The Unlikely Rescue

The ground cover is so thick you couldn't see a campfire from above, nor even the smoke that would disperse through the leaves. The report of a pistol or rifle shot would be useless, since the echoes from steep canyons obliterate any sense of location.

Story by Joe Applegate  Photographs by Robert Burroughs
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STONE GARDEN BONE DRY
BY NEAL MATTHEWS

If the veterans resting eternally atop Point Loma in the Rosecrans National Cemetery could talk, they’d be giving Uncle Sam a good dressing-down. Their home is no longer 72 acres of rich, green pasture encompassing the most enchanting views of San Diego and the Pacific; the view is still spectacular, but since last October, the grass has been dried out, and a creeping brown death has slowly replaced the verdant green of the cemetery. One of 113 such national cemeteries in which honorably discharged veterans and their wives (along with certain of their children) are entitled to burial at government expense, are some sections show only the faintest signs of life. The 57,800 graves appear to be marking a forgotten plot, not a national shrine. Blame it on the drought, or Ronald Reagan’s deficit, or the Gramm-Rudman budget cutsbacks, depending on your political persuasion. The Western area director of the National Cemetery System, Don Mole, says he requested $250,331 for water to keep up his 18 cemeteries in Fiscal Year 1989 but only received $143,300 because of deficit-reduction cuts mandated by Congress. All five national cemeteries in California are suffering, Mole reports, but Fort Rosecrans may be the most parched. “It hurts, let me tell you,” Mole decries. “Our mission is to provide a dignified time and place for burial of a veteran or an eligible family member. But to avoid stepping the mission, we had to cut the water. We’re praying for rain right now, because the lawn is the last.”

Groundkeepers can only irrigate Fort Rosecrans (whose namesake, Civil War General William S. Rosecrans, is buried at Arlington National Cemetery in Washington, D.C.) for 15 minutes a week. The grounds crew has been reduced to ten, in part because the most ending of the GI Bill education benefits has deprived the cemetery of student work-study laborers. The cemetery’s director retired in November, and his replacement won’t arrive until the end of this month. His former assistant also retired, and the cemetery’s administrative office is now being run by a skeleton crew. Last week, a woman who was placing flowers on the graves of her parents and her husband—with whom she will one day be buried—acknowledged that the grounds were looking lumpy, but “you can’t start yelling and screaming. They just don’t have the water.” She said that even the spigots used for filling flower vases have gone dry. The cemetery accepts about 100 burials per month, either cremation cars or the spouses of those already interred. (A spouse’s casket is placed atop that of his or her deceased.) Those being buried now are lying among some distinguished company. The one civilian in the cemetery is local hero Albert B. Smith, renowned for his actions in sabotaging the cannons at Fort Stockton, above Old Town, and raising the American flag under fire from Mexican riflemen during the American conquest of California in 1846. Other casualties from that war include 18 members of General Stephen Kearny’s First United States Dragoons, who fell at the battle of San Pasqual December 1, 1846. Initially interested on the battlefield near the present-day Wild Animal Park, the bodies were moved to Old Town in 1849 and then to Fort Rosecrans in 1922. A Civil War veteran of the Korean conflict: Cavalry captain, saltmaker’s mate, dirigible crewman, and armored riflemen are forever mustered alongside Vietnam War veterans. Wives named Oyama, Grace, Elida Mae, Maude, and Hazel lie near Medal of Honor recipients who performed heroics at the site of Vercrusa in 1944, the assault on Iwo Jima, and the battles for Cuba and the Philippines during the Spanish American War in 1898.

Area cemetery director Mole says that this is the time of year when the Fort Rosecrans grounds would normally be fertilized and resodded. But those jobs can’t be performed without sufficient water. “All we can really do is emergency repairs on equipment and pay employees,” Mole remarks. “We’d just like to see a golf course this year.”

DOUG DIGS INTO SPUD STATE
BY MATT POTTER

Developer Doug Manchester seems to relish a good tussel with local politics. He’s using the port over his assertion that a two-year lag in finishing the new convention center cost his hotel next door millions in lost bookings. Last month, his attorneys even subpoenaed Mayor Maureen O’Connor, asking her inordinate questions about whether her interest in an Anaheim hotel had anything to do with her vote to re-develop, and thus delay, the San Diego convention facility.

So when Manchester takes off for his 750-square-foot home in the

woods of northern Idaho in his twin-engine Falcon 50 executive jet, can controversy be far behind? Several years ago, the hard-charging executive was introduced to the quiet town of McCall, about 100 miles north of Boise, by Don Simplot, son of famous Idaho potato magnate J.R. Simplot, who

minded his forme celle selling frozen french fries to McDonald’s.

For years the lakefront village has been a holiday haunt for Idaho’s rich and famous, including the Simploons and Republican U.S. Senator James McClure; but the tiny local economy hasn’t had much going for it, since the old sawmill closed its doors and later burned to the ground, a decade ago. Thus, Manchester’s arrival, coinciding with an influx of other expatriate San Diegans who began gobbling up the real estate and operating rustic hotels and trendy boutiques, was heralded by most locals as Manchester’s financial salvation.

“We don’t mind the Southern California money coming up this way,” notes McCall City Councilman Dick Mlobe, “Manchester came up here and built a beautiful home, and his checks didn’t bounce.” But then the San Diego developer laid out about $600,000 for the old sawmill property downtown on which to build a new hotel and a small convention center. Then he purchased a road with the city of some nearby park land. And then some townpeople became edgy.

“I got mixed feelings,” says councilman Gary Van Komen, an accountant. “I’m not opposed to trade; the decals adds jobs to the community. All I’m trying to do is make sure the city gets its equal trade.” According to Van Komen, Manchester’s first offer for the property last year “was turned down real fast. He wanted half the park; locally there was an outrage.” Now, the councilman says, Manchester has been told to sweeten his offer. “We laid out some conditions at the last meeting. If he accepts those, we’ll go on negotiating; if not, we’re done.”

For Manchester, who is expecting to break ground for a 4-star Hyatt Hotel next to San Diego’s 800-room, $80 million convention hall this May, McCall’s terms probably seem like small potatoes. He has to move the restrooms that are there in the park,” notes Van Komen. “And the restrooms in his restaurant—that’s gonna have to remain open to the public.” The council may also insist on construction of a bike path through Manchester’s new development and wants the back of the hotel isn’t built within five years. “It’s selling as it will create jobs, and that’s why we’re willing to do it. If not, we should have the right to buy it back,”

McCall’s city fathers say they are encouraging Manchester’s venture because the town of 3000 is falling behind in the statewide race to attract meetings, a la Hermosa Beach to San Diego’s. “The market for conventions has outgrown the size of the facilities,” proclaims Will Grote, the editor of McCall’s small

newspaper. The biggest hotel in town, he notes, can barely accommodate groups of 300 people. “The state bar association is bigger than that.”

But if the stakes are small by Manchester’s usual standards, the wealthy San Diegans who began his career selling insurance is renaming the Idahoans with customary vigor. Grote reports that the developer has thrown several lavish parties for the locals at his hotel. “It was all up over Christmas and had a couture show,” says Grote. “It was a large cocktail party for the elite of McCall.”

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RESPONSE TIME

BY BRAD CANLEN

City officials don’t want to talk about it or even think about it. But the time has come to face the possibility of a strike by some of San Diego’s paramedics.

Strikers are being recruited in Las Vegas and Fort Worth. The city claims it can do without their services by sending its employees to cross picket lines. And the paramedics themselves have come up with a contingency plan: in the event of a strike, they want to take over the city’s ambulances and work for free.

The paramedics’ proposal has come in the wake of unsuccessful labor negotiations with Harston’s Medical Services. Harston’s provides ambulance service to San Diego (and several other cities in the county) through a contractual agreement. The city doesn’t directly employ the paramedics, but it does own all the ambulances and medical equipment. So the paramedics’ union has offered to strike against Harston’s but continue working for the city.

Under this arrangement, which could include a nominal wage, the paramedics could safeguard their image while they continue saving lives. “It would be very unpopular to let people die in the streets,” says one paramedic. “It would be like a [police] checkpoint against us.”

Mike Moli, a former paramedic who now works for the paramedics’ union, believes that the takeover plan is the safest alternative the city has. “The same people would be working in the same areas they always did,” he says.

“IT WOULD BE VERY UNPOPULAR TO LET PEOPLE DIE IN THE STREETS,” SAYS ONE PARAMEDIC.

Moli claims that the union has already lined up enough people for a strike authorization. The strike would only involve the San Diego paramedics, according to Moli. Those working in Harston’s “suburban” units — National City, Chula Vista, Bonita, Imperial Beach, La Mesa, Lemon Grove, Spring Valley, San Marcos, and Ramona — may stage a walkout at a later date. Moli calls the possibility of a strike “fairly likely,” considering the company’s posture. In addition to disagreements over wages and vacation and sick leave, the union is also fighting with Harston’s over Moli’s termination on December 18.

Paramedics are convinced that Moli was fired for his union activities. “It was pretty blatant that they had it all set up for him,” Moli says.

“I don’t want to get it started and then have to do it all with a ‘work-to-rule’ tactic, according to Moli. The paramedics decided to work exactly according to the rules: no more calling the dispatcher to say, ‘We’re at the scene’ when the ambulance was, in reality, just outside. Early ‘at-scene’ reporting was common, Moli says, because Harston’s is fined for late responses. (The city’s contract stipulates a maximum $500 fine per instance when we actually made patient contact),” explains Moli.

“WE DECIDED TO PUT OURSELVES AT ‘SCENE’ WHEN WE ACTUALLY MADE PATIENT CONTACT,” EXPLAINS MOLI.

Thames Hardy, a spokesperson for Harston’s, says the company has never conditioned “early at-scene” reporting. “We have never been fined for ambulances on the street,” she says.

“Don’t need to get it started. We’ve told the employees that,” Hardy denies that Moli was fired for his union activities.

The dignity debate

WHEN SAN DIEGO CITY COUNCILMEN met last week to debate the proposed Human Dignity Ordinance that would outlaw discrimination against homosexuals, the politicians will hear testimony from a dozen gay and lesbian who support the legislation. But the council members won’t hear the messages of several gay activists who feel the ordinance shouldn’t be voted on now because it has little chance of surviving an electoral challenge organized by conservative religious groups.

These skeptics in the gay community say the content of the proposed ordinance, which would cover gay landlords, real estate agents, and business owners who discriminate against homosexuals. They don’t want to undertake the legislation by speaking out against it at the January 17 council meeting, but their concerns have been voiced in the local gay press, including the weekly Update, which on November 22 published a letter from activist Herb King outlining his reasons for postponing a council vote on the gay-rights measure.

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King advises San Diego’s gay leadership to devote its efforts to reasserting anti-discrimination legislation that was passed by the state legislature in the mid-’80s only to be voided by Governor George Deukmejian, who leaves office this year. A well-publicized voter revolt of a gay-rights measure here following on the heels of the Irvine and San Francisco defeat “would be just another nail in the coffin” (continued on page 4).

“IT WOULD BE VERY UNPOPULAR TO LET PEOPLE DIE IN THE STREETS,” SAYS ONE PARAMEDIC.

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CITY LIGHTS

RESPONSE TIME
(continued from page 1)

involvement. As for the paramedics' 'takeover proposal,' Henry hopes it won't be necessary. The company wants to settle the labor dispute, she says; barring that resolution, Hartman's may substitute paramedics who work for the company in Fort Worth and Las Vegas. These employees are not certified to work in San Diego County, however. So the company has flown the county's certification officials to these cities. "We just brought the test to them," explains Henry.

But it is doubtful that Hartman's will find enough paramedics to fill all the empty slots. So the company plans to substitute emergency medical technicians, who have less medical training than paramedics. San Diego firefighters, who are trained as EMTs, have been ordered to work on their days off if a paramedic strike occurs. "Obviously, we don't want to become pawns in this," a spokesman for the firefighters' union. "Our phone bill with our lawyer has been going up." Legally, the firefighters may have to cross the picket lines because of a no-strike clause in their contract. "But they would be taking the life of a paramedic," says the spokesman. "We can't start IVs or dispense medication. All we'll be doing is loading [the patients] up and taking them to the hospital."

The Hartman's spokesman admits that the level of medical care will be diminished under the company's plan. But the paramedics' union proposal is not feasible, Henry says. "If they use [the ambulances], what are we going to say?" she asks. "Who's going to dispatch them?" Henry also notes that the city is bound contractually, to using the Hartman's company. Furthermore, the contract has a noninterference clause that prevents the city from taking sides during a strike, according to Henry. "Our interpretation is that the city is bound contractually, to using the Hartman's company."

The company plans to substitute emergency medical technicians, who have less medical training than paramedics. San Diego firefighters, who are trained as EMTs, have been ordered to work on their days off if a paramedic strike occurs.

isn't supposed to deal with our employees," she says. "That's why they contract with us."

The city has, however, met with representatives from the paramedics' union. Meoli has visited several council members and explained the union's proposal in a meeting with fire department officials and deputy city manager Maureen Stapleton. "Maureen is bouncing off the walls," says Meoli, referring to Stapleton's concerns about reduced ambulance service. But Stapleton did not return phone calls regarding the city's plans during a possible paramedic strike. Neither did officials in the fire department.

Paramedics are hoping to draw the city council into the dispute over the issue of public safety. (The union has given up on the mayor, according to a spokesman, because "it takes too long to get in to see her." Councilman Wes Pratt, who chairs the city's Public Services and Safety Committee, says he cannot interfere because of an upcoming vote (in 1991) on renewing Hartman's contract. Pratt says he was also "informed" of a noninterference clause by both the city manager's office and a Hartman's company official.

Not all council members are being silenced by this clause, however. "I don't care about the [noninterference] language," says John Hartley. "I'm concerned about public safety." While stating that he hasn't chosen sides in the dispute, Hartley says he is upset over the termination of the "Due's task force," which investigated reports that due's fire people during negotiations. Hartley adds that he is trying to set up a meeting with the owner of Hartman's.

COUNCILMAN Bob Finley says he hasn't examined the paramedics' proposal in detail, but the concept, he says, "makes a lot of sense." He notes that the city of less-qualified EMTs could open the city to liability suits. And the possibility of strikes by other cities could also be dangerous, according to Finley. "I don't want [a paramedic] looking at the Thomas Brothers to find a person having a heart attack," he says.

THE DIGNITY DEBATE
(continued from page 1)

coffin" for the state legislature, warns King.

That logic doesn't impress San Berry, chairman of the John Muir Human Dignity Ordinance Task Force. Berry says the successful repeal in Irvine and San Francisco last year were prompted by unique political factors. In Irvine, gay activists underestimated the number of voters who would turn out for the referendum; and according to Berry, it was financial concerns, not homophobia, that prompted San Francisco voters to overturn legislation that would have allowed gay couples require their "partners" at city hall so they could receive health insurance and other benefits traditionally restricted to heterosexual married couples.

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FOR THE HOLIDAYS
(continued from page 5)

some real good therapists here."

As for plans for the evening or the next day, he said his family was up in Northern California, "So I'll be around here. Guys here have a lot in common. There's a lot of camaraderie. There's a lot to talk about."

Greyle then introduced Richard Woods, a 21-year-old gay, African American, gay bodybuilder patient and Vietnam veteran. Weaver had been at the VA hospital for treatment of ulcerative colitis, a muscular, stocky man for a bedridden patient. His hair, closely cropped and flocked with gray, set off lines in his face that might well be from pain or weariness, but he smiled engagingly from large blue eyes that reminded me of the phrase "the Thousand-Year Stare" associated with combat veterans. "I have what's called debilitus ulcers," he said. "Bedsore, actually. From sitting in a wheelchair. I'm a T-2 paraplegic. From an automobile accident six years ago."

"What is that in lay terms, a T-2 paraplegic?"

"It's a heap, man. That's what we gimpers call it." He grinned. "It's a level of injury. T means thoracic." Weaver was in Vietnam from 1966 to 1968, a combat Navy photojournalist. "We're in the same boat in a way." He said smiling at me. Weaver wore some wrapped Christmas gifts. A tape label issued soothingly next to his bed. As for his plans to celebrate Christmas, 'It's just me and my buddies here. There's some good guys. From Korea and Vietnam.'"

"We have stories, like that. We can all relate in some way."

Was he expecting anyone special?"

"No, I don't believe so. I have two sons that live in Camps, but they're celebrating Christmas with their mom, so one of the things they normally do."
CITY LIGHTS

"Oh hah. How soon do you think you can get out of here?"

"Another three months I figure. I'm recovering now from one surgery, and I'll have another one in a couple of weeks. Six weeks' rehabilitation after that point.

Soon..."

"You seem to be pretty philosophical about it."

"This will be my fifth time for this kind of surgery. I haven't quite got it down, you being philosophical like you say. I'm aware of what's happening to me."

Weaver was a bakery chef in Alpine Valley. He was driving to work one morning, and a van rear-ended his vehicle. "Changed my life real quick."

As for what Weaver photographed and where in Vietnam during the war, he was somewhat reticent. "I was attached with a combat camera group in the Navy."

"What kind of stuff did you shoot?"

"Oh God," he turned away from me on the bed, turned back after a moment. "SEALS, aircraft carriers, helicopter cows, all over North Vietnam, South Vietnam. We documented everything for military records."

"Documented what?"

"I have some nightmares I won't dare to retrace. I don't want to think about it. I learned this stuff pretty deep.

For good reason. I documented stuff nobody really wanted documented - know what I mean? Not the military. I wasn't red, white, and blue back there. I'd like to talk to you about it, but I can't. It stuff, all that stuff you hear about. Throwing people out of helicopters... it's all true. I took pictures. These pictures... nobody wanted those pictures..."

"In the hospital's bazaar shop, I talked to a Mr. K. while he had his hair cut. What was he being treated for? "An intestinal condition."

"What was the problem? An artillery burst in Germany in 1945, at the end of the second world war."

"Piece of shell in there, played hell with me for 44 years. In April they took out a chunk of intestine."

"What were the circumstances in Germany? "We were trying to bust through the Siegfried line. Shell came in and it took out a few guys, messed up some more. Shells aren't easy on who they mess with. We took a lot of casualties."

"How often did he need treatment at the VA Hospital? "As often as once a week, sometimes just every few months."

"How about the treatment he received there? The levels of care? "As good as any you'll find in the country. Very professional. Outstanding. Maybe a lot of guys gripe, but they would be the guys who griped no matter what. There was probably a
guy on the boat with George Washington when he crossed the Delaware River grinning about frothier or something. It's the way it is. Grippers. I got four homemade pies from the stuff here. You don't think that kind of concern other places."

"Out on the patio was another World War II vet. Mr. Dobbs was stationed in the South Pacific on a hospital ship. An accident in Metropolis landed him in the hospital with a broken neck. He had been at the hospital for five weeks and wanted to talk about the invasion, of Okinawa. "About four days after the invasion, there was a lot of kamikaze pilots coming in, so we moved out to the other side of the island at night. We had to wear life jackets, which I thought was crazy, but how you gonna get out anyway? Where would we go? I saw lots of ships sunk. They took us out of the bay, to the other side of the island where there wasn't

supposed to be much action. But they were wrong. I was close to where Ernie Pyle bought it, got shot yards away. You remember, Ernie Pyle? A writer?"

"Sure. I read about him."

"Well, he didn't look nothing like you," he laughed.

"How about Christmas at the hospital here? "We'll have a little celebration. Christmas dinner, some chocolate and fruits in the afternoon. I got up on this wheelchair for an hour or two at a time."

"Are you in pain?"

"Nah, cut I don't have any feeling from here down on. He splayed a palm over his waist. What did he think about his treatment at this place? "Excellent. Excellent."

Gayle Gray whisked me away from Mr. Dobbs, had him sign some forms saying it was okay that he talked to me. Mr. Dobbs had some real difficulty with this - the kind of thing most of us do easily while cashing a check. For him it took a full minute. He grinned, I chewed gum, passed a little. Neither Ms. Gray nor I helped him. He had to retrieve his social security number from his wallet as well. No mean task for him. I apologized proleptically. "If you forget it," he said. 'That's okay.'

In front of the hospital I talked with a man who didn't tell me his name. He was dark haired and slightly balding, Chinese maybe. "You a patient here?" he asked me.

"No. Visiting."

"Me too. A guy, I knew this guy in the old days, in high school. He's crippled and now he doesn't talk very well."

"Ah. Sorry to hear that."

"You in the war?" he asked me.

"No. I wasn't. I offered him a cigarette. Some guy. He declined. "I wouldn't, either, but sometimes..."

I thought I should be there. I had a deferment. I was going to school. Maybe I should have gone over there and done the thing, you know? You ever feel like that?" Like you missed something? That you should have been over there?"

"No, I don't ever feel that way."

I got up, ripped my jacket against a cool breeze, and walked to my car.

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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice,

With all the uproar about garbage and used-up landfills, has anyone in our throw-away society considered using Mother Nature's incinerator... volcanoes?

Clare Hodgins

Enclosed

Someone may have thought of it, Clare, though nobody's admitted it in public yet, as far as I know. But let me see if I've got the picture. We load up our lumpy mattresses and cold coffee grounds and used kitty litter, truck it all up to the edge of a crater, tip it in, and watch it seperater in a pool of lava. Well, as much as I like that tidy scenario - easy to like when one lives nowhere near an active volcano - I'm afraid it's not going to work.

Can we ignore the whole issue of getting trash from, say, Des Moines to the closest lava pit? Good. Beyond that, there's the problem of the nature of volcanoes. Somehow, we've got the idea that a typical volcano is a mountain peak with a dent in the top that's constantly filled with boiling lava. Right. There's hardly ever been one like that in the recent history of volcanologists. The crater atop Kilianua on Hawaii contained a churning lava lake for over 100 years, until the 1970's. And it is still one of the most active volcanoes in the world (thus, the most likely candidate for our prototype Hodigins Burn-o-matic Trash Disposal System). But Kilianua is unique in that way. Peer into the average crater, and you'll find a plug of solidified lava, maybe a little steam and escaping gases, and that's about all. (It would also be the last thing you'd ever see. Volcanic gases are quite poisonous.) We could dump all our trash into its hole and wait for an eruption, I suppose. But who knows how long the garbage would have to sit before Mother Nature would get around to incinerating it? A week? A century? No one could predict it. What's worse, there's no guarantee that the next eruption would be through the old crater. It's equally likely that fissures along the side of the volcano could be the new points of eruption, missing our trash bin entirely.

