

11-22-89

Storage

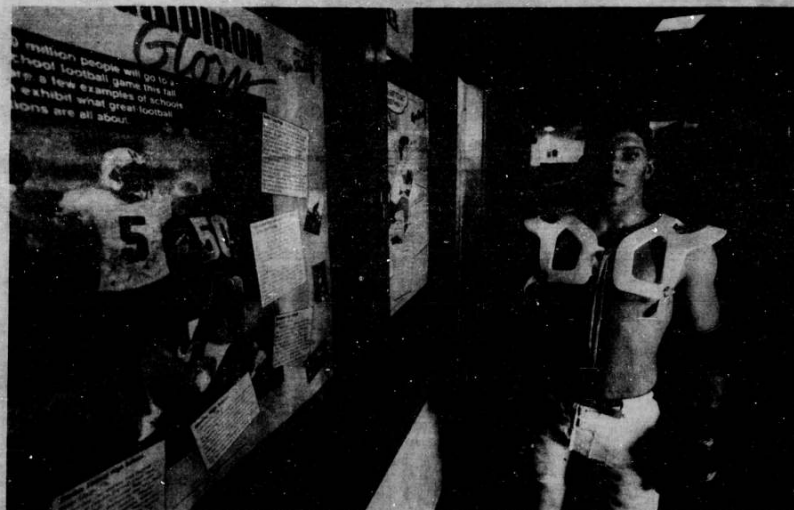
Some really terrible singing: the pinched tenor, the woofy bass, the perpetual Slavic wobble — page 32
Varmints at the supermarket, the lost graves of the desert — page 5

11/22/89

READER
VOLUME 18, NO. 46 NOVEMBER 22, 1989 SAN DIEGO'S WEEKLY

Go Smash Face

A SEASON OF HIGH SCHOOL FOOTBALL



Late August. On the muggy morning, the air hangs thick under a gray, uncomfortable sky. In a small hollow among small hills in East San Diego, several-score teenage boys and a few men gather at Cuts Field, home to Cuyamaca High School's football team, for two-a-days, practice sessions held every weekday morning and afternoon in the last few weeks before school starts. A handful of spectators, including some boys too young to be in high school and two teenage girls with babies in strollers, dot the rickety bleachers on the field's south side and observe the practice as quietly as if they were watching lawn bowling. Their passive demeanor belies the barely contained mayhem erupting a few yards away. RUN! RUN! I NEED SOME HELP! LET'S HUSTLE, GENTLEMEN! Echoing off the banks of ice plant, across the field into the

Story by Phil Catalfo Photographs by Craig Carlson

"If
you're not half-dinged with snout runnin'
down your nose, you're not
hitting anybody."

bleachers comes the screechy, house-on-fire voice of one of the men. "MAN TO MAN! PICK ONE MAN AND STAY WITH HIM!" The field is loosely divided up, each sector occupied by a different squad — varsity in red jerseys and junior varsity in blue — each running a different set of drills. The loudest exhortations come from the area where players are being run through intrasquad scrimmages — rehearsals of offensive and defensive plays. The offensive squad tries various pass patterns and running plays, and the defense tries to read them and react. The passing voice belongs to the defensive coordinator for the junior varsity. He screams at his players almost nonstop, not angrily, but just because everything on the field is happening at a level where adrenaline counts more than words. His own intensity would no

(continued on page 18)

<p>OLYMPUS INFINITY ZOOM 200</p> <ul style="list-style-type: none"> Totally automatic operation, from top to bottom Ultra-remote multi-beam auto-focus Multi-mode flash Dual-mode autoexposure <p>\$150 a month</p> <p>Includes Olympus 1-yr. USA warranty</p>	<p>FUJI FUJI DL 400</p> <ul style="list-style-type: none"> Auto-focus compact with 35-75 mm Reduction-free flash On-axis auto-focus Lithium battery included <p>\$199*</p>	<p>Nikon NIKON N8008</p> <ul style="list-style-type: none"> Advanced auto focus S.U.I. Matrix metering Freeze, shutter and exposure priority, full manual <p>Guaranteed lowest price</p>
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(continued on page 34)

OPERATIONS DIRECTOR
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CITY LIGHTS



BACK TO BORDER FIELD

One evening in 1969, President Richard Nixon and his wife Pat were taking in the sunset as they strolled the beach near the Western White House at San Clemente, wondering what kind of good works the First Lady might perform. Suddenly they had a brainstorm. Why not turn over unused federal land to the state for parkland and let Mrs. Nixon dedicate the new park? Two years later, on August 18, 1971, there she was, standing on a bluff above the beach at the most southerly point of the nation, handing over documents dedicating the 372 acres of the Navy's defunct border field as a state park. The master of ceremonies was Herb Kleit, then White House communications director, now editorial director of *Copley Newsagents*. At that time, there was talk of the peoples of both Mexico and the United States mingling peacefully in the park, one of the suggested names for it was *Buena Vista State Park*. During the ceremony, which was attended by about 800 Mexican and American dignitaries, the American kept trying to get himself arrested by the border patrol "so he could be a free lunch before being deported," according to newspaper stories at the time. The would-be illegal immigrant failed.

REDEEMING WILKES

BY JACKIE McGRATH

A most, whirling, noisy, pull-a-bag-of-empty-aluminum-cans-from-the-trunk-of-his-car-and-steps-up-to-a-machine-built-to-consume-cans-and-give-out-permits-in-exchange. His fingers first explore the penny dispenser, finding it empty. He drops a coin to purchase a small draw on the machine and waits... but nothing happens. He depresses a button that says *push for payment*. No penny appears. He pushes another button, this one unmarked. Rubs his chin and repeats the sequence of button-pushing. He looks at his wrist, then cocks his head to peer into the cavity that is supposed to accept cans. Pushes a button again. Walks around to the rear of the machine and pokes around in back of it. Comes back and depresses *push for payment*. Nothing.

Thus defeated, Joe Hermosillo goes inside the Vons on Garnet Avenue and tells a red-necked-store employee that the reverse vending machine outside isn't working. "It's been down a couple of years already today," says the store employee, and Hermosillo is allowed to redeem his cans inside the store.

Since the passage of the state's 1986 Beverage Container Recycling and Litter Reduction Act, which sought to encourage recycling by making it more convenient, there's been less competition between companies to secure recycling contracts with grocery stores. The law mandated that there be a recycling center accepting aluminum cans and glass and plastic beverage containers within a half-mile of each major grocery

store. Some recycling companies give the stores warm bodies to sit in grocers' parking lots for up to 30 hours a week to take back the containers. Envico California, Inc. gave the stores reverse vending machines, which work like backwards pop machines, taking empties and giving back money. Like hobbies in a Pepsi recycling rates have crept upward since the store.

Few Envico slots actually give more than a dollar per container from the state for recycling the same cans and bottles that earned consumers a penny apiece.

bill passed. The rates are expected to increase again after January 1 under a new law giving consumers a nickel for every two beverage containers or for every one 24-ounce container they feed to a reverse vending machine or take to one of the staffed recycling centers. But Mark Murray, policy director for the Sacramento-based California Against Waste, which fought for the bottle bill, contends that "reverse vending hasn't been doing the job. Our experience so far in California has been that the machines are pretty unreliable."

Murray claims the machines too often are out of order, which many times, he says, means a machine is just full of cans "that nobody in the store has bothered to go empty."

The most common complaint, Murray says, comes from customers who take their glass and plastic inside the store, but then they have to find an employee.

(Continued on page 6)

and Silver Strand State Park simultaneously. Gunter says that most of the closures are related to his staff shortages but that sometimes the park has been closed because of the sewage contamination, and on occasion it's closed at the request of the border patrol. He's gotten complaints from

Next to the trail lies a broken suitcase, its contents spread out over the salt flats: socks, a T-shirt, plastic diaper pants, a pack of cigarettes emptied onto the mud.

the public about the park's closures but says there's nothing he can do about it until more rangers are hired.

An eerie silence, broken only occasionally by trucks on the road to Las Playas in Mexico and by circling Navy helicopters from

plant nearby is still on the drawing boards, but some biologists fear that by the time it's built, the estuary will be irreparably damaged. And if the sewage weren't hard enough on the park, illegal immigrant traffic has compounded the problem.

Next to the three-quarter-mile trail from the park entrance to the beach lies a broken suitcase, its contents spread out over the salt flats: socks, a T-shirt, plastic diaper pants, a pack of cigarettes emptied onto the mud. A short distance away, a sign warning people to stay off the dunes because of a re-vegetation project lies broken on the ground. Back near the bluff where Pat Nixon stood on that blustery August day, both license plates have been snipped off. Cars are often left in the park to be used by northbound travelers crossing the border, and rumor has it that border patrolmen themselves sometimes disable cars suspected of being pickup vehicles.

In the last year, immigrant traffic through the estuary has diminished.



The slow death of a desert.

NAS Imperial Beach to the north, now blankets the park on most days. Perhaps it's best that the public not witness the incalculable destruction of the park's fragile ecology, encompassing part of an estuary that the Army Corps of Engineers once called the finest salt marsh remaining on the California coastline. A federal study on the Tia Juana River Estuary released last week warned that the 30 million gallons of untreated Mexican sewage flowing through the estuary each day is killing clams, snails, dollars, fish, and other aquatic life, on which many of the marsh's rare birds feed. A proposed joint U.S./Mexican sewage treatment

The border patrol, which used to keep a unit on watch at the bluff nearly full time, has been forced to redirect its presence four miles back from the beach at the levee, which has become the major crossing point for northern travelers. The lack of a constant border patrol presence in the park has created a vacuum that the migration has filled. Paul Jorgensen, who manages the national estuary reserve that abuts the park, says about eight months ago "we started getting hit with a ton of illegal aliens. It looked like the Del Mar Fair." Jorgensen says the park is "getting trampled" (Continued on page 6)

CITY LIGHTS



Imperial Valley's desert cemeteries.

UNSETTLING SITES

BY JACKIE McGRATH

Older more likely brought their parents in this part of the desert place, and nearly 100 years later, that same goldrush has driven their bodies away.

Sometime soon, in a well-maintained cemetery in Holvite, ten miles east of El Centro, a headstone will be erected over a common grave containing the remains of five kids. They found in their original graves, located in what was once a mining settlement, place their ages between nine months and five years. They're thought to have died in the 1890s, though that's not yet been

confirmed. The five are nameless, they lack gender and lots, and nobody knows how they died. No headstones mark their short lives at the original gravesite, just five rows of mounds of earth, covered with rocks. This is not an uncommon sight in Imperial County, where past centuries' wanderers, soldiers, and even immigrant workers, conscripted into hard labor on the railroad, fill an estimated 17 desert cemeteries. One looks as desolate and unvisited as the next, usually marked by little more than a sign, where they've not been torn down, warning away vandals.

A group of San Diego archaeologists exhumed the five children's remains over three days in mid-October. The children had been buried under an old paleo-vent in what was once the mining town of Oregon, in a pocket of the

Cerro Muchacho Mountains in southeastern Imperial Valley. Excavation showed that whoever buried the children took great care in fashioning wire frames with paper flowers to be placed in the railroad caskets. The fragile skeletal fingers of one child's hands were still interlaced across the chest.

A gold mining company early this year started mining in the two-mile-long American Girl Camp, where the bodies had been buried, and the bodies are getting in the way. The firm, American Girl Mining Joint Venture, has mined another nearby canyon almost clean of gold and hopes to reap 70,000 ounces of the precious metal next year, mostly from its second mine. The gold is mined through a heap-leaching process in which sodium cyanide is poured over a million or more tons of rock, dissolving out

the gold. American Girl Mining manager Joe Sawyer says \$20,000 was spent satisfying local and federal requirements for moving the bodies. (The mine occupies both private and U.S. Bureau of Land Management land.) Archaeologists were hired, an attorney obtained a court order for the removal of the

Archaeologists could make out the weave of the cloth, but with the slightest puff of air from a hand tool, the fabric flaked and burned to dust.

bodies; newspaper ads asked, in vain, for anyone who knew the identity of the deceased to step forward. Local legend had long held that a father, mother, and three children lay in the graves, having died after eating old cabbage leftovers from one of the graves.

The gravesites at Oregon, in the canyon where Spaniards and Mexicans had mined for decades before Americans pushed west in the 1860s, were in a more secluded



A bonnet, a handful of teeth, a few shell beads.

month to stop storing meat near laundry bags. Earlier this year, they were asked to remove outdated cartons of Alta Dena Cottage Cheese from the refrigerator shelves. And last fall, an inspector saw indications of a "severe rodent infestation as evidenced by the observation of mice and rat droppings." The store hired a pest-control expert and took appropriate

action within ten days to eliminate the rat problem.

• **Boney's Market, 6001 University Avenue, college area.** A consistent violator of health codes, Boney's has been the subject of health department scrutiny since August 1988. Inspectors have documented "a general disregard of sanitation" at the store, including "rodent infestation," cockroaches, and evidence that employees have smoked in the produce-trimming area. Boney's was the subject of February 1989 compliance review hearing, and though the owners have since made some improvements, health department officials say the store is still on the violators list.

• **Advantage, 7753 Balboa Avenue, San Diego.** "Evidence of rodent droppings" was found in the produce cooler during an inspection last month, and store managers were urged to put rodent bait in the false ceiling above the cooler. In June of this year, the store received an official health department notice to "continue rodent extermination" after droppings were seen in the bakery, produce, and storage areas. In August, rodent droppings were

(Continued on page 6)

CLEANUP ON ASLE THREE

BY PAUL KRUEGER

Advertisements for local supermarkets show aisles of carefully stacked canned foods, bins of shiny, pesticide-free produce, and coolers filled with federally inspected seafoods and neatly trimmed meats. But San Diego County's health inspectors often see a much less appetizing picture during their surprise visits to local markets.

"Evidence of rodent droppings" was found in the produce cooler during an inspection last month.

"When they're not busy inspecting the county's 6900 restaurants and fast-food outlets, the health department's 28 sanitarians are performing twice-monthly reviews of nearly 2000 local retail food stores. Here are some excerpts from the department's city-by-city records."

• **Vons, 236 East Main Street, El Cajon.** Buns were found on the floor of the warehouse and the produce refrigerator, instead of the minimum six inches above the floor, and bakery workers didn't have hair restraints, a November 1988 inspection revealed. The store manager was also told to pull



(Continued on page 6)

CITY LIGHTS

RECYCLING VALUES

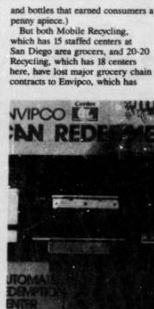
and bottles that earned consumers a penny apiece.)

Recycling has 15 staffed centers in San Diego area grocers, and 20-20 Recycling, says Murray, and customers often don't bother trying to recycle glass or plastic at all.

Which takes back more cans and bottles — a machine or an employee of a staffed center? Each Enviro's machine site collected an average of 1600 containers a month during the first half of 1989, according to the state. Enviro's two main competitors, 20-20 Recycling and Mobile Recycling, which have employees collecting containers, averaged 700 and 5500 redemption-value containers a month, respectively. The reverse vending machines have dropped deeper, per container, into a state fund used to pay the difference between recycler's costs and revenue, government figures show.

The funds, called convenience incentive payments, are paid into state coffers by beverage manufacturers. The state department of conservation says Enviro's got an average of 11 cents per container in incentive payments; 20-20 got an average of 7 cents and Mobile, 5 1/2 cents.

(Four California Enviro's sites actually got more than a dollar per container — one got \$1.83 — from the state for recycling the same cans



Mobile Recycling's Enviro's machine collects an average of 1600 containers a month during the first half of 1989.

Under the current system, Enviro's can take over the entire state," complains Ron Schweitzer, president of Mobile Recycling, which operates 14 recycling centers in the state, taking in aluminum, glass, and plastic containers, as well as items not covered in the bottle bill, such as newspapers, food jars, and wine and liquor bottles. "There's not a single person out there who can do too to take them."

Mobile Recycling and 20-20 centers have been disappearing quickly, like cold ones from a cooler. Mobile opened 255 centers after the bottle bill passed but now has 170, 20-20 had nearly 800 and has cut back to 531. The closures can be attributed to the competition, in part, but also to a state reduction of the number of centers eligible for incentive payments and, some say, to the company's overambitious leap into the convenience recycling game.

"We just had to get out of there — we were losing piles of money," says Schweitzer. "The only thing that has grown is the reverse vending network. It's growing wildly... if something doesn't change, I don't know the tubes, 20-20's down the tubes."

Schweitzer contends stores opt for Enviro's because that company pays grocers a part of the incentive payment from the state. "They basically buy them off by giving them big chunks of money every month," he asserts.

John Hamilton, a vice president

at Enviro's, says his company's contracts "may not involve an actual payment to the store... There's some stores where we make some payments," he says, to compensate the stores for taking containers from customers inside the store when the machines don't accept them. Schweitzer contended that Enviro's pays one grocery chain \$24,000 a month. Hamilton denies that, but when asked if the number is anywhere near the \$28 million figure, he says, "At times the number has come close."

Both Enviro's and 20-20 are testing a machine that will ingest glass, plastic, and aluminum. But 20-20 spokesman Lee Johnson says no one has yet come up with one machine sophisticated enough to compete with a staffed center's recycling volume, taking back, in bulk, different sizes, shapes, and colors of containers, and distinguishing between those that do and don't have redemption values.

Mark Murray, of California's Against Waste, says that although reverse vending is practical in sparsely populated areas, it "may prove to be obsolete in the next year or so." That's because of a new state law that takes effect next year. Under Assembly Bill 801, the state won't pay recycling centers more than seven cents per container more than seven cents per container. Under Assembly Bill 801, the state won't pay recycling centers more than seven cents per container more than seven cents per container.

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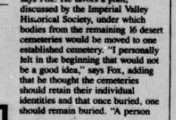
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centers where it has all three recycling machines. And the state's incentive payments to recyclers with the highest volume of containers collected before moving down the line to lower volume centers.

Enviro's John Hamilton says the company plans to meet the April 1 deadline by having three reverse vending machines at the grocery stores it services. He disputes claims that the reverse vending machines are often broken down and notes that each machine lists a toll-free Enviro's phone number for dissatisfied customers.

Schweitzer, who says his competitors consider him "the naive environmentalist," says his company will soon start accepting soap cans, gallon milk containers, coffee cans, and some other materials. Schweitzer and Murray are lobbying state legislators to put redemption values on many more food containers — which would mean more materials a machine couldn't handle. "At this point I think the sky's the limit," says Murray of the materials that could be redeemed, adding that unless reverse vending machines can adapt to accept more kinds of materials, "there might not be a place for them as a main recycling center."

ON AISLE THREE
(continued from page 1)

spotted again. Contaminated fruit was found during a September 13 inspection.

"Alpha Beta, 1459 Main Street, Ramona. 'Fly zappers' in balcony are located directly over food areas," noted a sanitation's November 1988 inspection report. The sanitation also counseled store managers that while fly zappers and insecticides are helpful, the "first strategy for fly control should be eliminating fly entrance through front doors, given the Ramona fly problem." That could be accomplished with the help of a high velocity fly fan, the inspector wrote. In an August 23 phone conference with the health department, the store manager reported that the fly fans were in the store.

• Ralphs Grocery, 300 North Second Street, El Cajon. On April 21 of this year, an inspector found an electronic "fly zapper" too close to the deli's food counter, an extension cord suspended by cord hangers above work tables, an open sewer line in

the market's generator room, a malfunctioning "backflow prevention device" in the bakery sink, and broken anti-fly fans in the store's warehouse. These deficiencies had been corrected when the inspector returned on July 25.

• Vons, 1586 Bernardo Plaza Drive, Rancho Bernardo. Vons said waste being stored at 60 degrees Fahrenheit was in the inspection visited the store on August 30, 1989. (Health codes require cold food to be kept at 45 degrees or colder.) Store managers were also ordered to fix a broken cooler. A June 15, 1988, inspection revealed that the cooler, over along the backside of the building (and providing a runway for rodents), and the sanitation issued a "live rat behind oven!" in the store's kitchen. There was also evidence of a "squirrel infestation" outside the building. Within a month the store had one "substantial problem" in solving those problems, and no rodents were found during two inspections this year. An August 30, 1989, re-inspection also showed the malfunctioning cold cooler had been fixed.

• 7-Eleven, 4655 La Jolla Village, La Jolla. Though this store scored well during its 1989 inspection, it was ordered last year to "cease and desist selling unwrapped and unlabeled cookies" and also asked the manager to remove outdated sandwiches from the cooler and label bag sandwiches at the minimum 60-degrees Fahrenheit required by law. Those deficiencies had been corrected when the inspector returned two months later.

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Elastik Ski Package
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ON AISLE THREE
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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Being an avid beach walker, I have often wondered why beach rocks of like size seem to congregate together. Check out sometime on a beach with many assembled rocks, and you'll find bigger, medium sizes, and small sizes grouped together. Is this a conspiracy?

Stephen Wilkins
Solana Beach
While you're strolling along the beach, the sand under your feet is moving too. Stephen A typical beachfront is a fascinating, complicated dynamic system. In Southern California, sand and rocks are constantly heading south with the prevailing longshore currents. (Sand from Solana Beach eventually ends up falling into the offshore canyon at La Jolla.) During times of heavy surf in the winter, the veneer of sand is stripped off the cobble base that makes up many of our beaches. New sand is redeposited by the gentle waves of spring and summer.

Amid all the wind, water, and sand movement, rocks of like size will congregate together because it takes the same amount of wave energy to set them in motion (the erosion velocity) and keep them moving. Then, when wave energy drops below a certain point (the fall velocity), rocks of the same size (actually, the same weight) will stop moving at roughly the same time. In general, larger stones settle out sooner; smaller ones are carried further, as you might expect. The contour of the beach and many other factors also affect sand and rock movement. I've given you the shortest explanation for those congregations of cobbles.

Dear Matthew Alice:
Can you explain why the sugar in Heath Bars is always solid at room temperature but turns to goo in Ben & Jerry's Heath Bar Crunch ice cream?

