seems lacking in direction and coherence and not structural coherence, for there is plenty of that, but the coherence of form and spirit that becomes so typical of Bartók's later work. Only the last movement, with its Hungarian folk-music flavor, its motoric rhythms, and its sometimes electrifying originalities of color and texture, belongs substantially with the works of the composer's maturity. Otherwise, this is Bartók for those who are fascinated by Bartók, and who consequently want every

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every measure. There are, of course, differences in the interpretation of individual elements as well — phrasing, dynamics, color, even (as in the case of the fluted "sacred" note, which the less refined Juilliard Quartet does not interpret in that manner) pitch. But underlying these choices is what I take to be a profound affinity with the creative personality of Bartók himself, an affinity that the Cleveland Quartet, for all its technical brilliance and interpretive sensitivity, does not strike me as having in anything like the same degree.

Some of you may protest that, in making these comments, I am speaking more about my own affinity with certain musical approaches than about the Cleveland

Quartet performances viewed as objective phenomena. So be it. Who ever suggested that criticism is — or should be — a totally impersonal and objective activity? It is certainly not my aim to make fans of the Cleveland Quartet turn against their favorite. But perhaps the frank testimony and self-analysis of a careful listener who disagrees with them may make them a bit more aware of what they were in fact listening to, and what there is about the music, the performers, and themselves that made them enjoy the Cleveland Quartet's concert so much. The aim of criticism is not agreement but critical awareness — and, luckily, there is a lot more to that than the unresolvable clash of divergent tastes.

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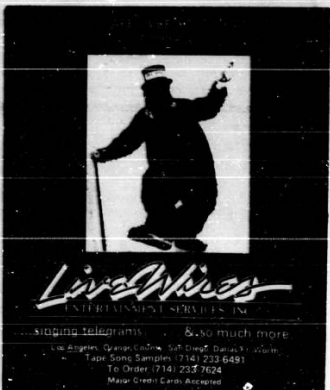
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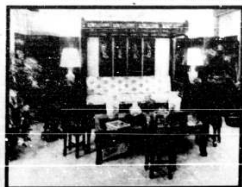
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City Lights

(continued from page 8)

people, why are we just sitting here?"

By late September of last year, Smith decided he was tired of putting on weight, chain-smoking, and drinking too much. So he vowed to quit sitting there in his home on Sixty-seventh Street just off El Capon Boulevard. His debts were all paid up, his affairs in order—Bill Smith was ready to go to jail.

He bought a pair of handcuffs from a nearby surplus store, and early one Saturday morning at the end of September he walked down to Family Planning Associates on Alvarado Road, where right-to-life activists say hundreds of abortions are performed each month, and he told a receptionist, "As long as I'm here you're not gonna kill anybody." Then he went out and handcuffed himself to the front desk.

But sadly, his beef wasn't with any of the customers, so when they came to the door, he opened it up and let them in. When the cops arrived, they unlocked his cuffs with one of their keys (one key apparently fits all) and they asked Smith if he'd mind if they used his own cuffs on him. Smith, being an agreeable sort, said he didn't mind, and off to jail they went, where he was charged with trespassing.

He never got his handcuffs back, but Smith went to the abortion clinic the next weekend and told the same receptionist, "I'm here again." Then he went outside and stood around unobtrusively until the police came and took him away again. He did the same thing the third weekend in a row, but after that he changed his mind. "It's not real pleasant down there at the jail," Bill says.

His jury trial begins February 18 and Smith, represented by a court-appointed attorney, plans to use the "Doctrine of Necessity" as his defense. This is the legal precedent that allows a person to violate a law under extreme circumstances, such as breaking into a burning home to rescue someone whose life is imperiled. "I trespassed at the clinic to save the lives of people in an emergency," says Smith.

—N.M.
—Jeanette DeWyer and
Neal Matthews

Letters

(continued from page 25)

through wit and superbly crafted writing, kept his audience reading, laughing, and priming right up through the sober and satisfying ending. He entertained us and at the same time left us with no illusions about the possible consequences of drinking and driving.

Save your temperance talk for the Sunday service, Mr. Chiles. Most of the world drinks; people always have and always will. Your job, our job, should be to try to keep drinkers from becoming dangerous drivers. If that work can be accomplished gently and with humor, as Mr. Heffner has so eloquently done, then such is the course we should prefer to follow. *Ronald L. Jacobs*
Clearmont

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Off the Cuff

Can you finish these sayings? (Montessori School of San Diego)



Caroline Rochford
Age 4
Future Artist

A bird in the hand is probably gonna try to get away from you. Look before you turn the lights off so you can see where you're going.

A penny saved is probably at the bottom of your pocket. You can kill two birds with a very large rock.

If you can't stand the heat, get out of the house and get some cold air. The early bird catches flies and eats them. You can't judge a book by just looking at the pictures; you have to learn how to read. Don't put all of your eggs in the refrigerator 'cause they take up too much room. A stitch in time saves a person's leg if the cuts it and it's bleeding.



Tyler Wurthington
Age 4
Future Fireman

A bird in the hand is hard to hang on to. You can kill two birds with one gun. Sticks and stones can break your bones but words will not hurt you.

A penny saved is enough for a piece of bubblegum. Too many cooks spoil and burn your pancakes.

You can't judge a book by the title. One picture is worth a thousand dollars if it's good. A rolling stone gathers sand. Don't cry over spilled oil trucks.

People in glass houses should move because they could break the whole thing.



Matthew Goebel
Age 6
Future Doctor

You can lead a horse to water but you can't make him swim. If you can't stand the heat, get out of your chair and turn off the heater.

Two heads are better than one, but nine heads are better yet. A spoonful of sugar helps your teeth to go bad.

A spoonful of sugar helps your cake taste a lot better. People in glass houses shouldn't play ball up against it. Don't put all of your eggs in one pot because you crack 'em and they boil over onto your shoes.

Don't cry over spilled money unless it's more than a hundred dollars. A penny saved is a piece of copper.



Rachel Alexander
Age 6
Future Cowgirl

You can't teach an old dog that doesn't listen to you. Here today, gone to lunch. You can't judge a book by what people say about it.

A spoonful of sugar helps your teeth to go bad. Two many cooks spoil the chili. A bird in the hand is worth about two dollars if you get the eggs.

You can lead a horse to water but you can't make the water come to the horse. Don't count your chickens before you put gloves on 'cause they scratch.

A penny saved is a penny spent.



Joe Crudo
Age 8
Future Lawyer

Look before you cross. A rolling stone gathers other singers. Don't cry over the Charger football game.

Two heads are better than three. A spoonful of sugar helps your coffee a lot.

You can't teach an old dog to eat with a knife and a fork if you can't stand the heat, get out of the desert. People in glass houses shouldn't throw pots and pans at each other.

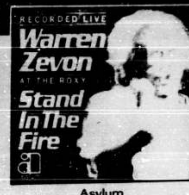
A penny saved is worth one cent. Children should be seen at G-rated movies but not at R-rated movies.