But say we've figured a way around those problems and have piled up a few months' worth of junk in a handy crater. The magma (the combination of lava and dissolved gases that is pooled under the earth's crust) is pushed to the surface by a buildup of pressure. Once the pressure is great enough to force the magma up the chimney that vents the molten pool into the crater, it's probable that we'd see a violent eruption of those dissolved gases (like removing the cork from a shaken-up bottle of warm champagne, releasing the dissolved carbon dioxide). If the world suffered for weeks from the rain of ash and dust from the eruption of Mount St. Helen's, imagine the fallout from tons of old diapers, phone books, and dead television sets shot into the sky from our trash pit. Melted lava is certainly hot enough to incinerate just about anything - varying around 2000 degrees Fahrenheit. But volcanoes come in all shapes, sizes, and temperatures; not all of them have lava eruptions (remember Mount St. Helen's rivers of mud?), and no one can reliably predict when or where the next one will erupt. And finally, a crater full of burning tires would be the equivalent of an open incinerator; the air pollution from the trash, added to the unavoidable pollution from the volcanic gases and ash, would be terrible.

Please believe that I take no pleasure in stomping on individual creativity with something as mundane as facts, Clare. Don't let this setback deter you. Unconventional thinking may be our only hope, at this point. Your next idea might be a winner.

Dear Matthew Alice,

I would like to know how Spanish fly gets its name and where it comes from, Does the Spanish fly work, or is it just one of those things everyone says works but never tried? Are there any bad effects with it? M. Bedner

University City High School

Dear Matthew Alice,

My question is about Spanish fly. I heard a lot about it, and I wanted to know if it is real. If it is real, what is the effect?

Jose Cordal

University City High School

Glad to see that some great high school traditions are timeless. The Spanish fly rumor is one of those stories that just won't die. But the stuff does exist. It's also called cantharides and is a powder made from the ground-up bodies of a particular kind of blister beetle (Lyona scaritaria) that's native to Spain and southern Europe. The powder is then sold to the desperate and susceptible as an edible aphrodisiac.

Does Spanish fly work? Oh, about as well as other substances touted to increase men's sexual potency: megadoses of Vitamin E, oysters, ginseng, bee pollen... that is, it doesn't work at all. No one has ever concocted a real aphrodisiac that has any physical effect. At best, the fly from Spain works mainly in the brain; if you believe it works, you might get some sort of psychological lift.

But unlike oysters and ginseng, Spanish fly can actually be harmful, physically. Blister beetles get their name from powerful irritants contained in their bodies that can blister skin. If eaten, the chemicals cause irritation of the intestines, cause damage to the urogenital system, and possibly kill you. Which would certainly ruin your style.

The whole idea of aphrodisiacs is a pretty medieval one and hardly a joke. Rhinoceros have nearly been wiped off the earth by poachers who kill them and cut off their horns to ground into yet another useless sex-stimulant powder. Besides, if I recall correctly, the fear thing in the world guys in high school need is Spanish fly.

Get a question you need answered? Get it straight from the horse's mouth. Write to Matthew Alice, c/o The Reader, P.O. Box 80803, San Diego, CA 92138.

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San Diego Reader January 11, 1990
HOW WELL DO YOU KNOW YOUR HAIR?

Is your hair fine? Medium? Coarse? Honestly, how much do you know about your hair? You know the special shampoos and treatments you have to use, but do you know that they may worsen any problems pertaining to hair and scalp conditions? The products you choose to improve the appearance of your hair may contain chemical additives that are harmful to your scalp and contribute to hair-loss problems. Sometimes the problem is as simple as poor scalp hygiene. However, in other cases the problem may be much more serious. The photograph above is an enlargement of a human hair with a very serious condition known as Keratin Rejection. This condition almost invariably leads to hair thinning and/or hair loss. The time to start worrying about hair loss isn't when you're losing a handful of hair every time you shower, but now. Not everybody can have normal, healthy hair—sometimes conditions as common as dandruff, oily hair or the frizzies can be little hints warning you that something may be wrong.

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San Diego Reader January 11, 1989
SPORTS

Some of the Eastern trainers were comparing Easy Goer to Secretariat, while others pointed out that he could not be considered that good because, after all, he had only beaten mediocrities like Sunday Silence.

BY WILLIAM MURRAY

The story of American Thoroughbred racing over the past two decades has largely been one of a gradual shift in power from East to West. Traditionally, the sport had been dominated by the New York Jockey Club and its creature, the New York Racing Association. The biggest purses and the most prestigious races were run in the East, most of them at the New York tracks or, during the winter months, in Florida, to which the important Eastern stables moved their strings before the advent of year-round racing. The rapid burgeoning of the sport in California, beginning in the 1930s with the legalization of pari-mutuel wagering and the opening of Santa Anita, did not affect the East. Even when the purses on the West Coast became large enough to lure good horses out to compete for them, the Eastern trainers kept most of their better chargers home. California racing, with its hard, fast surfaces and tight mile tracks, was regarded as inferior and not worth bothering about, even after jet travel made the shipment of horses from coast to coast a relatively easy matter.

The situation began to change in the late 1960s, after the advent of off-track wagering and the proliferation of other forms of gambling began to make serious inroads into the financial operations of the Eastern tracks. In New York, the industry bungled its lobbying efforts in Albany with the state legislature and declined to involve itself with off-track betting, leaving it to the state to mismanage it, while in Florida, the tracks found themselves competing with a state lottery, jai alai, and dog racing. California’s relative isolation became its salvation. When off-track betting was instituted here a few years ago, the tracks banded together to overcome the process, and the industry fought successfully to keep out dog racing and other new forms of legalized gambling, except the lottery.

The two richest races meets in the country are now put on at Santa Anita and Del Mar, which, during its seven-week summer season, runs more money through the pari-mutuel machines than all but the biggest days at Belmont and Saratoga, in New York. And with the money has come prestige, since California-based horses now win far more than their share of the major traditional races, such as the Kentucky Derby and the other Triple Crown contests, as well as the year-end Breeders’ Cup events.

The relative superiority of California racing has not been readily accepted in the East. Every year, the best racehorses in ten categories are selected by industry representatives and professional turf writers, who also pick the Horse of the

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Year. Before the advent of the Breeders’ Cup, which now tends to bring together the best animals in each category for one final confrontation, the winners of these so-called Eclipse awards (named after a legendary English racehorse and stallion) were picked on the basis of what the voters thought about them. Since the majority of the voters are from the East, they tended to favor their local champions and still do. A fine example of Eastern chauvinism at work was last year’s selection of Sunshine Forever as grass-course champion over Great Communicator, the tough, five-year-old West Coast gelding who had trounced him in the 1988 Breeders’ Cup at Churchill Downs.

This year, the Eclipse-award selection committee consisted of four experts from the East, and the usual quota of injuries was committed, with the omission of some legitimate Western contenders in favor of a few Eastern mediocrities. Still, it can safely be said that the Breeders’ Cup has made it increasingly difficult for the West to be ignored, since the winners of those races compete in front of an international television audience estimated at 20 million. My best guess is that shortly after you read these words, our own, our own, the feisty, agile three-year-old colt trained by Charlie Whittingham, will have been selected Horse of the Year, even though most of the Eastern wise guys still think that Easy Goer, the horse Sunday Silence trounced in the $3 million Breeders’ Cup classic at Gulfstream in Miami on November 4, is the better athlete. If Easy Goer had paused out the Classic, he’d have been a shoo-in, even though he’d lost two of three previous meetings between the two, winning only the Belmont Stakes and losing the Kentucky Derby and the Preakness. Easy Goer cost a small fortune and is owned by Ogden Phipps, a pillar of the Eastern establishment, whereas Sunday Silence is a colt nobody really wanted and is partly owned by Whittingham, who doesn’t much like to travel outside California.

Nobody in Miami, at least nobody not from California, thought Sunday Silence had much of a chance in the Classic. “He might try it,” I was informed by a columnist from a large Eastern newspaper, a typical attitude that amounted to those of us who know how good a horse Sunday Silence was. Whittingham himself rather testily kept pointing out in interviews that his horse held a two-to-one edge in the stretches and was coming up to the race in great form, but his opinion was largely dismissed as that of a man with a small ax to grind. Some of the Eastern trainers were comparing Easy Goer to Secretariat, while others pointed out that he could not be considered that good because, after all, he had only beaten mediocrities like Sunday Silence. “It’s the greatest brainwash in sports history,” a young sports writer from Los Angeles informed me as we headed together for a partitioned window to be on Sunday Silence that November day at Gulfstream.

After the race, which Sunday Silence won much more easily than his final margin of a neck indicated, Charlie Whittingham reminded his interviewers that his horse had now won three of the four meetings between the two rivals, including “this Triple Crown thing.” He quickly corrected the slip by explaining that “I was trying to get to $3 million, and it got mixed up in my chewing tobacco.” The trainer, a tall, slightly stooped, lean man with a round, completely bald head and the canny look of an amiable card shark, is now 76 years old. For most of his illustrious career, he has been a close-mouthed loner to the outside world and not always easy to approach, but television seems to have turned him, at least publicly, into a crocked-ballroom comedian. He said he had told his jockey, Chris McCarron, one of the quickest riders in the game and a superb technician, to hang on when he reached the far turn because the horse might run out from under him. He smiled, then added, “We have tough horses in California.”

A lot of people in the East named Put Day, Easy Goer’s jockey, for their colt’s loss. “Day blew it again,” the man standing next to me on the press-box terrace said in disgust, as the race ended. Illusions die hard, especially at the racetrack.
“What are you going to do — go to work?”
“Go to college.”
“Palomar?”
“No.”
“Where?”
“Back East.”
“Where?”
“Around Boston.”

F rankly, the neighbors were not sanguine about Silvia Garcia's chances of getting into Harvard. Were they pessimists? Possibly, yes. But they seemed to have a point. First, there were the disheartening national statistics to consider: 35 percent of Hispanics drop out of high school — more than double the rate for blacks and nearly triple that of whites. And these are conservative figures — the numbers are actually much higher in the West.

Consider family history. Silvia was born in Tijuana and never spoke a word of English until she started school. She and her two brothers weren't even allowed to speak English at home until adolescence. Neither of her parents had gone beyond the sixth grade in Mexico, and her brothers both dropped out of high school.

choosing to live in the family home and work in construction, as their father does.

So some of the neighbors started dropping not-so-subtle hints to Mr. and Mrs. Garcia that their daughter might be aiming just a little too high. Not because she thought she could go to college (although privately some of them may have harbored doubts). They merely suggested the schools she was applying to — Harvard, Stanford, Princeton, Berkeley — might be a bit beyond her grasp.

Some of these neighbors were Cincanos, and some weren't. But the thing that irritated Silvia most, when her parents repeated these comments to her, was that these people didn't even know her. They'd never talked to her or seen her report cards.

They'd never engaged her in conversation, to give her mind a little test drive around the block.

Is it Joe Razo? Will I be comparing them? There wouldn't be anything to talk about if everyone hadn't made such a big deal about it.

That's why Silvia interpreted their tacit meaning as simply: Mexicans don't go to schools like that.

Well, the neighbors underestimated Silvia Garcia. Her soft, round features and engaging smile disguise a fierce will: the more people imply her goal is out of reach, the greater her determination to prove them wrong. And prove them wrong she did — and not just by getting into Harvard.

After she was accepted, the mayors and minimizers didn't quit, of course. They modulated their tone. Well, she got in. We'll give you that. They'd tell the Garcias. But you know she'll never graduate; of course. No sense getting your hopes up. She'll get married or she'll get pregnant. Maybe both — and with a little luck, in that order, they'd chuckle.

Recently, the cracks have stopped. In fact, they're starting to travel in the opposite direction now. Mrs. Garcia likes to get in a few kicks now and then. Hey, he'll say, remember what you told me about my daughter? Well, she's still at Harvard. Graduates next June, June 7. And we're all going back East to see it — the boys too.

The funny thing is that Silvia isn't glowing. In fact, she never mentions Harvard when she's back home in Vista. It's the very subject she does her best to, avoid. But it's hard. Sooner or later someone asks what she's doing, and then, being the honest person she is, eventually she has to tell them. And often that's when the trouble begins.

Take her visit to a San-Marcos clinic three years ago, shortly before she graduated from high school. She was having an eye infection examined by an ophthalmologist who, to make conversation, asked where she was working. She told him she was in high school and would graduate in a month.

“OHHH,” he said, surprised and impressed. “Congratulations. What are you going to do then, go to work?”

“Go to college,” she answered, hoping that would stave off his curiosity.
"Palm?" he guessed.
"No.
"Where?" she asked.
"Back East," he answered.
"Where?" she pressed.
"Around Boston." The boy was so far away.
No escape now. "I'm going to Harvard.
Silence. Then, in a voice cracking with skepticism: "Harvard? huh?" It was the last thing he said.

It happens nearly every time, confides Garcia, a plump woman with large brown eyes and a round, open face, haunted by Shirley Temple curls. Not everyone reacts as the doctor did. Most people believe her, but they're intimidated. They hear Harvard, and they clam right up: "There's never a neutral reaction," she complains. "There's always a comment: 'Oh, Harvard, you must be really smart — a genius or something.'"

So there it is. The entire population of Vista seems to fall into four categories where Silvia Garcia and getting into Harvard are concerned. Either they didn't believe she could do it, or they don't believe she did it, or they believe and are intimidated by the knowledge that she did. The only classification, she says, is those who are ignorant of the whole subject, and within the group Silvia is trying to maximize. "She'd like to awaken a school that's glanced at, insulted, or given the silent treatment, thank you. You tell her that's asking too much.

Not everyone was shocked by Silvia's success, of course. There were a few people who had an idea of what she could do. The boys were rumors around Vista High School that she was an "A" student in the international baccalaureate program, not exactly a "gift," and that she was involved in a slew of activities ranging from the California Scholarship Federation to La Raza (the Chicano student club) to the mayor's student council.

Sylvia Garcia at Harvard

A few of her teachers had caught wind of her success and remembered her, though she graduated three long years ago. "She had a special gift, she was very bright," says Rob Gra, who taught Garcia philosophy and Spanish, was particularly impressed by Silvia's maturity and perseverance. "She always displayed a real pride in who she was and what she was," remembers Mrs. Prather. If she got a poor grade on an assignment, "she was undaunted; she went right on and worked harder." Still, applying to Harvard never occurred to Silvia — and probably never would have if she hadn't received a recruitment letter (which in itself may be a measure of the naysayers' insidious success in lowering aspirations). And even after the letter she hesitated. Harvard! Bastion of the rich and famous? Hell, she might as well apply to heaven. She mustered the courage only after deciding she'd do it just as a lark. But by April, the lark was circling overhead like a buzzard.

On the fateful day that changed her life, she was home sick, as it happened, and she heard the mailman folding at the door. He seemed to be taking an irritatingly long time, she mused. Then it dawned on her: fat envelope, thin slot. She shot past her mother in the kitchen and ran to the door.

"What's the matter?" her mother shouted. "You're pale."

"The letter!" she whooped. "I got the letter!" She tore it open and let out a scream.

Getting into Harvard was supposed to be the hard part. On the strength of her intelligence, and work, she'd vaulted clearly over the walls.

And now she was floating toward a gentle landing in fabled Harvard Yard. Prodded the American dream wasn't dead.

Only Silvia had prepared for green ivy, not envy. She hadn't planned to enroll in the Travels of Success. Nonetheless, she'd been registered (call it a nonreciprocal with classmate to be held when least expected.

Some classes were as subtle as snow and vital with an A, as Kirt, shortly before the incident at the eye clinic, there was an instructive moment in the Vista High School library. She was sitting with Dolores Diaz, a friend who had also been accepted at Harvard, when they were accosted by a junior who didn't know the girl, an Anglo, sauntered over. "Oh," she remarked with studied indolence, "you're the two who got into Harvard. Minorities, you know.

That was three years ago, yet she still winces at the memory of July's August, and we're sitting in a conference room adjacent to the office where she received it. For a second summer, she's working in Oregon with the National Alliance for Progress, a nonprofit agency that attempts to spur economic and educational opportunities for Hispanic nationals. Silvia handles payroll for the Hire-a-Hispanic program that provides summer jobs for 500 students. Her salary helps cover college expenses not paid by her parents, scholarships, or financial aid.

Dressed in a black skirt and a forest green jacket stamped with large black polka dots, she primaced as she described that library ambush. Earlier, I'd watched her at her desk, brussing away at a letter, her pink fingernails floated over her calculations. But now, she'd painted not gory stories but the girl's crucial words but the remembrance of her two response. Hurt and angry, her confidence of her ability to react to the assault with a defensive parry, stammering a catalogue of her qualifications. Since then, however, she has had a new and powerful defense. Just last summer, for

(continued on page 14)
examples, a high school kid who was working in his very office refused to believe the rumor she heard. Somehow she missed it, Silvia goes to Harvard, impossible, said the girl. True, said Silvia. The girl turned defiant. "No you don't," she said. "I go to Harvard. Want me to show you my ID?"

The girl nodded, and it was done. "Okay do you believe me?" As it happened, she didn't. "What are you doing here then?" the girl asked, automatically. Silvia explained, and the girl finally apologized. "I guess I didn't believe," she meekly admitted, "that there were Mexicans at Harvard." Garcia slowly shakes her head. There are 160 Chicanos at Harvard, about three percent of the student body.

What were her earliest experiences with prejudice? I ask. Silvia throws her head back and thinks. "I remember in sixth grade," she begins slowly, dragging the memory back, "we went around the room talking about what we were going to be in the future. I probably said lawyer, I think I wanted to be a lawyer even then. Nobody else, a girl in the back — that I was going to be a doctor. Everybody laughed, of course. Except Silvia. (A few years before, her parents had indeed worked in the fields.)"

Dedging her past still further back, Silvia remembered when she first learned English in grade school. She remembers having a test of a time pronouncing certain common words; in particular, she recalls the gales of laughter when she pronounced the seat beneath her "a," not "e." Fortunately, her parents provided encouragement and support. All three children were beneficiaries, but Silvia clearly received the lion's share. From the age of about seven, Silvia was her parents' interpreter. "I liked interpreting for my parents," she says. "It made me feel that I was helping them out. It made me feel good to be able to go back and forth between the two languages.

The experience did more than reinforce schoolwork, it was a formative lesson in prejudice. "People in America a lot of times think if you can't speak English you're ignorant," she observes. "Going to the store, the way salespeople would treat my mom, was sometimes embarrassing. I could tell they were more patient with customers who speak English and look like they have more money."

"It made me angry," she continues — passion brimming in her eyes and voice. "It made me more determined to be able to do something so that I wouldn't have to be in that situation — so that I could help my parents not be treated that way. Through education," she concluded, "you can learn how to defend yourself."

She learned, not only in high school she was shy and reserved, she was also fiercely loyal. And she was never shy about one subject. "The only time I remember jumping on people was when they made comments about Mexicans."

Once, during a history class, the girl behind her announced her conviction that everyone who had lived in this country for a year should become a citizen or face expulsion. "Why are they here if they don't want to learn English and become citizens?" the girl asked rhetorically.

"Well, you can just talk," said Silvia, writhing on her. "But you don't know how difficult it is for somebody to come to this country and get their papers legally. And to become a citizen takes a long time. So how can you say if they don't become citizens they should just be kicked out?"

"I'm not talking about you," the girl tried to reassure.

"You tore into all. Silvia retorted, "First of all, I'm not a citizen. Second of all, you're talking about my relatives, my family. A lot of people I know, you can't just say. It doesn't affect you, and therefore you shouldn't get upset."

Remarks like these earned Silvia a reputation. "A lot of people tended to be careful, after they got to know me, about what they said. If anybody said anything about Mexicans, my ears would get ten feet wide, and if they said something that I thought was prejudiced — more often than not I was just ignorant — then I would say something."

A more recent example occurred last summer, right down the hall in the SER lunchroom. Over a cup of coffee, a woman was denouncing welfare families and high school dropouts. Silvia listened until she had finished, then spoke up. "Just because somebody drops out of high school doesn't mean they're going to be failures. My brothers dropped out, and they're doing fine. They're the ones that end up on welfare," the woman replied. Not Silvia's brother. "They're working in the union. They're making a lot of money."

She told the woman how much ("I know that they were making more than she was.") and then said the only way to do it. "They finally shut up."

Silvia feels compelled to speak out because she believes ignorance breeds prejudice. "If you learn the facts," she says, "somebody says that Mexico is nothing but a little cluster of people that don't mean you, and you're going to correct them on it. I always think of it as a process of educating people. That's how you get people to find out. That's how you find out why people aren't bad people, they just haven't seen any other way."

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impeccably organized — Silvia is reviewing a stack of time sheets. SER's office — a collection of desks planted along one wall of the county unemployment office — is hardly luxurious, but it's not Warsaw drab. A new carpet matches the muted blue walls, short gray divider separates the desks, and a truck of palm trees sits beside Silvia's. The small staff is friendly enough for no special occasion today, someone exchanges cheese cube.

At Silvia's left, sharing the long, brown Formica desk, her assistant, Diana Limon, is typing data into a computer. Although at 16, Dana is only three years younger than Silvia, the contrast is striking. Her outfit — a white Tahirt and shorts, both splattered with hot pink splatters — her short hair pulled into a tight ponytail, and the baby fat she hasn't quite shed make her look a couple of years younger than her age. As they alternate between English and Spanish — they hardly seem cognizant of which they're speaking — Dana, frequently asks for assistance. "Sounds like a winner," she nods when she gets it. She punctuates her work with a stream-of-consciousness patter: "I have to remember my brother to call him it's his birthday," she muses. Silvia responds silently without pausing from the task at hand. When Dana asks if she can come over after work, Silvia explains that she's going to a pilsa. "A pity?" repeats Dana, in a voice tinged with wonder.