Lisa Penick
Downtown

Dear Matthew Alice:
Did Ben & Jerry's have to get permission

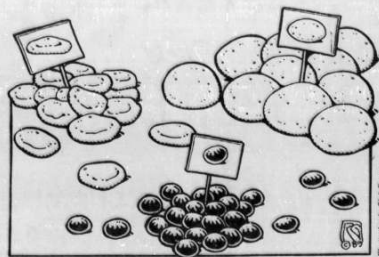


Illustration by Rick C. Perry

from Jerry Garcia to name their ice cream Cherry Garcia? Does Garcia get royalties on the Ben & Jerry's T-shirts that say, "Cherry Garcia. What a long, strange trip it's been?"

Deadhead

Claimant

The solid-to-goo transformation of Heath Bar Crunch occurs because the candy is a hygroscopic substance; basically, the outrageous sugar content of the bars causes them to absorb moisture. If you remove the chocolate coat from a Heath Bar and leave the naked toffee languishing on a plate, it will attract humidity from the air and transform itself into ooze. No surprise, then, that it liquefies when surrounded by ice cream. The same thing happens with other high-sugar solids added to ice cream, not just Heath Bars.

Ben and Jerry believe this is a plus for the finished product and purposely break the bars into tiny pieces to hasten the liquefaction process. They sincerely hope your letter was just

an observation, not a complaint.

As for the Ben-Jerry-Jerry Garcia connection, B. and J. developed Cherry Garcia in 1987 and hustled a sample off to J.G. posthaste. The head Deadhead declared it, like, far out, man, and gave his permission for the name. The T-shirts were cool with him too. And while the Deadhead is entitled to royalties from sales of both the ice cream and the T-shirts, he has that money sent instead to the Rex Foundation in San Francisco, a Dead subsidiary that funds concerts and performances in the Bay Area.

Dear Matthew Alice:
The materials in my home that decompose to create dust are of many different, bright colors. So why is the stuff inside my vacuum cleaner always grey?

Sue Beckman
Del Mar
I'd suggest you put down the Hoover and take a seat for this one. You might prefer to

think that dusty bag is full of bits of your crumbling couch or balding carpets; and you're partly right. But mostly, when you clean your carpet, you're sucking up... skin (thousands of tiny flakes tear off our bodies every time we move). And hair (we lose hundreds of strands a day). And clouds of microscopic, but minuscule (2,000 per ounce of dust, live ones and dead ones), with their fecal matter and the empty husks they've outgrown. Fleas, flea eggs, spider webs, other insect parts. Bits of pulverized minerals that may have been blown half way around the globe. And pollen, fungus spores, tiny flakes of wood, and rain flecks that continually slough off your walls as they expand and contract each day. Particles of vehicle exhaust, chemical ash, minute traces of rubber from car tires, and other industrial-age grime. All this is mixed in with the usual cookie crumbs, pet hairs, and fibers from your carpet, clothing, and upholstery. The best estimate is that there are at least 300,000 airborne specks in every cubic foot of air in our homes, all of them constantly raining down on us, eventually accumulating to become house dust.

So what you've sucked up is a sampler of the contemporary home environment. But much of it is colorful. Even a strand of bright carpet fiber will look pale in isolation. As part of a carpet tuft, it received an apparent color boost from light reflected off its neighboring strands.

And by the way, those dust mites? Once they recover from the tornado that ripped them out of their homes deep in your breadboards, they return to grazing through the heaps of skin flakes trapped in the bag with them. Generations can live comfortably for as long as the food supply holds out. It's a regular Wild Kingdom in there.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90083, San Diego, CA 92138.

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San Diego Reader November 22, 1989 13

Sailor's Paradise

STORY
by Mary Lang

ILLUSTRATIONS
by John Workman

She would show the sailor her scrapbook of newspaper clippings and magazine articles: Corsica, hair long and black, leaning coyly against David Siqueiros's shoulder or arm-in-arm with Diego Rivera.

The sailor came here in 1974. San Diego was an exotic port. He felt strange and free. The attraction was aesthetic. There was no snow. (He was from Minnesota.) There were palm trees and beautiful parks here. The light was wonderful, the days were always bright and warm.

After a year in San Diego, the two sailors moved off-base to live in Pasadena a furnished apartment in East San Diego. They added two cashes, a piano, and a globe (suspended and spinning slowly from the ceiling). Their refrigerator was always empty. They ate at Roberto's, three blocks away.

Across the street from the sailor's apartment was an old but unfinished house. You could see it from the street; it was shrouded in pepper trees, bougainvillea, morning glories. The house belonged to a person who called himself Corsica Baccarat de Kaptinski, an old woman with white hair and thick black eyebrows. The sailor figured she must have been

in her late 50s. An agent, would-be painter who didn't paint anymore, just drank red-gold gallon bottles of Cibrati burgundy. She chattered incessantly. Her speech was laced with insults, and her insults were laced with words like "baccarat," "Nixon," and "Cabrini." Like the building inspector, who would come around once in a while.

Corsica wore baggy black cotton trousers and men's slacks, from which she had torn the collars. When she was watering — clipping plants in coffee cans, the bougainvillea, the morning glories — she wore big boots

with broken spurs. The sailor thought she looked like a Communist. Also living in the house were dark, male girls. Corsica's 17-year-old daughter Citali, and Citali's friend Barbara Kern. They would walk Corsica's white Rambler on the dirt road leading to the house, wearing halter tops and shorts and long boots. Lali had a Mexican blouse stitched with flowers that the sailor liked. In the evening, the sailor would see the girls leaving the house in mini-skirts or skirts that stopped at the tops of their thighs, their long hair swinging.

The two sailors invited Citali and Barbara over for "wine and talk."

Citali and Barbara told them about Corsica and about Citali's younger brother Talcio. Corsica had named her children after gods. The sailors did their best to impress the girls and to appear sophisticated and artistic. The sailors and the girls spent the entire night talking and getting very, very drunk. They passed out toward dawn.

Citali took the sailor over to her house one night to listen to records. Her room was very low. The sailor kept hitting his head on it. The entire house was crazy like that. Boarded curtains in doorways. Painted



plants hanging from belts that jutted out of the unfinished walls. They weren't walls at all, just the wooden framing. If you looked against any of the walls, you would be in another room. Everything in the house was painted olive green. There were gallons of olive green paint, where did they get it all? It smelled over with black for what Corsica called an "oxidized effect." They found, mostly bottled pupa from the Old Globe, included a bougainvillea with book spines painted on plywood. The sailor felt comfortable and scared in the place. It was like a doll's house. Spaces in the unfinished walls were

jammed with Corsica's junk. Pieces of colored glass. Grigsy. Cheap Mexican bric-a-brac. All of it full of meaning, full of Corsica's stories. Corsica would sit at a table in the front room, drinking and talking in English and Spanish. The sailor and Corsica would talk about religion and painting. She had this idea about men, this idea of machismo. She idolized Gregg Dumas, a local TV personality.

The sailor used to ask her why she didn't paint anymore. She would say that part of her life was over. Her life had been destroyed, she would say.

"I hadn't had these children. If I had been able to stay down there... Meanwhile, she'd be drinking the whole time. He wanted her to be sort of a mentor, tell him what the tricks were, but she never told him how to paint. She would ask him what his painting was about. He would say they were fantasies. 'Well,' she asked, 'what do they mean to you?' They were his dreams, he told her.

"Why don't you just paint your dreams and not longer with reality?" So he painted his dreams: grandpas surrounded with clouds, chocolate babies, nests of terraces, roads leading off to infinity.

When Corsica drank, she was very

He took peyote, spooned from bubbling earthen pots, in an abandoned saw mill in Tecate, with Corsica and her "brujos" friends.



had influenced Citali and Talcio. He was a philanthropist, and they never went, or he was killed in the bombing, depending on Corsica's mood. It seemed Corsica's life in Mexico City had been a triumph, and the sailor felt that he could bring that back to her. Citali, Corsica told him, he was the sort of man she used to hang around with in Mexico City. He was fastidious. He wanted to be a part of her mystery.

The real mystery was that Corsica looked like a WASP. Pale grey eyes. Pink skin. But she had a beneath layers of makeup and heavy jewelry. She had an accent, on and off. When Mexican friends would come over, she insisted on speaking only Spanish. But she spoke English. Spanish. The sailor suspected her name was fraudulent — and Talcio, preferred to be called Johnny — but they did not question Corsica because she would get angry.

He wanted, so badly, to be a part of Corsica's existence. They called him "Juanito." He felt in love with

Corsica. But she was too old, and he didn't feel he had much of a chance, being poor gringos, which she was always going on about. The thing was that Corsica's skin was so rough, and full of craps and creases, and she'd get nasty and scream about Nixon and gringos. He wanted a happy Corsica, but the closest he could get was her daughter.

Corsica told him, drink, in the kitchen, that the best woman could do was screw a man over. And a person without a vice, you can't trust him. She wanted "her girls" — Citali and Barbara — to be where she said it. Just like that. That way, they could make money off men but not be tied down. They could be wild. He remembered books he'd read about the romance of living life to the fullest. He took everything Corsica said and fit it into his romantic ideas. It was easy.

The sailor began to spend time at Corsica's house with Citali. They would watch the Chet show; it was like religion to Citali. Barbara and the sailor thought it was funny, the way Citali would whisper "Chet" under her breath in the kitchen. Corsica's son Talcio would walk through the room and disappear. He didn't spend a lot of time at the house. He was popular at school. He had a drum set that he would play really loud. He was always getting yelled at by the neighbors. They lived on food stamps and food commodities. Corsica had a job downtown, and the sailor would go down with her, spending his time at the library and walking the streets until she was off work.

The sailor would go to Mexico with Corsica and Talcio in the Rambler. He took peyote, spooned from bubbling earthen pots, in an abandoned saw mill in Tecate, with Corsica and her brujos friends. They were Indian laborers. He felt sort of strange because he didn't understand

their language. It wasn't Spanish. Corsica could speak the language, she quit translating for him after a while. Then it didn't matter because he came on to the private. There was something going on, something religious, that he didn't understand. The sailor went to Yuma with Lali and Barbara. They went to the Yuma prison and bought a paperback book on it, which they took home reading aloud in the car. They saw the Colorado River. They used to go to La Jolla Cove. They had a rubber ducky. The sailor and Talcio would go out in the boat while Lali sat on the sand reading books.

The sailor and Citali didn't talk much; they made out. Eventually, the sailor gave Citali his virginity. He had been saving himself. He hadn't wanted to waste it on some whore in Pensacola. He wanted to give it to the right girl. He thought he had found her. It was very romantic for him. She had this new white dress.

They made love all night. He wondered how it was he was able to keep going. The next day he bought her some earrings. Then he bought her an earring tree and a whole lot of other earrings. He felt wonderful the whole day. He felt like sailing everyone. He felt like calling his parents and telling them he was going to get married.

The sailor moved his coat and brushes and canvases over and started painting on Corsica's windows. Soon he moved in with them. Barbara moved in with the sailor's friend. The sailor was happy with the simplicity of things, happy at how simple this happened was. He was in love with Corsica's house. He was in love with Citali; the next step seemed logical. It seemed the fulfillment of all his dreams: a meek of romance and exoticism. There was a civil ceremony in National City.

Then Citali wanted to move. He couldn't understand it. Corsica's house was beautiful and cheap. All his

(continued on page 16)

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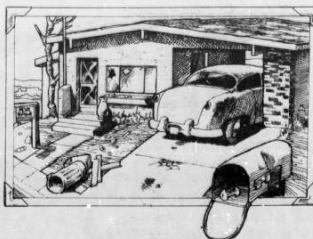
(continued from page 13)

money was going into buying healthier food for the family and better wine for Conica. Conica had this idea that he would be the rich American who would take care of all their needs and problems.

Conica and Lali wanted him to buy a house for them to live in together. While he was at work, Conica would drive her car around and look at places. Once, she told him she had found a wonderful place. It was a very hot day, the hottest day he remembered of his life, when Conica drove them out to the house. It was a bannan bungalow on a dirt bluff in Golden Hill. You could see Southeast and the Tijuana huddling. The walls were there, talking VA loans and termite and shoring. He had no intention of buying the house. He was completely frightened of spending 25 years of his life paying for something, of spending 25 years in this house. He told them so Conica was disgusted with him, and Lali was broken-hearted.

And Lali took an apartment. A deluxe Hoffman building, with a parking lot, and a swimming pool, and piped-in music. You couldn't turn down the music's volume at the way. You would hear this fast country-western where you did. He ended up removing the future and cutting the wires. He couldn't stand it. But Conica liked it.

Conica wanted the sailor to talk with her the way he had talked with her mother. She asked him about religion. He told her everything he knew about it, trying to dissuade her. She wanted to be saved. He told her to go back to high school and get her diploma. But she wanted to be saved. He took her to a Baptist Church. He showed her what it was. He expected her to be disappointed with it. He wanted her to hear sermons and the boring of church, instead there were rock concerts and speeches about the anti-Christ. Kissinger one week.



Lali was talking to a sailor she once knew. Telling him how excited she would be to see him. "I can get away from him on a Friday night. I can say I'm going to my mom's."

Breakfast the next. Conica wanted to go up front and be loved. She wanted him to go up with her. He did. He figured, how could this be bad for her? He had things he believed in; he should let her have such things. She got really caught up in it. She bought things from the Maranatha gift shop. Bannan, stationery. Soon the apartment was full of it. He couldn't say anything because he'd let her to it. He discovered that other sailors from the photo lab went there too. The sailor and Conica began to socialize with these Navy men outside the church, but the whole idea of Christian fellowship revolved him. And every week a different anti-Christ. He quit going to the church.

Conica had given letters towards him since he'd refused to buy the house. He found he had become just another man to her. When he saw her, they weren't able to talk the way they used to. She was more drunk than ever. Thelma had moved out. He discovered Lali was more American than he wanted her to be. She wanted to live like an American. Started calling herself Susan. Midland Sunny and Cher. Read movie magazines. Wanted to drive a Camaro

Citlali asked him, "Do you still believe in Our Savior?" He said no and that he thought maybe he never had.

with an Indian painted on the door. They moved again, to another apartment. Lali desperately wanted a child. The doctor said she couldn't have children. Ovarian cyst. It was swelling and obstructing her fallopian tubes. She would clip pictures of beautiful children from magazines and put them in a scrapbook. She picked their child out — a baby to be a cross between the two of them, black hair from her and his blue eyes. The little girl on the blue Northern bathroom issue package. She would only buy that kind of bathroom tissue. She would save the wipers.

The sailor's parents — Minnesota. Luthern — came out to meet the bride. Citlali told the sailor that his father had French-kissed her when they met. He couldn't believe it. But suddenly he could see the picture of Citlali kissing her tongue into his father's mouth. His father had said nothing. His father had said nothing when Conica said she was a pagan, that she had named her kids after pagan gods. His parents just smiled at all of it, those effeminate grins they could not remove. Luthern didn't argue. Luthern didn't talk, they wait until they get home, and then they pray and simmer.

His brother came to visit, his little brother Paul, to see the Pacific Ocean. Before leaving, Paul asked to see the sailor alone. Paul told him he thought Citlali was a slut. The sailor stepped him, hard. But it didn't seem worth bringing up with Citlali. Things would get better, he was sure.

He came home from work, another hot day. The windows were open and he heard a phone conversation. Lali was talking to a sailor she once knew. Telling him how excited she would be to see him. "I can get away from him on a Friday night. I can say I'm going to my mom's," she said. He went in and told Lali to hang up. He was angry and sad. She said she was going to see the men anyway. The sailor told her to get out. She left in a couple of days. Moved back to Conica's. He helped Lali bring her things over. Conica looked at him as if he were the devil.

He was dared. Everything he knew was wrong. Everything he had been deceived and rejected. By everybody. The Navy gave him a lawyer. The divorce happened so fast. Two signatures on a piece of paper. He was cracking up. He asked his superior officer for sea duty as soon as possible. The CO got him into a photo lab on a Canadian ship for six months.

When he came back, his Navy stint was over. He was disillusioned with life. He got into therapy. He got back with his Navy buddy. The buddy told him things he hadn't known, things Barbara would tell him after the sailor and Citlali had gone off together. He found out to go to the USO to meet sailors. And make money. That Conica was born Mary Smith in Columbus, Ohio, and had gone to Mexico City in the '30s.

He ran into Citlali five years later. It was at a shopping mall, and she had a man with her. An overweight man with long hair. Citlali had remarried. The sailor had been married and divorced again. Citlali asked him, "Do you still believe in Our Savior?" He said no and that he thought maybe he never had. She said Conica had died of cancer. He felt very bad. That woman, with all her makeshift ideas, he had thought she was going to live forever, but she had just turned 40. Citlali liked up her dress, right there in the shopping mall, to show him the scar from her operation. She was so proud of it. "I can have babies now," she said.

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(continued from page 1)

San Diego Reader November 22, 1989 19

Smash

(continued from page 17)

"We're not fooling anybody lining up," he continues, his voice softening for a moment. "Get your butt up! We gotta get off the ball! Come on, guys," his voice rises. "We said we gotta get better from week to week! On kickoff today — getting started!" — "We don't have 11 guys wanna fly downfield. We've got 4 or 5 guys flyin', and 4 or 5 guys sayin', 'I hope those guys in front of me make the tackle. Lemme tell ya, that happens again, we're gonna make wholesale replacements!'"

Olivero comes in. "DO WE WANNA PLAY HARD-NOSE FOOTBALL?"

"YEAH!"

The players have a few minutes to relax. Most use it to keep trying up themselves and each other. "Know what?" lineman-linebacker Jorge Brathwaite asks of no one in particular. "They [Brewster] told me the game ain't over yet — and it ain't over! We ain't scored yet! We gotta get fired up!"

Before they leave the locker room, Armstrong has one last admonition. "Alright, let's show some maturity out there — let's see somebody!"

"YEAH!"

The Colts do just what Armstrong wants. They score to open the second half covering nearly 70 yards in a drive capped by a long pass to Shaver. Ervin bulls across again, from close in, for the touchdown. 14-0. Sweetwater fumbles on its next possession, and Crawford recovers a few plays later and another clutch run by Ervin and it's 21-0. The Crawford side of the field is happy riotous.

But the game's physical toll is becoming evident. Legs are cramping up. Guys are "fryin' around" out there, but some are making crash landings. On one running play, Colt tailback Rich McCalister is tackled at the sideline and goes backwards off his feet, his head slamming to the ground as he slides on his back.

Mike Hendrick, a short, quiet guy built like a brick wall, is looking for another helmet; his is broken.

Crawford pounces it on. Sweetwater goes desperate and attempts a long sideline pass. Colt cornerback James Heister reads it perfectly, leaps himself between the ball and the intended receiver, then flings himself through the air and comes down with the interception, right in front of his familiar team-

mates. He walks to the bench to catch his breath. "I saw it was overthrown, and he didn't," he gasps.

Crawford is driving. Quarterback Chris Townsend scrambles and hits tight end Aliah Hillie, one of Crawford's few big players, with a pass. Hillie turns into a long gain. In the space of three plays, Crawford has two touchdowns called back for penalties.

The first time, Brathwaite is called for illegal motion. In the exultant atmosphere, it barely matters. "Jorge is trying to keep it even," Armstrong jokes. They settle for a field goal. 24-0.

The coaches are not interested in letting up.

The

only thing that seems real is the sight of Buckner's meaty calves plodding through the Crawford defensive line, slowly but inexorably.

"GET TO THE QUARTERBACK!" they yell at their defense. "YA GOTTA BE READY TO GO SUCK IT UP!" It works. Crawford sacks the Sweetwater quarterback on three successive plays for losses totaling 30 yards. The Colts dominate the field. The game ends without further scoring.

The coaches are at last to board the bus. The team is ready to ride the roof. Armstrong quotes them long enough to say, "On behalf of the coaching staff, I'd just like to thank you guys for one helluva effort!"

The players roll in self-congratulation. On the way back to Crawford, they hot out the windows, slap each other, joke and holler and sing. Brathwaite stands in the aisle and swings a pom-pom he has gotten from somewhere. "Jorge is kind of our spiritual leader," says Armstrong. "Reverend Jorge" he is called. "Yeah — the Rev," he laughs, finally starting to enjoy himself. He turns and quotes the team once more. "For Jorge, you got a new nickname. Reverend Jorge — 'The Rev'! Dwellin' there!"

As the bus turns down the street leading into the parking lot behind the Crawford gym, a couple players glimpse his confederates with "One! Two! You know what to do!" With that, they burst into the school's alma mater, the credo of all Crawford Colts, the undying pledge of reality to all that is Crawfordian:

All hail, Crawford High School
Crawford, when and blue
Lovers and hater
We pledge to you — FOREVER!
Our last ones always
Crawford with victory
All hail, Crawford High School
We will be true to thee

These guys sing it as if their lives depended on it.

Before the team files off the bus, Armstrong wants just one more moment with his players. "I just wanna say, go home, get some rest, enjoy your weekend, stay outta trouble and Monday we go back to work!"

"YEAH!"

Finally, the rally climaxes with the introduction of the homecoming court — the underclass representatives and the senior couples who are candidates for homecoming queen and king. These students are preceded by two faculty couples, who take the floor arm-in-arm to raucous hoots and cheers, the mock sexuality of their mon-

ase October Crawford has won its past three games, two by scores of 29-0 and 36-0. They have won five straight. Their defense has remained strong, and the offense has improved — in the parlance of the game, "got the truck." They now protect for their homecoming game against St. Augustine High, to be played at Patrick Henry High.

The Crawford campus is clean and tidy and received a fresh coat of paint a couple of years ago, so its institutional placeness is mitigated somewhat by an undeniable cheeriness. Sandwich boards in pathways and courtyards and the senior guard are emblazoned with inspirational notions. Your thoughts today become Your Tomorrow. Organize for Success. I Am a Success. I Deserve the Best.

Whether because of or in spite of these signs and other official emblems, the student body files into the gym for the luncheon party. Much of the student body, anyway. Twenty years ago, Crawford had more than 200 students, all but a handful from middle-class white families. Today, the school serves roughly 180 students, about one-third of whom are Indian-Americans. There are about as many blacks and almost as many white students, and a few Hispanic, South Pacific, and other minorities. Blacks and whites re-

main even on football, but the Indian-Americans seem even less interested in the sport.