—Lin Jakary

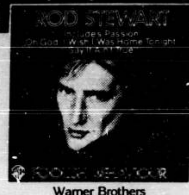
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Artists' Quilts

Why should the La Jolla Museum of Contemporary Art decide at this time to open an exhibition, as it did this past weekend of Arnes, Quilts and Quilts? Southern California artists (plus Ken Price, who is from Tijuana, Mexico) could it be because decorative art has recently been recognized as a serious and trendy medium? Because feminist artists such as Marjui Shaprio have made the art world acknowledge the significance of needlework as art (although there is only one woman artist represented in the exhibition)? Or is it a further exploration into the parallels between the strong geometric design inherent in quilts and the abstract design of hard-edge painting? Or are they drawn by quilt scholar Jonathan Holstein at New York's Whitney Museum ten years ago? Or is it because the majority of the group of established artists whose works are represented in the museum collection?

Actually the quilts are in a museum of contemporary art for none of these reasons alone, but because all of these factors together make such an exhibition timely. The exhibit was conceived and organized by early-American quilt connoisseur Ludy Strauss, who

proposed to several Los Angeles artists the translation of their art forms into the neglected quilt medium. The results, at their best, focus attention on the equivalence of high art and low art, folk art and fine art. However, many of the quilts are merely a translation of process from one medium to another. While one might not imagine struggling under one of these museum pieces, in a few cases references to anonymous craftspeople and functional format serve as a vernacular reinterpretation of the past few decades of high tech/high art.

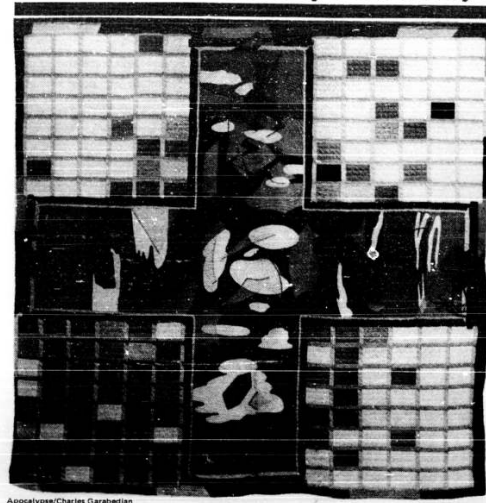
This play between function and nonfunction is very close to that which Ken Price has in his ceramic pieces, which can be seen equally as utilitarian vessels and as objects of art that explore the sculptural form of the cup or bowl. In each of his three quilts a center, or applied, cameo echoes his ceramic designs that are derived from picturesque polychromed Mexican curio, while the quilt stitching reinterprets his angular abstracted architectural pieces in

Peter Alexander grasps the vernacular firmly by the throat in his black velvet and midnight taffeta sunset *Black Chalk Vista*, whose roots lie in painted velvet tourist art and garish RV sunset scenes. Yet it also is a logical extension of the artist's concerns with light and its properties, explored in his earlier reflectant resin sculpture, and here examined in cloth — and the ability to absorb or refract light through iridescence. The use of luxurious fabrics recalls early American crazy quilts and cigar wrapper throws randomly patched in silks, satins, and velvets.

Tom Cooper's quilt looks disarmingly stylish in its twenty-three custom-dyed tones of gray and 1700 two-inch squares. The interesting point about this work is not the conceptual difference between the source design and the additive patchwork process. The source, the artist's photographic work (exhibited at the Jolla Museum recently), uses negatives of a made human torso run through a computer to render them in a tonal grid. While the final product seems analogous to a patchwork quilt (and it is), the essential difference is exactly that of high technology — the use of sophisticated photographic and computer processes — versus that of personal handcrafting — spirit and soul in the piece fabrication of the soft sculpture photogrid.

Significantly, Charles Garabedian, an out-of-the-mainstream painter, has created the most all-encompassing work, one that integrates contemporary interests with traditional elements from both historical quilts and painting. The cross-shaped center section of his *Apocalypse* is applied in painstaking detail to resemble both today's photo-realism and Venetian ceiling paintings which gave the illusion of open sky. The subject of this section is an autobiographical incident—a brick shattering the artist's window. The jagged pieces of glass joined with airbrushed pieces in the blue. Each glass fragment overlap and windows' soft shadow or highlight is vividly etched in

(continued on page 4, col. 4)



Apocalypse/Charles Garabedian

Ice Dreams

Ask the old timers; they'll tell you that the ones who know. And they would say, "My eight-year-old daughter, the ice skater!"—with a shudder. The worst thing that can happen to you is 4-0-0. That's when you get up for private lessons, before the rinks are open to the warming, skating public: 4:00 a.m. on the ice is not warm and very hard. And the expense? Serious skates cost much more than fun skates; and while they're better for growing ankles, they're outrageous just as quickly. If you're serious about that make the competition skater don't exactly crystallize in the spray of a skateblade, either. In the bottom line is, if you show up, you're going to lose. If you're the ice to find the ones that fall off and sew them back on. Then, just a few years after your laughter is over, you'll drive berserk to the rink at 4:00 a.m. your daughter is over.

But maybe... you will get to watch your daughter skate in the U.S. Figure Skating Championships at the Sports Center. You will need to watch her win the chance to go on to the World Championships next month in Hartford, Connecticut. (Yes, Hartford, Connecticut is the home of the Hartford Traveler Insurance Companies, sponsors of the championships.)

While figure skating seems predominantly a woman's sport, there will be 175 dancers, 100 men, and 100 women figure skaters in the country, competing in junior and senior figures, pairs, and dance categories, and in novice figures. Since all of last year's senior title holder, Linda Katch, and last year's U.S. Figure Skating Champion, Charlie Tickner, Tan Bahmani and Randy Gardner, and Stacey Smith and John Summers—retired from the amateur ranks—will be competing in the 1984 Winter Olympics, all those titles will be taken by new winners.

Last year's silver medalists, among them Lisa-Marie Allen and David Roocky Santore, will be there. So will the 1981 World Junior Champion in Canada last month, and who will be competing for the first time as a senior.

Fifteen-year-old Jennifer Hamilton of New York City will be competing in the junior division, where she has an excellent chance to win the title.

Looking between the blades of all these skaters will be the spirits of skaters past: Jackson Hargreaves, the New Yorker known as the "father of figure skating," a ballet master who was the first to combine dance with skating; and the English and Tenley Albright, Dick Button, Peggy Fleming, Dorothy Hamill, Tim Wood — champion Americans who were also the best in the world. Other onlookers from the past might be Madge Syers, a British skater

(continued on page 4, col. 5)

Vidal So Soon

George Vidal. When I first heard the name I thought that a Canadian was coming, like a friend of Barbra and Ken visiting from outer space, and I wrote Sant asking for one for Christmas.

When I was only a little older, I saw him on television during some form of mental or other debating William F. Buckley, Jr., and he impressed me as nothing more than the clone of his opponent: a bored and boring aristocrat whose sole life in life was listening to the richness of his own vocabulary. His name still did not sound right; where does anyone get a first name like George? I figured that perhaps he had been born in Brazil, and I kept hoping to see him some Saturday afternoon on TV's *Big Time Wrestling*. I wondered how he might do against the likes of Killer Kowalski or Bo Bo Brazil and his hairy, hairy, hairy, hairy...