Later, I talk to Dana alone. She has one year left of school left, then she's going to junior college — she wants to be a social worker.

Silvia has really helped her at school and has seen her through "tough times" at home. Her admiration is impressive: "She's gonna make it," Dan excels, "and I'm proud of her. She speaks quickly now. "I love Silvia 'cause she's come a long way. she's a Mexican." Everybody says, "Oh, Mexicans aren't stupid. Because we get pushed on. Not Silvia, though. "Hey, she's come a long way." Dana repeats. "If she can do it, I can do it too." . . .

Not being easy being a role model to all. In some ways the pressure from the cheers of your fans can be more daunting than the frontal desk. Dana's reminders of the first time she mentioned Silvia's name. Silvia offered to show me a paper she'd written at Harvard about his case. Later, though, she had second thoughts, some of the information had been provided in confidence, she explained. In the conference room, when I asked about Razo, Silvia's face immediately clouded and her knees, which often bunched as we talked, seemed to bob just a little bit faster. "Do we have to talk about Joe Razo?" she asked. "Hi tone less challenging then resigned. I explained why I thought it was important, and she answered with a tentative nod. I made a note to question this reference, but I shouldn't have bothered. She raised the question herself. "We're in her office — I'm scribbling at a table behind her desk — when Silviapanel and, out of the blue, asks about the focus of my article. Is t Joe Razo? "I believe comparing the them? "There wouldn't be anything to talk about," she insists. "If everyone hadn't made such a big deal about it. Then she turns back, her jaw visibly tightening.

Joe Razo was a sophomore at Harvard during Silvia's freshman year. They weren't friends; they spoke only once. They met at a party and danced one dance. They didn't like each other much; they hung around with different crowds. Joe played linebacker on the football team and spent most of his time with jocks. He was a quiet kid, a little withdrawn. But a good student — a solid B."

His college career ended abruptly. While his classmates were registering for classes the next fall, Razo was in an Orange County jail. He was charged with being the "skim mask bandit," who held up restaurants and convenience stores — all while he was home in La Habra during college breaks. The case was widely publicized in articles that struggled to make sense of it all. Some painted Razo the Robin Hood of the bandit, stealing to pay the family bills. Other articles noted that Razo's parents weren't destitute and that Razo had graduated from a prestigious Catholic high school.

Razo told a reporter in a jailhouse interview: "At Harvard I didn't fit... I was confused. No one understood me."

I added, without remorse: "I am a homeboy now."

His lawyers added a little spin. Razo, they said, felt unbearable pressure to excel as a symbol of Mexican American success. He was gut-ridden, they argued, coexisting in Cambridge while his family, in the ghetto, scrimped to keep him there. In spite of his confession to the police and in the press, Razo pleaded not guilty last July. During the trial, his lawyers introduced another theory; the confession was tainted by the police's use of drugs. But the jury didn't buy it, convicting on six robberies, and Razo was sentenced to ten years in prison.

Silvia was upset by the articles she'd seen. Too often they viewed Joe as emblematic. We talk, she says, that our conversation is interrupted by calls from kids asking for her with their checks. She answers with patience and easy competence, until she hangs up, when she turns and says, "You can tell I'm really upset about this."

Her words come fast and flat, without her usual trademark clown infection. The easy smile has vanished, and there's a tightness in her cheeks. If she talks about the case, she says, she's been dragged into the same (continued on page 16)
Dolores remembers her confusion at that time, epitomized by the literary confrontation. "There were a lot of incidents like that," recalls the pretty 21-year-old with long black hair. "I felt very angry that these people were — it was supposed to be the happiest time of my life, and these people were trying to put me down."

One reason she was hurt by the comments, she says, is that she herself was beset by doubts. Besieged by her own insecurities, she wondered whether she deserved to be at Harvard at all. "God," she asked herself, "what if they're right?"

I ask Diaz how her friend has changed. She was always very mature, she answers. "She had this air around her that she knew what she was going to do, knew exactly how to get what she wanted." Although Silvia was outspoken about prejudice in high school, she also shy and reserved and very self-conscious about her looks. That changed. She's much more aggressive and confident. "You can tell by the way she dresses. In high school, she was always wearing high heels and blazers over everything and always buttoned up. Never wore pants or T-shirts either. But in important respects, she hasn't changed much. The two adjectives that still come to mind when Dolores thinks of her friend are "strong and determined."

When I ask Dolores about Joe Razo, she pauses for a long moment, as if she's making a final decision, then takes a deep breath. She didn't really know him, though she knew who he was. What most disturbed her about the affair were articles that seemed to question whether he belonged at Harvard. She just completed her freshman year, had just overcome her own grave doubts. And here were these articles "saying, 'No, you're wrong. They brought back all the old insecurities again.'"

Last year the case seemed to recede into the past. Not everyone these days even recognizes Joe's name. But the wound is still raw for some, says Dolores, like Silvia, who's more affected than most. Why is that? She pauses again. "You'll have to ask Silvia," she finally says.

The next day — a perfect, bright Sunday — Silvia, Dolores, and I take a drive. We're picked up by Virginia Calderon, Silvia's best friend, and we're going for a tour of their hometown. We set out for the steep meadow by the hills, where the young Dolores nestled behind every crest — and past them, more are going up. The burgeoning development is no surprise. Vista's population, in just this decade, has soared from 25,000 to 62,000, an increase of nearly 80 percent.

As we shake our heads at the waves of condos, the young women explain what it's like to come home. Most people there are married, with kids. "They ask if you're married yet, and they're surprised you're not," says Virginia, who recently graduated from Berkeley and plans to attend law school next year. When Virginia tells people she's completed college and plans to go to school for another three years, acquaintances are incredulous. "Why?" they gasp. "Aren't you done yet?"

"A lot of the people that we know and talk to think of school as just a way to make more money," notes Silvia. Witten she was asked to "study law. Isn't that what you're studying now?" they ask. "No," she tells them. "I'm studying government." They still don't get it. "I'm only going to give them," she says. They have been told education is not a job, but to them, it's all so mystifying. The costs drag on for years and

### AFTER-CHRISTMAS CLEARANCE SALE

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**NEW LEATHER**

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years, and they don't see much in the way of returns. Virginia gestures at the condiments. "But I think most of the people we know feel like they're trapped, any way you go to get ahead. That's why a lot of kids our age are into dealing drugs or doing drugs. They want to fulfill their dreams, but it's too hard to break your butt every day."

By the end of the afternoon, after stops at the swap meet, the tractor museum, the Garcia's first house (a white bungalow with a dirt driveway), and Vista's best Mexican restaurant (if any Mexicans work there, we didn't see them), Silva and I drop off the others and make one last stop: Carlos Jr.

We bring two Sydnean cups of coffee to a table in back and listen for a minute to Crosby, Stills, Nash & Young playing over the sound system. Silva's brother had said he wears his Harvard sweatshirt so he can brag about his sister. I ask Silva if she ever wears one herself. No, it would just mean more trouble. Besides, she doesn't even own one. Her parents and brothers proudly wear theirs, but she owns just one shirt with the school's name. By coincidence, she mentions, she's wearing it now.

S
o she is, though I hadn't noticed before. The white T-shirt is not nearly as a Harvard shirt. It's difficult even to find the word. Large, black letters across the center spell RAZA (Spanish for race, and the name of Harvard's Chicano organization). The word is repeated in smaller, gray letters two lines above and two lines below. In much smaller letters - inconspicuous, unless you're looking - "Harvard" and "Bagatelle" are inscribed horizontally.

All this is to say that Silva is above dropping the school name. Though only, she swears, in self-defense. Last summer, for example, she dragged her parents to a sales presentation on clearing products, hoping they'd win the trip to Hawaii. She translated for them selectively as the salesman cluttered with increasing condescension - implying Silva should pay special attention, since obviously this was her line of work. She managed to restrain herself until the end, when the salesman referred to an "agueous solution," then added: "That means it has water in it."

"That did it. She told him her parents couldn't afford the products (which they had no intention of buying) because they were paying her tuition bills."

"Oh," he said. "You go to school? Where do you go, community college?"

"No, "San Diego State?"

"No. Go to Harvard."

"What?"

"Harvard!"

"Instantly he changed. He was polite. He was obsequious. He was searching for le mot juste. "He was an idiot," says Silva, brown eyes flashing. "He assumed that because my parents spoke Spanish and I spoke Spanish - even though I was translating - that I was an unintelligent person. And it made me upset that I had to say that I went to Harvard in order for him to feel that I was a worthy human being."

She wraps her fingers around her cup, fingers linked like neon against white Sydnean foam. I look out the window for a moment, thinking of what Dolores told me. Was she self-conscious in high school? I ask. "I guess I wasn't all that comfortable," she nods. It was one reason she was withdrawn, she says, but it was also a motivator. "If I wasn't going to be popular, then I was going to be smart. I had to do something. I couldn't just exist."

She doesn't regret that she wasn't more popular, but she does regret that she was outgoing. "But that was something that just took time. I had to realize that I had something to say."

She's still self-conscious, "but I don't let it show as much. I have a good group of friends, and I feel very comfortable with them. I don't feel like I have to prove anything to anybody."

"I think that's why I've enjoyed college so much more." I ask if she had any boyfriends. No, not really. "I see different guys at school. I was seeing somebody before I got out of high school, but my brother saw him and - I just saw him a few times." She talks very fast now, and her right knee bobs. It was nothing really, not worth the trouble to argue with her brother over, her father and brothers were very protective. "To me it wasn't worth it." I look out the window and think of what Dolores told me. Was she enough about somebody to want to give anything up? I have a lot of male friends that I'm really close to. But I've seen too many people give - I don't know if it gives things up is the right word - but they get so engrossed in the relationships that they tend to lose sight of all their goals. And I'm not sure if I'd let something take - I think I'd like to be in control of it."

She considers for a moment what she's said. "Maybe I'm just afraid of myself, because it's very easy for me to be upset. Maybe I'm scared." She ventures. "I guess I'm really scared that if I do meet somebody I really care about, that would take control. And I'm not ready for that right now."

Maybe when I'm a little older, I don't know. After I graduate. It could be tomorrow. It could be next year. But it's something you can plan.

She talks about her college friends, many of whom she met through RAZA. She tells me why they're so important, the ways that they support each other. Finally, I bring up the subject I feel we've both been nervously avoiding. Because there's been an underlying tension simmering between our sentences. I ask (continued on page 18)
college

(continued from page 17)

again about Raza.

"I really don't want to talk about him," she says, with an explanation. She's silent.

Why not? "I'm afraid that I'm not going to be able to articulate what I feel about this in the way I want. I'd rather just not talk about it. There's a lot of other things that I can talk about. And it's not something I want to do." When I press her, she adds that she's afraid she'll say something she doesn't mean that will "alienate" Joe or sight the Mexican American community." I suggest she write what she wants to say, but she refuses, and so I move on.

I retreat to emotionally neutral ground. Careers will do. When did she decide to be a lawyer? As long ago as she can remember. Her mother dubbed her politica (loosely translated, an argumentative person). "It just took a while for me to transfer that from home to school," she laughingly says.

Does she consider herself religious? It's surprising, she says, brightening, but she's more religious now than ever. "Maybe it was my need for some kind of security" she speculates. At any rate, she goes to church regularly at Harvard and was finally confirmed last year. In Vista, church is a social obligation — people go there to pressure, she says. At Harvard, students go in jeans and sweatshirts, backpacks tossed over their shoulders.

We talk about the difficulty of adjusting to college. She was very homesick, Silva confides. Classmates have developed an exclusive club of students, but she's never felt at home longer than a week. "I cried the first month they were there," she confesses. The first time I called home, I remember I didn't even talk, I had such a big lump in my throat. The cure was keeping busy — and building a network of support. Everybody needs something," she says. "My group just happens to be Mexican American. You Americans think of athletes who get really involved with football or something, and their friends are football players. That's a support group." But it doesn't seem to work for everyone.

I ask her how thinking of Joe Razo, the football player. The irony of her example is so strong it strikes me that, on some level, she's talking about him. This dovetails with my own strategy. My plan is to discuss everything without mentioning his name. I circle the subject, looking for a runway. I ask when she first heard the expression "Sun Child." It's a term psychologists coined for black students who escape beyond expectations, who climb from the shadows of ghettos or barrios or working-class neighborhoods to the bright lights of success. It's not uncommon, the psychologists warn, for these talented few to wilt in the sun — eventually to burn. She first heard the term early this year. Yes, she acknowledges, she fits the definition. Her parent neighborhood is not the barrio, but she's certainly risen beyond expectations. Does she know Sun Children who have problems? "I'm not going to do what Orwell did and romanticize the working-class life and then romanticize that here at Harvard."

"I'm not going to do what Orwell did and romanticize the working-class life and then romanticize that here at Harvard." I ask her. "People would say that Joe was," she says. "I know a lot of Sun Children who have had problems. But there's always somebody to help them out. And how does one avoid being crushed? It all comes down to support, she maintains. The reason Sun Children are a special case is..." It's harder to be in the minority than to be in the majority. There's more pressure on you — a lot more pressure that people put on you. They put you on yourself. When I think of pressure that I put on myself, I think that I have to succeed not only for me but for the entire student. The World's Colleges. It's like saying that Harvard and people from the barrios don't mix. And if they do get together, there's an image of how to be a clash. Maybe Joe himself shouldn't have been there because he might have had some problems coping with the pressures. But I don't think that says all Mexican American experience that. He might have tried to reach out — I don't know, because I wasn't there. I have different accounts. But it certainly is inevitable that I think about Joe. I felt sad that he wasn't able to reach out for support, I felt sad that, being so close to him, I wasn't able to help him. But I didn't know. She pauses for a moment, squeezing her cheeks with her fingers, as if squeezing out the words. "I didn't feel responsible. I felt that if I had known that he was troubled, maybe I could have reached out. Maybe he did give a chance to RAZA, maybe he did give a chance to different groups. But I think if you really feel it's because you're putting yourself in that situation. Knowing the Mexicans that I know at Harvard, I think there are a lot of very caring people. People need to reach out, she says, gathering as if she's doing that now. "You can't deal with things on your own all the time. And I realize that not everyone can reach out as easily as I can. I form friendships with people very easily, and they're usually long-lasting friendships."

They are people at Harvard who feel Mexican Americans don't belong? She doesn't think so. "A lot of the Mexican American accounts look Joe's case to say everything about the Mexican American community at Harvard. And I think it's a lot about Joe." She was particularly disturbed by the headline "World's Colleges." She thinks it's like saying that Harvard and people from the barrios don't mix. And if they do get together, there's an image of how to be a clash. Maybe Joe himself shouldn't have been there because he might have had some problems coping with the pressures. But I don't think that says all Mexican American experience that. "He might have tried to reach out — I don't know, because I wasn't there. I have different accounts. But it certainly is inevitable that I think about Joe. I felt sad that he didn't want to talk about Joe, she continues, but I feel like the guess is, it doesn't really matter. I feel very sorry for him, very sad for him — for all he must have gone through. And I think it started before he got to Harvard. I wish that he could have reached out to somebody. Or maybe he did and he was rejected. I don't know. I definitely couldn't have solved his problems, but I just have such a positive experience that it's hard for me to imagine him not being able to — to accept a pause, "I don't have a pass in a barrio, but I think I experienced things that have made me empathetic. I don't think he gave us — I don't think he gave us —"

She falls silent. Crosby, Stills, Nash & Young are still harmonizing overhead. The dinner is done, but I'll look at the cold coffee in my Styrofoam cup and reflect on what Silva just said. Something clicks. Silva worked at Harvard last year as a Mexican American recruitment officer. She told me Harvard even flew her back to recruiting in San Diego this summer, but she rebelled against recruitment. "Sure it comes out, but I've been gagged. If people have heard this story and they're recruiting, they're going to say, "Well, what does she have to worry about?" While she hasn't been asked this herself, she adds, other recruitment officers have convinced her. "It hasn't says a lot about Joe. I think it brought me to this dedication for a lot of people whether we really did belong in colleges like Harvard. Like Princeton, like Yale, like Columbia."

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shown up in terms of the amount of students that we get. But I read this story before I got to Harvard, I would be doubting ten times more what it would be like as a Mexican at Harvard."

And what about her role as recruiter — has this contributed to her reluctance to talk? Yes, she notes, it certainly has. "That's why I'm careful about what I say.

We're standing in the small grassy courtyard in front of Leverett Towers, on the Harvard campus, staking up at dozens of picture windows that all look alike. "Guests who are in my room," Silva challenges. Six windows a floor, 11 floors. I scan them as though reading a page bottom up. Toward the top the bright afternoon sun glints from the pane, making reading difficult. There, on the left, three rows down, I see a patch of green and red. I squint. "I think I see a flag." She nods and I know now what it is, even though I can't quite see. A Mexican flag. A few minutes later in that eighth floor room, we survey the fine view of the Charles River. Just upstream is the Harvard boathouse, where crew emerge and row our way. Two blustery October days — the kind that make Californians shiver for home — have given way to Indian summer. Just one problem: I'm still in a dress. The leaves on the tops of two trees blush bright red. Everything else is green. Silva and Dolores have two roommates this year. Nancy and Maria. Nancy and Silva are sharing a room to fees another for common use. It's not hard to pick out Silva's things. Perched on the radiator in front of the window is a gold-framed photograph of her parents; beside it stands a Mexican fan with colorful guitarist and beautiful dancers painted on a background of white lace. A poster next to the bunk beds commands: BOYCOTT GRAPES.

by students, trees and buildings: green and leafy Harvard Yard. Silva recalls her first impressions. She was struck by the beauty, the trees and, yes, the sky. And she remembers thinking, "What am I doing here?"

She remembers her fears and expectations. Everyone knows Harvard's white and wealthy; there was no way on earth she'd ever fit in. That didn't seem too important, however, since she'd never have time to socialize. The only way she could ever keep up would be to cloister herself in her room for four years. Possibly interrupted by a meal or two. She'd hate it, of course, but that didn't matter. What did is that she'd graduate, and all these doors would magically open, beckoning — a thousand points of light. She, of all people, should have known better — should have been skeptical of stereotypes. As happens so often, however, only experience could bury them. In light of her misgivings and misconceptions, it's remarkable she even applied. She never would have. If not for the letter it was written by Chicano student recruiters and it directly addressed her fears and concerns. It also included the students' phone numbers and invited calls for more information. That letter, and the phone call that followed, she says are the sole reasons she applied.

Now the letter that goes out to Chicano students who score well on the SATs has her name and number on the bottom. (Similar letters go to blacks, Asian Americans, native Americans, and Puerto Ricans.) The mailing is the first stage of minority recruitment. Next, student recruiters — about 40 in all — fan out and head back to their own hometowns to meet with parents and prospective applicants. Last year, Silva's stops included the classroom of (continued on page 20)
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...
eminent child psychiatrist and author of the five-volume Children of Chaos (volumes two and three won a Pulitzer Prize). His lecture was on George Orwell's novel: "The Road to Wigan Pier," an investigation of Britain's coal-mining industry. The miners, Orwell wrote, deserve society's undying gratitude because without coal nothing would get done; writers as himself, on the other hand, contribute little by comparison. Coles focused on the extent to which Orwell had romanticized his portrait of the miners— their "noblesse oblige," their astonishing endurance, their stoicism—to make his point. The problem for Orwell, Coles continued, was that he'd immersed himself in the miners' world, from which he had to extricate himself to write a book for white-collar intellectuals.

"Can one," asked Coles, "write poetry and proceed with the knowledge one has found?" This was the question I'd written in my notebook, and now I repeated it to Silvia Garcia and asked whether it might have to do with her writing.

"I feel very comfortable in both worlds," she says. "If you can call it that. I feel totally comfortable with my family, and I can get into the rhythm there. And I have no problem coming back here. I mean, understandably you're going to church on Sunday and you go to the school. Obviously, I'm not going to go home and talk to my parents about Nietzsche. But I still have problem relating to them. Her father may not have much schooling, she says, "but he's a very intelligent man. Her cousins, her brothers—all enjoy discussions. I don't feel so pretentious to say, 'Oh well, I'm having all these discussions with my Harvard friends. Nobody at home will understand.' Because that's not true. You don't have to have a Harvard degree in order to be able to discuss things intelligently."

"I think it really has to do with the individuals," she continues. "If you think that you can't talk to your parents and you can't relate to your brothers and sisters anymore, then that's something that you're going to create. It hasn't posed a problem for her—or her three roommates, she points out. Is it possible, I wonder, thinking aloud and trying to make further connections to Coles's class, is it possible that Joe Razo romanticized both worlds? Romanticized Harvard in a way that excluded him and at the same time romanticized "the barrio"—from which Catholic school and then Harvard had removed him? "I think it's possible," Silvia speculates. "It is a possibility that he romanticized the way Harvard is— that everybody is a stuffed shirt and has money and has a family where the parents are doctors and lawyers." It's easy for her to believe, since Silvia herself was guilty at first. But that seems long ago to her now.

"I don't romanticize Harvard, and I don't romanticize my home life," she says. "I'm not going to say I'm in the most terrific family in the world. Even though I obviously love them a great deal and I do think they're great. I'm not going to say, 'Oh, they're marvily. My parents work really hard, and they try to help me as much as they can. And I work hard. My brothers are great, they really support me. But I'm not going to do what Orwell did and romanticize the working-class life and then romanticize that here I am at Harvard. What a martyr! I am. Everybody's rich and everybody's snobby and here I am struggling to get through. Because it's not that way. You make life more difficult for yourself if you pretend that it is."