Still, the rally is well attended. The program consists of an orchestral (Maybe the small is wearing thin.) Conducted essentially by cheerleaders and emceed by those whose words were not made more lucid by the P.A. system, the rally is a short course in why and how to root for the home team. First, the assembly sings the alma mater, the words to which are painted on a large wooden sign high on the east wall. Many of the girls form a kind of V-for-victory salute with their right hands and slowly wave their arms back and forth while singing. (That may help propagate the supernatural mystery of homecoming, for it too has no apparent meaning.) Next come a succession of cheerleader chant, formations, exercises, incantations. A cheerleader displays a handkerchief, or sock, urging all to wave same during the game. "Our goal is for everyone to have 'em as we can wave 'em and really impress whoever we're playing!"

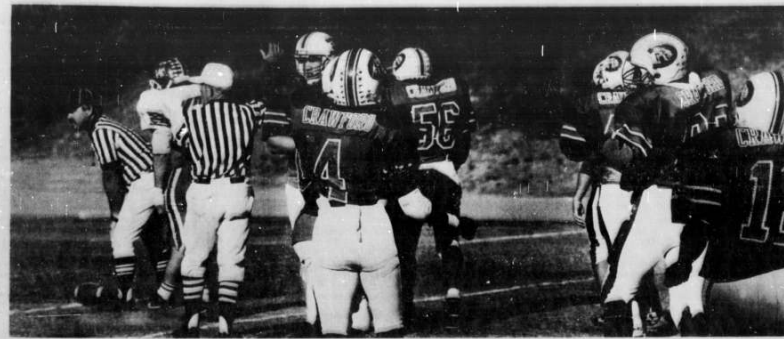
Finally, the rally climaxes with the introduction of the homecoming court — the underclass representatives and the senior couples who are candidates for homecoming queen and king. These students are preceded by two faculty couples, who take the floor arm-in-arm to raucous hoots and cheers, the mock sexuality of their mon-

any companionship apparently too much for the easily aroused audience. The couples all enter through a makeshift portal, festooned with sequins and the legend "Crawford Colts." The seniors rotate to different parts of the floor so all can get a good look at them. Of the four eligible couples, three of the boys are on the football team. The only one who isn't seems to have his own booster club. From high in the bleachers comes a strident cheer as several girls unfurl a banner saying simply "Jeremy King." The 6'00 or more students in attendance take all this seriously, dutifully filling out ballots and depositing them in sanctioned receptacles on their way out. Within a couple of minutes the gym is empty, the student body presumably peeped in the max.

In the team room, before boarding the bus, Armstrong is reviving everyone's engine. "They're popping off," he says about St. Augustine, "but if ten guys hit 'em on the first play, they'll stop popping off. They won't set the pace, we will. It's our homecoming!"

"YEAH!"

In the locker room at Henry, the players finish setting up. The mood is quiet but not chafant. A trio of Colts eyes with scorn the posted school records for Henry's baseball team. "Most home runs — 7?" A smirk. "We killed them those records!"



Aliah Hillie is fusing with a helmet. "Had to get a new one," he deadpans. Did his get cracked? "How. I do the hugging." The team is loose.

In the end zone before the coin toss, Armstrong inverts the alien-canine metaphor. "We're in our own back yard. Nobody stabs in our back yard!"

"THAT'S RIGHT!"

"Alright, guys, let's go out there and represent your school real well and have some fun. Let's do it all on the field, fellas!" And they trot toward another shutout.

Only this time the Colts are too loose. Within the first few minutes, it becomes clear that Crawford's game is in disaster. The players seem listless, on the field and on the sideline. St. Augustine's game consists almost entirely of sending an on-line running back (with the jawbreaker name of Hunter Backster) up the middle or around the end with the ball firmly in his grasp. Crawford is unable to contain him. "You gotta hit the ground, Vernon! You trap it's interference, you keep running!" the officials don't see either.

“I did something tonight that was totally inexcusable, and I want to apologize in front of all of you to Coach Olivero for it.”

And the wonder is why they haven't scored several times by then. Crawford is making mistakes big and small. A long pass down the sideline, intended for Vernon Shaver, is overthrown. One of many errant passes that night by Chris Townsend. Shaver and the defender collide, but nothing comes of it. When the offense comes off the field, Olivero educates him. "You gotta hit the ground, Vernon! You trap it's interference, you keep running!" the officials don't see either.

Midway through the second quarter, Armstrong is yelling at Olivero. No one seems to know why, and everyone is unnerved — unnerved at the sight of it, at the shock of being administered to them, at the prospect of being whupped in Our Homecoming. The five straight wins and four shutouts are a vapor, a phantom. The only thing that seems real is the sight of Buckner's meaty calves plodding through the Crawford defensive line, slowly but inexorably.

At halftime the score is still only 7-0, but looming larger is the question of what the coach can do to rally his team in the face of impending disaster. Anderson throws the scores in their faces. "You guys are real good at makin' a show of how fired up you are. Am-arrig laqueus," and goes out and plays like dogshit. We should be guys' beat 21-0!

We got a guy more concerned about his tuxedo and homecoming than he is about playing football! Mission Bay beat this team 29-0. It's gotta get down and dirty now!" He admonishes particular players, picks apart elements of the game plan that are not being executed, again threatens wholesale replacements in the lineup if improvement isn't quickly shown. Last, he puts the team on notice to cede bragging rights to the Saints, who, he says, have earned them for the moment. "We're gonna go out there and keep our mouths shut and take our medicine like men, then, at the end of the game we'll win."

But the view will not improve. Crawford

(continued on page 22)

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STEREO AMPLIFIERS HOW MUCH POWER DO YOU NEED?

How much power do you really need for high quality sound reproduction in your home? This is probably one of the most confusing and misunderstood by stereo shoppers. Many people believe that more watts means better sound. If 75 watts is good — 100 watts is better. Is more power better? Well, all things being equal, a stereo that has a more powerful amplifier is better — all things are not equal. Power is not the only parameter which defines the quality of sound an amplifier produces. Design, engineering, quality of parts and quality of construction contribute to the way an amp sounds. It is not as all uncommon for a well-designed 50-watt per channel amplifier to significantly outperform an economically built 100-watt per channel amp.

The question of "how much power" can only be answered after analyzing your own system and listening variables. The following are some of the important factors to consider when trying to assess your amplifier needs.

WHAT SPEAKERS DO YOU OWN?

Probably the single most important factor in determining your amplifier requirements is the type of speakers you have. Different speaker designs vary widely in how efficiently they convert power from your amp into sound. At Breier Sound Center we have speakers which play quite loudly with just a few watts and others which need a hundred watts or more.

To further complicate things, some speaker designs are more difficult for an amplifier to run properly. At Breier Sound Center before discussing your power requirements or recommending an amplifier to you, we will ask what speakers you own. If you are shopping for a complete stereo system, you probably shouldn't decide on an amp until you know which speakers you want.

HOW LOUD DO YOU LISTEN?

How loud you enjoy your music will affect your power requirements. Loud is, of course, a relative term. Just ask a parent and their teenager to define loud music.

The louder you listen the more power you'll need. If you like low rock concert volume, you will need less of watts (no way nothing of great speakers and understanding neighbors). If you prefer soft background music, you will need very little power.

As a matter of information, when you increase the volume so that the music sounds about twice as loud, you will be asking the amplifier to deliver 10 times more power.

HOW BIG IS YOUR ROOM?

The size of your listening room and how it is furnished will affect your power needs. A larger room, or a room which opens onto other rooms will generally take more power to fill with sound. Also, a heavily damped room, i.e., furnished with carpet, drapes, overupholstered furniture, acoustic ceiling, etc. will absorb more energy and need more power.

room, or a room which opens onto other rooms will generally take more power to fill with sound. Also, a heavily damped room, i.e., furnished with carpet, drapes, overupholstered furniture, acoustic ceiling, etc. will absorb more energy and need more power.

WHAT MUSIC DO YOU PLAY?

The type of music you play will have an effect on power. If you play music with wide dynamic range — that is, music which gets very loud and very soft, you will need more power. Symphonic music is usually very dynamic. Also music which contains loud, percussive transients will require your amplifier to produce a lot of short-term or dynamic power. A musical transient could be a cymbal crash, a bass drum kick or a sharply struck piano chord, for example.

On the other hand, easy listening music, certain kinds of rock music and light jazz when played at normal listening levels require very little power.

MISCELLANEOUS FACTORS

If you play more than one pair of speakers at a time, your power requirements and choice of amplifier may change. If you use compact discs, your power needs will generally increase. Compact discs have greater dynamic range capability and thereby place greater stress on your system.

AVERAGE VS. PEAK POWER

Although most people's average listening volume requires less than one watt, your amplifier needs reserve power so that when the music gets very loud and/or contains sharp transients, the music will not distort.

If your average listening volume requires one tenth of a watt, then dynamic music will frequently require your amplifier to produce ten watts and occasionally as much as 50 or 100 watts. However, if your average listening volume is one watt, then the same music would demand 100 watts with some regularity and possibly 500 to 1,000 watts on rare occasions.

HOW MUCH POWER?

This brings us back to the original question: "How much power do you really need?" We invite you to stop into Breier Sound Center and bring one or two of your favorite recordings along with some of the information we just talked about. In just 5 or 10 minutes you can gain a better understanding of your own personal amplifier power requirements. We'll be 25 watts or 250 watts!

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Smash

Continued from page 12

seems unable to do anything right. St. Augustine's slower but bigger lineup has them stymied. Midway through the fourth quarter, the Saints take over on Crawford's 30-yard line and throw a touchdown pass on the first play. The St. Augustine fans are the ones waving banners. On the Crawford sideline, players offer up plaintive cries to their cohorts: "Get the ball, defense!" "Hey! Pump it up out here!" But there is no pumping up, and hope drains from the Crawford lineup as the last minutes tick off the scoreboard. Several late Colt injuries show how lopsided the game is despite the meager 14-0 final score. Vernon Shaver is tackled in midair on an incomplete pass play and is a long time getting up, when he finally does rise, he leaves the field slowly, clutching his shoulder. Peter Ervin limps off the field with a painful ankle, removes his shoe and sock, and sits crumpling on the bench. Chris Townsend, who has taken a terrible pounding throughout the season, sustains a concussion, his head to the, in the warning moments. His doctor will later refuse to permit him to play again this year. Mercifully, time

finally expires. The mood on the bus... imagine a cheer carrying souls to hell. A light breaks out between two teammates, flares, and dies. The parking lot is jammed; the team may be trapped here in its misery forever. Weeks go

anybody else, and I shouldn't either. I was just outcoached out there, and I had to right to take it out on Coach Olivero. So Coach, I'm sorry, and it won't happen again." Olivero gives him a brotherly jab. Hey, Coach, I've already forgotten about it.

few steps right at the gym, the coach and the few fans following behind him pass as apparently inconsequential scuffle involving three or four high-school-age boys. A gym on a desk. His broken nose is bleeding into his throat, making his breathing difficult. Someone is tending to him, calling him by name. He goes to get up and leave, but a friend who has come by urges him to "toughen man, toughen."

A dozen, two dozen people are streaming in and out of the office. A few girls, who might have been hunted inside for their protection, at in the men's locker room, slightly embarrassed. Outside in the parking lot and in the street beyond, 100 or more young people, some for more dangerous fun. The police arrive. A white girl and a black girl embrace just outside the coaches' office and are consumed in tears.

The vice principal and the security chief confer, the chief adamantly declares the dance cancelled. They will need more police to make the decision stick. More patrol cars arrive, and an ambulance. Slowly, the parking lot empties as a crowd of seniors, some dressed casually, others more elegantly, begins to realize they will not have their homecoming dance. The band hired for the dance must now relocate the equipment they had just finished unloading. The police secure the area and gradually disperse the crowd without further incident.

The Crawford Colts have come home. M is November. The Colts have rebounded from their loss to St. Augustine with twin 28-0 wins, against San Diego High and Chula Vista High. They finish their regular season with an 8-2 record, 4-1 in their league, the City Central League. Tied with archrival Lincoln, they have the best record in the league, they have captured the title on the strength of having beaten Lincoln in their October 14 game. Crawford thus enters the countywide playoffs seeded fourth out of 16 teams in the 1A division (competing schools with medium-sized enrollments). Their first-round opponent in the single-elimination tournament is Ramona High. Whether from the clear mountain air or the fresh apples, the Ramona players have a staggering size advantage over Crawford. The offensive line averages six feet four and five feet eight and 140 or so pounds. "But I tell you, what," asserts Armstrong, "these street kids, they're not intimidated by a big person in a football uniform. That's not the scariest thing they've seen. They're not afraid to go smash face into that." Once again the Colts promise to fly around and have fun out there. How much and whose but gets knocked where—that will depend on who is more fired up.

Compounding the task for the Colts is a curious conundrum. Vernon Shaver has inspired doubt in him among his teammates in the process, comes close to battering away a golden chance at a first-class education and a career in the pros. The week following the loss to St. Augustine, Shaver abruptly quit the team under mysterious circumstances. A few days later, he came to Armstrong asking to be reinstated. It's not up to me, the coach told him, it's up to the team. If they vote you in, you're in, if not, you're out. The team voted to take him back, on one condition: that he do 400 yards of belly-busters each day of practice. This grueling regimen calls for the victim to sprint 100 yards one way and then back, with the added feature that at any moment, at the sound of a coach's whistle, he must immediately flip to his belly, push himself back up quickly, and continue his all-out sprint. Shaver did his daily belly-busters without complaint and went on to score a 59-yard touchdown in the last regular game. After another absence from practice, this one excused, Shaver has shown dedication to daily workouts and appears committed to his team and his future.

Sometimes motivation is a slippery thing. Armstrong calls Shaver the most talented athlete he has ever coached. But anyone in the game can tell you that talent alone does not produce greatness. Shaver has the kind of athletic ability that could lead Crawford to a championship, if he finds the desire. If he walks away from his team, no major college in the country will have him. But that, as they say, is what makes a ball game. For every tale of unexamined potential, Armstrong will tell you of a tough kid, this close to battering found not just a meal ticket but salvation in

football—like the Crawford graduate who now stands for San Jose State and who recently vowed to say, "If it weren't for you, I'd be dead by now!"

The

vice principal is bleeding on the cheek, blood dripping in a neat line down to his jaw, but he protests that he is okay.

by Crowds mill about and stare at the traffic. Coaches eventually board. Armstrong gravely apologizes for his poor coaching, then he finally does rise, he leaves the field slowly, clutching his shoulder. Peter Ervin limps off the field with a painful ankle, removes his shoe and sock, and sits crumpling on the bench. Chris Townsend, who has taken a terrible pounding throughout the season, sustains a concussion, his head to the, in the warning moments. His doctor will later refuse to permit him to play again this year. Mercifully, time

The street leading up to the gym is blocked off due to the homecoming dance, and the driver is instructed to park in the alley out by the baseball field. Heading down the alley, someone offers a morbid "One Two, You Know What To Do." And the team responds with a dispirited rendition of the alma mater. If their earlier version was jubilant and the students' version at the pep rally was merely rote, this one is positively funereal. Armstrong is a first of the bus, and the team follows him silently the 100 yards or so up to the gym. Turning a corner and ascending a

The players are hustled into the gym, although several want to get into it. The combination of a humiliating loss and an ugly skirmish (occasionally it is suggested, a friend of some players) right in their own back yard, is more than some can bear. But the adults are commanding, and the entire team is soon safely inside the gym. The injured boy is carried into the coaches' office. The police are called. A coach who has been at Crawford some 30 years allows as how "I was popped one, but I'm okay." The

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Hard Road



BY DUNCAN SHEPHERD

One trouble with an extreme and inflexible film style, a style like Breton's, a style like Ozu's, is that it's easier than a less defined style for the viewer to tire of, blather to make him feel that if he's seen one of the director's films he's seen them all. Another, seemingly contradictory trouble with it is that any attempted relaxation of it or innovation in it is more apt to do harm to it, to undermine what was first so impressive but then so fascinating about it. Both troubles plague Sergei Paradjanov's *Ashik Kerib*, which had its first local showing in the Georgian Film Festival at the La Jolla Museum and has three additional days yet to come at the Kien, starting next Sunday.

Anyone acquainted with *The Color of Paradise* and *The Legend of Sargis* knows that Paradjanov is the hand of the artist, and so need to wonder about the presence of co-director Dodo Abashidze, who also (without noticeable influence) collaborated with Paradjanov on *Sargis*. There is the customary treasure chest of clothes and artifacts from another time and place. (Period. Once upon a Time. Setting: Fairy Land.) And a moment, early on, when a photographed still-life is transformed — presto-change-o — into a sculptural bar-relief of it encircling the Paradjanov film to its back and make himself comfortable. This moment is in many ways symptomatic: our connection to the spectacle on screen is always at a considerable distance, and always just the blink of an eye from an even greater distance. The present tense, the presentness, that most movies cultivate so eagerly and effortlessly is

stately resisted by Paradjanov. Not for him any easy roads.

The heavy material this time, from Lermontov, is the stuff of folk tales, the one about the penniless minstrel whose marriage suit is rejected when he offers his inamorata's father a bouquet of rose petals instead of the standard riches, and who sets out to seek his fortune in hopes of a better reception in the future.

And Paradjanov's trademark still-life and us, as it were, to the display cases at the Museum of Anthropology. Even the voice-over translations of the dialogue, the layering of one language on top of another (I have heard conflicting reports on the practical reason for this), do their part to create an impression of second-handness. But probably the most important distancing device is the simulated

The style is a little hamstrung by its enslavement to the narrative.

There is no attempt to disguise, every attempt to emphasize, the interpretive as distinct from creative nature of the endeavor. Everything pushes this off-side sideways in time, and it doesn't really matter exactly how far back as we feel sufficiently removed from it. (Nor does it matter, in fact it affords a sort of polestar, if the occasional modern-day anachronism pops up: the toy machine guns of the pasha's slave girls, the gunned muskets and whisks, the bridegroom's new juggling shoes.) Periodic interpolations of old paintings let us know that the present interpretation is very Johnny-come-lately. So, in another way, does the balls on the soundtrack.

silent-film technique — the title cards, the semaphoric gestures, staccato poses, shoddy makeup. I have remarked before on the kinship of Paradjanov to film pioneer Georges Méliès, in both the obvious formality of the images and the playful prestidigitation within them.

The only defense really necessary, if not the only one possible, for Paradjanov has always been those images themselves; and this line of defense features plenty of strong links in *Ashik Kerib*. Take, for example, the clasp of the back of a one-half head as a hornet's rider in the remote background, moving left to right, goes into eclipse behind it and comes

out on the other side. Or take, for another one or two, the metaphoric representations of a flying horse (a spinning globe) and a decapitation (a red scarf pulled out of a hollow plaster bust) — and compare them, while you're at it, to the spendthrift literal-mindedness, or checkbook imagination, of *The Adventures of Baron Munchausen*.

One of the givens of Paradjanov's visuals, stiff, centered, concentrated, richly textured, firmly nailed to the screen, is their limited usefulness for the needs of ordinary narrative. And to *Ashik Kerib* the straightforward and easily followable narrative line actually rubs his images of some of their mystery, and along with it some of their holding power. I do not mean to suggest by this that the storytelling is as limp as it is really pretty dim; a couple of riders rouse our troubadour from sleep for a gig at a wedding of the blind (good blind-folds, by the way: black strips of cloth with silver stars over the eyes), but then the questions arise: why do the celebrants drop everything and crowd around the musician when he starts to play (at a volume loud enough to justify the neighbors' phoning the police), and where is that powerfully amplified singing voice coming from (clearly not our clump-jumped hero), and why and where does he lead them off into the wilderness? I do mean to suggest, though, that the film is a little hamstrung by its enslavement to the narrative, by its increased attention to fundamentals like costume and sequence. And somehow, the more you expect to be able to follow the story, the more you are prone to feel impatient on those occasions you can't. Worse yet, even when you can follow it, you still feel impeded to move along a little faster.

Paradjanov's style remains here as rigidly frontal as ever, so unswervingly straight-ahead in its approach to a scene, as willfully locked outside an imaginary proscenium even in the open air or in light close-up; and the minor attempts to loosen it up, with more movement on screen or with halting and unsuited zoom shots, only create an effect of richness. (The extremely loose style of his youthful first film, *Shadows of Our Forgotten Ancestors*, didn't create this effect, whether because it was more professionally carried out or simply more pervasively.) Another sort of loosening up — the opener parading of the film-maker's homecoming — would be more applicable to autobiography than to (no punning permitted) the fairy tale at hand. And the color here actually runs more than in the past or is this just a reflection of my sudden fondness, my feeling of having seen all this before. Needless to add, no one who was fervently impressed with *The Color of Paradise* or *The Legend of Sargis* will want to pass up this one. But I would be moderately amused, more so than by anything in the film itself, if they came away from it as satisfied.

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BY JEFF SMITH

Upon completion of *The Front Page* in 1928, authors Ben Hecht and Charles MacArthur wrote an apologetic epilogue. "When we applied ourselves to write a newspaper play, we had in mind a piece of work which would reflect our intellectual disdain and superiority to the Newspaper. What we finally turned out, as the reader (and viewer) may verify if he will, is a romantic and rather doting tale of our old friends — the reporters of Chicago." Romantic? Doting? Eleven years before Clark Gable told Scarlett O'Hara and millions of shocked moviegoers that he didn't "give a damn," *The Front Page* horrified Broadway audiences and changed forever the way dialogue is written for the stage. The play pulls no punches about political corruption in Chicago and the sordid low-lives who report it and does so in a language — call it City Desk-ese — that pulls no verbal punches either. Hecht and MacArthur may have thought they missed the mark. Tennessee Williams, however, claims that *The Front Page* is the play that "uncorseted the American theatre."