(continued on page 31)

(continued on page 5, col. 1)



Gore Video



of the *Micro-Pharm* group.

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READER'S GUIDE

Contributions to READER EVENTS must be received in mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to take all materials. Send complete information and photos to: READER EVENTS, 1717 R, P.O. Box 82825, San Diego, CA 92188.

Dance

"Choreographer's Dance Concert" will feature modern dance works by Johanna Weyer, George Willis, Alicia Ransom, Melody Santos, Ellen Segal, and Patrick Sullivan. Wednesday, February 4, 8 p.m., Miran Hall, Northwestern College, 900 Otay Lakes Road, Chula Vista, 421-1185.

UC San Diego's University Events Office proudly presents



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Film

Children's Films will be shown Thursday, January 29, 3:30 p.m. National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"Distant Thunder," a Soviet Ray film about a World War II tank made famous in India that left 5 million Bengalis dead, will be shown in the UCSD Committee for World Democracy political film series, Friday, January 30, 7 p.m., USB, 2722, UCSD. Free. 452-1362.

"Festival of Animation" will present sixteen animated short subjects, from Max Fleischer classics starring Superman, Betty Boop, and Popeye, to Derek Lamb's Academy Award-winning *Earth Child*, with TV animated comm-

icals and a surprise, Friday, January 30 and Saturday, January 31, 7 and 9 p.m., and Sunday, February 1, 2, 7, and 9 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-2267 or 784-1668.

Naturalist Films, Seals, by Jacques Cousteau, and *The Right Whale: An Endangered Species*, by zoologist Roger Payne for the National Geographic Society, will be shown Saturday, January 31 and Sunday, February 1, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-1821.

"Sananguatig" a film that explores daily Eskimo life through examples of native sculpture, will be shown in conjunction with a current exhibition of Eskimo art, Sunday, February 1, 1, 2, and 3 p.m., Museum of Man, Balboa Park. 239-2001.

Fantasy Film Series will screen *Unbelievable Bugs*, *Little Nemo*, *Willy Wonka & Charlie's Chocolates*, 1967 *Beetlejuice* starring Peter Cook and Dudley Moore, Tuesday, February 3, 7 p.m., TLH 107, UCSD. 452-1325.

Two films, "World of Franklin and Jefferson" and *On the Road* with Charles Kurat, the CBS newsmen's travelogue of America's back roads, will be shown Wednesday, February 4, 1 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

South Bay Amateur Media Festival of film, photography, and video, open to San Diego County amateurs of all ages, will be held Wednesday, February 4 through Sunday, February 7, with an awards ceremony on Saturday, 7 to 9 p.m., Chula Vista Public Library, 363 F Street, Chula Vista. 575-5161 or 575-5094.

Lectures

Renascence Artist Leonardo da Vinci will be the subject of a lecture presented by art historian Doris Freyer, Thursday, January 29, 3 p.m., room 111a, administrative complex, UCSD. Free. 452-1025.

(Presented by the UCSD Libraries) will sponsor a bus trip to the J. Paul Getty Museum in Malibu, which currently has an exhibition of the artist's nature studies, Thursday, February 3.

"Four Poets and the Search for Meaning" series of lectures presented by the Rev. Ronald Knapp will continue with Emily Dickinson, Thursday, January 29, 7:30 p.m., University Community Fellowship of San Diego, 1036 Solana Drive, Solana Beach. Free. 755-9225.

Poetry Reading/Performance by Jim Slocum, a member of the performance art group Raw Fish, will begin the new *Che Cafe Poetry Series*, Thursday, January 29, 7:30 p.m., Che Cafe, 400 West 10th Street, downtown. Free. 452-6766.

"The Permanent Collection" of the La Jolla Museum of Contemporary Art will be the topic of a lecture presented by the museum's chief curator, Robert McDonald, and curator of education Marjorie Winters, Thursday, January 29, 8 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-1344.

"Earthquakes, Volcanoes, and You" will be the topic of a slide lecture presented by SDSU Department of Geological Sciences Patrick Abbott, who will discuss California's northward drift, the shaky foundations of our city, the causes of the Mount St. Helens eruption, and the chances of a major San Diego earthquake, Friday, January 30, 7:30 p.m., May Company Auditorium, Mission Valley. Free. 230-2526.

"Should San Diego Schools Be Desegregated?" will be the question debated between Larry Lester, leader of Groundswell, who will represent the antibusing position, and Ambrose Busch of the Urban League and Rob Russell from Mesa College, who will represent the busing position, Friday, January 30, 7:30 p.m., USB 15th Street, San Diego. 234-2630.

Poetry Performance will be presented by Emmy Award-winning poet Sherley Anne Williams, who writes about black history and black women in the modern world, Friday, January 30, 8 p.m., Center for Women's Studies and Services, Seneca Falls Auditorium, 908 E

Street, downtown. 233-8984.

"Poet Thun," the first annual, will feature continuous poetry readings by San Diego poets and their guests, Saturday, January 31, 7:30 p.m. to 2 a.m., Community Arts Gallery, 870 Third Avenue, downtown. 233-0410.

"The Fusion of Audio and Video Industries" will be presented in a lecture-demonstration by Raghu Gadboke and members of the technology industry, Sunday, February 1, 2 p.m., Circle Sound Studios, 3465 El Cajon Boulevard, San Diego. Free. 280-9076.

Natural Healing of Chronic Disease through Living Foods will be the topic of a lecture by Elyse Mae Hunsberger, Sunday, February 1, 5 p.m., Hoppers Health Institute, 6970 Central Avenue, Lemon Grove. Free. 464-3346.

"The Decline and Rebirth of the American Republic" will be the theme of political and social journalist Gore Vidal's 1981 "State of the Union" message, Tuesday, February 3, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Energy Lectures, a series on various aspects of energy, will warm up with Stanford Penner, director of the UCSD Energy Center, speaking on "U.S. Energy Futures and Liquid Fuels from Coal, Shale, and Tar Sands," Wednesday, February 4, 4 p.m., room 7-148, SDSU. Free. 265-6157 or 265-6242.

New Poetry Series at UCSD will begin the winter quarter with a reading by Popolote Melendez, a member of the New Mexican poetry movement of Puerto Rican poets and novelists, Wednesday, February 4, 4 p.m., Revelle formal lounge, UCSD. Free. 452-6766.

"The United States in the 1980s: A New Foreign Policy" will be the topic of a dinner address presented by Ronald Reagan's foreign policy advisor, Peter Duggan, sponsored by the World Affairs Council of San Diego, Wednesday, February 4, 7:30 p.m., Sheraton Inn-Airport, 1590 Harbor Island Drive, Harbor Island. Reservations: 231-0111.

"Autumn on the Sun," a planetary show, will be presented every Wednesday through February 25, 7 p.m., Palmer College planetarium, 1140 West College Road, San Marcos. Free. 744-1150 or 727-7329.

A Weekend in Las Vegas
After school trip scheduled after March 1, 1981

You are cordially invited to attend a very special celebration honoring **Crystal T's 4th Anniversary**, February 4, 1981 at 8:00 p.m. featuring a spectacular performance in **On Up! term**. Also featuring an **Anniversary Drawing** with a Grand Prize of a Weekend in Las Vegas. First 50 people in the door will receive a **FREE Crystal's T-shirt!** Entry blanks available at Crystal T's Emporium.