"It's easy to romanticize Harvard. People who aren't here romanticize Harvard. When you're here, you have to realize it's a university. Obviously, there are a lot of opportunities here for you, but it's not heaven." She pauses for a moment, slowly smiles. "And it's not hell either," she concludes, with a laugh.

Dusk is descending on Harvard Square. The mohawker Milt has left with his rat. A slight autumn chill has blown down Mass. Ave. A discarded newspaper stirs near our feet. There's one last question I've waited to ask. Doesn't she think she would have been just as happy if she'd gone to college in San Diego? She pauses for a moment, brings her hands to her face, takes a deep breath, then lowers them again.

"Obviously, the same opportunities wouldn't have opened up to me," she says, looking tired now. "And the perspectives that I've gained from being at Harvard wouldn't have been available to me. And I would have been living at home."

"You're not speaking now as a recruiter? I ask. "I wasn't even thinking about that," she laughs. "I just wouldn't have learned the same things," she goes on. "My parents would have wanted me to live at home. And much as I love my parents, I think it was one of the best things that ever happened."

"I've never been to college," she ends. "It was going to be a notch in high school."

Silvia, who is in her senior year at Harvard, continues.

"I'm not going to say it's a plus. I've never been to college. And I don't know if I have the creativity to come away to college. Because I've learned something that I couldn't have learned if I had stayed in San Diego. Even when I was in high school I was still shy. I got involved in a lot of things in high school, but I think I've grown a lot more since I've been here."

She pauses again and glances around. "I've learned a lot here," she says with conviction. "I've contributed something to the university."

It's actually a little sad, I think. To see the look in a woman who relishes a fight, loves to argue. Ms. Polloca, as she's called, is the only one here to disagree.
to quilt. I proved I could do it," he said.

At his mother, Elmore Seider tells the story, once while she was visiting Shane, she noticed another visitor slip him a Buddha of pot. Without mentioning what she'd seen, she glared at him until he handed over its. "I'm not surprised," said Mrs. Seider, a recovering alcoholic of Shane's having handed over the dope. "I never thought I would," Shane said, "but now I really think I can.

If things kept going for him the way they'd been, he planned on getting up in November and going to work in his dad's machine shop in El Cajon, leasing for the last time Camp Barrett with its dormitory bunk beds and shiny floors and TV room with blue leather furniture. Except for the time he'd bitten a policeman while resisting arrest, he'd been arrested only for breaking into the houses of people possessing and selling marijuana. If he'd truly found it in himself to quit drugs, he would never come back. He felt himself on the verge of a new lease of life."

A

fter almost an hour on the winding highway that passes through Julian and Santa Ysabel, the crew bus from Camp Barrett arrived at the mountain and the inmates got out to have some lunch and listen to a gay from search-and-rescue tell them what to do. They would fan out, keep within sight of each other, calling out Tony's name periodically, and follow a canyon down a few miles to where it leveled into a broad meadow. There they'd regroup and wait to be picked up before dark.

The crew started out around two o'clock. The inmates were wearing light green pants, dun t-shirts, and green jackets. They blended in with the green-brown terrain. Shane walked last, ahead of the others. He was starting to enjoy himself.

When he was a kid on Morgan Way, in El Cajon, a neighbor got him interested in ham radio. As soon as he was off to Horse Thief Canyon every chance he got, looking for radio signals at 12 when he brought his first one home in a pillowcase and dumped it on the lawn. His parents' shock satisfied him immensely. Catching rattlesnails and selling the skins (merchandising remotely removing the skin around the head) with a scalpel made money for him to buy more exotic snakes and the equipment to care for them.

His well-developed hobby seemed to fit in a household such as his -- cohabitive but edge. His parents have been married more than 10 years. Their house is not the neutral in their colloquy, by any means, but the lawn gets mowed, and their three children always have a place to come home to. On the other hand, his mother's alcoholism strained their lives in various ways. She once blacked out and awoke to a fresh sack of beer on the kitchen table, with no memory of having driven to the store to buy it.

Shortly after she quit drinking, Shane found work on a fishing boat in Alaska and left his parents to care for his snakes. His mother watched and wasn't seen until days later when it was discovered that the family already found it after getting up in the night to pee. Later, he told Shane that the Gaidi was what he said it and not his mother.

Shane by now had walked ahead of the group. With him was another inmate, Mike Buxton, whom Shane recognized from camp but barely knew. Mike was 22, five years younger than Shane, short and more powerful built. He was in for
Once on a fishing boat Shane came upon a shipmate who was sick and had swallowed his tongue. Shane grabbed him under the sternum and gave him a quick upward punch that left him spluttering but safe and walked on without getting further involved.

Shane started climbing the steep canyon wall. "Where're you going?" Mike yelled. "Gonna see where we are!"

Mike clambering after, Shane went up 50 yards to gain some elevation and to get out from the cover of oak. They saw some rocks that rose above the brush, climbed them, and found themselves on the north side of the canyon, looking east toward the flat, while San Jose Valley. In the distance, indescribably far was the golf course community of Warner Springs. At the bottom of the mountain, down to their right, they could make out some buildings whose color they recognized immediately—the yellow of Camp West Fork, an honor camp they had both been assigned to before moving to Camp Barrett.

The way it looked, if they continued down this ravine, they'd eventually reach the valley and could make their way to West Fork to turn themselves in. The question was whether they could make it in the dark. The sun had crossed to the western side of the mountain, and the ravine was already deep in the shadow of twilight. They lost no time getting down again and heading for the valley. Boulders became more obtrusive the farther they descended. The going became slow and frustrating, the more so because they didn't know what would happen when they reached camp and explained themselves to the probation officers. Shane was never quite convinced that they had been put down as escapists, and indeed they never were, but neither could he be sure that everyone would believe they'd just gotten lost.

Years before, some El Cajon policemen had come to break up a fight in front of Shane's house. Shane said that he himself had broken up the fight, not started it. But in the end, he dared the police to arrest him, and in the ensuing scuffle, he bit one of the officers in the groin. (The charges against him were later dismissed.) But another time, on a fishing boat, Shane came upon a shipmate who was sick and had swallowed his tongue. Shane grabbed him under the sternum and gave him a quick upward punch that left him spluttering but safe and walked on without getting further involved. Now, having stopped under a tree to rest and have another smoke with Mike, it had occurred to Shane that he might have to pay a heavy price for getting involved with this rescue attempt, even though he hadn't tried to escape and certainly hadn't wanted to get lost. They snuffed their cigarettes and got going again.

At rescue command, the search leader, Sgt. Bolding, was told that some of his highly trained volunteers, donating their own time and spending their own money for gas and food and other supplies, had turned off the search for Tito to go find some honor camp inmates who should have been rescued. Meanwhile, Tito, being injured in the ravine, heard some voices. They were below him and somewhere to his right. He couldn't see down there, but they were coming closer.

Shane heard a noise and stopped. It was a voice, unintelligible. Mike stopped too.

"Eny!", they called out. "Shane!" They heard an answer and followed it up to where the hunter had come to rest. He was hunched against a tree and had a smear of blood on his face. He had lost his rifle but was still wearing his pistol and holster. Abruptly, they asked him if he was Tony Carrasco.

(continued on page 24)
Rescue

(Last paragraph from page 23)

Lucid and alert — anything but what they’d expected — Tony wanted to know if they had any food or water. Mike stood with him while Shane ran back to a place between some rocks where he had noticed a trickle of muddy water and carried a cupful — half a cupful by the time he had returned — in the flimsy tin cup that an inmate packed everywhere, clipped to his belt loop.

Mike had draped his jacket over Tony. Careful to move him only slightly, Shane took his pulse and checked his eyes for clarity. Apart from his bloodshot eyes and aching shoulder, he seemed in pretty good shape.

Shane and Mike decided to build a fire and try to attract attention. Shane had noticed Tony’s pistol. While Mike cleared brush, Shane calmly unfastened the holster from around Tony’s waist, strapped it on himself, and checked the clip to see how many rounds were left: four. He freed one, passed around seconds, and fired another into the air.

Mike, meanwhile, was striking matches. A Chicago kid, he’d built campfires before — with a newfound. Now with a match in the falling light, he tried to coax flame from the gum and pine on a leaf. Then he remembered the rolling papers he’d pocketed from Shane. There was something he knew how to light.

He got some going under a treppee of twigs, and as the fire rose, he and Shane decided quickly that one should step with Tony and the other keep heading down to West Fork for help. Shane said something to Tony and by the time he turned back, Mike had gone.

Running full speed, with four miles to cover, Mike attacked the ground in front of him as if it were a jogging track and not a tilted junkyard of broken boards. Though he was out of breath in 200 yards, he stopped only three times: once when he reached what looked to him like the den of a bear — not that he’d ever seen a bear’s den — but he walked around whatever it was in case he could, once again when he was scrambling up the camionade to avoid a clump of boulders, and a last time when he jumped onto the top of a rock down a few feet to the ground and landed on a log that rolled backward and heaved him onto the thigh. It hurt enough for him to rest for a few seconds and rub it, then he was up again and going.

Shane, back with Tony, brought him more water, tended the fire, and tried to figure another way of attracting help. He heard an airplane and fixed another sound but with little hope that it would be noticed. They were under too much cover to be seen, and the report of the bullet was instantly lost in the aircraft’s din. Shane saved the last round for when he might really need it.

About an hour later, after nightlife, Mike reached the wash at the bottom of the canyon and looked for the bluffs of West Fork. He saw the black shapes of trees and could make out the bob hare tracks of a dirt road. He thought better of following it when he saw it led farther down the valley and West Fork was higher.

He ran on sandy ground for another half-mile, until he heard the boomspeaker of the camp and followed it through the dark. He rounded a last bend and found himself near the cow kill, where he landed a deputy probation officer and said that he and another inmate from Camp Barrett had found the lost hunter in a nearby ravine. From the look of him, Mike was to be believed.

He was cautious and dressed in sweat, and West Fork had been notified of two inmates who had shot the dead car and had gone in search for help. After telephoning the sheriff’s department, the PO told a surprised Mike that contact had already been made with Tony and Shane and that help was on the way.

While Mike had been making his way to West Fork, Shane had heard the sound of an engine on an unseen road and shouted the car to a stop. In it were Tony’s son Mike and a neighborhood man who had joined the search with his dad’s old Daimon four-wheeler. They heard a voice, Shane’s, yelling, “I have Tony!” and Mike Carasso charged downhill to face his father’s rescuer — a young man wearing jail-issue clothing and a gun.

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(Resumed, the rescue was making, except for the number of people it took to extract Tony from the canyon. Shane was in chain, went out with four men and had to call back for more men. In addition to Shane and the two others, in the dark, with the moon’s moonlight and flashes, they hopped through brush with machines and strong ropes on hold on to while carrying Tony in a stretcher-like Stokes basket some 500 yards. Tony was driven back to search command and helicoptored to Palmour Hospital in Oceanside. He was got the past back.

Down at West Fork, Mike had a shower, fresh clothes, supper and went to bed. Before being driven back to Camp Barrett, Shane parted a bit. “I had all these depths going in coffee, cigarettes,” he said, “telling me what a good job I’d done. Basically treating me with respect.”

Driving back to Camp Barrett late that night, one deputy sheriff flipped Shane a quarter to call his girlfriend and remind her not to miss visiting day. Shane was taken to the camp office and congratulated by some of the POs on duty.

On other days following, the inmates gave him an assortment of raspberries.

“Ha! of a beast to an escape gone wrong.”

“Ha! you stole a gun from an old man.”

“Ha! you stole his wallet.”

Mike and Shane received letters of commendation from the Camp Barrett director and from their supervising PO, Ignacio Arias. Shane’s letter from Arias read: “Your positive and heroic actions on this date led to the rescue of an ... injured and lost individual deserve recognition... Thanks for all your efforts.”

Tony Carasso was released from the hospital and in home in Long Beach. He’s on parole with an iron with healing, and while he’s shoulder still gives him pain, he says he never wants to go back to a prison. Mike Baxter happened to earn his G.E.D. a few weeks later and was granted a requested transfer to the Work Furlough Center in Southeast San Diego.

It’s an indeed able to present an impressive record at his modification hearing. He was released that day and went home to his parents. He told a reporter a few days later on the telephone and was asked to be out of jail but that he also left a “little nervous” with the responsibility of not using drugs. “I went into a bar a couple nights ago,” he said, “and when my hearing, held actually thanked the judge for having sent him to jail.”

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OUT-OF-TOWN REVIEWS

To San Diego musicians hungry for the Big Break, the grass has
always looked greener on the other side of the Los Angeles County line. Then, it is said, everybody either knows an influential person in the music biz or, at worst, knows someone who knows someone who once was. According to two superb guitarists who, in recent years, ventured north to test the theory, the grass is, in fact, greener. So, too, is the air. That and other Angeleno ugliness event-
ually drove Peter Sprague back to his relative paradise in Del Mar.
Confirmed ex-San Diego lawyer, Argi
guin, however, is still sacking ex-
haut while hunkering down in a
place he acknowledges is no place
to live.

For jazz guitarist Sprague, 34, the
foggy to Los Angeles in 1987 was his
second shot at promoting his career in
a major musical capital. Ten years
earlier, he recorded an album in
New York with saxophonist Bob
Mover and then stayed to test
the city's legendary jazz fertility. He got
good work right away, but the off-
stage madness, including his
bandmates' self-destructive lifestyles and other endemic New York
pathologies — overwhelmed his
musical ambitions.

"I found myself not going out to
clubs, not going and 'hanging,'
which are the sort of things that
one needs to do to be 'the next
guy,'" remembered Sprague in a rec-
cent interview. Instead, he stayed in
his residence and practiced. With
the realization that he could do that
and enjoy the beauty and healthier social
climate of Del Mar, he came home.

When the urge to wander struck
again, it wasn't for lack of success in
San Diego. Sprague earned strong national reviews on several
albums he recorded while based
here. He toured with Chick Corea
and Robert Laws and recorded with
the latter as well. He committed to
fix at two prestigious music
schools in L.A. and gigged regu-
larly both here and there.

But as Sprague's career grew, so
did his expectations. Money was not the problem; the schools, especially,
paid well. What he wanted was a better record deal and to play with
higher-caliber musicians. To that
end, he would have to begin hang-
ning out with the right people, and
those people are in Los Angeles.
Sprague knew that he wasn't a
natural schmoozer, but he felt he
owed it to his career to try anyway.

The experiment lasted nine months,
with predictable results. Sprague
again found himself alone with his
guitar, doing what is better done at
home. He left without securing the
record deal that was a primary
motivation for the move. But the L.A.
trip cured his restlessness. Sprague reflected on
how much he had accomplished in
his home town and was impressed.
He still spends as much as a third
of his time teaching and performing in L.A. Currently, he's completing
work there on Chick Corea's score
for the film Car Chaser, starring
Kelly McGillis. "It's the best of both
worlds," said Sprague, "because it's
inspiring to play up there, but I don't
have to go through the day-to-day
there. If I wanted to play the game
and learn to play a bunch of different
styles and be a better sideman,
living in L.A. would be profitable.
But I don't really have an interest in
doing that. My voice in music is
strong enough that I can play my
own music and be the leader of the
band."

More so than Sprague's, Argi-
guin's move to Los Angeles was
born of a sense of desperation. Creatively stifled in his light-rock gig at
the Atlanta Restaurant, he decided that San Diego audiences would come out for the adventurous
original music he heard in his head.
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THE SHATTERED SOUL

BY JONATHAN SAVILLE

I made a trip to Atlanta last month to see the High Museum of Art's exhibit, "Art in Berlin: 1850-1980." Although the show had been in its planning stage for several years, its opening seemed magically calculated to coincide with the most stupendous event in recent German history, the fall of the Berlin wall. To take account of that event, the organizers (whose leader was Guenther Vogel) added at the last minute a videotape with excerpts from news broadcasts about the dissolution of the Honecker regime in East Germany and the celebrations when the artificial border between the two Germanies was breached. With the unification of divided Berlin and of Germany as a whole now a virtual inevitability (the only question being how soon), the Atlanta exhibition has taken on an unexpected relevance and urgency, for it reveals -- in the way only works of imaginative art can do -- not only the exter-

nal social and political history of the country (and, by extension, the nation) but also the inner spiritual life, the soul, of the German people during the last two centuries.

The development of that soul, as the exhibition reveals, is split into two parts so radically distinct that one must force oneself to remember that they are expressions of the same national culture. The dividing line lies close to the year 1900, and its effect is over-
whelmingly dramatic. The art of Berlin in the 1860s is a scene of quiet, dark, self-conscious melancholy, subject, or by painters living in or associated with the cultural life of the city -- was what one may call "normal." European art of the period. Virtually none of the painters is of in-
ut most familiar of the artistic genres. The general art lover does not even know their names: Karl Friedrich Schinkel, paragon of a luminous, utterly peaceful 1811 painting of a Gothic cathedral in a gentle rural setting, Johann Heinrich Hoffmann, K. M. G. Dörner, Adolph von Menzel, Julius Jacob, Carl Begas, Anton von Werner, Adolph von Hildebrand. They were highly competent -- and sometimes remarkably talented -- practitioners of the succession of styles that dominated European painting throughout the century. They are classicists, then romantics, then realists, then impres-
sionists, always just about a generation behind the French, never discovering a new idea, never inventing anything, but turning out in-
telligent, well executed, and pleasantly satis-
ifying examples of the styles invented by others.

Their subjects are portraits, urban land-
sapes, or genre scenes. The placid artistic ac-
ceptance of established ways of looking at and representing the world is reflected in the am-

tosphere of these paintings. The faces are calm, unaggressively self-assured, revealing no signs of emotional conflict. The cityscapes show comfortable citizens engaged in har-

monious activities among classics, classical,
refined public buildings or against the hand-
some background of a reassuring and orderly industrialism. Everywhere life is represented as successful, certain, unproblematic;

nowhere -- neither in subject nor artistic treatment -- is there a suggestion of struggle.

Then, with shocking suddenness, everything changes. Whatever German society may have thought of itself, its artists from the beginning of this century onward at all once discover a dreadful reality underlying the calmness, self-

assurance, and harmony that regularly characterize the 19th-century Berlin paintings. It is not merely a matter of the general Euro-

pean modernist revolution, which, while over-
throwing previous representational modes, will produce visions as diverse as those of Picasso, Matisse, Chagall, Klee, Modigliani, or Mon-
drian, capable of expressing all the old ex-
periences (memory, cheerfulness, ecstasy, stability, wonder) as well as many new ones.

In Germany, the revolution takes a much nar-
rower, specifically German form. Everyone is acquainted with German ex-
pressiveness, which is compellingly

represented in the Atlanta show by works of the great painters of that particular movement -- Kirchner, Heckel, Beckmann, and Schmool-Rothrauff, among others. The garish coloring schemes, the suffocating compres-
sions and obfuscations of space, the gross-

observations of the human face and body, the insistence on the unattractive, ugliness, neurosis, and social breakdown of modern life -- these are elements familiar from the fairly frequent exhibitions of German expres-
sionism everywhere in recent years (there was one at the San Diego Museum of Art a few years back, and I saw another only last sum-
er at the Villa Favorita in Lugano). What is revealing about the paintings and drawings assembled at the High Museum is that these expressionistic features (or, at least, the world view that underlies them) are not confined to a specific school of painters or a clearly defined style. They pervade every kind of 20th-century German art, ranging their mark of rage and anguish through the work of artists not explicitly connected with the historically defined expressionist movement, artists who often seem to be involved with quite different styles originating in the previous century) in other parts of Europe.

Thus, the remaining masters (Louis Corinth, for example, or Rudolf Schlichter), the painters still exploring the heritage of French impressionism (Hans Baluschek, or -- in a murky nocturnal rendering of Railroad Tracks as North from just before the turn of the century -- Franz Skarbinski); the socially conscious caricaturists (the brilliant, savage George Grosz above all); the realistically oriented "new materialists" (C. G. R. von der Schulenburg, August Wilhelm Dresdner); the dadaists and surrealists (Hannah Höch, Heinz Voss); the futurists (Franco Violati); even the cubists and linear abstractionists (Moritz Meier, Otto Müller) -- all seem to be speaking with the same voice and saying the same thing, although their artistic languages differ.

The message throughout is that human beings are horrible creatures, vicious, cruel, stupid, shallow, spiritually and physically sick; that life in our century is hectic, oppressive, dehumanizing; and that the greatest ugliness are to be found in Germany. Whatever one may feel about the social turmoil and servility of the modern proletariat, it is a new one. One of the more curious".

Typical are Greuze's watercolor, Cure (1827), with its naked prostitute being kissed on her puckered lips by a seductive-dressing German busman whose face has been elongated into the face of the White House's three-section cartoon for Meropolis (Grossstadt) (1875), with its spectacle of bloodshed, brutality, viciously erotic cliches of the "Weimar Republic dancing to a jazz band or attending the theater (even the lurking dog outside is nasty and feral); or Schlichter's The Making of Christ (1916), painting of Christ's suffering, its theme, composition, and portrayal of Christ's tormenting. It's a sprawling movement, the tradition of Bosch, Dürer, Grünwald, and Cranach, but whose disgust and hatred is clearly directed at these contemporary Ger-

män whose national character has made the advent of Fascism inevitable. The most dauntingly instructive section of the Atlanta exhibition is that devoted to Berlin

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and German (which means primarily West Berlin and West Germany) art in the period after the second world war. One might have supposed that the republic of Adalauer, Brandt, and Kohl, with its apparently solid democratic institutions, its great economic prosperity, its overt air of confidence and well-being, would produce art of an optimistic, self-congratulatory sort, marching back through the torrents of the two wars, nazism, and the depressions to something like the triumphant affirmations of German 19th century art. Nothing of the kind. On the evidence here, postwar German art (scarce known in this country) has continued and intensified the violent expressionism antipathy toward human- ity and toward German civilization. The same array of styles is available, as well as abstract expressionism (Hans Hart, Fred Thieler); once again, the artists excel in developing manners that have originated elsewhere (Americans such as Pollock and Motherwell are especially prominent as sources); and once again the paintings (and sculptures) wallow in exposure of the shocking, the repulsive, the monstrous.