Both Hecht and MacArthur wrote for Hearst newspapers in Chicago, and the play looks at journalism. Windy City-style, through yellow-tinted glasses. Set in the press room of the criminal courts building, where a gaggle of reporters play an eternal poker game and estimate the location of fires by rings of the alarm. *The Front Page* is as much a scene piece as a drama. Change that: a behind-the-scenes scene piece, and unflatteringly so. The press room in *Slab City*: crumpled paper, cigarette butts, and what once passed for food lurks everywhere. The reporters, each of whom would do anything short of murder to get a good scoop, weigh in a flash the value of information received via hand-held telephone. The also speak the jargon of the locker room ("none of the baldest profanity and most slattern jargon that has ever been heard on a public stage," wrote Brooks Atkinson at the time, though less bald and slattern by today's "uncorseted" standards). In effect, these unpaid, cynical members of the Fourth Estate strongly resemble a group of hardboiled Sam Spade clones — except that Spade wasn't born into the dark of crime until 1929.

Almost alone in this regard, *The Front Page* doesn't have a single positive male character. The politicians are irredeemably corrupt in ways only a Chicagoan could love. The reporters, "a cross between a bootlegger and a whore," are addicted to a species of byline greed. And what the play captures above all else are the Siren-like lure and melodramatic frenzy of a



The Front Page

follows is a strikingly energized combination of force and realism that exalts frantically and concludes with one of the most famous curtain lines in the theatre.

The opening-night audience for *The Front Page* at the Theatre in

Tennessee Williams claims that *The Front Page* is the play that "uncorseted the American theatre."

major story in the making. Jailed for killing a black patrolman, anarchist Earl Williams has escaped on the very day that Hildy Johnson, a police reporter born with printer's ink in his veins, has decided to leave the profession, get married, and work for an advertising agency in New York. His managing editor, Walter Burns, "that product of thoughtless, pointless, nerve-drumming uniformity that is the Boss Journalist," has other ideas, though. And what

Old Town, was ready and waiting for Burns to announce the theft of his watch. So the curtain line may have lost its punch. Not so the play. The unevenly acted production couldn't conceal the fact that *The Front Page* makes for terrific theater. It's funny. It moves like a cyclone. And though it may not have an honest character, its depiction of life in a late-'20s Chicago press room has a genuinely honest feel. As does, for the most part, the *Front Page*.

duction. Guest director Daniel Yergin, asked by Equity actors in the principal roles, has given the play every chance to succeed. As much choreographed as it is directed, the show is well paced and spirited, as reporters race (even die) in and out of the press room. There were problems on opening night with the timing, which could have been more precise in spots, and with acting in a style appropriate to the demands of the play.

The Front Page is an amazing piece of writing. In some ways the whole play is a single entity: the unfolding of an event. As such it requires speed, the telling detail, and the tightness of a bowstring. Few plays require so much from such a relatively large cast. In the USU production, the weaker performances are broad and overacted, more suitable to melodrama (and to the privacy of one's own mirror) than to the brisk needs of this farce. Larry Condemna's Sheriff, Bert Edwards's Mayor, and Katherine Condit's heavily indignant Mollie Malloy, among others, detract not only from the flow of the piece but also from the requisite style. On the plus side, Vin Schauer gives editor Walter Burns just the right amount of scuzzy, heartless savvy. Though a bit more scrubbed than necessary, and a tad unconvincing as a result, Charles Jackson's portrayal of Hildy Johnson is effective. Philip Charles Reed and Fred Bailey (a new stage name for local actor Frederick Edmund) both do very admirable work as the play's extreme characters. Bousinger, the tidy poet from the *Tribune*, and the grimy Murphy, a habit of profanity from the *Journal*.

Reed and Bailey are members of a reckless unit that is one of the show's best features. The reporters (the others are Dante Basco, John, Thornton Kieselbach, Jonathan Gonzalez, Matt Holt, and Callum Keith King) could rumple George T. Mitchell's period costumes a lot more — the seedier the better, in fact, but as a group they consistently inflate the stage with life. The show's other outstanding feature is its set, by guest designer Robert Zentz. Lit by Stephen Judson's soft tones, it's an excellent replication of the press room, a cross between an ancient civic structure, with polished wood molding, and a desk gym. Authenticity abounds, from the old Royal typewriters on their feet to the rolltop desk, inside which actor John Neadles, who does a good job as escapes Earl Williams, must spend much of this surprisingly timeless avalanche of a

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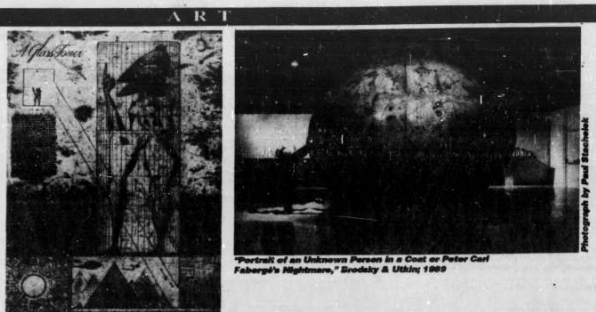
BY JONATHAN SAVILLE

One of the most important events associated with the very successful Soviet Art Festival has been the exhibition at San Diego State's University Art Gallery of paintings and sculptures by two Moscow artists (who work as a team), Alexander Brodsky and Ilya Utkin. Their obsessive theme, presented in numerous highly innovative ways, is the heroic, pathetic, often futile, but not totally hopeless struggle of the human soul to assert its value and autonomy against the crushing forces of modern civilization. The metaphor they persistently use to represent the forces of dehumanization is the great, gray, impersonal city, an essentially literary and international metaphor the artists share with such writers as Balzac, Dickens, Baudelaire, Kafka, and Eliot. Yet just as those writers gave vivid incarnation to the universal situation of modern man by specifically memorializing Paris or London or Prague, so for Brodsky and Utkin

Every tower is as fragile as glass, and time will eventually grind them all to dust.

the archetypal modern city in Moscow — not only for its architecture and topography, but also for the atmosphere of political and spiritual oppression that has hung like a suffocating smog over Russia for so many centuries. The form this vision takes is conditioned, for most of the works in the exhibition, by an attitude at once reverential and ironic toward the art of the past. This is most immediately evident in the enclaves, whose communally polished, classical technique is virtuously devoted to witty yet tender parodies of earlier styles in the medium. *Stone Bridge* (1989) is Brodsky and Utkin's version of 17th- and 18th-century Classic-like landscapes, with its spacious, peaceful, formal vistas, its solitary pastoral wanderer with his dog, and its meticulously detailed distant city (this is the irony and the modernism) surrealistically clustered in the shape of a vast bridge. *Battle of Opatov* (1991) translates the structure, the linear technique, and even some customary topics of a fanciful Renaissance woodcut. *Theater* (1989) treats its subject in the dark, claustrophobic, metaphorically threatening manner of Piranesi's prisons.

The principal formal source, however, is the 19th-century architectural illustration, with its typical framed scenes of alternative perspectives and related views, and its blocks of explanatory text, in elegant calligraphy, disposed



"Portrait of an Unknown Person in a Coat or Peter Carl Fabergé's Nightmare," Brodsky & Utkin 1989

"A Glass Tower II," Brodsky & Utkin 1984

among the pictorial material as crucial compositional elements. The manner here — the balanced formal organization, the variegated textures of light and shade, the specific techniques of drawing, and the types of subject matter — is intentionally historical, but the ideas, the curious distortions or inconsistencies, the implied social and ideological critiques, and the suggestive texts, all reflect the darkness and confusion of our own era.

Thus, *A Glass Tower I* (1984) identifies the modern city as the tower of Babel, an arrogant and futile effort to make Man into God, with the insupportable incoherence of such a project indicated by a dizzying ambiguity of perspective, the Escherian tower simultaneously an elevation, with the windows and arches of a prodigious facade, and a city plan, with blocks, squares, and streets. *A Glass Tower II* (from the same year) is a similarly baffled satire on architectural undertakings throughout history, as self-inflicting little human beings attempt to give monumental permanence to their ephemeral lives and their only slightly less ephemeral belief systems. Egyptian pyramids with their secret burial chambers to safeguard the destinies of the dead, the jumbled, ostentatious Byzantine facades of an extravagantly proliferated Kremlin, the map of an orderly, rationally planned, centrally oriented city (the circular plaza at its focal point transformed visually into a magnifying glass), a hectic, 20th-century urban street, with citizens obediently lined up in a queue and a streetcar running by — all these are overshadowed by the gigantic, grotesque figure of some ancient pharaoh or the like, his big-nosed, birdlike head crest, sharp, arrogant, and hideous, his long-fingered hand pointing imperiously upward to proclaim his supposed connection with deity. Era after era, the enclaves demonstrate to us, human beings assert their fantasy of immortality by erecting towers, but every tower is as fragile as glass, and time will eventually grind them all to dust.

Brodsky and Utkin never tire of devising

new imaginative equivalents of the city and of the self-deceiving, misdirected culture it is emblematic of. *The Forum of a Thousand Paths* (1987), a multitude of lofty columns bearing a wide variety of heroic statues, and a knock wall covered with insupportable notes, notices, placards, and writings of all kinds, symbolize the overwhelming mass of information that our contemporary society offers us, even as it refuses to provide us with any certain truth about where we stand in the universe. In *Snapshots Theater or Handwriting Specimens' Hall* (1987), urban life is shown in ironic counterpoint with the artifice and falsities of conventional, socially acceptable art, with interior views and groundplans of a jewel-box-like, hierarchically arranged 19th-century theater juxtaposed against the drab actualities of an industrial cityscape, a deserted warehouse district, TV antennae, chimneys, pouring sky, drizzling rain, puddles spreading unceremoniously on the dirty street, and a solitary dog or two staring at nothing.

In *A Ship of Fools or a Wooden Sky-scaper for the Jelly Company* (1988), we see a more extensive view of that same, paradigmatic modern city, with its churches and monasteries, and a great crowd of frenzied revelers surrounding a bottle-covered banquet table as they seek escape from their existences in the oblivion of wine or vodka. *A Confetti in the Metropolis* (1988) poignantly connects huge, characterless, empty-windowed, brick-faced apartment houses, surrounded by a bustling collection of antennas, with a curious domed, sailing-ship architectonically visually linked to the land, the city, and the later age by its own superposed array of masts, spars, crossbeams, and yardarms. And in *Wandering Turtle in a Maze of a Big City: A style for the year 2000* (1984), the crowd probes a titanic construction (itself a city) through the city streets, striving to give their communal existence movement, direction, purpose — but to what end, on the basis of what ideology, and with what hope of success,

we cannot tell, for the lengthy text of this enclaving is so rendered as to be completely illegible. It is in a different medium — two large-scale sculptures in plaster — that Brodsky and Utkin make their most dramatic statements of these recurrent themes. *After a Big Celebration (Still Life)* (1989) is a wall-length assemblage of innumerable objects: bottles of various shapes and sizes, stones, broken architectural members, ponderbats, bits of statuary, archaic, big-nosed heads suggestive of Egypt, Samarra, or Easter Island, classical capitals, a winged sphinx in relief, arched towers, pediments, walls, the surfaces rough, irregular, eroded as though by the passage of millennia, and many of them incised with scrawled graffiti in a bird script resembling the Cypriot of Rastan but in fact incomprehensible.

The objects and their arrangement suggest the skyline of an ancient ruined city, or — more realistically — a display of archaeological discoveries on the broad shelf of a museum of antiquities. We see the remnants of a dead civilization, its grandeur, pomp, self-absorption, and pretensions to eternity, as well as the humble artifacts of its daily life, all reduced to defunct fragments, their original meanings and interconnections lost in the abuse of time, and the debris put back together in a lifeless, nonfunctional, purely decorative order by an assistant, but unimaginative curator.

The imagination here belongs entirely to Brodsky and Utkin. Their fundamental idea, so brilliantly executed, seems like a stupendous visual realization of Shelley's overweening parable, who — the poet reports — announced on the pedestal of his statue: "My name is Ozymandias, King of Kings! Look on my works, ye Mighty, and despair!"

Nothing but mud marks, fossilized the dust of the colossal wreck, headless and less than the boot and sole of the king.

This is what is left after the big celebration is over, after the flourishing, self-confident empire — that of Ramses II, or Caesar

Augustus, or Josef Stalin — has bowed to the inevitable authority of a far greater emperor, Mutability.

In the middle of the SDSU gallery and justifiably dominating the entire exhibition is the masterfully bold *Portrait of an Unknown Person in a Coat or Peter Carl Fabergé's Nightmare* (1989). This person, two-thirds life size, modeled in encaustic and painted plaster, his coarse, individualized face and shabby black coat and hat making him resemble one of those anonymous secret-police functionaries whom Lenin immortalized, Stalin christened, and Gorbachev has not yet renounced, this drab, bug-like homunculus, his legs tensely planted in an island of sand, strains forward, arms stiffly extended and hands splayed, as he pits his stubborn, broad, scowling strength against an enormous oblate sphere, towering over him and over the spectator. The sphere is ingenuously intended to create the illusion of an appalling size, its mottled, roughened, occasionally gouged surface mockingly incised with sections of great circles, patterns of spherical geometry in cosmic dimensions, suggestions of Africa and Asia, of cyclonic storms seen

from outer space, of major geographical features, caissons, dry seabeds, canyons, "canals," as on the moon or Mars — along with childish doodles, unintelligible writings, and (in a typical flash of Brodsky-Utkinish wit) even a rough little drawing of the bottles, architectural forms, and big-nosed monumental figure of *After a Big Celebration*, which frames the gallery wall behind it.

It cannot be determined from the dynamics of this system whether the Unknown Person in a Coat is intent on setting the sphere rolling or whether he is desperately trying to keep it from rolling backward over him. Either way, the confrontation is a nightmare for any meticulous craftsman deluded into imagining that he is in total control of his material (whether gold, silver, and precious stones, or a common wide political order), for this egg is not a tiny, trivial object of art that one may shape as one will but the great globe itself, the planet we live on, immense, tremendously powerful, enigmatic, the embodiment of uncontrollable nature and history.

For Brodsky and Utkin, as for virtually all modern artists, the making of art is itself a sub-

ject of art, and a prominent one. The constant references in their enclaves to the history of that artistic medium, the extraordinarily skillful imitations of traditional technical devices, constitute a declaration by these late-20th-century artists that they are legitimate — and worthy — heirs to the art of the past. The self-conscious allusion in *Portrait of an Unknown Person in a Coat or Peter Carl Fabergé's Nightmare* explicitly reminds us of the continuous creative career, with its abiding preoccupations and methods, that lies behind any of the individual works in the show. The very mention of the name Fabergé inescapably alludes to the collection of Fabergé eggs currently at the San Diego Museum of Art, which Brodsky and Utkin clearly consider an absurdly insignificant rival to their own — much less publicized, much less generously funded, but artistically far more consequential — exhibit.

This ironic habit of commenting on their own art — its aims, its value, its relationship to other art — reaches its culmination in the enclaving *Island of Stability* (1989), which includes views or versions of both of the two

big sculptural compositions, along with the delirious text: "For those who are tired of plastic vanity, for those who feel sick of foam rubber life, for those who believe in heavy things that are difficult to move..." The works in their own show (Brodsky and Utkin are inferring us) are not shallow enclaves for a jaded aristocracy hiding its eyes from reality; nor are they — which amounts to the same thing — art merely about art, art as an exploration of form for its own sake, art as solipsism, art as omnium, art of the purely autonomous consciousness isolated from any community (as in their satirical 1985 enclaving *Villa Claustrophobia: A Space with an Airman*). Art for them is an occupation of almost seriousness, not only a self-reflection on the creation of art (inevitably a problematic activity in our age), but more insistently a critique of the bankrupt values of the materialist view of history and society, and a call — undogmatic but passionate — for the spiritual regeneration of modern man.

These are profound artists, profoundly Russian, profoundly traditional, profoundly modern. They have a great deal to teach us. □

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QUARTER NOTES

BY JONATHAN SAVILLE

RED ARMY ENSEMBLE

Everyone knows how Mayor O'Connor fought against the visit here of the Alexandrov Red Army Song and Dance Ensemble, because she thought it would steal audiences away from the official events in her Soviet Arts Festival. I don't think any audiences were stolen, but it is certainly the truth that the Red Army, etc., added nothing of artistic merit to a festival that was by and large a splendid cultural achievement. The Alexandrov group in fact turned out to be nothing more than a magnificently slick purveyor of kitsch.

What made this "kitsch"? To look at the program, you would think we were getting a generous, stirring, and heartwarming sample of Russian folk songs and romances (*Moscow Nights*, *Kalinka*, *Dark Eyes*, and so on) and choral excerpts from Russian operas (*Don Quixote*, *Bohemia*, *Godsaw*, *May Night*), and indeed these words were performed. But the songs had been so inflated, so padded up, so coated with spectacular goop, so commercialized, that there was not a drop of true feeling left in them (what is the use of this beautiful sentimental Russian music if it does not touch the heart?), and the operatic excerpts were so simplified, cradled, watered down for common consumption, and — once again — commercialized, that if their composers had not already been dead they would have wished themselves so.



The Alexandrov Red Army Song and Dance Ensemble

Of course, it must be said that the singers of this very large male chorus are thoroughly trained, that their discipline is admirable, and that they do make in great abundance those resonant Russian choral sounds that ought to grip the listener's inwards with exaltation. However, since all the sounds we heard at the Sports Arena were enormously magnified by electronics, the loudness and deepness and resonance took on an artificial quality as everything else about the concert. It is really not terribly exciting — and certainly has nothing to do with the great Slavic soul — to learn that amplifiers and loudspeakers work efficiently. It must also be said that the chorus was highly animated, that they sang with vivid imitations of emotions, and that they gave the appearance of being personally caught up in the

spirit of the occasion. But if one looked and listened with any attention, one soon perceived that the emotions were mere superficial tricks, and that even the smiles and gestures so characteristic of this chorus (turning to one another as though to say "What a great time we're

having, singing these terrific old tunes!") were pre-choreographed and had no more authenticity and spontaneity than the operation of a gasoline engine. All of this could be said doubtless and right for the dance numbers, with their routine colorful costumes, their standard athletic

allow an original thought or a truly expressive movement or anything that could make one believe that dancing is an art rather than a sport.

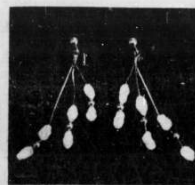
Along with the choral numbers and the dances, there were several songs sung by soloists, with choral and orchestral accompaniment. Here one heard some really terrible singing, in the various awful styles of Russian vocalization — the pinched sibilant, the woody bass, the perpetual Slavic wobble — culminating in a performance of the Spanish song "Amapola" so excruciating in its screaming vulgarity that it was actually fun. This song was one of the few bits of non-Russian music thrown into the program like chili peppers on the beef Stroganov, a device that achieved its ultimate justification in the unforgettable performance by bass Barag Tumanian, toward the end of the program, of "I've Got Plenty of Nothing," in a style so bizarre that it would have reduced the inhabitants of Calfish Row to exhausted immobility after a few days of hysterical laughter.

I must confess that I enjoyed this particular performance as I had enjoyed nothing else in the concert. It was not that it was a musical experience of any worth, and not that I felt any deep political joy in the hands-across-the-sea mentality that a Soviet Porgy is evidently supposed to represent. It was the thrilling sensation of being present at the world-historical apotheosis of kitsch. Awful as it may have been, I do not expect soon to encounter its like.

... the world-historical apotheosis of kitsch.

dancers or their tremendous expenditure of energy, but all their abilities and efforts were at the mercy of the ensemble's artistic administration, whose policy is clearly to wrap everything up in shiny paper, keep things going loud and fast, appeal to the cheapest taste, and never to

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LETTERS

(continued from page 3)

San Diego. Your story was very well done and truly exposed the intentions of the regulation idea. I just hope the general public will be heard and not let this happen. San Diego's mainstay is tourism, but in this context tourism is the suspect and corrupt. What would be so hard to have an information statement posted at the front of the airport line and, if necessary, in every cab, saying, "San Diego operates a deregulated cab industry. Fares may vary? Sounds pretty American to me."

All I can see from the pre-regulation point of view is far-fetched nonsense. First of all, Mr. Palmer claims regulation "would increase competition." There is no real competition at the airport. Whatever your color is, yellow, orange, green, or whatever, you go to the holding tank at Minix and Harber, then you go to the terminal in the same order. The only competition in any meaningful sense is between Yellow and Coast, and that's on the street, not the airport. As for overall presentation being better, that is very aridly controlled by MTD. I was given a pop inspection last week while sitting on the cab stand at Horton Plaza. My violations included missing hub caps, a tear in the back seat, and mud on the back floor mat. The morning after a rain storm, I was given 72 hours to fix the violations or lose the medallion. As to Mr. Weithmann, how would he know whether or not a poor

person wears regulation? I doubt he even knows any poor people. And isn't it funny how it seems every change in the taxi industry just happens to benefit Yellow Cab. I guess they're just lucky.

The real story here is Yellow Cab is losing drivers and losses, and they're sweating under the collar, so they use elected officials and stronghold businessmen to do their dirty work. Sound familiar? The only difference from 19 years ago is they haven't gotten caught yet. And for the record, Coast Cab is the only company presently charging \$3.20 per mile. Co-Co is \$3.40.

Jeff Hano

Charmant

Orange Man

This letter is in response to the article which appeared recently in your publication, titled "I Am Furious Yellow" (October 26), which accused Coast Cab, a second-rate cab company, in my opinion, crying crocodile tears in anticipation of the possible abandonment of the present variable meter rate system by the City of San Diego, in favor of a uniform taxicab meter rate.

I first drove a taxicab in San Diego 30 years ago, in 1939. I drove for three years prior to entering the service (Army) in 1941. I returned to the business in the fall of 1945. I have not only been driving a cab over since, but I had also been active in the Cab Drivers Union, serving in various capacities until I was elected President of the Union in 1971. Because of this background and experience, I regard the denigration of the variable-rate system as "voluntary come lousy." They have only been around a few years, and since they have never operated under a uniform rate system, their

knowledge is negligible and their facts are unwarranted. For there, in order to promote their own selfish interests, they resort to mudslinging, going back more than 20 years to recant the Yellow Cab scandal concerning principals who are no longer here today. The article hints a ploy by Yellow Cab to gain an economic advantage and a plan to secure an exclusive franchise at the International airport. Nothing can be further from the truth.