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TO LOCAL EVENTS

Music

Friday Evening Concerts series will present young Israeli-born pianist Daniel Adin in a program including Brahms' "Variations on a Theme by Paganini" and several works by Chopin, Thursday night, Friday, January 29, 8 p.m., Smith Recital Hall, SDSU. 265-6243.

Symphony, the San Diego Symphony Orchestra, with conductor Charles Kerecman and assistant pianist Nelson Freire, will perform Wagner's *Prelude and Liebestod* from "Tristan and Isolde," Franck's *Variations Symphoniques* for Piano and Orchestra, Prokofiev's *Piano Concerto No. 1* in D-flat, and Bartok's *Suite from "The Miraculous Mandarin"*, Thursday, January 29 and Friday, January 30, 8 p.m., Civic Theatre, downtown (236-6300) and Saturday, January 31, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon (440-2277). 239-9721.

Whale and Sea Chanty Concert, in conjunction with the Natural History Museum's "Days of the Whale," will be presented by oceanographer and folk singer Sam Hinton, Friday, January 30, 11:45 a.m. to 12:15 p.m., Seaport Village quays, embankment, 294-9160 or 332-3821.

Songwriter and Performer Hodge Capers, formerly of Hedge & Downs and now of Del Mar, will end a seven-year hiatus, Friday, January 30, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

Violin Sonata of Prokofiev, Debussy, and Brahms will be performed by Theodore Brunson, accompanied on piano by Betty McManis, Friday, January 30, 8 p.m., Smith Recital Hall, SDSU. Free. 265-5234.

Handchula of an animal sculpture will be demonstrated by Diane Turner, Friday, January 30

"Bragados," an open workshop production of the Lerner and Loewe musical about life in the Scottish Highlands, will be presented through Saturday, January 31, 8 p.m., Salomon Theatre, Point Loma College, 3900 Lomaland Drive, San Diego. 222-2904 or 222-6474-1344.

Psychoacoustic Instruments, the one-hundred-tones-per-octave harmony hump of Mexico City's Pope John Institute, and the whistling vessels from ancient Peru of the Carabai dancers and musicians, can be heard in concert, Saturday, January 31, 8 p.m., Interval Foundation, 860 Third Avenue, downtown. 239-1173.

Organ Concert of German Romanticism music, works of Schumann, Brahms, Mendelssohn, Regner, and Rheinberger, will be presented Sunday, February 1, 4 p.m., College Park Presbyterian Church, 5075 Campanile Drive, San Diego.

Special Events

"America's Big Top Giant," Circus Vargas, will present twenty-eight shows with acrobats, elephants, acrobats, jugglers, clowns, all-white tigers, an elephant, and more, in three rings, continuing Thursday, January 29, 4:30 and 8 p.m., Plaza Camino Real Shopping Center, Carlsbad (729-9717) and Friday, January 30, 8 p.m., Sunday, January 31, noon, 3:30 and 7 p.m., Sunday, February 1, 11 a.m., 2:30 and 6 p.m., Monday, February 2, noon, 4:30 and 8 p.m., and concluding Tuesday, February 3, 4:30 and 8 p.m., National and West 3rd streets, Chula Vista (425-7130).

Handchula of an animal sculpture will be demonstrated by Diane Turner, Friday, January 30

through Sunday, February 1, Tar-bon Gallery, 1025 Prospect Street, La Jolla. 436-1160.

Walking Adventures in Switzerland and France will be revived in a slide program presented by Intimate Clippings Tours, and followed by a European-style group walk, Friday, January 30, 7:30 p.m., SGOE auditorium, Second Avenue and Ash Street, downtown. Free. Reservations: 222-2224.

Wilderness Weekend Series in San Diego County parks will begin with horse backpacking and gourmet backpacking's cooking, Friday, January 30 through Sunday, February 1, Agave Caliente Hot Springs Park. Reservations: 365-1600.

Picnic in the Park and a walk along the paths of 124-acre San Diego Park will be sponsored by Walkabout International, Saturday, January 31, 10:30 a.m., from the beach parking lot at the foot of Lomas Santa Fe Drive, Solana Beach. Free. 481-1954 or 223-WALK.

New Performance Works by Walter Lutz and Jeff Greenberg will be presented by Rawfish, and sponsored by Salski, Saturday, January 31, 8 p.m., 852 Eighth Avenue, downtown. 235-8466 or 298-4326.

Canadian Hockey (Oreganfield) will make his San Diego debut, Sunday, February 1, 7 and 10 p.m., Civic Theatre, downtown. 236-6510.

Walking Tours of the historic Oldspang Quarter will be led every Friday, noon to 1 p.m., and Saturday, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-5227.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 595 miles east of

Lakeview (291-8271), and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-1821 x48). Free.

While Watching of the annual California gray whale migration to Baja breeding grounds can be done from Cabrillo National Monument, Point Loma, and from excursion boats. Fisherman's Landing, 2838 Garrison Street (222-0391), H&M Landing, 2803 Emerson Street (222-1444), Island Sportsfishing, 1551 West Mission Bay Drive (222-1140), Point Loma Sportsfishing, 1403 Scott Street (222-1877), Seafish Sportsfishing, 1777 Quivira Road (224-3383), the California sailing ship, Sheraton Harbor Island Hotel (298-6691), Coast Marine Services, Sheraton Harbor Island Hotel (298-6691), all daily through February, and American Ceramics Society (844) Conductor, Fisherman's Landing, (566-3800). Saturdays and Sundays through February 1.

Ames Baseball, the Pro All-Star Benefit Game will be played Tuesday, February 3, 7 p.m., SDSU. 265-5547.

Golf, the fourteenth annual Andy Williams San Diego Open golf tournament will be the fifth tournament of the 1981 PGA tour, with \$250,000 at stake and defending champion Tim Watson and more of the other top stars golfs in the country competing, beginning with a Colgate Pro-Am match, Wednesday, February 4, and continuing through Sunday, February 8, Torrey Pines Golf Course, Del Mar. 291-5372.

Copper Basketball, the San Diego Clippers will hit the road after a game against the Portland Trail Blazers, Thursday, January 29, 7:05 p.m., Sports Arena. 226-8456 or 226-1275.

Special Olympics Floor Hockey Tournament, an invitational round-robin meet for twenty-seven teams of developmentally disabled players, will take place Saturday, January 31 and Sunday, February 1, 9 a.m., Federal and Conference buildings, Balboa Park. 234-6711.

Autocross Slalom Race will be

held by the Corvette Owners Club of San Diego, Sunday, February 1, 9 a.m., San Diego Stadium. 579-8994.

"Bike for Bread," the fourth annual competition to benefit the Children's Airplane League of Greater San Diego, will wheel along ten south countrywide, Sunday, February 1, 9 a.m. to 4 p.m., 566-6447.

U.S. Figure Skating Championships will have the country's top 150 amateurs competing in ten categories, beginning Tuesday, February 3, 12:30 p.m., continuing Wednesday, February 4, 8 a.m., 12:30 and 7:30 p.m., and daily through Sunday, February 8, Sports Arena. 224-4176.