There are scarcely any exceptions. A painting like Helmut Middendorf's Natives of the Big City II (1970) starkly imitates the manner of Kirchner, at the same time staging the angularity, distortion, violence, and sour melodrama of the earlier artist's vision. Fred Thieler's abstract figure D.I. (1975) communic- ates an inner world of chaos and self- torture, bursting, screaming, clutching. Eugen Schielebeck's The Crucified (1964) shows an infantile Christ, with a huge baby head that is at the same time that of a fat politician; one of his legs has been chopped off at the hip, and a spear has been driven in through his ear. Heike Buschmeyer's Labyrinth (1968) portrays a raging, nearly nude female figure as though she were a flayed corpse, her face dissolved and fragmented into a livid mask of mindlessness and lethargy, with the whole canvas covered with a frenzy of dripped stains and spurs of bloody red. The three nightmarish panels from the most recent work in the col- lection, Wolfgang Pfeiffer's Knight, Death and the Devil (1968-80), drive to an almost unbearable extreme the motifs of bodily de- formation, smashed, twisted, or mas- saker faces, frenzied, anxiety-laden explosions of color and texture, the all-encompassing spiritual atmosphere of pain, destruction, madness, and death.

As though to sum up the hatred and self- hatred, and providing an explicit critique of the Bundesrepublik and its values, Christa Dickmann offers the vast, collage-like Germany (1976), with its hundreds of meticulously rendered details of common objects and icons in modern democratic Germany expressing what the artist clearly feels to be the same, materialistic, sentimental, disgusting, and dangerous essence of the contemporary Ger- man soul: Holbein's Martin Luther, a portrait of Marx, Rosenthal china, sausages, fancy-shirted illustrations (Little Red Riding Hood being gored from a four-poster bed by the fox disguised as Grandma — a morbid symbol of the world's relationship to present-day Ger- many?), a cuddly dog, kitschy souvenirs, a soccer ball, an engine, a violin, a bottle of schnapps, a box of aspirin, a picture-postcard view of Alps, the Brandenburg gate, account books, a tiny American flag, armed tanks, and floating here and there over every area of the painting Denvermark bills in various denominations, folded envelopes of exquisitely engraved paper that identify the meaning of the whole culture. What is most amazing — and revealing — about this devastatingly satirical work of art is the fact that it has been loaned to the High Museum by the "President of the German Parliament, Bonn."

Which brings us back to the question of Ger- man reification. German nationalism — in- cluding many German politicians and businessmen — set course in favor of such a course. The 20th-century German artists whose works are on display in Atlanta, and above all the postwar artists who have shared in the economic, social, and political "miracle" of West Germany, might have a very different opinion on the issue. For if the soul of modern Germany is what they show it to be, who in his right mind would want to con- solidate it even more, and give it even more power?

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San Diego Reader January 11, 1989
Best, Better, Good

BY DUNCAN SHEPHERD

Any discussion of the year just past is bound to seem anti-climactic after so many commentators (including Yours Cordially) have so recently got down to discussing the decade just past. So maybe just this once I might be permitted to skip all the descriptive and opinionated scene-setting, and get right to the business of the Best Movies I Saw (as, if it will make you happier and less snappish, the Movies I Saw As Best). Observances must still be observed, only perhaps not so panegyrically. In order of preference, then: Alain Resnais’s M.Girls, Maurice Pialat’s Under the Sun of Satan (I will not follow Kevin Thomas’s example in the L.A. Times and put movies in a different order on my year’s list than on my decade’s), John Miskulin’s and Ron Clements’s The Little Mermaid, Mike Leigh’s High Hopes, Terrence Davies’s Dinner Voice, Still Lives, and Jonathan Kaplan’s Immediate Family.

About the first of those, I wrote at greater length than about any other movie to appear last year, and all I can add now is some drastic substantiation of some clearing-away if not clearing-up. In it, Resnais has pursued again his interest in the vast unexplored life beneath accepted surfaces. He has again found expression for this in a predictably different form, yet a (for him) completely unforgivable form—that of a forgotten stage play of over half a century ago (his few such literary adap-
tations). The play’s formal, poetic, gruesomely respectable, provide a kind of stylistic equivalent to the very sort of constraining surfaces beneath Resnais so likes to probe. That play itself has something to say about those, and it proves on its own account to have been worth digging beneath the standard theatrical repertory to unearth. (All sorts of accepted surfaces need to be gotten under.) A conventional if not ter-
ribly relevant point of reference here would be Kenneth Branagh’s current Henry V, and not just because Branagh has dappled into the standardised repertoire possible. His ragged, clumping march of talking heads and reaction shots is the furthest thing from Resnais’s ex-
pert control of tension, weight, tempo. Where Branagh has merely put a play on screen, Resnais has made one into a movie.

The Maurice Pialat, next in line, may have reached on occasion a higher elevation even than the Resnais, but it could not muster that level. Some critics, possibly having noticed in their press kits that the director is a self-
professed atheist, found him to be ill-suited (as compared, inevitably, with Branson) to adopt a work by the Catholic novelist Georges Bernanos. Possibly they didn’t trouble to notice on screen that the work in question expresses an almost blasphemenous sense of the incon-
solability, and mutility, of the deeply thought-ful and deeply insightful being—and no matter whether he’s saint or sinner, believer or scoffler. The pain that goes along with knowledge and sensitivity is not a sectarian concern. No doubt it’s true that Pialat can’t have much to say to the happy assembly of the Born Again, but then neither could Bresson or Bernanos.

Practically every mother’s son liked The Lit-
tle Mermaid, but not always enough for it to survive the first few months. There seems to be a tendency to look at it, as at any work of animation, as something somehow apart—something different. Which in a sense is perfectly true, and is one of the nicest things about it, but which nonetheless impels some people in terms of apples and oranges. Not me. Besides being a thing to enjoy in all its differentness, it can serve also as a model for other (more apple-like) movies in its atten-
tion to detail, its visual splendor yet spareness and precision, and above all narrative logic and velocity.

The two British films, by directors new to me, fought on separate battlefields for nar-

}
is that I have no desire to see Crimes and 
Misdemeanors again any time soon and I
already have yielded to my desire to see 
Millennium again. It's best all around to stick 
with the strongest convictions, even if those
cannot fill a Top Ten Best list to capacity.

Other respectable runners-up, but not on the
levels of Allen's and Anderson's, would include
Lawrence Kasdan's The Accidental Tourist, 
Bob Balaban's Parents, Joe Johnston's Honey,
I Slept in the Kite, William Shatner's Star
Trek V: The Final Frontier, Brian De Palma's 
Casualties of War, Michael Winner's A Chorus
of Disapproval, Phillip Noyce's Dead Calm,
Yoshishige Yoshiaki's A Promise, Juan Irurita's
A Tasting Woman's Return, Werner Herzog's
God's Angry Man, Victor Erice's El Sur, Eric
Rosmer's Four Adventures of Reimette and
Minouche, and, still awaiting a local showing 
and therefore not in legitimate contention, 
Bernard Rose's Papercourt and Miles Forman's
Wimbledon. And already, even without stepping 
down from movies I think are truly good to the 
ranks of ones I truly enjoyed despite not 
thinking truly good (Terry Gilliam's
Time Bandits, Brian De Palma's 
Dressed to Kill, cookie, Let 'em Ride, Mystery Train,
e. t.), I notice I have named off better than 
twenty titles. It does not feel in retrospect as 
if I saw something good, never mind just en-
joyable, nearly every couple of weeks in 1989. 
Is there something wrong with my math, or 
could it be after all but the actual error of my 
ways is a tendency rather to overrate than 
underrate?

As long as I seem to be looking on the bright
side (and in lieu of the traditional scar-
letting Ten Worst list, let me pass around
some surplus gratitude to those local 
showcase that offered us some adventurous 
tributaries off the cinematic mainstream—
most especially the Wednesday-night series at 
the La Jolla Museum, the Monday-night series 
at the downtown public library, the Interna-
tional Style series every Spring at UCSD, and 
the Spirituality and the Cinema series every 
Fall at USD. In the same vein, I might spare
some additional gratitude for the newly added 
cable TV channels, Bravo (for customers of 
Southwestern Cable only) and Ted Turner's 
TNT. A reader, living Jacob's, wrote to me 
the near the end of the year to weigh that those Fifty 
Years of Classics on TNT were using up all 
his available videotapes and shelf space. I can
sympathize. Although there is often a detect-
able intelligence behind the programming (a 
night-long lineup of Warner Brothers aviation 
films or Buudy Berkeley musicals), the most 
marvelous thing about it, beyond even the 
chronological breadth of the selection, is the 
total indiscriminativeness of it — movies which
not even Ted Turner would deem worthy of 
colorizing. And Bravo has become as impor-
tant, and sometimes as up-to-date, an outlet 
for foreign films as any of the local landmark 
houses. Proof enough of that is that Mike,
following its single showing in the Interna-
tional Style series, has turned up on Bravo 
umerosous times. That's not where I would 
must want to see it. But I would want to see 
it wherever I could. Keep an eye out for it.

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A Few at O'Mary's

BY JEFF SMITH

Given the extraordinary demands of the genre, it's a wonder musical comedies ever get made. Ours an entertaining storyline they must add rimes: songs that develop character and advance the plot, choreographed production numbers with sequins in and out of each. And their overall rhythm — building from quiet valleys to full-throated peaks and back down again — are much more fundamental to a musical than a "regular" drama; they're in very soul. It is not uncommon in a rehearsal for a Broadway musical to see the director with a stopwatch, timing and trimming scenes with ruthless precision to regulate its rhythm more effectively. O'Mary's, a musical by local talent currently in its world premiere at the Haie Cosmopolitan Theatre, could benefit a great deal from this kind of cold, objective scrutiny. At present it has some good parts, but its rhythms are erratic, some possibilities are unrealized, and the whole is somewhat of a jumble. That's the bad news. The good news is that with a ten of work O'Mary's could become that severely endangered species: a genuine musical comedy.

O'Mary's is, largely but not exclusively, a gay but run by "Mama," a.k.a. Vincent Cavallaro, an ambassador from the grand duchy of pleasure whose favorite TV program — you guessed it — is Cheers. His clientele, an eclectic mix ranging from a Dr. Ruth fan housewife to Dv, a friend of the original owner, Harry O'Mary, come to the bar not to drown sorrows but rather to erase them with fantasy. Their motto: "You can hang out if you can hang on." Theme parties abound. Like the Elvis Presley night, the Xavier Cugat, and the "I Happened One Night" night, in which everyone dons life preservers and sits on fins and dances off the Titanic in a chorus line. The play begins January 1, 1990, and ends on New Year's Eve (a calendar on the wall marks the passage of time). In a very episodic manner, amid the frolic, stuff happens to the clientele. There is a birth, one of the characters tests positive, and the bar itself is threatened with extinction. Thanks to a dour or Hall of Records slight-of-hand and other sitcom-like resolutions, though, most things work out nicely (this is a deliberately "nice" musical) for everyone. O'Mary's is very, very funny. It is much funnier, in fact, than most of the cast realizes. They're either throwing away or stepping on lines far exceeding the legal limit for good comedy. Five people wrote the book — Bic Barr (one of San Diego's whitest, whose sharp humor can be detected throughout), Beverly Bremers, Michael Thompson, Wayne Tibbert, and Victor Zpons — and they have succeeded in making it as funny as possible. Though ostensibly a "play for the '80s," O'Mary's is much more a compendium of things '80s, offering a crisp singer for practically every foly of the last decade.

If anything, however, O'Mary's is too funny. Humor is its strength. It is more comfortable telling good jokes than developing situations carefully, characters in more detail, and especially in themes with greater depth. More than anything else, the musical and the production of RTW Productions are eager to endure. To entertain is second and to provoke thought around fourth or nuth. Most musicals use this formula, but what's frustrating here is that O'Mary's is actually on a subject area musicals have yet to explore: relationships that would have been considered off-beat ten years ago that have become more normal today. Along with having heterosexual and homosexual relationships, O'Mary's offers what could be called, for lack of a better word, hybrid relationships. This is Mama's evocative world, where he left when he changed, his sexual preference and who still loves him. Theirs

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as suddenly, back into the banter of the bar (in general, the production has problems both introducing its songs and, for that matter, changing its scene). The rhythm mentioned earlier needs strengthening, and the tone from the start should strike a better balance between comedy and seriousness. As present, the latter, potentially original parts of O'Mary's cloak into place too heavily.

In many ways O'Mary's was ready to be staged. What is needed now is fine-tuning. Wayne Tribbett's direction is competent, though his elementary choreography begs for more imaginative movement and flair. Scott Busaith's set, O'Mary's downtown bar, looks absolutely authentic. Lit skillfully by Matthew Collett's designs and rich in detail, Busaith's set appears to have been on the site of the Nahn stage prior to the building of the theater. It also offers plenty of room for the musical's myriad shenanigans, not to mention Joanne Reith's costume extravaganzas. Except for Paul James Kroe, who does a solid job as Joe the bartender, the rest of the eight-member cast play multiple roles, both real-life and fantasy during the theme nights (backstage, in fact, must be a horror movie: The Costume Changes from Hell). Reith has provided an armada of apparel that helps to define both the real characters and those in their wildest ima-
ginations. Fine work.

Victor Zopicic and Beverly Bremer's score, mostly pop tunes, is difficult to evaluate because the production has consistent pro-
blems with Michael Cousin's sound design. Along with some weak singers (Gordon Benson, in particular, has trouble projecting past the second row, and Johnny Wartner could be stronger), the mike is haphazard. This not only makes songs difficult to hear and understand, it also creates an auditory gap be-
tween the singer and the small backup band (led by Maria Zelkin, whose red-headed, funky Angela is one of the show's highlights). Two of the better songs, "Lost and Found" and "Hold On," are just outside the singers' range and should have either been transposed into a key fitting the voice or given to some-

one else. Songs early in the show (like the lame "Mama") should be rethought as to their effectiveness.

Stalwarts among the cast include old and relatively new faces. Spike Sorentino, absent from local stages for quite some time (if you don't count his appearances with the whisko Piporos, that is), gives Mama both fun and dignity and plays Carl, a compulsive philanderer, with a veneer of seeming honesty. Beverly Bremer is fine as Betty Cavaleri, a voice of reason and stability on the outside while peregrinating within, but the script would benefit greatly by dropping her Dr. Shorts-
head. Regardless of how well Bremer plays this take-off on Dr. Ruth, the sex therapist who sounds like a German mouse, it's a cartoonish joke whose time should never have been. The new faces, Keith Devaney and Karin Argoud as Derek and Toni, among others, are triple threats who can sing, dance, and act. They enliven every scene and make the RTW Pro-
duction of O'Mary's, flaws and all, nonetheless worth a good look.
FREDERICA VON STADE
The La Jolla Chamber Music Society presented the distinguished and lovable mezzo-soprano Frederica von Stade in a recital at the Civic Theare last weekend. Both adjectives are necessary in order to convey the special qualities of this singer. "Distinguished" because of her technical mastery (a strong projection, a long-breathed lyrical line, well-focused vocal production, comfortable agility) and her stylistic range (illustrated here by operatic excerpts from Mozart, a flashing bel canto aria of Rossini, German romantic Lieder, a selection of modern American art-songs and of French folk-songs in artistic arrangements, and a comic aria by Offenbach). "Lovable" because of an unmistakable aura of sweetness, joiness, warmth, and humor, which established an affectionate rapport with the audience from the very beginning and reinforced it throughout, not only in the singer's stage manner but also (and more importantly) in her attitude toward the music she sang. That attitude, if one can define anything so immediate and inviolate, is one of true love for the music, for the composer's creative imagination, for the poetic imagination in the song texts, and for the human

Consequently, more than many singers von Stade took full advantage of the opportunity to be seen by her listeners. She communicated visually with as much care (and with as much delicate competence) as through her voice. She is lovely to look at - slender, pretty, youthful, graceful, yet with just a slight touch of normal human

... a delectable mixture of personae - all elegance, yet totally human and accessible ...

awkwardness to bring her down to earth and into the real world of her audience's humanity, a trait that gave her Cherubino ("Voi che sapete" and "Non so piu cosa son") from The Marriage of Figaro) and her Cinderella (the concluding "Nacqui all'affanno" from Rossini's opera) such charm, freshness, and gentle pathos. The delectable mixture of personae - all elegance, yet totally human and accessible - was enhanced at the Civic Theatre by the singer's (apparently) million-dollar black gown and (apparently) diamond earrings, worn just a little bit as though an adolescent girl had dressed up in her mother's clothes and jewelry. Yet these were only static

matters - a constant background, however pleasing, to the more significant communicative devices of acting that characterized von Stade's performances of a diverse repertoire. The acting was perhaps less in evidence in the Mozart arias that began the program, where one was not quite allowed to forget that they constituted part of a recital in a concert hall, rather than an embodiment of a living character in dramatic action on an operatic stage. But by the time of the only other operatic excerpt programmed, the Cenerentola aria that began the second half of the concert, von Stade was giving free rein to her theatrical instincts, evoking not only the emotions of kindness and forgiveness in the modestly triumphant Cinderella but the invisible figures of her antagonistic stepmother as well, to whom she literally (and irresistibly) rushed out. Talk about lovable!

As the program repeatedly demonstrated, it did not require an operatic situation to bring out von Stade's dramatic abilities. Even in manifestly lyrical compositions, independent of any overt dramatic context, she succeeded - partly through the voice and partly through the physical acting - in making the listener aware not only of a ravishingly beautiful melody (Schubert's 'Winelovers' Adagio) and Strauss's ardent, rarely performed 'Rot Rosen', or Cantilene's

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NEW YORK POISON 1454 Limerick Road 900-1111

LA LOLLA 1243 Main Street East Quogue 750-2592

SANCHEZ'S 1144 Concrete St. #209 750-2592

CAFE ROMA 874 Great Jamaica Ave. Loll 750-4445

LA JOLLA 511 River Street 900-1111

SWORDFISH 1970 Quivira Rd. • Marina Village

SUNNYSIDE JAM Session 5:30 PM

**FREE DINNER**

SWORDFISH $16.95

When ordering a swordfish dinner for just $16.95, you may select one menu item of equal or lesser value. All dinners are served with baked potatoes, rice and salad. Please present coupon at restaurant before ordering. Good through Jan. 31, 1990. One coupon per person. May not be used with other discounts.

**Dinner for 1 $4.95**

Your choice of any 1 of the following entrees:

- Broccoli Beef
- Mongolian Beef
- Husi Ham Por
- Shish Chees Mel
- Kung Pao Chicken

**Dinner for 1 $5.95**

Your choice of any 1 of the following entrees:

- Yu-Hsan Shrimp
- San-Tong Shrimp
- Broccoli Beef
- Curried Chicken
- House Shrimp

**Chinese Restaurant**

2229 Moreno Blvd. 750-4692

- San Francisco Chinatown
- 3 master chefs with 100 years of experience
- Appetizers: $3.99, $4.99, $5.99
- Fresh food every hour
- Average entree: $7.95

**SAN CHOY**

Seafood & BBQ Deli

4444 Concrete St. #209 750-2592

**MEXICAN DINNER FOR TWO $10**

Your choice of any 2 entrees from the following combination dinner. (Not valid on Fridays)

- Beef Broccoli
- Mexican Po’Boy
- Chicken Chow Mein
- Chinese Fried Rice
- Pork Chop Suey
- Chicken Egg Foo Young
- Spicy Chicken
- Cashew Chicken
- Beef with Rice
- Pork Chop Suey

**BRUNCH $5.95**

9:00-1:30 PM

**CASA MACHADO**

Montgomery Airport

all family meals $4.95-9.95

292-4716

Patio dining – Gallery

**Lunch Buffet $3.95**

Monday-Friday 11:30 am-2:30 pm

**MEXICAN DINNER**

**SANCHOY’S WOODFIRE PIZZA**

1972 Pearl Street, Loll 482-5522

**Swordfish dinner**

**DINNER FOR 2 $9.95**

Your choice of any 2 entrees

**Café Roma’s**

794 Great Jamaica Ave. • Loll 4445-4545

**1/2-Price Dinner**

Buy one entree, receive 2nd entree of equal or lesser value at 1/2 price!

**China**

90002 482-2105

- Fresh homemade lasagna, fettucini, and pasta
- Friday night white lasagna dinner special
- Soup and salad included with entree
- Open till midnight, Mon. through Thurs.
- Open 11 am-10 pm, Friday and Saturday

**1144 Encinitas Bl. Encinitas 750-4359**

(Across from Encinitas Ford behind Jack in the Box)

Mon.-Thurs. 9:30 am-9:00 pm, Fri.-Sat. 11:30 am-9:30 pm, Sun. 4:00 pm-9:00 pm

**SUNDAY JAZZ JAM SESSIONS FROM 5:30 PM**

Sweeping view of the harbor

One mile west of Sea World

For reservations: 222-2234

**Seafood Salad**

**SANCHOY’S WOODFIRE PIZZA**

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Sweeping view of the harbor

One mile west of Sea World

For reservations: 222-2234

**Seafood Salad**
Chef's Specials

Specialties

Other Items

Sushi catering available for parties.

FINE WINES

FINE BEER

2 Dinners for $7.95
Choose from Spaghetti
meatballs, Fettuccine
Alfredo, Penne Amatriciana
or Spaghetti w/Flavorful
Sauce. Includes salad &
roll (Dine-in only).

LAUCH STREET DELI
444 N. 1st St.
Pacific Beach.
20-8260.
Our Los Angeles cuisine
is as authentic as it gets.
From our famous do-it-
yourself lunch buffet to
daily specials only $3.50,
we offer authentic Indian
flavors without breaking
the bank.

Additional Charges

¡TASTE THE TASTE OF MEXICO! SAVES 50¢
Buy any menu item for regular price and get the
second one of equal or lesser value for 1/2 OFF.