For the record, it has been only recently that Yellow Cab had changed its stance on the variable rate and some other aspects of deregulation. Some of an abhorred deregulation from the very start and for many good reasons. Deregulation, in my opinion, has been a disaster. Let's begin with the issuance of over 500 additional permits in just a few years after deregulation. In the period of 1946 through 1976, a span of 30 years, the city issued approximately 805 additional permits to the then-existing cab companies. The city, incidentally, was doubling in population during this time. The issuance of these permits were gradual, the rule being that when the city topped the next hundred thousand figure, then 33 additional permits would be issued based on a formula of 1 additional cab for each 3000 additional in population. Following deregulation in 1979, the city issued over 500 new permits in less than four years. While these permits were being issued, causing a glut which still haunts the cab industry today, a number of jitney permits were also issued. The jitneys, although in strict competition with taxicabs, presented an even more competitive situation with the San Diego Transit System, a city-owned, tax-

subsidized, money-losing bus system. City Council members Fred Schnabel and Edilen Baylock are no longer principals, but they really did a job on us. The jitneys began to ply routes where the city had traditionally provided their best service and with the best financial returns. Let's military buses and interconnecting transportation terminals. Deregulation, experimented with dual rates, shared rides, and other slick ideas derived from just-out-of-college idealists who, still to this day, have never admitted their mistakes and resist change. They must have gotten it out of their system. They believed that doubling and tripling the number of cabs would lower the rate in competition. The fact was that the rate doubled upward in a very short time. They could not add two plus two. If just did not make sense to them that when the number of trips (fare) were discontinued by over 50 percent, the cab, in order to stay in business, had to charge more for the trip, notwithstanding the gougers, who, given the opportunity to charge whatever they wanted, a few had a \$500 flag throw, the highest in the nation. I recall many customers who were taken to the Sheraton on Harbor Island, across the boulevard, ordering the driver to take them back to the airport, when faced with a \$33.25 cab fare for less than a half-mile trip. They tried and then, a city fare, and an airport fare. This was a total failure when it was discovered that drivers would push the wrong button whenever it suited their fancy. They tried group rates. Before me, professional drivers like myself were aghast and embarrassed when drivers exacted nearly 20 dollars from groups of sailors going to the Naval Training Center, a distance of only three miles. Also, most of us

were concerned about long-range negative results of these practices. Fly-by-night drivers and moonlighters did not seem to care. Why should they? The Permittee did not give up. Instead of reverting back to the old system, they concocted the variable rate system, in which there is a 20 percent variance with the most average of taxi rates. But the difference between the high and the low is 40 percent, which is quite substantial. Permittees still cannot quite understand that although customers had the prerogative to shop for lower rates, they are confused and captive customers, because there is another rule: You must go to the head of the line, for the sake of order, then you may shop and choose whatever cab you may desire. Sounds easy? What about the driver, who, faced with a short trip after hours of waiting, suggests that you go to the next cab who has a lower fare? Or the same driver when presented with a long and lucrative trip decides to cut his higher meter rate in order to not lose this particular fare? In essence, the lower metered cab loses in both instances. His lower meter is noncompetitive. This is only one of the reasons for a uniform rate. Eventually, many drivers fled to the airport. Airport officials attempted to place a limit on the number of cabs to be given airport permits. They had a history, then the cabs were limited to an every-other-day basis and then finally on an every-third-day basis. To add to our woes, an organization called Super Shuttle was recently awarded 25 permits that will work the airport on an every-day basis. These shuttles are nothing but taxis, and the issuance of these permits are a travesty to the system. Our defense (continued on page 33)

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(continued from page 34)

that the jitneys were already there and we did not need any more transportation systems in an already glutted airport.

Further to accuse Donald Sweetwood, owner and operator of Yellow Cab, as being less than a champion of free enterprise is atrocious. It is a fact that he has been a staunch advocate of deregulation since it was put in effect in 1979. It is ironic that this statement comes from an individual who is philosophically opposed to most of the aspects of deregulation, but the truth is the truth.

The variable rate system has to go. It has caused too many problems. The uniform rate system is worldwide. It is also the American way as far as taxicabs are concerned. Most cities in the country have a uniform rate. The variable rate is alien to most visitors. San Diego's tourist industry is thriving. The new convention center will produce even more visitors. It is imperative that established rates prevail in the city. I still drive a cab. Who comes into contact with visitors more so than the city's cab drivers? Who cares experts in public relations? I think it only fair that the rate should be the same whether going to or from the airport or, for that matter, to or from any point in the city. I sincerely believe that a uniform rate will be better for all concerned.

Michael Spaulding
Sect. Director, Orange Cab
San Diego

HOLLY SHARP FOR THE HOLIDAYS



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Restaurant Guide

Drinks, like to-be-moderate lunch and dinner. **THE QUALITY INN** 1025 La Jolla Village Drive, San Diego 92037. (619) 594-1111. This is a charming, comfortable, and convenient place to stay. The hotel has a swimming pool, a tennis court, and a golf course. The hotel is located in a beautiful area with a view of the ocean. The hotel is a good choice for a family vacation or a business trip. The hotel is a good choice for a family vacation or a business trip. The hotel is a good choice for a family vacation or a business trip.

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A GLASS OF
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NOV. 23rd

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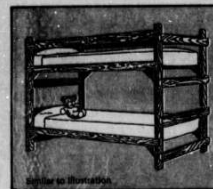
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SECTION TWO

EVENTS THEATER MUSIC & FILM



BEAN OF TS

bound in a battle of wits.
Old Schlemdrum (Bausil), grumpy as a bear, rails at his daughter's willfulness. "You wretched child! You plague! You mine! Amend your silly ways. Give up this coffee craze!"
In soprano tones, the girl replies, "Dear father, please don't be so cross. If I don't drink my good black coffee three times daily, I am at a loss! It's sweeter than a lover's kisses, mellow as the warm wine. Coffee's what you have to give me, if you truly want to please me!" Daughter Lieschen will not budge.

Schlemdrum, frantic to dissuade his daughter from her demon coffee, plays his only trump: no pennycuins for you, no strolls along the boulevard, no gossamer, tinklers, golden ribbons. "That should fix the stubborn monkey," he's convinced.

"For coffee, I can bear it!"

Lieschen is unmoved. In comic-opera style, Schlemdrum finally relents, turning to a hazy cry with daughter, narrator: generations of German women have favored coffee, so who should be now sold her?

J.S. Bach's Coffee Cantata (No. 211), written around 1732, is a parody of the battle lines drawn over the issue of coffee in Germany during Bach's day. The men, adamant beer-lovers, were

quite convinced that the scandalous coffee habits of their women made them sterile and caused a multitude of ills. The women, of course, would hear none of it. The Coffee Cantata, in a demitasse, reflects the odd, contentious history of coffee drinking.

Fittingly, the history begins with an (apocryphal?) Arabian shepherd whose goats eat coffee beans and dance like dervishes. Modern holy men get wind of this and bless a decession of the beans and leaves as an invigorating gift from Allah, "the wine of Arabia." By 1475 the first coffeehouses appear in Arabia, and the time for these gathering places is set for the centuries.

(continued on page 3, col. 1)

MUSICIAN AND POET

"My parents left Poland in 1920, and all of my relatives who remained there were destroyed in the Holocaust. But when I started writing a series of poems which resulted in my collection, *Poland/1931*, I was reluctant to evoke that tragedy. I had a great feeling of emptiness about it and wanted to fill it up with imagined fullness. If I had to define Poland/1931, I would call it serious high comedy which plays off sentimentality against the irony of epic poems."



Bertman Turetzky and Jerome Rothenberg

The speaker is Jerome Rothenberg, recognized internationally for his ethnopoetics, poetry whose roots stem from ethnic experience. He is also a tremendous lover of life and laughter and, along with his wife Diane, a purveyor of unique ethnic food. The last time we ate together, we sampled sea cucumbers in a Chinese restaurant. Even eating strange things has a Dadaist quality for

him because it stresses the unpredictability of random, unusual choices.

Enter Bertman Turetzky, renowned musician, humorist, storyteller, and fellow colleague at UCSD. Over a not-so-eclectic dish of fried eggs flavored with ketchup and wedged into lazier ribs, they realized about ten years ago how wonderful it would be if they could perform together with Rothenberg reading his poetry and doing American Indian chants and Turetzky playing the conchbass. The experience continues to delight them. "When I begin to read to Bert's music, some of which is improvised and some selected as appropriate for the poetry, something happens to my voice," explains Rothenberg. "I move toward chanting, and the performance has a highly comic side to it."

Ironically, Rothenberg didn't visit Poland until 1987 when he finally saw his parents' birthplace, only 15 miles from the dreaded concentration camp Treblinka. The following year he and Turetzky were invited to perform at a synagogue in Krakow, Poland, as well as at the University of Illinois and a bandstand outside Berkeley. "It was the culmination of our work and the range of our poetic and musical interests," Rothenberg says with pleasure. Turetzky adds that each performance is flexibly mirrored that night. "We want it to be a

(continued on page 4, col. 3)

BEAN OF THE ARTS

"Come listen to this merry play!" The narrator, a tenor, calls us to attend a father, a daughter,



Mail art by Brian, from Pasadena



Mail art by Sarah G. Nepton, from San Diego

NOT QUITE CENTERED

As a famous sailor once exclaimed, That's all I can stand, I can't stand no more! If I hear

the new San Diego Convention Center described one more time as a building "visually synonymous with San Diego," I'm gonna go ballistic. Let's be candid: no matter how much you might want to like the monstrosity, approaching it from either direction on Harbor Drive is traumatic. It's a violent building, brutalizing the observer with gargantuan daggers of



Illustration by David Cummings

concrete jutting up along the sides like the barren ribs of some Cretaceous fossil. On the north end of the building are solid gray walls of concrete barging against the opaque glass houses known as the Marriott towers, a juxtaposition as pleasing as a dentist's drill to the gums. In contrast, the view from the south is merely laughable; the poor USO building backs smack against the convention center, like a bug squashed against folly's windshield.

If you have the fortitude to raise your head from this carnage, you're rewarded with the vista of white, sail-like slices of Teflon-coated canvas, which would have been a nice touch if it extended along the entire roof, instead of just on the southern half. But, while the building was still a \$95 million fantasy and long before it hit its current March 165, the white tent thingamajig was cut in half in a sudden burst of budget panic. This leaves the structure, which was meant to be

(continued on page 3, col. 4)

HOLIDAY GIFT IDEAS



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K2 ETX	\$280.00
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ATOMIC 3080	\$320.00
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HEAD EDGE H MEN'S/LADIES' LEATHER TENNIS \$55.00
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AVIA 745 LADIES' LEATHER TENNIS \$60.00
TIGER LADY GEL RUNNER XC \$54.95
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TURNTEC RESOLUTION MEN'S HI & LO X TRAINER \$60.00

Special holiday sale price **\$29.99**



NIKE PENETRATOR MEN'S LEATHER COURT \$40.00
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NIKE AEROSPIRE LADIES' VOLLEYBALL \$50.00
BOOY GLOVE SPLASH LADIES' \$29.95
TIGER SPKRN GEL MEN'S/LADIES' VOLLEYBALL \$39.95
TURNTEC RELENTLESS MEN'S/LADIES' LEATHER TENNIS \$60.00

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LONG BEACH 5325 E. 7th St. Belmont Shore 213-434-7461 or 714-952-9265
HUNTINGTON BEACH 9800 Adams Ave. 714-931-4555
SANTA ANA 2225 N. Tustin Ave. 714-834-1886
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From First Team, Reawaks and selected Obermeyer.

Great values for your growing skier.



Not All Items in All Stores. Limited To Stock On Hand
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BEAN OF THE ARTS

(continued from page 1)
lawyers, students, artisans, travelers — all manner of thinkers and talkers — gather daily to exchange news, gossip, ideas. As coffee drinking spreads through Europe, each city brings its own personality to bear on the coffeehouse ambience — varying degrees of scandalous behavior, revolutionary plotting and philosophizing, heated debates on aesthetics and the arts —

laborated by the Newfound, healthful/debilitating, water/denatured brew. In the face of history, old Schindlerian never stood a chance.

Coffee — its history, sociology, and mystique — is the theme of a mail-art exhibit that opens this Sunday, November 26, with a reception and a performance of Back's Coffee Cantata by the local Orpheus Ensemble, featuring bass-baritone Philip Lanson, soprano



Kathryn Evans, and tenor David Meek. The event is a cooperative effort of 13 San Diego County coffeehouses, with mail-art contributions solicited through an informal, word-of-mouth (and computer bulletin board) network of artists from around the world. The only requirements for the exhibited pieces were that they have a coffee theme and that each work be suitable (forwarded, without envelope) through the regular post. Challenging the postal service is one element of the fun of mail art. In this exhibit, perhaps the

best illustration of that idea comes from Pasadena: two Melmac coffee cups and two Melmac saucers — each stamped and addressed by the artist and delivered to San Diego, without apparent complaint, by the U.S. Postal Service.

"The Second Annual Coffee-Themed Mail-Art Show" and performance opens this Sunday at 7:00 p.m. at the Available Space, 851 Eighth Avenue (between E and F streets), downtown. The mail-art exhibit can be seen at that location only during the reception; but it begins a "tour" of all 13 participating coffeehouses on December 1, when it opens for a two-week stay at Quil Fromager (523 University Avenue, Hillcrest). The tour schedule, to be announced in December, will include the following venues: Ima, Seventh near B, and Uptown Crow (downtown); Cedar Man Cafe (India Street); the Coffee Collection (Mission Valley Center); Crow Gallery Cafe

(UCSD campus); D.G. Wells (La Jolla); Espresso Cafe (North Park); Minicore Cafe (Cajal); Pannikin Coffee & Tea (downtown); La Jolla (Del Mar); North Park Coffee; and Kensington Coffee Company. The event is free. For information call 491-2473.

— Lydia McRae

NOT QUITE CENTERED

(continued from page 1)
suggestive of a sailing vessel, looking more like a show ship with most of its rigging torn off. If you can still bear to cast your gaze on this altar to the stately Midwestern business junketer, you might notice the red gay wires on the roof, the green glass convex windows, the curved blue coverings above the windows, the inexpressible red dots inside the circles inside the concrete ribs, all on a canvas of cold, hard gray. Evidently the colors were expected to live on the concrete monoliths, but they only succeeded

in drawing more attention to the building's desperate attempts at after-the-fact dignity, like garish makeup on the decreed.

The structure's own awkwardness is rivaled by its location, far from any freeway exits or commuter thoroughfares. Sitting as it is at downtown's back porch, commuters with the guts to walk anywhere will find themselves either on the loading docks of the commercial produce district, stepping over drunk along the anomic byways of the failed experiment of the Gualump Quarter, or among the sinister brick shells of the dead warehouse zone. Their only avenue of escape is toward the phony enclave of Seaport Village, a West Coast replica of an East Coast fishing village that never existed, from which most shoppers exit with a dull headache and a seeping wallet. With such a paucity of local attractions, my bet is that sporting women will gain the

(continued on page 4)

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OPEN 7 NIGHTS A WEEK

(continued from page 2)

biggest show of new business brought in by the convention center.

It's fitting that this weekend's free community celebration was scheduled at the worst possible time. Downtown streets near the convention center are torn up for repair, and those waiting to see what \$165 million bought them will collide with nifty shoppers descending on Horton Plaza and Seaport Village for the biggest Christmas shopping weekend of the season. Those who do fight their way to the convention center may arrive in time to see the official 11:30 a.m. ribbon cutting on Friday, when thousands of balloons will be set free to end up in the stomachs of birds and sea creatures who will wash up dead on the Silver Strand next week. The festivities (which run to 9:00 p.m. on Friday, from 10:00 a.m. to 9:00 p.m. on Saturday, November 25, and from 10:00 a.m. to 5:00 p.m. Sunday, November 26) will feature the



inevitable military hardware such as an armored amphibious personnel carrier, helicopters, fixed-wing aircraft, and other implements of war, still San Diego's number one vision d'oree. Fire trucks, boats, classic cars, live animals, and the city's 50-foot portable jail for public display, not for incarceration of the port commissioners who fouled the thing on us) will also be there. Navy and Marine bands will mix the ears of the expected 100,000 revelers, for whom only about 2000 parking spaces are available at the center itself. (Parking lots and shuttle services have been set up downtown and can be located by following the signs.) Inside the main exhibit hall, according to the press

handouts, 1200 booths will be set up by local associations, youth groups, tourist attractions, governmental agencies, and whatnot. Even "A living street (that's right)" declares one celebration brochure. Fireworks Friday and Saturday night at 8:00 p.m. will officially mark San Diego's placement onto the map of the national rubber chicken circuit. Yoyos.

— Joe Terrehonne

MUSICIAN AND POET

continued from page 2

cultural experience, but we don't do what a symphony does," he says. "This is not a museum event. It's a live event, with two live artists. Usually when you think of a musician and a poet working together, the musician is an accompanist, possibly a second-class citizen. But our work is a collaboration. From the start, we had immediate chemistry, and the similarity in our family backgrounds, in our cultural

interest, makes for true bonding. When we perform, we feel as if we are in alienated states."

David Metzger, a San Francisco poet, often to their act as "Yiddish surrealist vaudeville," but Juretsky prefers the comment of a German who grouped their academic credentials and called them "two quirky characters from California."

Whether you choose to view them as vaudevilleans, quirky characters, or artists who reinvent themselves for every performance, you'll be anything but bored by their hour-and-a-half-long act, which will include some selections from Poland/1931 plus excerpts from Rothenberg's *That Dada Stream*, with its glib wit, humor, innuendo, and desire to shock by irreverence.

Rothenberg and Juretsky will appear on Thursday, November 30, at 7:30 p.m. at the M. Larry Lawrence branch of the Jewish Community Center, 4126 Executive Drive, La Jolla. For ticket information, call 457-3030.

— Eleanor Widmer

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be willing to read no later than the Friday preceding the Thursday event in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS. EDITOR, P.O. Box 60805, San Diego, CA 92138.

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READERS GUIDE TO LOCAL EVENTS

The festival takes place at the Town and Country Hotel, 500 Hotel Circle North, Mission Valley. For ticket information, call 297-5127 or 297-5182.

marimba and other native instruments. The performance is set for Friday, November 24, at 8 p.m., at 1806 Fourth Avenue, Hillcrest. For ticket information, call 298-4031.

Benefit Concert, on Saturday, November 26, at the Good Works Theatre presents a concert to benefit the homeless. Musical artists include Peter Sprague, Young Brothers, Americano State, St. Matthew Live, David Millard, Daniel Jackson, and Marshall Hawkins. The performance is at 10 p.m., at the La Paloma Theatre, 473 First Street, Encinitas. For ticket information, call 436-1828 or 275-8487. Proceeds will go to local health, shelter and social services.

Classical Guitar Concert, Robert Wenzel performs 15 Bach's Suite BWV 1005 as well as works by Paganini, Scarlatti, Mendelssohn, Tchaikovsky, and Bartok, at 8 p.m. in the La Paloma Theatre, 473 First Street, Encinitas. For ticket information, call 436-1828 or 275-8487.

Mandolin Orchestra, Christmas songs and show tunes will be performed by the San Diego Mandolin Orchestra on Saturday, November 25. The mandolin orchestra consists of 10 musicians, including mandolins, mandolas, mando-cellos, mandobass, and guitars. The group performs from 7 p.m. to 10 p.m., at the La Paloma Theatre, 473 First Street, Encinitas. For ticket information, call 436-1828 or 275-8487.

Organ Concert, works by Dupont, Handel, Eubank, Herber, and others will be played by organist Robert Plimpton in a festive concert celebrating the holiday season. Sunday, November 26, at 2 p.m. in the La Paloma Theatre, 473 First Street, Encinitas. Free. Ticket information, call 436-1828.

Guitar Concert, Peter Pappas performs a program of Renaissance, Baroque, and Spanish music at 8 p.m. on Sunday, November 26, at Creative

Avenue, on Saturday, November 25, at 8 p.m. For ticket information, call 298-4031.

"Coffee Cantata", on Sunday, November 26, at 8 p.m., 15 Bach's Coffee Cantata will be performed as part of a coffee celebration presented by the cafe of San Diego. This show will combine the music, performed by the Coffee Cantata, featuring guest artist Phil Larkin, with a meal. The concert takes place at Available Space, 852 Eighth Avenue, downtown. Free. For more information, call 491-2473.

"Homegrown Festival", the Progressive Stage Company presents Deborah L. Johnson, Kate Beck, and Ronnie Ward performing guitar and vocals in a festive concert celebrating the holiday season. Sunday, November 26, at 2 p.m. in the La Paloma Theatre, 473 First Street, Encinitas. Free. Ticket information, call 436-1828.

Concert Hour, the Polonaise Brass Ensemble, conducted by Billy Hawkins and featuring harpist Marian Ryan, will perform on Thursday, November 30, 12:30 p.m., in the Performance Lab (D10) on the Polonaise College campus, 1140 West Mission Road, San Marcos. The brass ensemble plays antiphonal music of Gubinski, a trumpet concerto, and some Latin brass music. Free performance. Music for Scrubbers and Concertos for Harp and Brass with the ensemble and two short solo harp pieces. Free. 744-1150 x2316 or 2317.

LECTURES

"Prospects for Peace", to provide a better understanding of the Arab-Israeli conflict, the World Affairs Council will present a series on this controversial issue. Titled "Israel and Palestine: Is There a Road to Peace?" the series begins with this program on Tuesday, November 28, at 6 p.m., featuring speakers for the Israeli

and Palestinian points of view. It takes place at the U.S. Coast Hotel, 126 Broadway, downtown. A reception precedes the program at 5:30 p.m. For ticket information, call 231-0111.

Wildlife Education, the public is invited to the next general meeting of the Wildlife Education Society on Tuesday, November 28, at the Otis Center Auditorium in the 450 South of the main gate. Ray and Wild Perennials, a wildlife education organization, will talk about North American animals. The group plans to bring a Canadian lynx, a bobcat, and a porcupine to the meeting, which starts at 6:30 p.m. Free. For more information, call 236-0842.