Ames Baseball, the Pro All-Star Benefit Game will be played Tuesday, February 3, 7 p.m., SDSU. 265-5547.

Golf, the fourteenth annual Andy Williams San Diego Open golf tournament will be the fifth tournament of the 1981 PGA tour, with \$250,000 at stake and defending champion Tim Watson and more of the other top stars golfs in the country competing, beginning with a Colgate Pro-Am match, Wednesday, February 4, and continuing through Sunday, February 8, Torrey Pines Golf Course, Del Mar. 291-5372.

Radio/TV

Post John Beecher, referred to by Time as "a one-man wonder of American experience," can be seen in an interview taped two weeks before his death at the age of 76, Thursday, January 29, 7 p.m., repeating Saturday, January 31, 3 p.m., Channel 15.

"Theoretical Reflections on Non-violence and Social Change" will be the topic of a lecture presented by Martin Luther King, Jr., Friday, January 30, 11 a.m., KJSS-FM 89.

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JANUARY 29, 1981

READER'S GUIDE

"American Music Awards," the eighth annual presentation to the singing stars we like best, will be made Friday, January 30, 7 p.m., Channel 10.

Tennis, watch a \$250,000 ball go back and forth in the U.S. Pro Indoor Tennis Championship matches in Philadelphia, featuring the top ten players in the country, John McEnroe, Jimmy Connors, Vitas Gerulaitis, and Gene Mayer, with semifinals Saturday, January 31, 10 a.m.; and final Sunday, February 1, 10 a.m., Channel 15.

Football, it will be the AFC against the NFC in the Pro Bowl Game, Sunday, February 1, 1 p.m., Channel 10.

"Shock of the New," Robert Hughes's sharp if not shocking art show, will examine the idea that buildings can improve thought and behavior, by looking at architecture from the Bauhaus to Buckminster Fuller's geodesic dome. Sunday, February 1, 8 p.m.; repeating Friday, February 6, 10 a.m., Channel 15.

"I Remember Harlem," filmmaker William Miles's four-part series on the 400-year history of Harlem.

from independent village to fashionable suburb to black population center to deterioration, decline, and resurgence, will be shown Sunday, February 1 through Wednesday, February 4, 10 p.m., Channel 15.

"Live from Lincoln Center" will feature the Chamber Music Society of Lincoln Center with violin soloist Itzhak Perlman, in a concert of Bach, Beethoven, and Tchaikovsky. Monday, February 7, 8 p.m. (simulcast in stereo with KSDS-FM 94.1); repeating Sunday, February 8, noon, Channel 15.

"A Conversation with... Fannie Lou Hamer" will cover the role of Mississippi's first lady of civil rights in the Movement, and the progress that has been made in race relations. Wednesday, February 4, 7 p.m.; repeating Saturday, February 7, 4:30 p.m., Channel 15.

"Bullitt," Steve McQueen, Jacqueline Brier, and that great car-chase scene, can be seen Wednesday, February 4, 8 p.m., Channel 6.

"On Working," the commentary of author Studs Terkel on the nature of work in America, will be

broadcast Wednesday, February 4, 11 p.m.; repeating Saturday, February 7, 3 p.m., Channel 15.

Galleries

"Different Facets" recent work in clay and glass by SISEL, an faculty member, Sherry Fenn, will be exhibited through February 6, with a reception Friday, January 30, 7-9 p.m., Master Galleries, SISEL, 765-6511.

"Information: a continuing series of contemporary exhibitions" will present installments 8, 9, and 10, unretouched canvas paintings of Richard Baker, painted objects of Madeline K., and a multimedia installation of Barbara Steiner, with an opening reception Friday, January 30, 7 to 9 p.m., and continuing through February 25, University Galleries, SISEL, 265-5171.

"Black Pioneers in San Diego 1880-1920," an exhibition of photographs, memorabilia, costumes, and artifacts depicting the lives of early African-American pioneers in San Diego, will be on view at an opening reception Sunday, February 1, 1 to 5 p.m., and continuing through March 15, Villa Montezuma, 1925 K Street.

San Diego 219-2211.

"Days of the Whale: Expressions of Children's Art," a multimedia exhibition of works by San Diego children based on the theme of whales and their environment, will coincide with the annual migration of the gray whales, through February 1, Natural History Museum, Balboa Park, 232-3821.

"Lauree," an exhibition of murals by Lauree from the Baldwin Foundation Collection, currently on extended loan to the museum, including the artist's thirty-one posters and his "Blue" series of lithographs, will be on view through February 1, San Diego Museum of Art, Balboa Park, 232-7931.

"30 New Paintings" by Barbara Widen will be exhibited through February 4, Thomas Huber Gallery, 7470 Grand Avenue, La Jolla, 454-0345.

Quilts

(Continued from page 1)
found, not custom-made, series of cloth. The found medium as

an extension of everyday life into art is significant in the same way as an autobiography, and is in some ways similar to the patchwork quilt, which is made of patterned pieces. The corner sections of Apocalyptic are done in a patchwork brick block pattern that obviously refers to the realistic appliquéd blocks, but also sets up a tension between their use in repetitive design and in realism. All of the non-patchwork areas are handled differently: one in bold colors and dark ground and the others in lighter backgrounds. In the latter, negative white shapes are variously interspersed with color-defined blocks. This carries the play between pattern and realism one step further as the elements of the pattern are seen in various stages of illusionary three-dimensional space or flat pattern. The changes in his work, a sea of white talpules swimming over realistic silhouettes.

It is not that the quilt is it, it is an interesting pattern overlay, pretty like a Vera-designed sheet. The same can be said for the majority of the show. Arnold's and Falkenstein's works simply restate their approach to art in cloth instead of paint or stained glass.

Several of the artists have stated that the quilt adventure truly directly influenced their subsequent work. For the viewer the adventure is in experiencing the past and present joined; as in best reaffirming the mundane as art from a fresh outlook; and at least an exercise in reinterpretation. The exhibition of Artists' Quilts will continue at La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, through March 8. Museum hours are 10:00 a.m. to 5:00 p.m., Tuesday through Friday, and 10 a.m. to 4 p.m. on the weekend. The museum is closed Monday. For further information, call 454-3541; Kathryn Callahan-Henderson.

Ice

(Continued from page 1)
who was the first woman to compete in what had been a man's sport, who entered a world championship competition because there were no rules excluding women, and who came in second (prompting the first-place winner, Ulrikh Salchow, to give her his gold medal); and Sonja Henie, the Norwegian skater who won a national championship at the age of ten and who went on to win three Olympic and ten world gold medals.

Sonja Henie won her gold medals with a one-and-one-half revolution single Axel jump. Today's skaters routinely perform two-and-one-half revolution double Axels and are trying to perfect three-and-one-half triple Axels. And that's what's getting us at 4:00 a.m., day after day, year after year, is all about. The schedule for the 1981 U.S. Figure Skating Championships is as follows: Tuesday, February 3, 12:30 p.m. Novice Ladies Figures; Junior Men Figures; Wednesday, February 4, 8:30 a.m. Senior Ladies Figures; 12:30 p.m. Novice Ladies Figures; Junior Men Short Programs; Senior Men Short Programs.