SAVE $3! Extra Large 18" Pizza
with 3 Toppings Only $11.95
(Dine-in or take-out)

dine out the day
Cannelloni - chicken or seafood
Stuffed Shells
Chicken Cordon Bleu
Veal Florentine
Mango Margarita
Includes soup or salad, fresh vegetable, home- made rolls or garlic bread.
Mon.-Thurs.,
5:30 pm - 6:30 pm

SHANGO
2115 Claremont Mtn. Hwy.
(next to the Soup Exchange)

Chill your hot fish salad served with
tomato, cucumber, and mint. We also offer
takeout and catering services.

GRILL

2015 Bar and Grill
3321 El Cajon Blvd.
(See the Soup Exchange)

Eating Out the Day

HANA SUSHI
JAPANESE RESTAURANT
Independence Square Shopping Center
2315 Claremont Mtn. Hwy.

Late Night Specials

Catering

Daily Happy Hour
Business Lunches $4.95
Dinneres from $8.95

DIRECTIONS

3125 Ocean Front Walk, Belmont Park
(619) 488-9404

2410 Sports Arena
(619) 367-7000

HAPPY HOUR

Restaurant Guide

INDIAN CUISINE

Authentic INDIAN CUISINE
Entrées $5.95-9.95
Our authentic home-style cuisine is prepared with
the finest organic ingredients. We serve delicious Indian
vegetarian and non-vegetarian dishes.

2 FOR $11 DINNER
Buy one dinner at regular price, get
one dinner for 50% off, dinner valid
11:00 am-2:30 pm Mon.-Fri.
Dine in or Take-Out. Includes Soup
Special good through 1/18/90 with ad.
Please present coupon with ordering.

VEGETARIAN buffett or
daily special only $3.50

Cafe India
INDIAN & AMERICAN CUISINE
3320 Sports Arena • 224-7700

March 1989

San Diego Reader  January 11, 1989  39
THE BEST DEAL IN THE COUNTY

2 FOR $9.95

(good for everyone in the party)
Choice of any two of the following entrees:

- Cashew chicken
- Sweet 'n sour chicken
- Carry chicken
- Kung pao chicken
- Lemons chicken
- Mongolian chicken
- Sweet 'n sour shrimp
- General Tso's chicken
- Chicken cove meat
- Sesame chicken
- Shrimp egg foo young
- Mandarin chow mein
- Mandarin duck
- Roast duck
- Shrimp chow mein
- Beef broccoli
- Crispy beef
- Bean thread noodles
- Sesame fish

DRINKS INCLUDED
- MANDARIN fruit punch, ice tea, or hot tea with sugar or honey

“One of the best loaves of bread I've ever tasted is also one of the best in the world,” states Leslie James, San Diego Union food critic.

She waited 10 years before finding what she describes as a "perfect loaf." The bread, she says, is "light, flaky, and buttery, with a crust that's crispy on the outside and soft on the inside." The bread is made with a special blend of flours, and the process involves a unique fermentation technique that gives it its distinctive flavor.

Chef James recommends pairing the bread with a variety of spreads, including butter, jam, and honey. She also suggests using it as a base for sandwiches, salads, and other creative dishes.

“San Diego has been blessed with a treasure that is sure to delight anyone who appreciates good food,” she concludes. “I only wish I had found it sooner!”
LATE NIGHT

Late-night dining. Open at 10:15 p.m. on Monday through Thursday, 11 a.m. to midnight Friday and Saturday. Stop by a Mexican restaurant, 801 Pacific Avenue, La Jolla; 619-226-2722.

ALLEYS OOPS DINER AND SMELL, 475 Mission Boulevard, Pacific Beach, 272-6871.

ATHENA'S MARKET, (Gorilla), 1974 7th Street, La Jolla; 619-434-2800.

ANITA TUSCANI ITALIAN RESTAURANT, CPH Street, La Jolla; 619-434-6895.

BULL'S EYE GRILL, La Jolla; 619-257-4595.

CAFE LA VITA, 2157 El Cortez Street, downtown, 525-2035.

COPPER CAFE, 619-231-3333.

COWBOY BBQ, 1249 Prospect Street, La Jolla; 619-221-2988.

CITY DELICATESSEN, 625 University Avenue, La Jolla; 619-224-2844.

COTTON PATCH (American), 2700 Mission Drive, La Jolla; 619-222-7011.

COTTST CAFE (fragrant meats and American), 425 Robinson Avenue, La Jolla; to midnight daily 209-252.

CUCIU'S (Continental and California cuisine), 902 Prospect Street, La Jolla; 619-224-9600, 2 p.m. to 11 p.m. daily. For reservations, call 619-552-9600.

CUCIU'S CAFE, 1000 Spring Avenue Pacific Beach, 272-8400.

EXOTIC DREAMS, 425 Prospect Street, La Jolla; 619-434-5645.

FIREHOUSE, 3155 La Jolla Village Drive, La Jolla; 619-221-2110.

FIFTH AND SANTHORNE, 13101 Santa Fe Street, La Jolla; 619-434-2040.

FIFTH AVENUE BISTRO, 623 7th Avenue, La Jolla; 619-434-7705.

FRENCH GOURMET TOO, 771 Pearl Street, La Jolla; 619-434-4874.

FRIENDLY'S FINE FISH, 7777 University Avenue, La Jolla; 619-434-6200.

GEORGOS AT THE COVE (fish, seafood, mediterranean), 2170 Prospect Street, La Jolla; 619-222-5124.

GEORGE'S, 132 Grant Street, La Jolla; 619-221-2000.

HARBOR HOUSE (seafood and seaport), 623 7th Avenue, La Jolla; 619-221-7000.

INTERNATIONAL TAQUERIA, 1000 Camino del Mar, La Jolla; 619-554-2501.

JAPANESE ORIENTAL INN, 615 Bayside Place, La Jolla; 619-434-4222.

JUICE SHOPS, 272-6871.

KAMON (Japanese), 6225 University Avenue, San Diego; 619-222-7000.

LA GRAN TAPA (Spanish appeared), 601 9th Street, La Jolla; 619-434-6025.

LA MARINER RESTAURANT, 1455 La Jolla Boulevard, La Jolla; 619-434-6966.

LE SUBLIEM (French), 1680 La Jolla Boulevard, La Jolla; 619-434-4454.

LUCY'S ITALIAN RESTAURANT, 1023 Broadway, La Jolla; 619-224-9000.

LITTLE FALAFEL, 1877 University Avenue, East San Diego; 619-224-4760.

MaTHIEU'S CAFE, 6225 La Jolla Boulevard, La Jolla; 619-434-7700.

MAY'S FIRST AVENUE, 3955 First Avenue, Kingston Hotel between Broadway and 1st Street, La Jolla; 619-434-6771.

MICHELANGELO'S ITALIAN RESTAURANT (dine-in and take-out), 475 Rosecrans Street, Port Hueneme; 619-436-2491.

MONTECITO (bar and grill), 1790 El Cipres Boulevard, East San Diego; 619-298-1178.

NEW YORKER, 421 9th Street, La Jolla; 619-434-0230.

OCEANA TAPES, (Spanish appeared), 601 9th Street, La Jolla; 619-434-6025.

PET'S OF THE LA JOLLA, 7705 Fay Avenue, La Jolla; 619-434-7727.

PIZZA AND EL PICANTE, 7757 University Avenue, La Jolla; 619-434-2999.

PIZZERIA UNICO, 4515 Mission Boulevard, Pacific Beach, 272-2301.

QUILA INTERNATIONAL, 1000 Camino del Mar, La Jolla; 619-554-2501.

RARE'S, 3450 La Jolla Village Drive, La Jolla; 619-221-2364.

SOUTHFORK STEAK RANCH (4450 La Jolla Village Drive, La Jolla; 619-434-6077.

SUSHI PARTY PLATE 68 pc. $299 Order at VONS, RALPHS, BIG BEAR

SUSHI-DELI EXPRESS 628 Broadway Downtown San Diego 231-9997

ST. JAMES BAR, 1470 La Jolla Village Drive, La Jolla; 619-434-1800.

SUSHI BIZAKU, 7224 Muir Avenue, La Jolla; 619-434-5500.

TASTE OF TAJ, 1515 Prospect Street, La Jolla; 619-224-9700.

THEO'S SOAP WORKS, 6392 University Avenue, La Jolla; 619-434-0222.

TOP OF THE WORLD FAMOUS (steak, fish, seafood), 793 Thomas Avenue at Pacific Beach, 433-6562.

WAVES RESTAURANT, 730 9th Street, La Jolla; 619-224-9022.

WICKED WITCH, 2726 La Jolla Boulevard, La Jolla; 619-434-9000.

WICKER'S DINER, 2235 Fifth Avenue, La Jolla; 619-221-2355.

WILDERNESS RESTAURANT (4210 La Jolla Village Drive), La Jolla; 619-434-6077.

WILDFIRE, 2450 El Cortez Street, La Jolla; 619-224-9000.

WYATT'S, 1325 Prospect Street, La Jolla; 619-221-2000.

YARD HOUSE (American), 2450 El Cortez Street, La Jolla; 619-221-7000.

"You've never had Japanese food until you've had our food." 2 FOR 1

Buy Any Noodle Entree Dish & Get 1/2 Off Any Special Menu Item at Masa of Azuki. 4633 Convoy St., Suite 201. Phone: (619) 291-8555. Mention this ad at time of order. Expires 2/9/1990. With ad.

JANUARY 1990! UNLIMITED WINE WITH YOUR DINNER (An excellent white & rose Mexican vintage will be served)

"The Margaritas at Mr. Fish are heralded as the best anywhere north or south of the border." — Don Apetit, April 1989

"...there is no equivalent to these meals at these prices in San Diego." — Eleanor Widmer

HOW BIG ARE OUR STEAKS?

Take a practice bite out of this ad.

Here's real beef value—our biggest steak dinner features a 32 oz. porterhouse for only $12.95

For light eaters, our 8 oz. top sirloin dinner is only $7.95

FREE HOT COBBLER WEEKNIGHTS

Hot homemade fruit cobbler for dessert served a la mode each night with your dinner, Mondays through Thursdays. Expires January 25, 1990.

How-style cooking in the generous tradition of the Old West.

* Steaks * Chicken * Ribs * Fish * Cocktails

5600 Bonita Road, Bonita - in the Bonnie Brus Shopping Center - 470-3444 - Open every day 5:00-10:00 pm - No reservations needed — no fancy dress either

San Diego Reader January 11, 1989 43
ART OF THE COMPUTER

Computer art originally was a novelty found in the more humble aisles of grand computer exhibitions or relegated to the "Oh how cute" zone of modern art survey shows. It frequently consisted of Einstein portraits, truly random dots and lines scattered across vast sheets of paper, intricate aggregates of geometrical shapes, or other forms by underemployed programmers and bored students. What UCSD's Goose Gallery will be showing is different: "What we're celebrating here is fine art now using computers as they would use paint brushes, clay, or any other medium," said gallery director Maryann Callery. A juried computer art exhibition titled "Hard Copy" will consist of more than 50 works from a pool of more than 250 entries; selections were made by Tom Carleton, UCSB's art center director; and Michael Gorsey, editor of Verbena, an electronic arts quarterly published locally. Computers, software, and printed forms have become extremely sophisticated since the days of the vacuum-tube dinosaurs, and competition and increased production are finally putting their power within the price range of artists. All the entries in the current show had to be created on a personal computer and generated by a computer output device in either color or black and white (no hand painting) on 8½-by-11-inch paper. Despite these constraints, Callery says, "The range of works was for me, surprising."

"The exceptional work just stood out," adds Carleton, a self-confessed computerphile. He says the exhibitors' emergent works are those in which the computer technology is subservient to the central image. The show runs through Saturday, February 3. The Grove Gallery is open from 10:00 a.m. to 5:30 p.m. Tuesday through Friday, and from 10:00 a.m. to 2:00 p.m. on Saturdays. Use UCSD's Gilman Drive information booth for directions to the gallery and to buy the necessary parking permits. Entry to the gallery is free. For more information, call 534-2607.

"Robert Leone"

THE WAY TO L.A.

The two million San Diegans who look to snap up gridlocked Los Angeles as an example of what San Diego must avoid are well advised to learn something about the history of the big, bad neighbor to the north. What has happened to Los Angeles — especially over the past ten years — is probably going to happen here, and UCSD political science professor Steven E. Lieb may be able to help prepare us for that inevitable transformation.

Erie is an expert on urban politics and a repository of facts and anecdotes about 19th- and 20th-century life in the City of the Angels. He turned his academic attentions to Los Angeles after writing a history of the early political machines in Boston, New Jersey, New York, and other Northeastern cities. While Irish horses were dispensing patronage to the tentmakers, their WASP counterparts were moving from the Midwest to Los Angeles, a city that in 1880 had just 11,000 residents and was poised for the frenetic growth that would make millionaires out of these energetic

ARMSWORTH.

L.A.'s new ruling class did its best to exclude minorities and, with the help of the conservative Los Angeles Times, keep out the labor unions that flourished in San Francisco. "These were greedy, ruthless men who ran the city with an iron fist," Erie says of the turn-of-the-century Los Angeles business elite. "They used repression, vigilantes, and the threat of violence to keep down the Chinese minority and, having learned that lesson well, did the same thing with labor" in the 1920s.

As L.A.'s population climbed to 50,000 in 1890 and then soared to 500,000 by 1910, that WASP dominance continued, threatened only by the brief rise of a socialist coalition built by Russian and Polish immigrants who had settled in Boyle Heights. Erie notes that the leftists came within 200 votes of winning the mayor's race in 1909 and 1911, only to see their political clout evaporate by World War I. The WASP stronghold wasn't loosened until the 1960s, when a new generation of Jewish voters allied themselves with blacks and eventually propelled Tom Bradley into the mayor's office. That shift was signaled by the editorial liberalization of the Times, whose owners, according to Erie, "realized that Los Angeles had to

SAILING STORIES

For those long days during the passage over the Indian Ocean to Sri Lanka, the 44-foot ketch Sara was assaulted by a vile storm, carried by winds of up to 50 knots. The noise of the gale was maddening and inescapable, howling all about the small ship and screaming through its rigging. Don Deighton and his companion Celia dropped the sails and angled into the wind to minimize the pitching of the boat. Ultimately they decided the only thing left for them to do was to... 

(continued on page 3, col. 2)

THE VIKING SOUND

When Thomas Arne saw that he must write an article on a concert of music from the Viking Age he was advised, and his heart trembled greatly. And when Thomas acquired of Dorothy Ørkel, proprietor of Words & Music Bookstore, where the concert was to be held, to whom she knew nothing but the names of the "multi-instrumentations" who have devised this program. And when Thomas tried to reach Jim French and Thomas Glavier, they did not answer him, either by dreams, or by utopia, or by prophets, or by telephone. Then Thomas said to his servant, "Seek out for me a woman who is a medium, that I may go to her and inquire of her." And his servant said to him, "Behold, there is the Witch of Hillcrest," so Thomas disguised himself as an SDGSE meter-reader and put on other garments and came to the woman and said, "Divine for me a spirit, and bring up for

(continued on page 4, col. 1)
YOU'RE INVITED TO THE BIGGEST BEER BASH OF THE YEAR.

That's right. It's back! The blowout of bowl games. The biggest thing since twist-off caps. It's Bud Bowl II!

With Budweiser battling Bud Light for the championship of the world. Of course, for Bud Light something more is at stake.

Revenge! They've had a whole year to think about their loss to Budweiser in Bud Bowl I. You can bet Bud Light will press their patented aerial attack with the same relentless fury that's shredded 16 different defenses this year.

Budweiser will be defending their championship doing what they do best: running the ball right at Bud Light's defense.

One thing's for certain. On January 28th these two teams will square off in the biggest battle in the history of football. And this time it could get ugly. Because this time it's war!

YOU CAN BE A WINNER, TOO!

That's right. You can play along at home. And win! Just pick up an official program and scorecard wherever you see this display. You'll also find out about the prizes everybody can win.

Then, follow the action on game day. Jot down the scores at the end of each quarter, send it in and you're automatically a winner.

It's that simple.

Your programs also loaded with player profiles, stats and details on how to order your official Bud Bowl II souvenirs. So get your official Bud Bowl II program today. And don't forget to pick up some ice-cold Bud and Bud Light for the weekend!

WATCH BUD BOWL II JANUARY 28 ON CBS.
THE WAY TO L.A. (continued from page 1)

Budget trucks and campsites will be the order of the day for many as they travel to Los Angeles for the Winter Olympic Games, January 21-February 9. The trip will be a welcome break from the winter blues for many, promises "Jackie".


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American schools. He's written more than a dozen books only one of which you'll find at the San Diego Public Library and is president of the (Protestant) World Alliance of Reformed Churches, whose members number 70 million around the world. Last month the soft-spoken man with a rather high-pitched voice, who has a reputation for bringing audiences to their feet, addressed the United Nations.

For all his far-flung recognition, Boeskol can't vote in his own country, where blacks hold a vast numerical majority over whites. Boeskol and his fellow noblemen can go to the beach with the white folks now, but under olden times by new President P.W. De Klerk. But the government's emergency decree, giving police wide latitude in stifling dissent, continues, and the parliament remains divided into white, colored, and Indian, chambers, with blacks having no representatives and whites alone holding the powerful veto. Boeskol, who helped organize a national election boycott in 1984, has been jailed and placed under house arrest, backed a hunger strike, and helped convince South Africa's prominent Dutch Reformed Church to renounce apartheid, called himself the spiritual child of the Reverend Martin Luther King Jr., and he'll be in San Diego on Saturday.

January 13, the same as for a pledge will be held here to honor the slain U.S. civil rights leader.

Boeskol won't be in town in time for the parade, but he'll be at the First Unitarian Church, at 4085 Front Street, at 8:00 p.m. to speak and to receive the Liberty Hill Foundation's International Human Rights Award. For tickets or more information, call 235-4049.

— Jackie McGavin

Viking said, "How can any of you know anything about the music of Scandinavian feather-wearing warriors who flourished from the 9th to the 11th Century? Not a single instrument of ours remains. Not a single bit of musical notation remains. None of you has ever heard Viking music. There cannot be a program called 'Wind of Odin' that features music and instruments of the Viking Age.'"

Then Thomas fell at once full length upon the ground, filled with fear because of the wrath of the Viking; and there was no strength in him, for he was on a diet and had eaten nothing all day and all night. And the

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came to Thomas, and when he saw that he was terrified, he said to him, "Behold, I have heightened you, and I will give you words of advice. This is what I myself would do if I were to present such a program. I would do research in the great compendium of heroic and mythical poetry from the Iceland of my period gathered in the Elder Edda. I would read the Icelandic sagas, which narrate stories about the adventures of the Vikings and heroes. The way we loved, I would find every instance of misfortune and hatred—we would call them cosmals—performing their laws. I would trace the history of musical instruments as to have a good idea of the lutes and other instruments must have been used to accompany their recitations. I would analyze the meter and sound effects of the poetic so as to understand their musical implications. And then I would employ the most glorious and most terrifying magical device known to those who would reconstruct the lost music of the distant past."

Then Thomas cried out with a great cry. "And what is this magical device?" And the Viking said, "It is called Creative Imagination." Thomas lay upon the ground as one stunned, and he said, "You do not seem an ordinary Viking. You are too wise, you know too much about poetry and music. I cannot imagine you falling on an unapproved settlement in Scotland or Normandy and slaughtering everyone!" And the Viking said to him, "You are right. I shall reveal my name, and you will be astounded. I am Egill Skallagrimsson!"

vanished with a clash of platters, and it was as if he had never been.

Thomas arose from the earth with his mind confused, thinking inside himself, "Who the hell is Egill Skallagrimsson, and why am I supposed to be so impressed?"

But the Witch of Hilkert gave him a low-calorie fasted call to eat and said, "If you want to find out more about the music of the Viking era, go to Words & Music on Monday, January 12, or Saturday, January 13, for French and German programs, "Wind of Odins." The bookstore is located at 3806 Fourth Avenue, here in Hillcrest, and the programs will begin at 8:00 p.m. Thomas sat with a will, for his joyful spirit had come back to him, and he said, "What if I want to take a vacation, or find out more information?" And the Witch said, "Use your Urbs, or call 298-4051."

— Thomas Arne

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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed are from Thursday at 9 p.m. to the following Thursday at 7:30 p.m. 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, PO. Box 8093, San Diego, CA 92118

OUTDOORS

January's Best Moonrise occurs only 30 minutes after the sun sets tonight, Thursday, January 11. At about 7:30 p.m., watch the unique, bubble-like disk of the moon pop up over the horizon from a point a little north of east. For the best view, position yourself at any high point (for example, Solitude Mountains, Mount Hilda, Cowles Mountain), or try the west shoreline of San Diego Bay, Mission Bay, or any other large body of water without tall mountains to the east.

Nature Hike, the Friends of Los Penasquitos Caves Preserve and the San Diego Archaeological Society

Jan 11, 1999
will host a two-hour hike on Saturday, January 13, beginning at 8 a.m. The hike will explore Indian habitation and plant use in the preserve. Meet at the parking-staging area, off Black Mountain Road, north of the Miramar Reservoir exit. Wear sturdy shoes and bring water and a snack. It’s moderate. Fees: $4-12.

Wintering Birds at San Elijo Lagoon, join naturalist Barbara Meece at a trek to San Elijo Lagoon on Saturday, January 13. A variety of ducks, shorebirds, and wintering songbirds should be visible. Wear clothes that can get wet, and meet at 8 a.m. at the north end of Rio Ave. San Elijo Lagoon, Solana Beach. This backcountry birding event is part of the Nature Company’s series of Nature Discovery Events. For reservations and information, call the La Jolla store at 415-0871.

Famous Sloth Cleanup, the Friends of Famous Sloth will host a cleanup of the public areas of the wildlife facility on Sunday, January 13, at 9 a.m. Meet at the intersection of Fountain and West Point Loma Boulevards, in the Ocean Beach (West) 606. For more information, call 23-4390.