Candidate Forum, voters can hear Assemblyman Carol Berke and Lucy Killea speak on various issues surrounding the December 5 election on Tuesday, November 28, at Patrick Henry High School, 6702 Wardsen Drive, San Carlos. Members of the audience will ask questions, assisted by a moderator. The forum is sponsored by the American Association of University Women and the League of Women Voters. It begins at 7:30 p.m. Free. For information, call 588-4150.

"Women's Health Problems and Leprosy in Pakistan", Corinne Work, a graduate of anthropology at Cal State Fullerton, studied leprosy patients in Pakistan. She speaks about her experience at the next brown bag luncheon series at the Museum of Man on Wednesday, November 29.

"The Myxoma of Carver", in conjunction with the current exhibit of Carver jewelry at the Museum of Art, a gallery talk will be held by Nan Summerfield, director of Solihay's jewelry. The talk takes place on Tuesday, November 28, at 5:30 p.m., in the museum's gallery. Another talk is scheduled with Summerfield on Wednesday, November 29, at 7:30 a.m. For ticket information and reservations, call 232-7931 x173.

"The Ballroom Lectures: Arts and Letters", this evening lecture series, featuring authorities in the field of art and literature, continues next Thursday, November 30, when French historian Olivier Revon presents "Rush of Fire, Death of Blood: The Mob, the Monarchy, and the French Revolution." The lecture will analyze the stages and crisis points of the Revolution, such as the storming of the Bastille, and offer insights on the personalities involved, including Marie Antoinette, Marie Tereza, and Lafayette. The lecture takes place at 7:30 p.m. in the Lecture Hall at the Museum of Art in Balboa Park. For ticket information, call 232-7931 x173.

"Hiding the Extreme", Dan Egan presents a slide-illustrated lecture on extreme skiing, an international sport that uses high-angle slopes for maximum speed, on Wednesday, November 29, at 7 p.m., in UCSD's Power Center Theatre. The program includes an introduction by Egan, the slide show, a video presentation, and a question and answer period. Proceeds benefit the ski section of the Steam Club. For ticket information, call 295-7700, 534-0084, or 299-1742.

IN PERSON

Comedy, Rick Corso and Greg Otto co-headline this week's show at the Babes Hair's Comedy Club. More recently, he appeared on Showtime's Comedy Club Network and Fox's Comedy Central. He appears in two shows tonight, Wednesday, November 22, Friday, November 24, and Saturday, November 25. Joe Camerota takes the mike Tuesday, November 28, and Wednesday, November 29. He appears in the PBS series "The Comedy Club" on Wednesday, November 28, and Thursday, November 29. He appears in the PBS series "The Comedy Club" on Wednesday, November 28, and Thursday, November 29. He appears in the PBS series "The Comedy Club" on Wednesday, November 28, and Thursday, November 29.

"Mondie Night Live" at 8:30 p.m. The Improv is located at 812 Sunset Avenue, Pacific Beach. For reservations and ticket information, call 481-4330.

More Comedy, this week, North County's Comedy, New nightclub, features Jack Conn, Brian Gills, and Joan Fagan appear tonight, Wednesday, November 22, through Sunday, November 26. Beginning Wednesday, November 28, Raper, Peta, Shela Kaye, and Nigel join the performance. Shows are on Wednesday, Thursday, and Friday, 8:30 p.m., and Saturday, 8 p.m., and 10 p.m. On Wednesday, November 22, Jack Conn, Brian Gills, and Joan Fagan will appear. The club is located at 2218 El Camino Real, suite 104, in Encinitas. For ticket information or schedule updates, call 757-1177.

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COVER GIRLS "MY HEART SKIPS A BEAT" "ALL THAT GLITTERS ISN'T GOLD"

10:30 p.m.; Saturday, 8 p.m. and 10:30 p.m. The Comedy Isle is located at the Bahia Resort Hotel, 998 West Mission Bay Drive, Mission Bay. For tickets or other information, call 488-6872.

"Kill Them With Comedy," the Spirit Club will feature a special one-night-only comedy show on Thanksgiving night, Thursday, November 23, at 9 p.m. Jim Kerby is the host, along with funnymen Kurt Hesse, William Lewis, Albert Schafer, Paul Laudenslager, and others. The show will be taped for a future cable TV broadcast. Box office opens at 7:30 p.m. at the club, located at 1150

Open Poetry Reading. Steve Garber and Fumiko Tachibana read from their work at the Odeum Cafe, Seventh Avenue and C Street, downtown, on Saturday, November 25, at 8 p.m. 237-0015.

representatives and observers will talk about their relationship at 7 p.m. in the Hahn University Center on the USD campus. The press panelists include Channel 10 reporter Adrienne Alpert, Union columnist Tom Blair, Tribune columnist Nick Canepa, and *Voice and Viewpoint* editor and publisher John Warren. Representatives from PR include Jack Berkman, Berkman and Daniels, Otto Bos, campaign manager for Pete Wilson; Dave Cohen, SDPD

poetry, Joris will read from his work in Price Center conference room 5A and 5B at 4:30 p.m. Free. 534-3120.

"A Performance for Poet's Voice and Bass," poet Jerome Rothenberg and contrabassist Bertram Turetzky will perform next Thursday, November 30, at the M.L. Lawrence branch of the Jewish Community Center. Several years ago, Rothenberg joined with Turetzky to amplify his poems as vehicles for voice and bass. The program also includes works that first appeared in Poland/1931 and

RADIO & TV

Chargers Football, the next game on Sunday, November 26, against Indianapolis is televised at 10 a.m. on KNSD Channel 39 and broadcast on XTRA 690 AM and in Spanish on KSTG 1550 AM.

Nash, David Chase, Mickey Newbury, and Jennifer Warnes. It airs on Sunday, November 26, 7 p.m. on KPBS Radio, 89.5 FM.

SPORTS

Triton Basketball, the Triton Tip-Off Tournament against Kean (New Jersey), La Verne, and Occidental Colleges will be held at

Triton Basketball, the Triton Tip-Off Tournament against Kean (New Jersey), La Verne, and Occidental Colleges will be held at

Encinitas Bike Ride, join the Sierra Club's bicycle section for a moderately paced 45-mile ride to the Quail

SPECIAL
One-Ring Circus, Le Cirque du Soleil, the French-Canadian theatrical circus, continues its two-week engagement in Balboa Park. New attractions include the

and yellow big-top tent sets up at Park Boulevard and Presidents Way. For ticket information, call 696-0477, 696-0413, or 778-8492.

San Diego Convention Center's grand-opening party will be held Friday, November 24, through Sunday, November 26, at the new center on Harbor Drive. Festivities begin with a ribbon-cutting ceremony at 11 a.m. on Friday and continue with a binational/community trade show; entertainment, including musical, dance, and theatrical performances; videos; the Navy and Marine bands;

Railroad Museum "Steamup," the

Book Sale, Friends of the Casa de Oro library will host a pre-holiday book sale on Saturday, November 25, from 9 a.m. to 2 p.m. The sale takes place in the parking lot of Foster Freeze, west of the library at 9628 Campo Road, Spring Valley. For more information, call 463-3236.

November 25, and Sunday, November 26, at 11 a.m., 1 p.m., and 2:30 p.m. The puppet theater is located in Balboa Park, in the

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READER'S GUIDE TO LOCAL EVENTS

adults to enjoy stories, songs, and a film from 12 a.m. to 10:30 a.m. The film for Wednesday, November 29, is *A Little Girl and a Ghost*. All Kindergarten through fourth grade children are invited to attend. The film is free and open to the public. 336-4280.

MUSEUMS

La Jolla Museum of Contemporary Art, the exhibition of paintings and collages by Robert Mooker, currently on display through January 7, offers a retrospective of the New York-based artist's work over a 30-year period and endures in his position as a link between the New York school of abstract

expressionists and the "New Image" painters. The exhibition features works from the early '60s through the '70s, collage using window shades, small, surrealistic works, and large monochrome paintings of the corners of empty rooms. His later paintings and panels include looting silhouettes of well-known buildings, structures, and works of art in vertical composition as high as ten feet.

As part of the San Diego Soviet Arts Festival, the museum will also have two related exhibits: "Power Art of the Soviet Union," a joint exhibition between the museum and the San Diego Chapter of the American Institute of Graphic Arts, features 100 contemporary Soviet posters never seen outside the USSR. The posters, characterized by bold design and vivid colors, reflect cultural, political, and social themes and will be on view at both the La Jolla museum and its downtown annex, located at 838 G Street, downtown, open Monday through Friday, 12 a.m. to 6 p.m., Saturday and

Sunday, 11 a.m. to 5 p.m. This show remains through January 7. The other exhibit consists of exchange by two Soviet artists, Alexander Brodsky and Ilya Lavin. Presented in cooperation with the University Art Gallery of SDSU, the exhibit includes finely detailed, intricate exchange of magical cities, mythical creatures, and new works based on a major installation at the University Gallery. This exhibition has been organized by Tina Spello, director of the gallery at SDSU. It runs through December 31.

The museum is located at 700 Prospect Street, La Jolla, with viewing hours Tuesday through Sunday from 10 a.m. to 5 p.m., except Wednesdays when it is open until 9 p.m. (Admission is free of charge on Wednesday from 5 p.m. to 9 p.m.) 434-1341.

Mingei Museum of Folk Art, "Folk Art of the Soviet Union" features more than 700 objects of folk art from

the 18th to 20th centuries, on loan from the State Museum of the USSR, with a display of the USSR's wooden implements, rug from Central Asia, Ukrainian glass and ceramics, ornamental clothing from Siberia, and various weavings, furniture, instruments, and jewelry are also included, representing the more than 100 ethnic groups that make up the 15 republics of the Soviet Union. The show is presented in conjunction with the San Diego Soviet Arts Festival at the B Street Fair cruise ship terminal, Harbor Drive at Embarcadero, downtown. It remains through January 7. Currently in the museum, located inside University Town Center, "Art of the People," an exhibition of American folk art of the 18th, 19th, and 20th centuries from several collections. Weather vane, cast iron banks, fish lures, furniture, toys, and portraits are among the items included in the

exhibit, which remains through January 1990. Museum hours are Tuesday through Sunday, 11 a.m. to 5 p.m.; Sunday, 2 p.m. to 5 p.m. 433-5302.

Museum of Art, an exhibition of more than 50 Carver masterwork, "Reflections of Elegance: Carver Jewels from the Lindemann Collection" surveys the entire range of Carver's work, including jewelry, fashions, games, clocks, and other objects. The collection features many works in the same style of the 20s and 30s, as well as fine clocks considered to be Carver's supreme achievement. The show remains through December 31.

The largest collection of Fabergé Imperial eggs ever assembled for public viewing remains on display at the museum through January 1990. Created by master jeweler Peter Carl Fabergé in Easter gifts for Russian royalty between 1885 and 1916, more than 25 eggs are on loan from private collectors, museums, the Herbarium Museum, the Herbar Magazine Collection, and Queen Elizabeth II of England. The eggs remain at the museum through January 7 with special viewing hours: Sunday, 9:30 a.m. to 4:30 p.m.; Tuesday, Wednesday, Friday through Sunday, 9:30 a.m. to 4:30 p.m.; Thursday, 8:30 a.m. to 4:30 p.m. These hours apply to the Fabergé eggs exhibition only.

The Museum of Art is located in the center of Balboa Park on the Plaza de Panama, next to the Old Chile Theatre. Museum hours are Tuesday through Sunday 10 a.m. to 4:30 p.m. For ticket information, call 232-7931.

The Museum of Man, the largest collection of Russian lacquer boxes outside the Soviet Union will be on display during the Soviet Arts Festival. "Romantic Russia: Painters in Lacquer" features more than 100 Russian lacquer boxes and miniatures from the Mayan collection. The boxes are carefully hand-painted in lacquer and completed after 45 to 60 days of drying, polishing, and lacquering. The hand-painted, miniature decorative reflect scenes of fairy tales, open, and battle, as well as

portraits and landscapes. The show remains through December 31. The ongoing exhibit at the museum, "Traditional Crafts of South Asia," an exhibit of 200 handcrafted ornaments and accessories, continues through January 7. It reflects the traditional ways of life that may soon disappear because of the current changes in the Middle East. Colorful textiles, jewelry, ornamental daggers, leather work, pottery, bakery, and metal work will be shown, along with fully furnished tents, prepared for men and women. The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. For the lacquer art exhibit, the museum shop will be open every Thursday till 9 p.m. 239-2001.

Museum of Photographic Arts, "Los Vecinos" (The Neighbors), an exhibition examining issues surrounding the United States/Mexico border, continues through January 7. The work of four Americans and three Mexican photographers and one San Diego video artist looks at social issues relating to the border, particularly the Tijuana/San Diego region. Don Barlett, Graciela Trujillo, Susan Mendez, Pablo Oros Montano, Liliana Nieto del Rio, Elizabeth Sacco, and Anthony Tack were commissioned by the museum to photograph such subjects as migrant workers, Tijuana's tourist industry, the U.S. Border Patrol, cholas (Hispanic cholas and/or gangs) in California

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November 30, Thursday
Christmas Tea 1:00-4:00 pm • \$12.50 per person
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CHRISTMAS CLASSIC

Saturday, December 2, 1989
5 Mile Run and Relay
5 Mile Stride • 1 Mile Kid's Run

TIME
5 mile stride 7:30 a.m.
5 mile run and relay 8:00 a.m.
1 mile kid's run 9:00 a.m.

PANCAKE BREAKFAST

A breakfast of pancakes, juice and fresh fruit is free to all registered participants. Family and friends are invited to join in the breakfast with a minimum donation of \$2.50 to the BIA / St. Vincent de Paul Homeless Shelter.

PRIZES
Registered participants are eligible to win:
• \$700 in prize money will be divided among the 3 top finishing male and women.
• Gift certificates for turkeys from Ralph's.
• Christmas stockings stuffed full.
• Christmas trees.
• Each top age group finisher in the 5 mile run will receive an award.
• All participants in the 1 mile kid's run will receive a surprise gift.

CHARITY

Event proceeds will help construct the Building Industry Association / St. Vincent de Paul Homeless Shelter.

DIRECTIONS

From I-15 exit at Carmel Mountain Road and travel east. Turn right on Highland Ranch Road and follow the signs.

RUN FOR THE BIA / ST. VINCENT DE PAUL HOMELESS SHELTER

Carmel Mountain Ranch is laying down a challenge! The company that has the most registered participants in any or all of the events will receive a trophy and \$10 per participant will be donated to the BIA / St. Vincent de Paul Homeless Shelter in the winning company's name.

RELAY COMPETITION

Three person relay team divisions are Corporate, Family, Open and Co-ed. The relay legs are 2 mile, 2 mile, and one mile. Top placing teams receive team prizes and souvenir buttons. All teams must complete separate entry forms for each team member and submit them together. Open team members must register under one team name. For each team entered an additional \$10 will be given to charity.

REGISTRATION

Register the day of the event beginning at 7:30 a.m. Or call Elite Racing, Inc. at (619) 275-5440 for additional information and an entry form.



READER'S GUIDE TO LOCAL EVENTS

...and kids in Tzuma living and working in the street. Video by Paul Epitacio (University of California, Los Angeles) and Michael Lerman will be featured. The American artist Michael Carroll, Pamela Lee, Richard Martin, and Ron Miller. The 75 works of art will be displayed through December 31.

Also on view at the museum will be two exhibits by children. "Trompsky: The Greatest Treasure of All," a display of American and Soviet children's art presented by MEND (Museum of Eastern and Western Design) and "Rights of the Child," international children's art presented by the local chapter of UNICEF.

In recognition of the contributions made by women artists, an exhibit displayed in the Great American Gallery will focus on the achievements of three San Diego-area women: Hazel Woodman (1861-1948), Lilian J. Rice, AIA (1889-1938), and Harriet Harbort (1889-1938). The exhibit will be on view through December 31. The museum is open daily from 10 a.m. to 5 p.m., Thursday till 9 p.m. Donor hours are available on weekends at 2 p.m. and 3 p.m. and are included in the price of admission. (239-1262)

Museum of San Diego History, three exhibits will be displayed in the San Diego-San Antonio Museum. "Soviet-American Space Art," presented jointly with the Fleet Space Theater and Science Center, will feature works of Soviet and American astronomical artists, or space artists, who supplement technical

information with imagination to create planetary landscapes. Soviet artists such as Andrey Sokolov, Alexander Petrov, and Albin Lerman will be featured. The American artist Michael Carroll, Pamela Lee, Richard Martin, and Ron Miller. The 75 works of art will be displayed through December 31.

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Natural History Museum, an exhibition of the Fabergé Egg. Minimal Carving is displayed in

conjunction with the San Diego Soviet Arts Festival. A variety of delicately carved animals and ornate trinkets are featured in the collection, many of them adorned with rubies, diamonds, and other precious gems. Animals represented include chachals, rooks, lappet, and an eagle, plus camels, ducks, pigeons, monkeys, lions, lions, panthers, chickens, rabbits, and dogs. The 22 carvings will be featured in the museum's Reader Family Museum Gallery at Balboa Park through January 7. The museum is open daily from 10 a.m. to 4:30 p.m., 232-3821.

"Predator of the Ancient Sea" is an exhibit that contains complete bones of an aquatic lizard (mosasaur), a bony fish (codfish), and a mammal (fossil baleen whale). The 19-foot whale was recently recovered from a site in Chile. The exhibit also includes a variety of other marine fossils — dolphins, sea cows, walrus, sea lions, sharks, and mummies of an alligator — and a working paleontology lab set up for viewing as the ancient marine scene of the museum's dinosaur skeleton.

The museum's permanent exhibits include educational displays on endangered plants, animals, and humans, and the exhibit "The Mammal Museum" located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-3821 for more information.

Reuben H. Fleet Space Theater and Science Center, an exhibition of the Fabergé Egg. Minimal Carving is displayed in

featuring the works of Soviet and American space artists. The collection will be presented jointly with the San Diego Historical Society and can be viewed in the Museum of San Diego History at Balboa Park through January 7. The museum is open daily from 10 a.m. to 4:30 p.m., 232-3821.

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and 6 p.m. on Sundays. "Pink Floyd: Return to the Dark Side" features music from Pink Floyd's Dark Side of the Moon album with new laser light effects. It plays at 9:15 p.m., 10:30 p.m., and 11:30 p.m. on Fridays and Saturdays. The theater and science center are located in Balboa Park. For current show schedules, call 238-1180 or 238-1213. The science center is open from 9:30 a.m. to 9:30 p.m. daily. Shows are extended to 10:30 p.m. on Fridays and Saturdays.

"Villa Montezuma, the Victorian house museum and cultural center, opened by the San Diego Historical Society, presents 'African Influences in the Americas.' The exhibit portrays the historical and cultural significance of peoples of African descent. Over 100 images, graphics, and objects from the private collection of Charles W. Ammer, Jr., a local African-American historian, have been selected to interpret four phases of African influence in 18 countries of the Americas: the early presence of Africans in America (1500-1600), the Atlantic slave trade, and the post-slavery period to the present. The exhibit is on view at the museum, located at 1925 K Street, in Golden Hill, through January 5, 1990. Museum hours are Wednesday through Sunday, 1 p.m. to 4:30 p.m., 238-2211.

"Summer of '69," the La Jolla show featuring rock hits from 1969 by the Doors, Cream, Jimi Hendrix, and others, continues this fall. It plays nightly at 9:15 p.m. with an additional 10:30 p.m. show on Fridays and Saturdays, and a 6 p.m. show on Saturdays and Sundays. It plays Sunday through Tuesday at 9:15 p.m., 232-6273.

Reuben H. Fleet Space Theater and Science Center, an exhibition of the Fabergé Egg. Minimal Carving is displayed in

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GALLERIES
"Photographs of the Spirit World" new photographs by Margaret "Miss" New open at Photocentric Gallery, 744 G Street, Suite 205 on Friday, November 24. The photographs incorporate dissimilar images with a hand-drawn presentation and include a Polaroid 35-70 series and other mixed-media pieces. New was a frequent winner of the recent Photography contest sponsored by the Reader and the Museum of Photographic Arts. A reception for the artist is set for Friday from 7 p.m. to 11 p.m. The show remains through December 24. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m.
"True Colors," a student show reflecting the celebration of spring in water, will be on view at the Lorum Theater in Horton Plaza from Saturday, November 25, through December 27. The show is sponsored by Young Art, a program of the San Diego Unified School District, in cooperation with the Museum of Art. Works in a variety of media will be included. The exhibit is open to the public Monday through Friday, 9 a.m. to 5:30 p.m.
Mail-Art Show, coffee-themed art by students at Analeis School, 852 Eighth Avenue, downtown, as part of this musical performance will be on show on Sunday, November 26, beginning at 7:30 p.m. The performance pieces of art will express personal, political, humorous, and controversial views on coffee by artists all over the world. The opening reception/performance, which includes music by the Ophelia Ensemble, with the UCSD music-performance artist Philip Lamm, takes place at 7 p.m. In December, the mail art will be displayed at local coffee roasting exhibits. For more information, call 491-2473.
"Contemporary Art from Los Angeles" an exhibition of more than 30 paintings by contemporary artists working in Los Angeles — the first exhibition of "contemporary" art to be presented in San Diego — runs concurrently at the David Zigel Gallery (2400 Kettner Boulevard, downtown) and at the Mesa College Art Gallery (2250 Mesa College Drive, Kearney Mesa). The show is independent of the San Diego Soviet Arts Festival. Viewing hours for the college gallery are Monday through Friday, 10 a.m. to 4 p.m., Thursday evenings till 8:30 p.m. Viewing hours for the David Zigel Gallery are Thursday through Saturday, noon to 5 p.m. The show remains on view through November 29 at Mesa through December 2 at the David Zigel Gallery. 232-0006 or 560-2878.
Wall Sculptures, Martha Charvillat exhibits her paper-and-media wall sculptures at the San Luis Gallery, 840 Fifth Avenue, third floor, downtown, through November 30. Viewing hours are Monday through Friday from 10 a.m. to 4 p.m., 231-5545.
"The Deep South (in California)," faculty artists from Southernmost College art department display paintings, drawings, sculpture, photography, multimedia, ceramics, jewelry, and graphics in the college art gallery, 900 Clay Lakes Road, Chula Vista, through December 1. Viewing hours are Tuesday through Friday, 9 a.m. to 2 p.m., Wednesday and Thursday 6 p.m. to 9 p.m., 421-6102 x30.
Photography Awards Exhibit, the Museum of Photographic Arts, the Gallery Store, and the Reader present the fourth annual exhibit, featuring 35 works selected by Mark Klett, a teacher of photography at Arizona State University. The works were chosen from 145 entries and include 11 color, 15 black and white, and 9 mixed-media images. The show can be viewed at the San Diego Art Institute in Balboa Park through December 3.
"Winter Carnival," Taylor Hoffman presents three-dimensional vignettes and flora and fauna shown in oil paintings at the San Diego Art

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462-7652

READER'S GUIDE TO LOCAL EVENTS

Institute in Balboa Park, located directly across from the Old Globe Theatre. Also on display will be the Ninth Annual Photography Awards.