To Local Events

7:30 p.m. Opening Ceremony Novice Ladies Figures Junior Men Figures Thursday, February 5, 7:30 a.m. Junior Ladies Figures Senior Men Figures

12:30 p.m. Senior Dance Compulsories Junior Men Finals

7:30 p.m. Senior Ladies Short Programs Junior Ladies Short Programs Junior Dance Finals

February 6, 8:00 a.m. Novice Men Figures Junior Men Short Programs

12:30 p.m. Senior Dance Compulsories Junior Ladies Short Programs Junior Dance Finals

8:00 p.m. Senior Men Short Programs Senior Ladies Finals

Sunday, February 7, 1:00 p.m. Novice Men Finals Junior Dance Finals Junior Ladies Finals

8:00 p.m. Junior Pairs Finals Senior Men Finals

Sunday, February 8, 1:00 p.m. Exhibitions of Champions

The championships will take place in the Sports Arena. Tickets are available at the box office and at Arena ticket agencies, including Mad Jack's Sound Centers and Leo's Stereo stores. For further information, call the Sports Arena at 234-4176.

—Amy Chu

Vidal

(Continued from page 1)

matter that he might not have been a waster by trade, for certainly there were other ways to win on Big Time. Wasting time by wrestling, and a fellow

with a tough and bloody name like Gore might as long as Not for a moment, of course, did I give him a chance against the 400-pound Haystack Calhoun, but I thought he could take the others.

Apparently, in those days my literary and political consciousness was not the finely tuned, efficient little computer chip of accuracy and accumulated abundance of data that it is today. I know now that, in addition to being a former bullfighter, Gore Vidal is a novelist, playwright, essayist, TV and film writer, political activist, and lecturer. And recently I learned that Vidal's first name is a family name belonging to, among others, his grandfather, Senator Gore of Oklahoma, whom the seven-year-old grandson was charged with leading onto the Senate floor after the senator had gone blind.

Vidal's political activism has seen him as a long-time advocate of women's rights and a defender of homosexuals rights well before it was reluctantly conceded by the straight world that homosexuals had rights. In 1960, he ran unsuccessfully for Congress from New York, but despite the loss he considers himself a representative of the people, "a sort of shadow president," albeit an unelected one. In that capacity he has assumed the habit of touring the country and delivering a "State of the Union" speech, in which he attempts to set forth for conservative audiences ("... no use talking to the converted...") the means by

which he would make America great. He does this while remaining "... complacently positive that there is no human problem which could not be solved if people would simply do as I say."

Next Tuesday Gore Vidal will deliver his 1981 version of "The State of the Union," or "The Decline and Rebirth of the American Republic" in San Diego. Through the years of the Seventies the content of the speech remained consistent, and Tuesday's edition may be little different from its predecessors. In that case, you are likely to hear some easy-listening opinions such as:

"All drugs should be legalized and sold at cost to anyone with a doctor's prescription."

"All laws regarding a person's private morals should be stricken from the books — laws regarding... what we eat, drink, smoke, put into our veins... with whom and how we have sex... (and) with whom and how we gamble."

"All natural resources, including oil, coal, and minerals, should be nationalized and controlled by a new and separate branch of the government. 'A dollar that Mobil Oil does not earn will be a dollar that an American gets to keep.'"

"The CIA should be abolished for several reasons, not the least of which is 'that a rich, lawless, and secret agency

like the CIA could, with no trouble at all, take over the United States — assuming that it has not already done so.'"

"Women should only be allowed the right to have one child, but they would be allowed to pass that right to other women who wanted to have more than one."

Vidal's talk will be Tuesday, February 9 at 8:00 p.m. in Mandeville Auditorium.

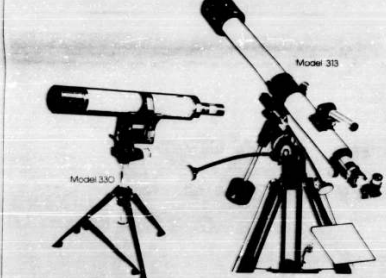
UCSD. Tickets are available at Ticketmaster outlets as well as at the UCSD University Events box office (452-4559). Please note that the lecture will be signed for the deaf members of the audience. For more information, contact Ruth Bailey at 452-4590. The lecture should be a lively affair, anyone who voted for Reagan is especially encouraged to attend.

—Stephen Hoffer

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READER'S GUIDE

but she admits —

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1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

For those who regard the exploration of music boundaries as independent of the art form's vitality, it is frustrating that anything dubbed "new" or "free" or "avant-garde" is automatically considered by many people to be intellectually oppressive. It's a formless balance. If the art has its collective mind made in advance, what is the use of producing a work? There is a true who exists in that space called modern jazz, understood that among the ranks there are a handful of individuals, but any thinking, caring person should be able to distinguish between the genuine and the affected, a lack of skill and inspiration cannot be disguised. The great "new" jazz improvisers are convincing because they have mastered their craft. They readily refuse to sacrifice their music for a customized livelihood. Simply because something is hard to understand doesn't mean it never will be. That is apparently the attitude taken by Sheila Jordan and Steve Kuhn, who played Wednesday night at the International Blend, and is an especially interesting case. She is now in her early 50s and has performed with an incredible wide array of musicians — Charlie Parker, Tommy Flanagan, Thelma Houston, George Russell, Lee Konitz, and practically any other renowned jazz player from three decades ago that you could name. More impressive, however, is the fact that she was one of the first women who made the difficult transition from being a chorale singer to a jazz soloist. She and Kuhn are the only two women in the world's jazz scene. Needless to say, the high, flexible vocalists have always had a



STEVE KUHN AND SHEILA JORDAN

rough time gaining recognition, but being cherished as an institution was her original goal. The certain hasn't proven it. My knowledge of her earlier work comes only from rumors, any recording she has been involved with in the past period either didn't sell or is no longer in print. She was never widely distributed, what she has been able to hear of her work proves that she cannot have lost her taste for the mysterious, the disconcerting. There are few records of her mind-boggling as Carlo Biondo's "Lascia Ch'io Parli" (an incomprehensible series of notes which learned jazzists with other compatible efforts such as Jack Bruce, Leroy Jenkins, and Linda Sundblad). She also has an album called simply "Sheila," which consists of featured tracks, each with a different vocal soloist. "What New You Doing the best of your life?" alternately

being serious about their art. That same serious dedication characterizes the work of David Alan Coates, leader of Jim Henson and guitarist Dave Mulford. These three are among the more truly accomplished and versatile proponents of jazz as art. They are not frightened of the open. They understand that "free jazz" is simply an easy passport to understanding the concepts they are trying to set forth. Sometimes their efforts succeed and sometimes they don't. It has been a while since I have heard any of their work, but I am sure they will not be discarded. Each time I have heard them, I felt I was in the company of truly inventive, original, or awful, their ambitions are admirable. They could easily compromise and resign themselves to taking orders and playing music that simply paid the rent, but they haven't. They have the spirit of true punk rockers. In the work, the term "free" in the case is not to be taken lightly. The trio will appear on Wednesday night at JAZZ's Che Cafe, for absolutely no charge. Of all the blues players the best, Albert Collins is not the best, certainly the most powerful. He doesn't dwell too much on the fringes of life. He may not deliver the intense, bloodied anger of Son Seals, perhaps, but he is even better as a good guitarist, and his music swings a bit more. There is a casual off-handsness to his work. The album "Foolery" is a good introduction, which makes for a wonderful countermeasure to the more swirling, otherworldly of his contemporaries. He is never silly, but he is funnier and a lot more playful than most. Collins returns to the Bay Area on Friday and Saturday nights.