Walk and Whale Watching, while-watching is planned after a walk to Race Rocks and Yaquina River overlooks, sponsored by Wildlife International on Saturday, January 13. The moderately paced five-mile walk covers nearly flat trails, being water and introduction and meet at the parking area of Yaquina River State Park. Take the Yaquina Bay Bridge exit 14 on North Yaquina Pines Road. La Jolla, where the walk begins by a driving map. To reach the park, take the Corcovado West exit 14 to North Yaquina Pines and exit at the over the Gulf Coast Freeway, 23-7465 or 533-1835.

Gray Whale Migration off San Diego County’s coast is in full swing this month. Land-based viewing, which does not disturb the whales at all, can be quite effective as long as the air is very clear. Seek out high points as close to the coast as possible. Aside from the whale-watching overlook at Cabrillo National Monument, my favorite cliffs, pocket parks, and dead-end streets from Bird Rock to Scripps Park in La Jolla, various ocean overlooks on the hill or remote at Terry Pines State Reserve, the cliffs opposite Central Valley Road north of Del Mar, overlook opposite Lower Santa Fe Dr. in Solana beach, and various cliff-top viewpoints and beach access to Locusts and La Jolla. Scan the ocean a few hundred yards to a couple of miles or entire balance of the ocean. The session by the Flying-foxes are close. Each morning clearing the public. 23-2821.

Beach Cleanup, Scripps Aquarium- Museum sponsors this cleanup event, part of the “Save a Clean San Diego” project and the national Adopt-A-Beach program. On Saturday, January 13, from 2 p.m. to 4 p.m., the beach patrol will clean up sections of La Jolla Shores. This event is free and open to all ages. To sign up or for more information, call 394-3474.

Botanical Tours, every Saturday including January 13. Quiet Botanical Gardens will be guided tours of the gardens’ beginning at 9 a.m. Center. The gardens are located at 150 Quail Gardens Dr. Free, except for parking fee. For more information, call 536-3930 or 751-2024.

Botanical Walk, the Natural History Museum Curator will hike through Balboa Park’s Florida Garden, one of the world’s largest remaining niches of natural vegetation, on Saturdays.

January 14, from 2 p.m. to 3 p.m. To reach Florida Gardens from Park Boulevard, take Torrey Pines Drive, Cross Florida Drive and proceed. The first right (south) into the parking lot, adjacent to the lawn and the tennis courts. Wear comfortable walking shoes, long pants, and a hat. Free and open to the public. 23-2821.

Highest Monthly Rainfall tends in San Diego are more likely to occur in January and February. (Above 10 inches of average) according to long-standing weather service statistics. This gives us some hope that we are not facing another serious deficit in the total rainfall as measured in the 1980-81 season. Low temperatures expected during the next few weeks may mean snow in the mountains and possibly as far west as the coast. Only during the months of December and January have no snowfall been recorded at the weather service’s Lindbergh Field station.

DANCE

Ballroom Dance, Tucker, swing, Latin, and waltz are among the featured dances offered at Vittoria Ballroom Dances’ weekly event, held Saturday, January 13, from 8 p.m. to 10 p.m. at the Vittoria’s Clubhouse, 1335 East Oak Drive, Vista. For information, call 433-9553 or 724-2950.

International Folk Dance, open stage folk dancing is held every Sunday afternoon in the Balboa Park Club and Recital Hall in Balboa Park. The program includes couples and line dances, and varies from 3 p.m. to 5 p.m. Open to dancers and spectators, so no partner necessary. Free. For more information, call 681-8673.

Dance Weeks, the John Mahlacker Dance Company performs an afternoon of dances, including a premiere of a piece to original musical scores. The dance performs includeTake place on Sunday, January 13, at 2 p.m., in the La Jolla Museum of Contemporary Art’s Sherwood Hall, 700 Prospect Street, La Jolla. For ticket information, call 394-3944.

free screening at The Coming of the White Man, a film highlighting our forbearers’ original tradition practiced by the United peoples. New Orleans, will be screened at noon in the House of the Hidden Omen, the Museum of Man on Friday, January 12. The video reveals the revitalization of masked and painted figures into human images. The program begins at a time and with admission to the museum, located in Balboa Park, 238-2003.

FRIDAY JANUARY 12

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READER'S GUIDE TO LOCAL EVENTS

Festival of Animation, the 13th annual showing of the best in animated films from around the world, returns to the La Jolla Museum of Contemporary Art. Bill Ppper, creator of last year's How to Kiss, presents 25 Ways to Make Smoking Cool. Animation master Audrey Pinnock, creator of New York cartoon, created by Nick Park, and Steve Golding offers a tribute to computer animation. Screenings this week are Friday, January 12, and Saturday, January 13, at 7 p.m. and 9:30 p.m; Sunday, January 14, at 2 p.m., 4:30 p.m., and 7 p.m.; and January 15, at 7:45 p.m. in Sheridan Auditorium, 220 Prospect Street, La Jolla. For ticket information, call 454-5771.

High School Confidential," the 1959 marxists "expose," is not to warn teens about the dangers of drugs, but "secrets" to "escape the boring life of school life." The book is available at the La Jolla Library. For information, call 454-5771.

MUSIC

Palisades Series, composer Charles Wachter conducts the San Diego Symphony in the debut concert of this series, focusing on contemporary classical music. The program includes works by Wachter, as well as Stravinsky, and takes place at 8 p.m. Thursday, January 11, at UCSD's Mandell Auditorium. For information, call 699-4350 or 687-8097.

“A Musical Banquet," the International Orchestra of Lusia, under the direction of Zdenek Ruzicka, will perform a variety of music from different composers in the first of two concerts scheduled in this series. On Friday, January 12, works by Rossini, Berlioz, Brahms, and Ravel will be performed. Soliste include Zdenek Zuzo on violin and Anatole rodriguez on cimbalom. The concert takes place at 8 p.m. in the East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call 440-2277.

Wind of" music," conducted by Ben French and Jonathan Ginastera present a program of early Mexican music and poetry of the Viking age at "Wind of Music" on Friday, January 12, and Saturday, January 13, at 8 p.m. The book for sale is available at 306 North Avenue on Hillcrest. For ticket information, call 454-4351.

Opera Preview, open fans have the chance to learn more about the upcoming performances scheduled at the Civic Theatre by attending a series of lectures and recordings offered through Mural Company. The event will take place 8:30 p.m. Wednesday, January 17, at UCSD's Mandell Auditorium. For more information, call 699-4520 or 687-8097.

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Lectures

Sailing Adventure Suite, featuring personalities who have completed courses of high adventure are featured in this series to be held in USD’s Camino Hall. The series continues tonight, Thursday, January 11, with “Around the World in Seven Years,” an evening of nautical humor and photography from Don Dugan’s seven-year circumnavigation. Next Thursday, January 19, legendary French sailor Peter Tangard presents “Endless Voyage.” All lectures begin at 7:30 p.m. For ticket information, call 271-8497.

Unique Animals, showroom present R. Van Namund, former zoo photographer, sharing his experiences with exotic animals from the San Diego Zoo and elsewhere, including golden monkeys and sunflower birds. A slide-illustrated lecture will be held tonight, Thursday, January 11, at 8:30 p.m., at the Ben Hildebrand Arts Center, 6515 University Avenue, La Mesa. Open to the public, donations are accepted. 277-2625.

Galapagos Island Tour: Susan Schneider, eminent curator of herpetology at the San Diego Zoo, will be the featured speaker at the next meeting of the Tarline and Turtles Society after the slide-illustrated lecture on her 1989 tour of the Galapagos Islands. She will discuss a variety of wildlife on several different islands at the evening meeting Friday, January 12, 7:30 p.m., in room 221 of the Geisel Library. Free to the public. 560-6070.

Celebrity Authors Series, world-famous Nancy Scott Anderton, author of The Grenadiers, Hunter J. Graae, and Robert F. Lee, is the next speaker in this series. Her presentation on Friday, January 12, will offer information about Lee and Graae, as well as Scott’s perspective on the American Civil War. The lecture takes place at 7:30 p.m. in room 220 of Geisel Library, 8810 Geisel Library Drive, El Cajon. The college’s art gallery will host an informal mixer and autograph session for the author following the presentation. For ticket information, call 665-1720 x150.

"China: In History and Role in the World, Past and Present," the US-China Peoples’ Friendship Association presents this talk on Friday, January 12, 7:30 p.m., at the Oceanside Armory. Savings Bank, 925 Fort Stockton Street, Mission Hills. Smithsonian Institute is the organizer.

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San Diego Reader January 11, 1989 9
Speaker. The talk takes place in the sparsely community space and is free and open to the public; for more information, call 214-4608.

Marit Am Video Lecture, the Tasso Censorship will present the first in a series of monthly video lectures on Friday, January 12. Kung Fu Diplomacy opens the series, showing the Wu Shu (Marital Arts) International Championship in China. Following the presentation, discussions on the history of crouching and the effects of crouching (brush work) are scheduled. The presentation takes place from 7:30 p.m. to 9 p.m. at 4220 Park Boulevard, North Park. Free. 692-1055.

Paula's Dance, following a performance of the San Diego Rep's production of Animal Farm on Friday, January 12, a discussion with the director of San Diego Animal Advocates will be held at Horton Plaza's Leven Throssel. Guest speaker Sally MacKier will be joined by members of the cast and choreographer Steve Freedman. Director Sue Woodhouse moderates the discussion, scheduled for 10:30 p.m. Free. 278-8025.

Romance Writing, Rita Bainsville speaks to the local chapter of the Romance Writers of America on Saturday, January 13. She talks about plot and character novels in her lecture at 10 a.m. and maximizing writing potential through mind power at 1 p.m. The group meets on the second Sunday of each month at the Ibis Lodge, 2720 South Avenue, downtown. For ticket information, call 838-6672.

"Climbing!" Professional mountain guide and climber Bert Berry will share slides of climbing scenes from San Diego, Joshua Tree, Yosemite, the Cascades, the High Sierra, Mexico, and South America. Berry's slide-illustrated lecture includes stories and narration. He will also talk about artificial-wall-climbing competitions and the upcoming American Ice. Ensenada expedition, of which he is a member. The program begins at 4 p.m. on Sunday, January 14, at the Inez Broadway, 1464 Caminito Del Mar, in the Costa Ballroom, Del Mar. Free. Call for reservations at 259-2515.

King Helios Celebration, a celebration to honor Martin Luther King, Jr., is set for Monday, January 15. John Brooks Slaughter, president of Occidental College and former director of the National Science Foundation, will deliver civil rights and the status of blacks in America at First United Presbyterian Church, 3025 F St. North Park, beginning at 6 p.m. The program is free and open to the public. 239-1346.

Prologue Seminars, the Old Globe Theatre's producer of Uncle Vanya, Chukovsky's best-known Russian classic, will be discussed on Monday, January 15, from 7 p.m. to 9 p.m. Education department director Diane Stone will host the seminar, which explores various elements of the production. For information and reservations, call 231-0940 x7279.

Mountaineer Lou Whitman, who led the first American team to scale Kangchenjunga in the spring of 1989, appears in an illustrated lecture on Monday, January 15, 7:30 p.m., in the Thousand Oaks Sports Center, the Sports Arena. For more information, call 224-6777.

The State of the Black, climber and activist Handy Lawrence presents an illustrated slide-lecture to benefit the American Alpaca Foundation. Lawrence talks about rock-climbing areas that have been blocked for access and offers some new goals for Joshua Tree National Monument. A silent auction and drawing will also take place as part of the presentation, scheduled for Monday, January 15, at Adams Park, 1620 Alvarado Canyon Road, where 14 meetings Mission Gorge Road. The program is repeated on Tuesday, January 16, at the Scripps Beach State, 143 South Cedric, La Jolla Santa Fe at Highway 101. Both events begin at 7:30 p.m. For ticket information, call 283-3024.

"Constitutional Arguments Against the Income Tax" the Libertarian Support Club presents Jim Laws, a constitutional lawyer who failed in jail for "wildfire failure to file" who speaks from 7 to 9 p.m. on Monday, January 15, 9:15 p.m. in the Rainelle Cell and Bar, east of 3052 Rosecrans North, Carlsbad, on Tuesday, January 16. An informal get-together follows. Laws's talk. Tickets are available for the program. For information, call 296-6423.

"Ethics in the Business World — Living!" Episcopal priest and author Ned Hall will offer a lecture on workplace ethics at All Souls' Episcopal Church on Wednesday, January 17. "Clin is a kick-staring, show-biz type," says Hall, "juggling with hope, hallucinogens, hostess, bull, holocaust, and barbecues." Hear what else he has to say at 7:30 p.m. at the Point Loma church, 1675 Catalina Boulevard. Free will be offered 223-6949.

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**SPORTS**

**Soccer**

- Home games are scheduled for February 1, against the Cleveland Cougars, and January 19, with the St. Louis Blues. Friday's game has a Mexican theme, with halftime entertainment including a Mexican last straw and milking marecha. At halftime on Sunday, a championship Freestyle team will also demonstrate how to really throw the disc. Both games begin at 7:30 p.m. at the Sports Arena. For ticket information, call 224-9226 or 224-6435.

**Tejon Basketball**

- The women's scheduled games at UCSD play these games this week at the school's Tejon gymnasium: on Friday, Jan. 13, against California Lutheran University; Saturday, Jan. 14, Ponoma-Peterson College; and Tuesday, Jan. 17, Chico State University. All games begin at 7 p.m. Free. 534-4213.

**McClarin's**

- A SXK run, four-mile walk, and one-mile fun run for kids under 12 on Sunday, January 15, will benefit Ronald McDonald CHILDREN'S Charities of San Diego. The sixth annual event begins at 7:30 a.m. with the "McRide" (the walk), followed by the run at 8 a.m. Both of these events begin south of the Hilton Hotel at Mission Bay. The "McKids" run starts at 9:15 a.m., just south of the park's information center. That event registration begins at 6:30 a.m. For fee and registration information, call 273-5440.

**Volleyball Tournament**

- The Women's volleyball tournament to benefit Miles Davis College on Saturday, January 15. Mens and women's six-people tournaments will compete at 8:30 a.m. at the gym on the Oceanside campus, located north of Highway 78, two miles east of 1/2 at One Hundred Drive. Special admission fee. For more information, call 449-6935.

**Skiiming**

- Following a marked route on trails, orienteering is a sport that allows participants to find their own way with the help of a map. It can be a solo, a club, or a race, depending on skill level and discipline. The first event will be held on Sunday, January 15, starting at 10 a.m., with instruction beginning at
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The 15th Annual Bridal Bazaar

"The West's Premier Bridal & Fashion Show!"

- Student of events featuring everything to make your wedding a memorable occasion.
- Spectacular flower show featuring the latest wedding styles from America's top designers.
- Free honeymoon giveaways to attend and visit each vendor.
- Free wedding packages for the bride & groom.
- Complimentary issue of Bridal Bazaar Magazine featuring a wedding guide.

Sunday, January 21
10:00a.m.-6:00p.m.
San Diego Convention & Performing Arts Center
202 "C" St.
San Diego 92101

The Original San Diego Harbor Excursion is having a sale on the best entertainment value on the bay.

Join us onboard our Victorian Sternwheeler ... the MONTEREY. Every Friday and Saturday night during the month of January, we'll take you on a 2 1/2 hour dinner/entertainment cruise for only $29.95* per person. Dine on a sumptuous two entree, full course gourmet dinner. Dance to the sounds of San Diego's finest live bands! Full open bar included in the price!

Hurry!! Don't Wait!!

Make your reservations early. We'll be waiting to welcome you aboard!

Or

San Diego Reader  January 11, 1989  13
**READER’S GUIDE TO LOCAL EVENTS**

**MUSEUMS**

**Aerospace Museum**, a new exhibit entitled "Fly Navy/Vertol," opens Saturday, January 11. Two Vietnam-era aircraft, a NASA P4 Phaeton II and a Soviet MiG-17, will be featured in the exhibit, which was developed to honor those aviators who flew during the Vietnam conflict. The museum is located on Pan American Plaza in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. 234-8291.

The La Jolla Museum of Contemporary Art, an exhibition of 14 recent works by Chilean-born artist Alfredo Jull is now open at the museum (Saturday, January 16, 10 a.m. to 5 p.m. Admission is free. Call 234-0113).

**Maritime Museum**, selections from the Rosenfield Collection of maritime photographs will be displayed through April 1. Twenty-four black-and-white photographs of sailing events and vessels will be shown in the gallery on the museum's third floor. Hours are 10 a.m. to 5 p.m. 234-0153.

The Museum of Man, "El Dia de la Muestra: The Life of the Dead in Mexican Folk Art" highlights one of Mexico's most important holidays, the Day of the Dead. The exhibit pays tribute to contemporary artists — both anonymous and well-known — who produce traditional folk art for this observance. Also displayed will be toys, candy skulls, comic works, and other artifacts. The touring exhibit remains through April 29. The ongoing exhibit at the museum, "Traditions of Saudi Arabia," an exhibit of 200 handicrafts ornaments and accessories, continues through January. Call 234-0153 for details.

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**JEFF GREENFIELD**

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

FEBRUARY FRIDAY @ 8 P.M. • MANDEVILLE AUDITORIUM • $9.00 • STUDENTS $5.00 • SLCT $8.00

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It's 1990 and time for new year resolutions! Enjoy the 1990 LIFESTYLE AND FITNESS SHOW, JANUARY 19-14. See everything from para-sailing to scuba diving displays.

You can also take part in free health screenings and more! Enjoy a Lifestyle of the 90's fashion show at 1 p.m. Saturday, sponsored by MESA COLLEGE.

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1990 BREAK OUT
FREE DINNER
Buy one get one FREE Tues- Thurs.
RESERVATIONS OR INFORMATION
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There's fresh snow in Mammoth!
Ski MAMMOTH

EVEKEND, JANUARY-MARCH
Weekend trips include deluxe coaches (some with videos), 2 nights deluxe condos, Saturday night dinner, & much more. (1991 prices feature inions)
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MAMMOTH (2 days, 2 nights)
MAMMOTH (3 days, 3 nights)
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Girls Night Out
FREE DINNER
Buy one get one FREE Tues- Thurs.
RESERVATIONS OR INFORMATION
279-2444
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San Diego Jazz Society

Salute to the Masters

Saturday, January 27, 1990 8 PM
Lyceum Stage Theater, Horton Plaza, San Diego

Ticket Info
Advance: $10.
At the Door: $12.

TICKET INFO
Tickets available at all Ticketmaster ticket centers including May Company, Mad Jack’s and Tower Record Stores. To charge tickets by phone, call 278-TIXS.

This project is funded in part by the City of San Diego under a program managed by the Commission for Arts and Culture. This project is funded in part by Great American Bank.

Looking for Love? The Singles Directory
Profile hundreds of San Diego's most desirable bachelors and bachelorettes!

Get yourself listed in The Singles Directory. It's free!!
For info call 619-548-E.S.E. to Ron's Singles Directory 800 West Hillcrest Dr. Ste. 429 La Jolla, CA 92037

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Enjoy games designed to demystify your career and develop your talent. Meet new people in a playful way. laugh a lot.

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Christina Productions
Beauty Pageant
Last chance to register!
Make her dreams come true.
Registration deadline is Jan. 27 for show Feb. 11.
Ages 11-17.
Call 494-2514
Sponsored by The Jai Mari Theatre at the Peaceful Prairie

San Diego Reader January 11, 1989 15
Gallery through February 28. The works are from two series that comment on our culture's use of visual images, entitled "The History of Art in 3D" and "3D: A Science Without Answers." The works are meant to be viewed with plastic 3-D glasses, which offer "hidden" meanings that may not be apparent to someone who is not ready to "see" them. The exhibit opens with a reception on February 15, 9:30 p.m. to 11:30 p.m. Viewing hours are Tuesday through Sunday, 5 p.m. to 9 p.m. 1144 13th Street. 

January 12, from 7 p.m. to 9 p.m. The show continues through February 25. The Institute is located at 1499 El Prado across from the Old Globe Theater in Balboa Park. Viewing hours are Monday, Tuesday, Thursday & Friday 10 a.m. to 5 p.m.; Wednesday and Saturday 10 a.m. to 5 p.m.; Sunday 12:30 p.m. to 5 p.m. 234 14th Street. 

 שובות from Youth" original work on paper, based on a theme of the minds of the girls. On-site artist Barbara Norga will be featured at the Bermuda Galleries, 1531 4th Avenue, La Jolla. The show opens with a reception on Friday, January 13, 7 p.m. to 9 p.m. and remains through February 9. Viewing hours are Monday through Saturday 10 a.m. to 5 p.m. 659 14th Street. 

San Diego, CA 92108. For more information, call 619 234-8582 or write our U.S. mailing address P.O. Box 145 San Diego, CA 92109. 

Rancho Santa Fe. The show continues through February 9. Viewing hours are Monday through Friday 10 a.m. to 5 p.m. 4510 13th Street. 

Coastal Landscapes, recent paintings by local artist Stuart Buntin will be shown at the AEA Gallery, 4520 Mission Boulevard, Pacific Beach, through January 31. The expressive works include paintings, sculptures, and prints. Viewing hours are Monday through Friday 10 a.m. to 5 p.m. and Saturday 11 a.m. to 4 p.m. 443-2144. 

"Geminism," an exhibit of paintings by Carlos Watson are on display at the Friends of the Book Center, 1025 2nd Street, Hillcrest, through February 10. The center is open Tuesday through Friday from 2 p.m. to 9 p.m. 291-5804. 

"Hand Made" a group exhibit of paintings, prints, and other works of art including in this national touring exhibit, which features works by local artists who participated in the San Diego Biennial Workshops, will be on display at La Jolla Art Galleries, 1175 4th Avenue, La Jolla throughout February. 

For a New Generation of Christians 

The New Christian Church offers wholesome, sensible food for thought to increase the quality of personal spiritual life. The teachings are based on the Bible and the new revelations through Emanuel Swedenborg. 