Exhibition sponsored by the Museum of Photography Arts, the Gallery Score, and the Reader. All three shows remain through December 3, along with an exhibition of works by Institute members selected by artist David Axelson. Viewing hours are 10 a.m. to 5 p.m. daily, 12:30 p.m. to 5 p.m. Sunday. 234-5944.

Animation Presentation, the Circle Gallery presents an exhibition of original animation cels, limited-edition animation cels, and original photographs by cartoonist Chuck Jones, creator of cartoon characters Road Runner, Wile E. Coyote, and Popeye the Sailor. The show remains through December 4 at the gallery located at 2301 San Diego.

Avenue, Old Town. Viewing hours are Sunday through Tuesday, 10 a.m. to 5 p.m.; Saturday, 10 a.m. to 5 p.m.; 236-2795.

"Alexander Brodsky and Dya Utkin," an exhibition of works by two contemporary Soviet architects/artists, on view at SDSU's University Art Gallery as part of the Soviet Arts Festival. Features sculptures and engravings created by Brodsky and Utkin during their five-week residency in the department of art at SDSU. The show remains through December 6. Viewing hours are noon to 4 p.m. on Mondays, Thursdays, and Saturdays, and 10 a.m. to 4 p.m. on Tuesday and Wednesday. 594-4941.

"Artists' Dreams," an exhibition of original drawings, paintings, and sculptures by Jerry Schur and large and small bronze works by Ronald L. Jernyn continues at the B Street Gallery, adjacent to Symphony Tower at 641 B Street, downtown, through December 7. Viewing hours are Monday through Thursday, 9:30 a.m. to 6:30 p.m.; Friday, 9:30 a.m. to 8 p.m.; Saturday, 2 p.m. to 8 p.m.; Sunday, 239-5682.

"Selected Paintings," works by figurative painter David Riney are on view at Grossmont College's Hede Gallery through December 7. Viewing hours are Monday, Wednesday, and Friday, 10 a.m. to 2 p.m. The college is located at 8800 Grossmont College Drive, El Cajon. 465-1700.

"Working," a solo exhibition of paintings by Joe Seel remains on display at the Ostrera Gallery through

December 8. Works by the 95-year-old, self-taught artist include water paintings as well as casual portraits. The gallery is located at 711 Eighth Avenue, downtown. Viewing hours are 11 a.m. to 5 p.m. Wednesday through Saturday. 698-0882.

"East Coast, West Coast," an exhibition of new paintings by Greg Morton at the Tabor Gallery, 1222 Kettner Boulevard, downtown. Morton's work will be located at the gallery through December 9. Viewing hours are 11 a.m. to 9 p.m. Tuesday through Friday, Saturday, 7 p.m. to 10 p.m.; Sunday, 234-5202.

"Kumar and Melamid: Recent Work," 13 works by conceptual Russian emigrant artists Vasily Kumar and Alexander Melamid, made between 1985 and 1988, will be exhibited at UCSD's Mandelkern Gallery, corresponding with the Soviet Arts Festival. The show includes eight paintings and multimedia works from their recent series, "Borgen Point Brain Foundry," and remains through December 10. Viewing hours are Tuesday through Sunday, noon to 5 p.m.; Saturday, 234-2664.

Mexican Folk Toys, ones of life and seasonal art representing the holidays will be exhibited in a show called "VJM, y!" at UCSD's Grove Gallery through December 16. The seasonal figures and ornaments were collected throughout Mexico. Made from tin, cloth, cardboard, paper, stone, and clay, they are generally displayed in homes and businesses during the holidays of December and January. La

Fuente de la Santísima Virgen de Guadalupe, December 12; La Posada, December 16 to 23; La Noche Buena, December 24; Las Pastores, December 25; and El Día de los Santos Reyes, January 6. The gallery is located on the UCSD - campus. Viewing hours are 10 a.m. to 5 p.m. Tuesday through Friday, 10 a.m. to 2 p.m. on Saturday. 534-2637.

New Paintings by Greg Raser can be viewed at the Dierckx Jerry Gallery through December 16. Raser's works are both silly and academic; painted on unusually shaped canvases, they consist of fields of color, particles of 19th-century landscape paintings, finely rendered pop items, and depictions of art gallery interiors. The gallery is located at 660 Ninth Avenue, downtown. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m.; Sunday, 239-6972.

New Photographs by Steven De Pisto from the Orange Curtain series are on display at Jew, 837 G Street, downtown, through December 24. Viewing hours are Monday through Friday, 8 a.m. to 2 p.m. and Saturday and Sunday 10 a.m. to 2 p.m.; 235-4012.

"Russian Icons by American Artists" continues with the San Diego Soviet Arts Festival, the Riverside Gallery will present an exhibition of works by Nathaniel Hauser and Robert Letts through December 30. The gallery is located at 4010 Goldfinch Street, Mission Hills. Viewing hours are Tuesday through Saturday, 11 a.m. to 5 p.m.; Sunday, 296-8746.

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to the San Diego Reader. Information is accurate according to material given us. But it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

AFTER HOURS AT CITY HALL
As part of its Home Grown Theatre Festival, the Progressive Stage Company is presenting new plays (A.J. Furber's "Democracy of the Mind" and "Happening Down the Chalk Line") at playwright William Boyce and directed by Jac Boyce. (Sis.)

Progressive Stage Company, through November 26, Friday and Saturday at 10:30 pm. For information call 234-8603.

BREAKING THE CODE
The South Coast Repertory Theatre presents the Southern California premiere of Hugh Williams' biographical drama, Jonathan McMurtry plays Alan Turing, the British mathematician who was persecuted by Winston Churchill for cracking the German code called Enigma during World War II. Martin Benham has directed the production. (Sis.) South Coast Repertory Theatre, main stage, through November 30, Tuesday through Saturday at 8:00 pm. Sunday at 7:30 pm. Matinee Saturday and Sunday at 2:30 pm.

BROADWAY BOOBS
When it was first produced in 1986, with four years still remaining in the decade, the theater critic for Time magazine named Neil Simon's Broadway Boobs "the best American play of the 1980s." Well, to quote Wayne Gretzky in the Bo Jackson/Pepsi commercial, "it's what may seem daring for Simon is old hat to the American theater. And one wonders if someone other than Simon had written it, would the play have made it to the destination proclaimed by its title. This is not to say that there aren't good reasons to see Broadway Boobs."

presently a flawed but still a competent production at the North Coast Repertory Theatre. But they get lost in the semi-farce of outrageous hype like future Simon's Broadway Boobs. When it was first produced in 1986, with four years still remaining in the decade, the theater critic for Time magazine named Neil Simon's Broadway Boobs "the best American play of the 1980s." Well, to quote Wayne Gretzky in the Bo Jackson/Pepsi commercial, "it's what may seem daring for Simon is old hat to the American theater. And one wonders if someone other than Simon had written it, would the play have made it to the destination proclaimed by its title. This is not to say that there aren't good reasons to see Broadway Boobs."

greatly from his dreams. (Sis.) North Coast Repertory Theatre, through November 25, Thursday through Saturday at 8:00 pm.

LE CIRQUE DU ROQUE
The extraordinary French Canadian circus returns to San Diego by popular demand for a two-week engagement at Balboa Park. The circus in this year's tour include the Shanghai Circus of China, performing in "The Ring" balancing act. French-born Frederic Zappetti, juggler and acrobat, and his troupe, the new circus, and "the annual" Paganini from France. (Sis.) Balboa Park, South and Presidents Way, San Diego, through December 3, Sunday through Thursday at 8:00 pm. Friday at 9:30 pm. Saturday at 4:30 pm, and 8:00 pm. Sunday at 1:00 pm, and 4:30 pm. For information call 696-0477.

MAY FEVER
Depending on one's perspective, Noel Coward's film, in this 1929 comedy, is either an expression, liberated, and talented a quartet as the theater has ever known or among the most cruel, artificial, and self-centered. They both. They have earned their high status as silent comedies by being entertainers. David Elias is a best-selling novelist, who audits an actress who has seen the hit and some of the far side. Their children, Steno and Simon, are actually grown-ups. But that's a misnomer, because none of the film's back has given up in any conventional sense. What they are is a gifted but lonely who country home at Cockburn, England, is a stage, and they don't even know the script, they don't even realize there is one. Thus they must improvise.

time, Director Will Simpson has a deep affinity for Coward's comedies, and he's adept at giving them the requisite polish and style. For May Fever, he has assembled what must be called the Caspary All-Stars, mainstays of the theater for years (minus only Kit Culkin and Donna Walker), as his cast. And each contributes a great deal to the spirited battle between the Blanes and their guests. As de Jeanne Beth's costume, which range from black-ice elegance to the latest in sporting wear. In 1929, Matthew Culkin's lighting, and Mark London's sound design. Though Robert Earl's exhibits none of the family's myriad eccentricities, it is nonetheless both handsomely appealing and just the sort of place for the film family to entertain themselves at the expense of their guests. And with this fine show at the Hahn, the Caspary Theatre Company is certain to be entertaining its audiences for a long time to come. (Sis.) Hahn Cosmotheatre Theatre, through December 17, Wednesday through Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

HOMEGROWN THEATRE FESTIVAL
The Progressive Stage Company is presenting its first annual Home Grown Theatre Festival in its new production 20 original works by seven regional playwrights. A play, three brief sketches, and 14 San Diego actors. It will also include Festival Music: Nights featuring local musicians. The main stage features two different shows running for three weeks. Call the theater at 234-8603 for specific information regarding plays and playwrights. (Sis.) Progressive Stage Company, through December 17, Friday and Saturday at 8:00 pm. Sunday at 7:00 pm. For information call 234-8603.

A MURDER IS PROPOSED
The Santee Community Theatre is staging this whodunit by Leslie Carlon, based on a novel by Agatha Christie. An announcement in a newspaper notes the time and place of an upcoming murder. Miss Marple doesn't have much time to figure this one out. (Sis.) Santee Community Theatre, Media Center, Cajon Park School, 10300 Horns Avenue, Santee, through December 10, Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

ON GOLDEN POND
Onstage Productions of Chula Vista is staging Ernest Thompson's comedy-drama about a loving couple facing their twilight years. Ben Carter has directed the production. (Sis.) Onstage Productions, through December 16, Thursday through Saturday at 8:00 pm.

SAN DIEGO REPERTORY THEATRE



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—Scrooge

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READER'S GUIDE TO THE THEATER



MAY FEVER
...mostly players in a grand, melodramatic clash between propriety and pleasure. The guests, in fact, find themselves in an actor's nightmare. While the Blanes know their lines by heart, the four guests not only don't know the script, they don't even realize there is one. Thus they must improvise.

their way through a "Twilight Zone" of a weekend in which the abnormal is the norm and style reigns over substance. May Fever is currently playing at the Hahn Cosmotheatre Theatre in the best production the Caspary Theatre Company has done in some

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"Thank 'ee! I am much obliged to you. I thank you fifty times. God bless you!"
—Dickens
Through the spirit of "A Magic Christmas," the Rep has arranged to invite less fortunate children to attend a matinee performance of the Dickens classic free of charge. On December 16, the cast of A CHRISTMAS CAROL will present your gift to one of these special youngsters.
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SAN DIEGO REPERTORY THEATRE
San Diego Reader November 22, 1989 19

The Masters Belly Up Tavern, Thursday, November 2, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

San Blas and Johnny Walker, Del Mar Shores Auditorium, Friday, December 1, 8 p.m., 215 North Street, Del Mar 434-4330.

The Meat Puppets Backdoor, Friday, December 1, 8 p.m., Aztec Center, San Diego State University campus, 594-4947 or 278-TIXS.

Lacie Blue Trunkline, Backdoor, Friday, December 1, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Spencer Davis Belly Up Tavern, Friday, December 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Zeros, the Holy Love Snakes, Special Show, Sister Life, and Fedak's Spirit, Friday, December 1, 9 p.m., 1120 Buena Avenue, Bay Park, 276-3993.

Peter Sprague, Words and Music, Saturday, December 2, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011.

Third World, California Theatre, Saturday, December 2, 8 p.m., 1122 Fourth Avenue, downtown, 278-TIXS.

Imagining Yellow Seas, the Doughboys, Burnside Bands, and Nile Road, Spirit, Saturday, December 2, 9 p.m., 1333 Buena Avenue, Bay Park, 276-3993.

Bonnie Montrose, Backdoor, Saturday, December 2, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

"A Whittaker Family Christmas," featuring Roger Whittaker and J.J. Whittaker, One Theatre, Tuesday, December 5, 8 p.m., 202 C Street, Community Center, downtown, 236-6109 or 278-TIXS.

The Primitives, Backdoor, Thursday, December 7, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Mary's Danish and 15th Step Belly Up Tavern, Thursday, December 7, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.



Eneke Cervenia

Eneke Cervenia's new album, *Old Wives' Tales*, is so reprehensible that the simple mention that she will be at the Belly Up Tavern next Wednesday night causes regret. Cervenia's old band, X, was overpraised by critics yearning for a West Coast Velvet Underground. But they were loud enough to ignore and wave good-bye to Eneke's "poetry," paired next to stitches of rhyme and reason like Jim Morrison and Maynard G. Krebs, but she tried to say something at last.

This platter is proof of only one thing: interior people should not be employed. Cervenia regurgitates pious bohemian doggerel, liberal platitudes, and is so actively sincere about it that she makes you long for Melanie or Dory Previn. Everything bugs her — male chauvinism, drug-dropping, meat-eating, ex post facto marriage, and that suggestion of all human vices, the Catholic Church. But it is all so awful to listen to that she achieves the opposite of what she was aiming for. In other words: Eneke sucks. Perhaps a few rosaries are in order. Opening is *Walking Wounded*.

STEPHEN ESMEDINA

Soundgarden and the Harpists, Thursday, December 7, 9:30 p.m., 10 p.m., Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TIXS.

James Hood Union, with Jamaaladeen Tacuma, Spirit, Friday, December 8, 9 p.m., 1130 Buena Avenue, Bay Park, 276-3993.

Michael Newman Backdoor, Friday, December 8, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Orleans Clay, Psychotic Waltz, and Grandpa Iguala, Friday, December 8, 9 p.m., Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TIXS.

Cumpe Via Backdoor, Montezuma Hall, Saturday, December 9, 8 p.m., Aztec Center, San Diego State University campus, 594-4947 or 278-TIXS.

The Cabb Backdoor, Saturday, December 9, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Dwight Twilley Riv, Saturday, December 9, 9 p.m., 4258 West Point Loma Blvd., Loma Point, 275-9559.

Rowanda Cabah, Saturday, December 9, 9 p.m., 2812 Kettner Boulevard, downtown, 284-9033.

This White Rope, Spirit, Saturday, December 9, 9 p.m., 120 Buena Avenue, Bay Park, 276-3993.

Daniel Landa, Backdoor, Sunday, December 10, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Electric Love High, Riv, Sunday, December 10, 9 p.m., 4258 West Point Loma Blvd., Loma Point, 275-9559.

Daily Furture, Symphony Hall, Monday, December 11, 8 p.m., 750 B Street, downtown, 278-TIXS.

San Hunter and Rick Backdoor, Monday, December 11, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Boonville of House, Belly Up Tavern, Monday, December 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Trewe Rabbs Backdoor, Tuesday, December 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Squeeze and Animal Logic, Symphony Hall, Tuesday, December 12, 8 p.m., 750 B Street, downtown, 278-TIXS.

Meat Allman, Elarhi, Wednesday, December 13, through Saturday, December 16, 9 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-0261.

Ballade and D.A.D., Backdoor, Thursday, December 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Albert Collins and the Icebreakers, Belly Up Tavern, Thursday, December 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Kenny Hall, house concert, Friday, December 15, 8 p.m., 1925 Leucadia, Some Court, Leucadia, 435-8030.

National People's Camp, Spirit, Friday, December 15, 9 p.m., 1130 Buena Avenue, Bay Park, 276-3993.

Testament, Iguala, Friday, December 15, 9 p.m., 1925 Leucadia, Some Court, Leucadia, 435-8030.

Indigo Girls, California Theatre, Saturday, December 16, 8 p.m., 1122 Fourth Avenue, downtown, 278-TIXS.

Primate, Spirit, Saturday, December 16, 9 p.m., 1130 Buena Avenue, Bay Park, 276-3993.

Pain and Banks, Backdoor, Saturday, December 16, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Red Religion, the Ninth, and No FX, Iguala, Saturday, December 16, 8:30 p.m., Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TIXS.

The Chieftains, Symphony Hall, Sunday, December 17, 8 p.m., 750 B Street, downtown, 278-TIXS.

Clarence Clemons, Backdoor, Sunday, December 17, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

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NEW FACES OF COUNTRY
JO-EL SONNIER
TICKETS ONLY \$4.97 PLUS: KSON FLATBED BAND

THURSDAY, NOVEMBER 30
CONCRETE BLONDE
PLUS: GRAPES OF WRATH

FRIDAY, DECEMBER 1
LUCIE BLUE TREMBLAY

SATURDAY, DECEMBER 2
RONNIE MONTROSE
PLUS: JOHNNY QUEST

WEDNESDAY, DECEMBER 6
CARDIFF REEFERS
THURSDAY, DECEMBER 7
RISING STAR
PRIMITIVES
TIX ONLY \$4.91

FRIDAY, DECEMBER 8
RISING STAR
MICHAEL MONROE
TIX ONLY \$4.91

SATURDAY, DECEMBER 9 11:00 PM / 1 M
THE CALL

SUNDAY, DECEMBER 10
DANIEL LANOIS
MAGICK 100.3 MONDAY, DECEMBER 11
IAN HUNTER & RONSON
TUESDAY, DECEMBER 12
TREVOR RABIN
BADLANDS A.D. HAS MOVED TO IGUALA 12/14
PRIOR TICKETS WILL BE HONORED

DON'T MISS:
CLARENCE CLEMONS 12/14
PERRY & BANKS 12/18 • FRONIA 12/17
JACK BRUCE & GINGER BAKER 12/17
EDDIE MONEY 12/28
THE BEAT FARMERS 12/30 & 31
THE REVELLE BROTHERS 1/6 & 7
AFROPOP DANCE PARTY W/GEORGES COLLINET 1/26

8022 CLAIREMONT MESA BLVD. • MUST BE 21 • CONCERT HOTLINE 560-8000

IGUALA
BAJA CALIFORNIA'S SHOWCASE THEATER & PATIO BAR

FRIDAY, DECEMBER 8
FINELINE ENTERTAINMENT
CRIMSON GLORY
PLUS: PSYCHOTIC WALTZ & NEIR APPARENT

THURSDAY, DECEMBER 14
BADLANDS
PLUS: D.A.D.

FRIDAY, DECEMBER 15
TESTAMENT

SATURDAY, DECEMBER 16
FINELINE ENTERTAINMENT
BAD RELIGION
PLUS: THE NINTH

18 & OLDER WELCOME

Horton Plaza

H O L I D A Y 8 9

Olivia

We celebrate the opening of our store by offering you a

Sale

on fine ladies' apparel for career • casual • candlelight

Olivia

Horton Plaza by the clock 696-8850

Bring in this ad for an extra 10% off! Expires 11/30/89. Not valid with other promotions.



LEATHER STATION

The look and feel will set anyone apart in a crowd!

- Ladies' jackets and skirts
- Men's jackets
- Handbags, wallets and accessories

Best quality at surprisingly affordable prices
Leather... a fashionable and lasting holiday gift



Horton Plaza - First floor (next to Mervyn's) 236-9559

Gifts They Won't Forget ...



The finest in handmade chocolate confection - Custom packaged in decorative canisters -

- European style truffles
- Austrian glazed fruit
- Candy apples
- Chocolates
- Fresh fruit tarts

Great for Corporate Gifts & Holiday Parties

- Carousels
- Golf balls
- Baskets • Trains
- Roses • Bears
- Carousels
- Christmas items & many, many more!

Winner International Chocolate Festival 1987 1988



512 Horton Plaza 1st level, next to Mervyn's 236-1002

Guess?,
Converse, Kawamura,
Le Roi, Maui Surf, Bula,
E.J. Gaetano, Lundy, Ugg,
and on and on

... clothes encounters of the wee kind!
And only at Baby It's You!

Infant and toddler clothing and accessories to size 6X.

Also featuring the finest plush toys and stocking stuffers.

For Christmas, For anytime -
Baby It's You
126 Horton Plaza,
main level
231-5980

Baby... its you



JOIN US AT...



IT'S HOPPING...

AT THE TOP OF HORTON PLAZA
DOWNTOWN SAN DIEGO
Featuring Late Night Happy Hour
From 5-7 pm and 10-Mid 7 days a week
619-235-0110

ALSO FEATURING
Gourmet Burgers
Unique Appetizers
Incredible fajitas
(we call them Froggitas)
at our Froggity great prices

Dining Hours:
11 AM-Midnight
Bar 'Til:
1:30 AM



UNCLE BUSTER'S
for T-shirts
Mezzanine Level • Horton Plaza

Horton Plaza Holiday Entertainment

24 FRIDAY

8:00-9:00 pm - Santa arrives
12:00-2:00 pm - The Hall House, four
burlesque and three year old girls sing 50s
Motown favorites on Plaza Level 2.
2:30-4:30 pm - Tobacco Road performs
favorites of New Orleans jazz and swing on
Plaza Level 2.
6:00-7:00 pm - Anna Ball and her Royal
Maestros play renaissance music in
upwardly arched costume on Plaza Level 2.