—Steve Esmedino

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4642 Cass St. Pacific Beach

Tickets \$8.50 advance, \$9.50 day of show

Tickets available at: Stiff Competition, #8 & 11, A-1, A-2, A-3, A-4, A-5, A-6, A-7, A-8, A-9, A-10, A-11, A-12, A-13, A-14, A-15, A-16, A-17, A-18, A-19, A-20, A-21, A-22, A-23, A-24, A-25, A-26, A-27, A-28, A-29, A-30, A-31, A-32, A-33, A-34, A-35, A-36, A-37, A-38, A-39, A-40, A-41, A-42, A-43, A-44, A-45, A-46, A-47, A-48, A-49, A-50, A-51, A-52, A-53, A-54, A-55, A-56, A-57, A-58, A-59, A-60, A-61, A-62, A-63, A-64, A-65, A-66, A-67, A-68, A-69, A-70, A-71, A-72, A-73, A-74, A-75, A-76, A-77, A-78, A-79, A-80, A-81, A-82, A-83, A-84, A-85, A-86, A-87, A-88, A-89, A-90, A-91, A-92, A-93, A-94, A-95, A-96, A-97, A-98, A-99, A-100, A-101, A-102, A-103, A-104, A-105, A-106, A-107, A-108, A-109, A-110, A-111, A-112, A-113, A-114, A-115, A-116, A-117, A-118, A-119, A-120, A-121, A-122, A-123, A-124, A-125, A-126, A-127, A-128, A-129, A-130, A-131, A-132, A-133, A-134, A-135, A-136, A-137, A-138, A-139, A-140, A-141, A-142, A-143, A-144, A-145, A-146, A-147, A-148, A-149, A-150, A-151, 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Clubs

Adrienne. Town and Country Hotel, 3000 Canyon Blvd., Suite 100, Aspen Valley, 291-7131. Wild Side and the Silver Bullet Band. Country, western. Tuesday through Saturday.

The Alamo. 3093 Clearmont Drive, Clearmont, 276-2243. Pony Express, country rock. Tuesday through Sunday.

Albatross. 1300 Camino del Mar, Del Mar, 756-1444. Peter Sprague and the Danes of the Whistle Orchestra. Jazz. Thursday through Saturday.

Albie's Beef Inn. 1201 River Circle, San Marcos, 341-1111. John Howard, piano. Tuesday through Saturday.

Anchorage Fish Company. 1818 Camino del Mar, Suite 100, San Marcos, 341-1111. 7:30-10:30 p.m. and 11:00-1:00 a.m. Wednesday through Saturday. Koffie, Dorian, Fog, Luscious, and Scotty. Contemporary. Sunday through Tuesday.

Ancho Inn. 7260 Clearmont, Mesa Boulevard, Kearney Mesa.

291-7131. Chuck Martin, music.

Anthony's Hotbox. 1550 North Harbor Drive, downtown, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Art in Charles. 1050 Main, center, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Aspen Mine Co. 5881 Canyon Boulevard, 1001 San Diego, 342-1851. Semi-Pro. Rock and roll. Wednesday through Saturday.

Atlanta. 2540 Ingram Street, Mesa, 341-1111. John Howard, piano. Tuesday through Saturday.

Bacchanal. 8022 Clearmont, Mesa Boulevard, Clearmont, 342-1851. Various bands. Contemporary. Sunday through Tuesday.

Bahn. 208 West Main, San Diego, Mesa, 341-1111. Various bands. Contemporary. Sunday through Tuesday.

Barn X Ranch House. 19100, 291-7131. Various bands. Contemporary. Tuesday through Saturday.

Belly Up Tavern. 143 South, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Blue Point. 1050 Main, center, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Bonnie's. 2001 Clearmont, center, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Black Angus. 1041 Adams Villa, 342-1851. Semi-Pro. Rock and roll. Wednesday through Saturday.

Black Angus. 7071 Street, Chula Vista, 426-9200. Summer line. Contemporary. Monday through Saturday.

Black Angus. 1000, 342-1851. Various bands. Contemporary. Sunday through Tuesday.

Black Frog Restaurant. 407, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Blaney Stone Pub. 201, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Blue Point. 1050 Main, center, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Boathouse. 1401 Harbor Island Drive, Harbor Island, 291-7131. Various bands. Contemporary. Tuesday through Saturday.

Boathouse. 1401 Harbor Island Drive, Harbor Island, 291-7131. Various bands. Contemporary. Tuesday through Saturday.

Booby's. 481 First Street, 426-9200. Various bands. Contemporary. Sunday through Tuesday.

Buttercup Lounge. 1041, 232-5552. Various bands. Contemporary. Sunday through Tuesday.

Yarn. 1050 Main, center, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Cafe Del Rey. 1540, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Cafe in the Valley. 911 Camino del Mar, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Cask and Cleaver. 140 South, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

Castaways. 10757 Woodside, 426-9200. Various bands. Contemporary. Sunday through Tuesday.

Chicago Mining Co. North, 308, 232-5552. Various bands. Contemporary. Sunday through Tuesday.

Chicago Mining Co. North, 308, 232-5552. Various bands. Contemporary. Sunday through Tuesday.

Country Pump. 13080 Old, 232-5552. Various bands. Contemporary. Tuesday through Saturday.

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RESTAURANT BLUE PARROT
Live Jazz
Thurs. New Tuxedo Jazz Band
Fri. Sat. Bill Coleman Quartet
Sun. Dwyer-Riedel Duo
Tues. Gary Music Co.
Wed. Bill Kyle Quartet
1206 Prospect, La Jolla, Opposite the Cove, 454-9131
Open every day—lunch & dinner 11:30-2:00 a.m.

DANCE
This Friday
MAC MESA
MICKEY RATT
X-CALIBUR
SABOTAGE
JOURNEY
5375 Kearny Villa Road (Clearmont Mesa off ramp)
278-2948

The Beach Club
presents
RUCKUS
First time back from San Francisco
Thursday-Friday-Saturday
Drink specials—Dance contest
1921 Bacon, Ocean Beach 222-6822
"PARTY AT THE BEACH"

Del Mar's POSEIDON
Thursday Friday Saturday
Thunderbolt the Wondercolt
and
D. J. Felix Taverna
1670 Coast Blvd.
755-9345

LET'S ROCK
Introducing live from
W.D. Pabst & Co.
at the
Rodeway Inn
Rosemead at Nimitz
Thursday, January 29
Friday & Saturday, January 30 & 31
Rock n' Roll. Shake it up to
The New East/West Band
Wednesday, February 4
Scoundrel Music
Thursday, February 5
from Philadelphia
The Push Band
Friday & Saturday, February 6 & 7
Rockin' Rhythm & Blues
Katy Brown & the Renowns
Try our Country Buffet 5 p.m. nightly \$4.95

Live Bluegrass
Hardtimes Band Saturday 8 p.m.
Each Wednesday 7:30
Jack Johnson Country western guitar
TUBA MAN'S
Grand Slam & Sports Restaura
Giant screen T.V.
Cocktails, beer and fine food.
Families welcome.
—FOOD TO GO—
2551 University 295-9426
(just east of Texas St.)