8:00-9:00 pm - The Corvettas will rock you
with the 50s and 60s music on
Plaza Level 2.

11:00-1:00 pm - The Perfect Cuts will sing
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Hes and My's, 9075 Carmel Mountain Road, Rancho Palos Verdes, 484-4700. (Doug Hesperi performs solo contemporary music from 7:31 p.m. Friday.)

Hecker's, 2034 Lake Drive, Encinitas, 745-2733. Candy Kane performs acoustic country music. Wednesday. Chuck Hecker performs acoustic country music. Friday and Saturday.

Hills Plaza, 6000 Plaza Delicias, Rancho Santa Fe, 756-3085. Joel Nash, piano show tunes. Wednesday through Saturday.

Hitchhiker's Cafe, 1955 San Elito Avenue, Cardiff, 743-7084. Peter Puring, jazz and classical guitar, performs from 8:11 p.m. Friday. Live music, 10 p.m. Saturday. Eric Keating, jazz and Latin guitar music, 10 p.m., Sunday; open mike night, Tuesday.

Mission Inn, 502 East Mission, San Marcos, 471-2020. Oscar Cruz, vintage rock and roll, Wednesday through Saturday.

Oakdale Lodge, 18900 Oakdale Road, Encinitas, 749-3353. Diana, country, Friday and Saturday. Oakdale also hosts a jam session beginning at 4 p.m., Sunday.

Old Man Coy, 3730 Via de la Valle, Del Mar, 755-6654. Today to appear: rock and roll, Thursday through Saturday. The Crown, rhumba and blues, Sunday. In Chien's Island South, also cello, and reggae. Monday. Big Band, rock and roll, Tuesday. The Big Five, vintage rock and roll, Wednesday. The Rolling Stones, rock and roll, Thursday and Saturday.

The Parking House Restaurant, 125 South Main Avenue, Fullerton, 728-5458. Good Times, country rock, Friday and Saturday evening.

The Pasadena Club, 12237 Pasadena Road, Poway, 748-1335. The Savory Brothers, country. Friday and Saturday.

Portofino Restaurant, 1088 First Street, Encinitas, 942-8442. Jack Smith, piano variety from 6:30-10:30 p.m., Wednesday through Saturday.

Pewee Nine Company, 12375 Pewee Road, Poway, 748-7296. Rubber and the Crutcher, rock and roll music, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-1989. The B.R.B., rock and roll, beginning at 9 p.m., Wednesday through Saturday.

Rancho Bernardo Inn, 10550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146. One Plus One, contemporary, Tuesday through Saturday. Sound Investment, contemporary, Sunday and Monday.

The Rascal Lounge, 2329 South Escondido Boulevard, Escondido, 741-2541. The Difference, blues rock and roll music, Friday and Saturday.

Shooter's Bar and Grill, 1902 East Valley Parkway, Escondido, 746-7038. Bud Martin and Company, country rock, Wednesday through Saturday. Road, '90s and '80s music, Sunday through Tuesday.

Sonality's Downstairs, 119 East Broadway, Vista, 734-0010. The Texas Band, country rock and roll, Friday and Saturday. Texas also hosts a jam session from 4-6 p.m., Sunday.

Surfside Restaurant and Nightclub, 633 Highway 101, Solana Beach, 755-4813. The Sarcasms, rock and roll, Wednesday, 11:22.

That First Place, 2822 El Camino Real, Carlsbad, 434-3171. Hologram Ex., Hologram, Saturday.

Tommy's Bar, 1514 Mission Road, Carlsbad, 729-0700. New Band, '90s and '80s music, Sunday through Saturday.

Two's a Crowd, 1448 South Mission Road, Fullerton, 728-9956. Rocoche, country, Thursday through Saturday.

The Sand Bar and Restaurant, 3875 Carlsbad Boulevard, Carlsbad, 729-3170. The Warlock Machine with the Martin Brothers, rhumba section, '90s rock and roll, Friday evening. The Rascal Ex., '90s rock and roll music, Saturday. Northside, blues rock and roll, Sunday and Monday. Scary Mary and the Nones, Western swing, Tuesday.

Shepherd's Cafe, 1124 First Street, Encinitas, 753-1124. Live folk/funk, ancient and original songs on the

Beaches
Anthony, 4101 La Jolla Village Drive, La Jolla, 971-0008. John La Duck sings popular songs and plays piano and organ from 8 p.m. midday. Sunday through Saturday.

Joan's Restaurant, 873 Prospect Street, La Jolla, 454-4289. George Brown, piano performing over jazz, blues, and boogie. 7 p.m., every night except Wednesday. Ann, European music on the piano, 9 p.m., Wednesday, and 9 p.m., Thursday through Saturday.

Baba Hotel, 904 West Mission Bay Drive, Mission Bay, 488-0551. Piano bar entertainment. Kellie Spillman, Tuesday through Saturday. Bob MacLennan, Sunday and Monday.

The Beach House, 706 From Court, Mission Beach, 488-6706. Purred Westbrook, jazz piano, 7:11 p.m., Thursday and Friday. Steve O'Connor, jazz piano, 7:11 p.m., Saturday.

Robinson's Beach Club, 2091 Ocean Front Walk, Mission Beach, 488-2815. The Beach Club Band, vintage rock 'n'



DRESS TO IMPRESS

RENTAL & RESALE

THANKSGIVING CHAMPAGNE SALE

Fri., Nov. 24, Sat., Nov. 25
UP TO 50% OFF

Resale boutique featuring top designer fashions at a fraction of their original prices.

ANNE KLEIN • LILLIE RUBIN • KRIZIA ARMANI • ADOLPHO • DONNA KARAN LOUIS FERAUD • VALENTINO • ESCADA BOB MACKIE • UNGARO • DIANE VES

528-9797

Highway 8 at Mission Gorge, behind Chili's
Tuesday-Friday, 11 am-6 pm, Saturday, 10 am-5 pm
NOW ACCEPTING CONSIGNMENTS!

SPAIN WINTER SPECIAL

WINDANSEA TRAVEL will give you

6 NIGHTS' FREE HOTEL

when you purchase the LOWEST ADVERTISED AIRFARE TO SPAIN ON AMERICAN AIRLINES

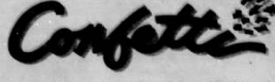
(The lowest fare must be at least \$400. Windansea Travel based on one in a room. Reservations must apply. Subject to availability. Prices subject to change.)

7708 Regency Rd., Ste. 2
Vista Center
La Jolla Colony
Golden Triangle
453-2506

PLAYLIST

RESURRECTION THURSDAYS

1. Clash, Should I Stay or Should I Go
2. Joan Jett, I Love Rock and Roll
3. K.C. and the Sunshine Band, Get Down Tonight
4. Bananarama, Cruel Summer
5. Berlin, Sex
6. Lipps, Inc., Funkytown
7. Blondie, Rapture
8. Dozz Band, Swoop
9. Yaz, Situation
10. Simple Minds, Don't You
11. Depeche Mode, Get the Balance Right
12. Wild Cherry, Play that Funky Music
13. And Many More!



Free admission and \$1 drinks with this ad on 11-23-89

5373 Mission Center Road, San Diego • 291-1184

EL CAJON

Diego's RAGES

- NO COVER w/ad thru Nov.
- 4000 watts of clean sound
- BIGGEST DANCE FLOOR this side of El Paso
- Music - Paula Abdul to Xymox
- Only 10 minutes east of SDSU

1540 Broadway, El Cajon
Just east of 2nd

2ND ST. • BROADWAY

phone 442-0537

TOWER RECORDS / VIDEO

THE KINKS

UK JIVE



THIS WEEK NOVEMBER 22

OPEN 9AM TO MIDNIGHT - 365 DAYS A YEAR

EL CAJON 790 Fletcher Parkway SCROLL FROM PARKWAY PLAZA OPEN TO 10 PM	SPORTS ARENA 3601 Sports Arena Blvd. VIDEO 3393 Kemper St.	COLLEGE AREA 6405 El Cajon Blvd. next to Art St. Post Off.
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The New METRO

Dance Club

Wednesday

Wild Turkey Wednesday
Win a free turkey at the door
Wild Turkey Jack Daniels Snowshoes & other specials all night
Stay tuned to our Hard Rock Band series starting Nov. 29

Thursday

Industrial Gothic Punk Noise
"If you don't cut yourself, how do you know you bleed?"

Friday

Come experience our new interior concepts & great music
This week's theme - Food for Thought

No Name Out Gallery Productions

Saturday

91X Night
By popular demand 91X moves to Saturday
Door prizes, giveaways, guest DJs & great music
Band in front room - Terry & The Steel Drums

Sunday

Metro Mania
"Buck Off" night
Buck at the door, buck off all drinks
Buck shooters all night

1051 University Ave.
295-2195 •
\$1.00 off cover with this ad any night before 9:30 pm 1 per person
Open Wednesday & Thursday 9:00 pm
Fri.-Sun. 8:00 pm • No cover 8-9:00 pm

rock music, 8 p.m., Wednesday, Thursday and Friday, 8 p.m., Sunday. Service: guitar, rock and roll, Saturday, 10 a.m., reggae, Tuesday.

Headbangers, 1200 Canyon Avenue, Pacific Beach, 483-7844. Service: guitar, rock and roll, Friday, 8 p.m., and the Headbangers, the Bluebird Blues Band, the Fabulous, and Headbangers, blues and reggae and blues, Saturday.

Headbangers, 1046 Newport Avenue, Ocean Beach, 222-0300. Service: guitar, rock and roll, Wednesday, 11:22, through Saturday, 11:22, call club for information.

Carles Murphy's, 4301 La Jolla Village Drive, La Jolla, 454-7470. The Rockers, contemporary blues, Wednesday through Saturday, 10 p.m., reggae, Sunday, 11:22, through Saturday, 11:22, call club for information.

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GARY GILMORE
Hummingbird ring & pendant with a ruby

GOLD SMITH
Diamonds • Custom Design • Engraving • Repair
1919 Newport Avenue, San Diego 225-1137
Custom design by appointment
Tuesday-Friday 10:00-5:30, Saturday 10:00-5:00

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If you are, you could be one of the thousands that suffer daily as a result of TMJ disorders. Our treatment of TMJ is non-surgical and non-painful through the use of splints. 90% of all treated patients recover fully with no recurring pain. Call Trish today and schedule an evaluation appointment 231-1670.

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2425 Third Avenue, Hillcrest

Winston's beach club

Tonight, Thursday
ROUGH NECK POSSIE
Dance off your turkey & reggae tonight

Friday
BORRACHO Y LOCO
Tropical rock

Saturday
BONEDADDYS
With BURNING BRIDGES

SUNDAY NIGHT BLUES JAM
For information call 698-5960 • Music starts at 9 pm

Monday
ORIGINAL BAND NIGHT featuring
MAX FABLE • WHALING WALL
BABY DINOSAURS

Tuesday - Student Night
ROUGH NECK POSSIE
Reggae • No cover w/ student ID • \$1 rum & Cokes

Wednesday
IRON BUTTERFLY
Get your IN-A-GADDA-DA-VIDA's out!

1921 BACON STREET • OCEAN BEACH • 222-6822

ASSOCIATED STUDENTS CULTURAL ARTS BOARD

9IX welcomes MEAT PUPPETS
Friday, December 1
Backdoor 8 pm

9IX welcomes CAMPER VAN BEETHOVEN
Saturday, December 9
Montezuma Hall 8 pm

"ALL AGES ALWAYS WELCOME"
Tickets available at all

locations including the Artec Center Ticket Agency. To charge tickets phone 278-TIXS

AS/SDSO
For more information call 594-6947

COMEDY ISLE
Waterfront Club & Restaurant
Located at the Bahia Resort Hotel • 998 West Mission Bay Drive

DAVID TYREE
Wednesday, Friday & Saturday, November 22, 24 & 25
As seen in Showtime's "Comedy Club Network", Fox Channel's "Comic Strip Live".

JOEY CAMEN
Tuesday-Thursday, November 28-30
As seen in the hit movie "Hollywood Nights", PBS series "The Righteous Apples".

MARGARET SMITH
Thursday, Friday & Saturday, November 29, 30 & 1
As seen in Showtime's "Comedy Club Network", Fox Channel's "Comic Strip Live".

COMEDY ISLE'S 2-FOR-1 PASSPORT
Buy one ticket and receive second one FREE with this coupon. Expires November 30, 1989.

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ADD LAUGHTER TO YOUR COMPANY CHRISTMAS PARTY
Call now for Comedy Isle's holiday packages 488-0551 ext. 3343

also at 6 p.m., Sundays.

Peter Jay's, 9325 Mission Gorge Road, Santee. 562-2429: Borderline, country music, 8:30 p.m., Friday and Saturday.


Rockola perform on Tuesday evening.

beginning at 5 p.m., Sunday; A Taste of Country, country music, Sunday through Wednesday evenings.

B. Wylder: *Spirit*
Exene Cervenka: *Belly Up Tavern*
Cinema: *the Navigo Inn*
Clairemont Drive: *Cassy's Pub*

contemporary and variety, Thursday through Saturday.

B. Wyde: *Spirit*
Exene Cervenka: *Belly Up Tavern*
Cinema: *the Navigo Inn*
Clairemont Drive: *Cassy's Pub*



"Incredible tennis, food, weather, this is just icing on the cake."

November 23. Thanksgiving.
December 15, 16, 17. Jazz Weekend with
"Holla Grady" and "Harvey &
52nd St. Band"
December 25. Christmas Day.
December 31. New Year's Eve Party
"Tuxedo" and "Night & Day."

LA CASA
DEL ZORRO
DESERT RESORT HOTEL
BORRERO SPRINGS, CALIFORNIA

*For reservations and additional information,
call toll free 1-800-824-1884*

ORREY'S

Monday, Nov. 27

MONDAY NIGHT FOOTBALL
4-9 pm

GIANTS VS. 49ers
\$2 at door • \$1 drafts • Free all-you-can-eat buffet
Guest bartender - Jim LaSalle, Channel 39 KNSD
Proceeds to benefit Crime Victims Fund

**LOVE CONNECTION
INTERVIEWS**
Thursday, Nov. 30 &
Friday, Dec. 1
Starting at 8 pm

SUPER HUNGRY HOUR
Monday-Friday 4-8 pm
**\$1 ALL YOU-CAN-EAT
BUFFET**
Bring in this ad & eat free!
(Sorry, you must be 21!)
Expires Dec. 15, 1989

Every Thursday at 5 pm
BITCORP GAME NIGHT
Electronic video games
**Wizard, Blackjack, Horsecarcins
and Blind Date**
Featuring the game **Blind Date**
where players answer various dating
game questions and are matched up
with other players.

Wednesday
**SECRETARY
HUNGRY HOUR**
4-8 pm
BRING YOUR BOSS & EAT FREE!
\$1.50 champagne & house wine
St. Julien Joffrey
Fantasy Fashion Show
& Auction 8-15 pm

LA JOLLA MARRIOTT
4240 La Jolla Village Drive
587-1414

Closed Thru 10/10/88

Friday-Sunday, November 24-26

Rising Star

Monday & Tuesday, November 27 & 28

Live & Unsigned
FM 93.3 KIFM

Mark Meadows
and
Class Act

**Outrageous seafood appetizers
for Monday Night Football**

**Anthony's
Harborside**

Acoustically rated as one of the finest showroom lounges.
Larger dance floor • Wide screen TV
More room to dance and party • Free validated parking
Check it out! 232-6358

Oscar D'Amico and Flaminio, *Private*
Lounge
 Deluxe St. Charles at the Intertown
 Distillery, St. Charles's, *Cafe*
 Elanorite: *Robert E. Lee*
 The Elements: *The Viceroy Club at the*
Hotel Elanorite
 Ed Ellis and Depeyrie: *The Sandberg*
Lounge
 Fanny: *Madison: Marriott Hotel/Elanorite*
Valley
 Billy Penn: *The Flying Bridge*
 Harlan: *Madison: Elanorite*
 The Morning Stone: *Three, Antonio's*
Macademia
 Mable: *Elanorite: Elanorite, Elanorite's*
Restaurant
 Howie: *Delta Elanorite's Restaurant*
 Greg: *Harlan: The Flying Bridge, El*
Elanorite
 Helen Hay Jim's: *Delaney Wood*
Surfhouse
 Elanorite: *Madison: St. Clair and*
Berry Caball: The Escape, Ray
Valley/Caball
 Hut: *Elanorite: July: Regency/Oceanfront*
 Toot: *Jepperson: Cotton*
 Restaurant
 Justin and Louise: *Gilby's*

The Bonedaddys
worldbeatniks



On sale at **OW The Record**
\$6.99 LP/cassette, \$11.99 CD

The Bonedaddys Live!
Belly Up Tavern - Nov. 25

...**Happy Holidays**...

Find great gifts under \$100 at our location during the **LEADING OF CHRISTMAS CAROL SINGERS**.

Receive a free gift with any \$40 purchase, while supplies last. (One per person).

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1984 La Jolla Drive
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The Square Within The Triangle...

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Tonight, Wednesday
**CANDYE KANE
TOWN CRIERS
THE HOOLIGANS**

Thursday, Thursday
**ONE NATION
COUNTRY & SOUTHWEST**

Friday, November 26
**DINO LEE & HIS
LUV JOHNSON
DADDY LONGLEGS
Advance tickets available**

Saturday, November 27
**THE PMA P.P.
COUNTRY & SOUTHWEST**

Sunday, November 28
RED BREAKERS

Sunday, November 27
6-9 PM NFL FOOTBALL
New Buffalo & Green Bay game

8-12 PM
**SONGWRITER'S SHOWCASE
JANICE KAY, JERRY
SAVERY, JACK TEMPHRIN**

Thursday, November 30
**WITCHING HOUR
A SORT OF
QUARTET**

Thursday, November 30
**WALKING
WOUNDED
TOWN CRIERS**

Friday, November 30
FORBIDDEN PIGS

HAPPY HOUR PIGS & FOOD, MON.-FRI. 5:30-8:00 PM
2812 KETTER BLVD. • 204-9623, MUSE #1 21

SATURDAY, NOVEMBER 25
One evening
LOVE/HATE



(L-R) **B. WILDE** and **THE WITCHING HOUR** plus **EMOTIONAL FRONT** with **PSYCHIC SIDE KICK** in their debut, opening the show of 8pm.

THURSDAY, NOVEMBER 23
OPEN MIC
NO COVER - 7pm-12am **WELCOME**
 Perform and get a FREE recording of yourself. Sign up - 3:30pm. Free, for three slots.

WEDNESDAY, NOVEMBER 22
 in their debut

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We're open 7 days
across from the
Campus Plaza Mall
6136 El Cajon Blvd.
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And come check out
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515 First St.
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**ATTENTION
DEAD HEADS!**

Lo...tanned poster and album cover. ARTIST STYLING NEW! will be at our
SAN DIEGO STORE SATURDAY, NOVEMBER 18 from 10-4 P.M.
Moose will have for sale his classic posters and his own limited edition
t-shirts. In addition, he will be available to autograph your vintage
posters and album covers. Don't miss this rare opportunity.

New Releases

ELVIS PRESLEY - "Heartsaver" (5 CD box set with artwork, beautiful
pictures, and a CD-ROM) - "Maverick of the West" (CD box set) - "ABC" - "10" - "ALL ABOUT ME" - "The Last Order"
- "The Last Order" - "The Last Order" - "The Last Order" - "The Last Order"
- "Heartsaver" (CD) - "RADIO SINGLES" - "Under the Sun" (2 CD set)
LYDIA LUNCH - "Drops Dead" (12" vinyl) - "Spoken Word LP"

Come shopping...
OFF THE RECORD, HILLCREST

See you next week!

As seen on Johnny Carson, David Frost and the PBS TV Network

IGOR'S COWBOY JAZZ BAND

Special One-Day Show
November 25, 1989

A fresh, high-energy blend of Western Swing Cowboy Vocals and traditional Downland Jazz featuring the lost art of "slap bass."



\$10.00 Cover

Show Times: 2:00, 4:00, 8:00 & 10 p.m.
Special Midnight Jam Session 12:00 - 1:00 a.m.

Call for reservations:
297-1101


Hanalei Hotel
ITALY BOTTLES

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San Diego Reader November 22, 1989

HUGE RAYBAN SALE

SAVE 30%-60%

RAYBAN WAYFARERS JUST **\$29⁹⁹**
OUR LOWEST PRICE IN YEARS



- BEST SUNGLASSES
 - BEST SERVICE
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 - BEST SELECTION
- IT'S THAT SIMPLE!!!**

 **Pacific Eyes & T's**
The California Attitude

SALE ENDS 11/26/89

Pacific Beach (Promenade Shopping Center, Mission Blvd.) 561-6700 • La Jolla Cornerstone Center, (next to Kinko's) 535-8388 • La Jolla (next to Alamo's on Prospect) 454-7532 • Clairemont (Clairemont Square) 722-5886 • Old Town (next to Old Town Mexican Cafe) 682-8688 • Balboa Plaza (next to 328-8037) • La Mesa (Glenmont Center) 947-6887 • Plaza Bonita (2nd level) 478-2918 • Chula Vista (Price Bazaar) 422-8881 • Encinitas (Lambertville) 942-8337 • Oceanside (El Camino north, near Song Exchange) 722-8098 • Escondido (Escondido Village Mall) 743-5782 • Escondido (North County Fair) 745-9425

4 San Diego Reader November 22, 1989

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bedrooms from 1750.
ments. tiled main-
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George. Motorist,
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ments. Security loca-
tions, large kit-
chen, 1150. 4141 50th
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ment. Laundry
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Clean, pleasant unit
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Ave. Large, sunny,
with Great location,
dishwasher, pool



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Close to all
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LEY
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air conditioned
stone room,
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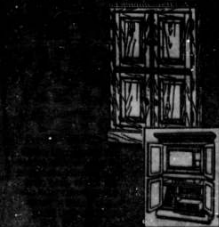
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