Now Open Sundays
Open 6 p.m. - Red Eye - 7:45-12:30 a.m.
Live Music—Dancing
Tuesday through Saturday nights 8:45 p.m. - 1:30 a.m.
Dance to Red Eye
Free dance lessons Wed. & Thurs. 7:00 p.m.
Cunningham's
7094 Miramar Road 578-1216
No admission—no cover—no minimum

DINO'S
NITE CLUB
Knocks your socks OFF!
with
Backstreet
Friday/Saturday
Rock n' Roll
Country Rock
9 to 2 a.m.
9711 Camino Road, Spring Valley
464-9502

THE NEW VOYAGER
proudly presents
SRO
Live entertainment — Dancing — Cocktails
Tuesday thru Saturday 9:00 p.m. — 1:30 a.m.
complimentary hors d'oeuvres
Friday & Saturday
8:00 p.m. — 9:30 p.m.
Available for private parties — No cover
at
THE Voyager
1901 Shelter Island Drive 222-0421

THE LOADING ZONE
Friday & Saturday—January 30 & 31
things
Modern Rock-N-Roll
Thursday—January 29
Dark Ryder
Live Southern Rock—No Cover—Drink Specials
Tuesday & Wednesday—February 3 & 4
Habits
Live Rock—No Cover—Drink Specials
Monday—February 2
The Flyz
Rock & Roll—No Cover
Tuesday—Tijuana or Schnapps
shooters—50¢ 9:00 p.m.—7
Wednesday—All well drinks \$1.00
9:00 p.m.—7
Thursday—Kamikaze 50¢
9:00 p.m.—7
4198 Convoy St.
277-9869
Just south of Balboa—in Convoy Place
Plenty of free, lighted parking

INFORMATION
HOTLINE
741-9393

MINIMUM AGE
17 YEARS

ALL TICKETS
SOLD
AT DOOR

Mission & Metcalf Streets 8 PM 7:30 A.M.

Saturday February 7
**Roy Brown with the
Big City Blues Band**
Featuring fresh sandwiches nightly
143 S. Cedros, Solana Beach 481-9022

Kelly's Roadhouse, 596 North
Mollison Avenue, El Cajon.
442-0353. Coast to Coast,
contemporary, Tuesday through
Saturday.

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 405-3464
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GO'S NEWEST MEXICAN RESTAURANT
FEATURING
COMBINATION DINNERS 1-10 AND 16-25 FOR
\$7.95
MARGARITA WITH ANY DINNER
205 EL CAJON BLVD. 287-7332

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HALCYON
4258 W. 94th Lane 725-9555


Thursday, Friday, Saturday
MAX BADGER
Rock & Roll

Sunday, Monday Feb. 1, 2
*Moving
Targets*

Monday Dinner Special
Complimentary beer & wine while you dine

No cover charge
when dining at the Halcyon
Make reservations now.

[illegible]



JOSE MURPHY'S
IRISH PUB


Thursday-Saturday

David Bradley . . .

Don't forget to call DIAL-A-BRIAD 270-8018
Come early! Happy Hour 4-8 25c Drafts,
50c Well Drinks, 50c Bottled Beer.

Sunday - Wednesday

**Cindy
and
The Sinners**



4852 Mission Blvd., Pacific Beach 270-3226

**COLOVUS-
WAKEFIELD
BAND**

STARRING DAN DIEGOTZ
FAVORITE'S GUEST COLOVUS
AND LINDA WAKEFIELD, ONE
OF SEVEN ORGANS IN A SERIES
OF WAKEFIELD GROUPS.
NEW LINE FEATURING
FINGER AND THE FIVE-GUN
THROUGH SATURDAY
AT THE SUBURB LOUNGE

**Anthony's
Harborside**

A subsidiary of
Anthony's • 14th London
Dance

University across from Anthony's Fish Garden, on Harbor Lane • For reservations phone: 252-6338

"LIVE AT ELARIO'S"
JOE MARILLO'S
LATEST ALBUM
AVAILABLE AT

Elario's Crystal Room Lounge

LA JOLLA'S
FINEST JAZZ

THE JOE MARILLO
QUINTET

Hear it live Wed.-Sun. 9 to 1

NIGHTLY DINING 459-0541

11th FLOOR SUMMER HOUSE INN 7955 LA JOLLA SHORES DRIVE

CURRENT MOVIES

could later have been reduced to a more tolerable warning act for the B-2's, a single very much like Simon himself, in fact, except for being much more downbeat. A fact that may indicate a tendency of Simon's part to overstate his grievances with the music world. The self-loathing and disharmony in that tendency are partly offset by the surrealism of the Simon character and by a seeming accuracy about certain record-business types. A strong predisposition toward Simon and his music will not be enough to make this movie an important event in your life, but it would help. With Joan Heckerling, Tim Allen, George Clooney, and Barbra Streisand, directed by Robert M. Young. 1990. (La Paloma, from 1300)

The Onion Field — Joseph Wambaugh served as cinematic exorcist (scriptwriter and producer) of his own best-seller in order to ensure that his evocative vision of the policeman's reality was in no way distorted or diluted. It is, however, somewhat dimmed in the dark cinematic reality. And it is also somewhat side-tracked in the lavishly detailed portrait

of a psychological cop like James Woods. With his close-cropped concentration-camp hair, his good looks, his uncanny manner, and his calm, his handsome and measured more that serve as his disguise during a quiet state of mind. The little top-horn in his hat that he believes enables him to increase speed without attracting attention. The "three" and "moreovers" and the like that punctuate his high-speed speech, and so on and so on, he makes this movie work best as a case study in self-delusion. Wambaugh never builds up the cop character to a point where they can compete on equal footing with his goal, and even his narrative, based on fact, begins to crumble in the later half when it tries to trace how the human values in this world could get lost in the legal system. (Ski, Wambaugh undidated can be recommended for medicinal purposes, even when for none other. With John Savage, Franklin Seales, and Ronny Cox, directed by Harold Becker. 1979. (Towne 21 through 3)

Ordinary People — Robert Redford's directorial debut, an adaptation of the 1976 best-seller, comes out with an emotional plea in order to hug, in fine grained, is seen as a balm to the psychological scars of a quip-pon teenage boy (Tim Miller), who like his father, Al, gives his facial muscles a real workout. The movie is rather tedious in its visual eye and pathos in its attitude toward upper-middle-class pain and propriety.

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16 JANUARY 2008

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THE NATURE OF THE SPINE, WHAT ITS
NATURAL PURPOSES ARE, FOR SUCH
A KNOWLEDGE WILL BE REQUISITE
FOR MANY DISEASES."

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