Come and Worship With Us. 

Meets Sundays, 10 a.m. 
2101 Meadow Lark Drive 
Call 571-8599 

"Worship with a Heavenly Point of View" 

"Greenhouse" a group exhibit featuring more than 50 pieces of work will be displayed at UCSD's Greenhouse through February 25. All works were created on a personal computer and generated by a computer-aided design in color or black and white with 8½-by-11-inch paper. The pieces vary from 12 to 23 inches wide, and range from 2 p.m. on Saturdays 534-4087. 

"Traveling Round My Favorite Place," watercolors, including urban and rural landscapes, watercolor and to local scenes, will be shown at the Knoblauch Gallery, 666 4th Avenue, La Jolla, through February 6. Viewing hours are Tuesday through Saturday 10 a.m. to 5 p.m., Tuesday 1 p.m. to 3 p.m. 454-0616. 

"Into the '90s: The Baroque Flex," a group exhibit featuring new works of art with a sense of the mad, art in nature, will be shown in the Knoblauch Gallery's paintings and in pastel landscapes through February 11 at 

2100 Inland Empire Blvd., Del Mar. Viewing hours are 11 a.m. to 6 p.m. daily 536-3852. 

"Sails the Beasts and Our Children," an exhibition by the children of Hawthorne and Poway Elementary Schools will be displayed at the Sailing Club, 1304 4th Avenue, North Park, through January 15. Viewing hours are Monday through Saturday 10 a.m. to 5 p.m. through Thursday; 9 a.m. to 1 p.m. Friday and Saturdays. 297-3506. 

"African-American Abstractions in Perspective," featuring works by 27 artists, will be shown at the gallery space of the San Diego Repertoire's Louisa Court through February 26. Paintings, sculpture, painting, printmaking, and installation are being included in this exhibit. The show features works by 27 artists who participated in the Brandywine Workshops' winter residency program, based in Philadelphia. Viewing hours are Monday through Saturday 10 a.m. to 5 p.m. 231-3566. 

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Send your best choice of voice-overs or looks, by acting in TV commercials or voice-over ads in animation, or voice for video games. Lots of fun. We teach.

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Bring your headshot or photo for our file.

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1990 Junior Padres Club Sign-up
Saturday, January 13th
400 Free Baseballs!

Clairemont Square
Line-up Card
1:00-3:00

• CUBA COLA JR. PADRES SIGN-UP
  Meet Padres Mark Grant, Craig Lefferts, Bob Nelson, and Leon Roberts and get their autographs. Kids 14 and under can join the Jr. Padres Club. Membership is $6.00 for 6 pm. selected Padres games. Padres Baseball Cards and 1 newsletter. Supplies are subject to availability.

• FREE PADRES BASEBALLS
  to the 1st 400 kids 14 and under.

• DRAWINGS FOR PADRES PRIZES
  • KESI KIDS CLUB SIGN-UP
  and Clairemont Square Kids Club Discount Buy: Sign up to win in the KESI "Be A Star" contest. One lucky winner plus five friends will "Be A Star" with Shegman Tony Kelly on the KESI Kids Club TV show.
  Ages 6-11—must be present to win.
  • Q106 PRIZE VAN
    with tons of music and great prizes!
  Sign up to win a trip to the U.S. Space Camp for 5 days (including air fare, food and lodging.
  Ages 9-13—must be present to win.

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THE NATIONAL TOUR
Evenings of hope for the healing of AIDS

A GALA EXTRAVAGANZA OF MUSIC AND DANCE

ONE NIGHT ONLY!
Monday, January 22 • 8:00 p.m.
San Diego Symphony Hall
Featuring
MICHELLE PFEIFFER
and
MESHACH TAYLOR
From the movie "The Fabulous Baker Boys"
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EVERY THURSDAY NIGHT!!!
LIVE BANDS
THE LEGENDS

January 11

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TRIPPIN' 2'S DAY NEW YEARS EVE NIGHT
• 2 for One Specials • 5t Champagne
• Free Trip Drawing • Free Noise Makers, Confetti
• Dancing to 60's! • Countdown Starts at 6:30

DAILY HAPPY HOURS (4:30 - 6:30pm)
FREE FOOD BUFFET - (No Cover Charge)
$1 Drafts - $1 Wine - $1 Well

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On Mission Center Road Off of Friars in Mission Valley

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• 1 day lift ticket
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$199 Package per person double occupancy

Midweek includes
• Round trip air transportation from San Diego to Las Vegas
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• 3 nights' lodging at the BRIAN HEAD ROYALE
• 3 Days' lift tickets
• Warm buffet breakfasts

San Diego Reader January 11, 1989
READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing editor for Jeff Smith (San.) and Jonathan Sende (San.). Information is accurate according to material given but is always subject to change according to your ability to find it. All times are in Pacific time. Unless otherwise specified, this list is by no means comprehensive. The area's many other theaters offer discounts and other special events, so check the local listings and the newspaper for more information. All box offices are open Monday through Friday from 9 a.m. to 5 p.m.

ANIMAL NATION
Steve Fried's musical drama, presented by San Diego Rep with the Del/arte Players, is a version of Gorky's A Month of Tragedies. An exception of more recent performances are written as part of the collective effort of all the writers of Gorky's plays. It is a thoroughly enjoyable experience, enhanced by Jeanette's intelligent and sympathetic direction. The music and dance are well done, and this is a deeply moving and poignant play. Fried's score of human beings as the subjects of the various tales is powerful, and the production is a success. The play is a must see for all lovers of serious and intelligent theater.

The Little Foxes
by Noe Yee
Directed by Christopher R. K., that has been described as "not as modern as it is about animals, but it is about the Russian revolution, imperialism and the fight against it." The play is being performed at the La Jolla Playhouse, and this is a deeply moving and poignant play. Fried's score of human beings as the subjects of the various tales is powerful, and the production is a success. The play is a must see for all lovers of serious and intelligent theater.

INTRODUCE YOUR FAMILY TO SHAKESPEARE!
San Diego JUNIOR THEATRE
JANUARY 12-28
Midsummer Night's Dream
Call 239-8355
Tickets $4, $5, $6
Friday at 7 p.m., Saturday at 2 p.m.
Casa del Prado Theatre
Balboa Park
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Theatre Arts classes offered • Call 239-1311

THE LITTLE FOXES
by Noe Yee
Starring: Michael Thompson, Wayne Tieberts and Victor Zappie
GROUP RATES/TIX INFO: 619/565-9949 TIXTONE: 619/234-9583

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Enjoy:
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Upcoming events includes:
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for club information and newsletter, call 457-3003 anytime.

NORTH COAST REPETORY THEATRE
5705 32nd Street, San Diego
Call 239-5555
PREVIEW DEC. 27TH-30TH
THRU JAN. 21ST
HANH COSMOPOLITAN THEATRE
4414 10TH AVE, SAN DIEGO
Directed & choreographed By Wayne Tieberts
Written & Composed By: Bill Barry, Beverly Bremers, Michael Thompson, Wayne Tieberts and Victor Zappie
GROUP RATES/TIX INFO: 619/565-9949 TIXTONE: 619/234-9583

PREMIERE JAN. 3RD
THE MEMORANDUM
A comedy-
directed by VACLAV HAVEL
January 19—February 4
For Reservations CALL 481-1055

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January 30
WORLD PREMIERE
A NEW COMEDY

OF THE KIDS
Talk Radio
Mystery
IT'S "TAX THEATER"
Talk back to the actors
help solve the murder.

CORONADO PLAYHOUSE
435-4856

18 San Diego Reader, January 11, 1989
**PLAYS BY YOUNG WRITERS**

The Castlegar Quarter Theatre Company is hosting the winning plays of the California Young Playwrights Project’s annual competition. The plays are being given a full production. The plays are:

1. **The Reality of Absence** by Adam Arnedo
2. **Bilingual Renaissance** by Gene Rowan
3. **The Dinosaur and the Master of the Universe** by Jay Schwartz

The debut (2/14-2/28) for the specific days and times are: Monday and Wednesday through Saturday at 8:00 p.m. (5:00 p.m. Sunday).

**INCINE MYSA**

The Old Globe Theatre opens in 1990 with the play, "The Shadow," by Anton Chekov. Jack O’Brian has directed. Cast members include Richard Easton, Richard Kind, Anna Beck, John Babson, and David Trading. The cast includes: Peter MacNicol as the narrator, Peter MacNicol as the narrator, and Peter MacNicol as the narrator.

The Old Globe Theatre, Simon Edson Centre for the Performing Arts, through January 21. Wednesday through Saturday at 8:00 p.m., Sunday at 5:00 p.m. For information call 231-5366.

**WORLD SERIES AT THE BIG KITCHEN**

The Kitchen Cabaret is celebrating three consecutive series of seacoast events. Prank, satire, and poetry. On January 14, poets Michael Berril, Paula Ormon, Steve Gerger, and Ray Lottba will present "Poem & Fable: A Burning Desire". (Satin)

The Big Kitchen Cabaret, 2208 South Street, starting at 6:30 p.m., through January 14. For information call 231-5366.

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**ROSEMARY'S DRAGGER**

MaryRose, the San Diego Repertory Theatre’s late-night literary cabaret, is presentinga reading of Marc Weisner’s new version of Dumas’ An Honor that is a Decree of the French Academy. In addition, we are offering a reading of the latest work by John Proud, an author recently resident at the Leprechaun House (at the Leprechaun House, and in several ways wrongly) maligning "Midas," Sisebutia in a text

The Leprechaun House, Monday, Tuesday, through Friday at 8:00 p.m. For information call 216-5766.

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**SAN DIEGO REPERTORY THEATRE**

**ANIMAL RIGHTS**

_Do They Have Any?_

Come see "Animal Nation" by Steve Friedman, the compelling musical fable now playing at the LUCEUM. A world premiere inspired by the writings of George Orwell.

Tickets: 235-8025

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**MUSIC FOR THE THEATER**

_The International Orchestra in residence at USIU_ Zoltan Rozsnyai, Music Director presents_ Aaron Copland’s dazzling_ **MUSIC FOR THE THEATER**

**Sunday, Jan. 28**

at 2 & 8 pm

Lycum Theater
Horizon Plaza
Tickets $10
Senior, student & group rates available

"Music for the Theater is a quintessential American extravaganza..." — New York Times

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**ADAMS REVERE THEATRE**
3335 Adams Avenue, Normal Heights

**THE BOWERY THEATRE**
1537 Adams Avenue, Normal Heights

**THE CALIFORNIA THEATRE**
3335 Adams Avenue, Normal Heights

**CHRISTIAN COMMUNITY THEATRE**
1830 Melrose Avenue, Normal Heights

**CIVIC VILLAGE THEATRE**
1830 Melrose Avenue, Normal Heights

**COURT OF JESTERS**
2239 Adams Avenue

**CONCORDIAN PLAYHOUSE**
2239 Adams Avenue, Suite D, San Diego

**EAST COUNTY PERFORMING ARTS CENTER**
230 E. Main Street, El Cajon

**EXODA THEATER**
230 E. Main Street, El Cajon

**GALAPAGOS QUARTER THEATRE**
The Elizabeth Theatre
734 North Avenue, San Diego

**GABRIEL QUARTER THEATRE**
734 North Avenue, San Diego

**GROSVENOR COMMUNITY COLLEGE Performing Arts Center**
8300 College Drive, El Cajon 470-1100

**HUNTER BRAWL PLAYERS**
Mervyn Voorhees
12000 Middle Road, la Jolla Shores Beach 234-5689

**JAMS THEATER**
12000 Middle Road, la Jolla Shores Beach 234-5689

**JAMIE LEE KINNEY COMPANY**
12000 Middle Road, la Jolla Shores Beach 234-5689

**OLYMPIC THEATER**
12000 Middle Road, la Jolla Shores Beach 234-5689

**POPULAR THEATER**
12000 Middle Road, la Jolla Shores Beach 234-5689

**ROSEMARY'S DRAGGER**
12000 Middle Road, la Jolla Shores Beach 234-5689

**SAN DIEGO REMARKS THEATER**
12000 Middle Road, la Jolla Shores Beach 234-5689

**SAN DIEGO RECREATION THEATER**
12000 Middle Road, la Jolla Shores Beach 234-5689

**SAN DIEGO REPETORY THEATRE**
12000 Middle Road, la Jolla Shores Beach 234-5689

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**SUNSET SQUARE THEATER**
12000 Middle Road, la Jolla Shores Beach 234-5689

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of the NFL playoffs in the Palm Terrace Lounge—drink specials throughout each game. Super!

THE CARGO BAR

wants to throw your office a party. Call us today for details—you’ll be surprised at what we have to say.

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Enjoy the finest in easy jazz, 6:30 to 11 p.m., Wednesday and Thursday, with our happy hour and free hors d’oeuvres from 5:30 to 7:30.

KFM’s Lithes Out Jazz

Reel to Real, one of San Diego’s coolest bands, helps create Friday’s hottest happy hour, 5:30-8 p.m.

THE SAN DIEGO HILTON

BEACH AND TENNIS RESORT

1775 East Mission Bay Drive (off Sea World and Hwy. I-5) • (619) 276-4010
The Buck Pets know plenty about electric guitars. The quartet's self-titled debut album, a celebration of jagged noise, is full to the brim with the gifts of their instruments. Their compositions aren't anarchic — no Sonic Youth free-for-alls, at least not on the record — but there's genuine abandon in the way the guitars are applied. For anyone in love with the sound of a really distorted guitar, this music is essential. With the undeniable punch they pack, they could easily get away with a repertoire of three-chord thrashers, but they've written a good amount of harmonically advanced chord structures to attack. Their personas is creatively, not anonymously, buffy (on songs co-written by the entire quartet, the writing credit is an acronym of their last names: Savage, Thompson, Alka, and Beach). They've got 45's, but even with PMRC-baiting songs like "A Little Murder" and "Iron Cock," the most threatening thing about them is the sheer volume sound they put out. The fact that rock and roll is not noncommittal and pretense-free has been released on a major label (ISLAND) makes me grin fondly. If you retain this idea as well, the Buck Pets will be at a galvanic Saturday night. It will be loud.

MIKE KENEALLY
FRIDAY, JANUARY 12
SLINGSHOT WILD TRAVELIN' SALESMEN
SATURDAY, JANUARY 13
MARIE OSMOND
PLUS KSON FLATBED BAND
THURSDAY, JANUARY 18
FINELINE ENTERTAINMENT
GREG HOWE & HOWE II
FRIDAY, JANUARY 19
PONCHO SANCHEZ

SUNDAY, JANUARY 21
TOPFLIGHT ENTERTAINMENT
TYRONE DAVIS
FRIDAY, JANUARY 26
AFROPOP DANCE PARTY
WITH DJ GEORGES COLLINET TO BENEFIT KPBS RADIO
FRIDAY, FEBRUARY 2
HIGHWAY 101
PLUS KSON FLATBED BAND
SATURDAY, FEBRUARY 3
THE GUESS WHO

WEDNESDAY, FEBRUARY 7
DAVID BROMBERG & HIS BIG BAND
FRIDAY, FEBRUARY 9
ZACHARY RICHARD
THURSDAY, FEBRUARY 15
THE DESERT ROSE BAND
FRIDAY, FEBRUARY 16
GATO BARBIERE
SATURDAY, FEBRUARY 17
TOWER 9 POWER
WEDNESDAY, FEBRUARY 21
HOOTERS
SATURDAY, MARCH 24
DON McLEAN
THURSDAY, APRIL 5
B.B. KING
SATURDAY, APRIL 21
KATHY MATTEA

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

IGNANAS

Baja California's Showcase Theater & Patio Bar
SABTURDAY, JANUARY 13
FINELINE ENTERTAINMENT
THE BUCK PETS

FRIDAY, JANUARY 12
FINELINE ENTERTAINMENT
D.R.I. (DIRTY ROTTEN IMBECILES)
PLUS: MORDRID MOTOR PSYCHO SANTA CLAUS

FRIDAY, JANUARY 19
FINELINE ENTERTAINMENT
CIRCLE JERKS
SATURDAY, JANUARY 27
ALL

SATURDAY, JANUARY 20
PONCHO SANCHEZ
18 & OLDER WELCOME

Only a five minute walk from the border In the new Pueblo Amigo Shopping Center!
Friday and Saturday evenings and also host a jam session on Sunday beginning at 2 p.m.

Gourmet Lounge/Town and Country Hotel, 300 Hotel Circle South, Mission Valley 291-7120. Kristie Ricciotti, piano, 5:45 p.m., Monday through Friday; Debbie Chioda, piano, 5:45 p.m., Tuesday through Saturday. $5 cover charge.

Hibachis, 3540 Roesler Road, Mira Mesa 318-5190. In Toronto, piano, Saturday night and Sunday afternoon. $5 cover charge.

Holiday Inn, Old Orchard Beach, 250 Hotel Circle South, Mission Valley 291-6720. Brian Hatcher, contemporary. Wednesday through Saturday. $10 cover charge.

La PastaLoco Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley 291-7120. Sandy Daniels and Flashback, contemporary, Tuesday through Saturday. $10 cover charge.

La Rambla Cantina, Mission Valley Inn, 857 Hotel Circle South, Mission Valley 291-8200. Old Ridge, comedy and music, Tuesday through Saturday. $10 cover charge.

The Library, 7459 Mission Gorge Road, Allied Gardens. M.K. & NUART, Saturday, contemporary Thursday through Saturday. $10 cover charge.

Pepe's, 3867 Balboa Avenue, Mission Valley. Baja Boys and Barrio, Baja Boys and Barrio, contemporary, Thursday night through Sunday. $10 cover charge.

Patio Club, 1728 Linda Vista Road, 273-8864. Bar Chula and Friends perform dance, swing, and static music, Friday and Saturday evenings.

Pizza Joe's, 7429 Waring Road, Mesa Gardens. Edd Godg, contemporary, Thursday through Sunday. $10 cover charge.

San Diego Night Club and Western Showroom, 6522 Mission Boulevard of Black Mountain Road, Mira Mesa. 271-4808, Steadman, country music, Wednesday through Saturday.

Seven Seas Lodge, 82 Hotel Circle South, Mission Valley 291-1300. Listen, laugh, sing along with Gary Narvanez, Thursday through Saturday. $10 cover charge.

SmokeRs, 10475 San Diego Mission Road, Mission Valley 683-4960. Bobby Simmons and Maniac, jazz, Sunday, and from 4:45 p.m., Saturday. Bricker's, Top 40 rock and roll, Saturday.

Spirit, 1320 Balboa Avenue, Bay Park 278-5880. Under authoritarian rules, all are rock groups: Comanche Moon and R. Wolfe, Thursday; The Great British Brass Band, Friday; and The San Diego Philharmonic's comedy and music, and a Downtown Traffic Friday; Holy Love Sneaks, New R&B Friends of Chords, Unwritten Law and guests, Saturday; comedians' showcase, Tuesday; Spooked Steel, Kula, and the Peexo Scare, Wednesday.

The Stadium Club, 6951 Fairmount Avenue, Mission Gorge 282-5286. Live music, rock and roll, Friday and Saturday, call club for information.

Sunset Club/West Club, 650, 950 Hotel Circle North, Mission Valley 298-6852, 8th Ave., rock and roll, Tuesday through Saturday. Take Four Rock, contemporary, Sunday and Monday.

Tito Loco/Mission Gorge, 3332 Mission Gorge Road, Mission Gorge 280-9647. Chico, guitar and vocals music, Wednesday and Thursday, accompanied by vocalists Pete Coven, Thursday, the Hi F阿, rock and roll, Friday and Saturday; Joe Tramonti, strolling piano-vanety, Sunday, live music, contemporary, Monday; Deanne St. Clair, contemporary, Tuesday.

Wangler's Bistro, 6908 Mission Gorge Road, Mission Gorge 296-4832, Bar and Grill, country, Tuesday through Saturday; Haynes, country and Sunday.

San Diego South

The Abbey Restaurant, 2825 Fifth Avenue (corner of Fifth and El Centro). Hillcrest 293-4779. Vicki McCallister and Linda Penza entertain, on harp and piano respectively, call club for information as to who performs on a given night.

Comedy isle

Waterfront Club & Restaurant

Located at the Bahia Resort Hotel · 998 West Mission Bay Drive

®

STEVE MCGREW

Thursday & Friday, January 12-13

As seen on Showtime's "Comedy Club Network", special for Jerry Lee Lewis & B.B. King

TERESA HOLCOMB

Saturday, January 13

Teresa is a local favorite. A Chicago native, Teresa is a true original. Performing solo and with a different lineup each weekend, you are sure to have a great time.

DOM IRREKA

Sunday, January 14

Dom is an engaging performer who has been entertaining audiences for years with his unique and endearing台风. A true crowd favorite, Dom is sure to have you laughing out loud.

INDUSTRY SHOWCASE

Sunday, January 13

Also appearing is John, a newcomer to the industry, and Wanda from "Catch a Rising Star" TV show.

PROFESSIONAL COMEDIANS

TICKETS AVAILABLE

NO DRINKING OR SMOKING

FREE ADMISSION WITH THE COMEDY CLUB T-SHIRT

Includes:

- Admission to the event
- A complimentary T-shirt
- A chance to win a variety of prizes

MEETING PLACE:

Bahia Resort Hotel, Bahia Ballroom, 998 West Mission Bay Drive

COMEDY ISLE's 2-FOR-1 PASSPORT

Buy one ticket to Comedy Isle and get one ticket free with this coupon. Expires January 18, 1989.
Droovy Magg's, 3099 University Avenue, Hilcrest, 298-4632. Penny Griffin and Jon Caspy playing, jazz, folk and contemporary music. Thursday, Rainbow Stage, Renaissance, folk, rock and roll, Friday. The Atchison Female Quartet, rockabilly, Saturday.


The Blue Cafe, 805 Fourth Avenue, downtown, 234-2140. Tony King and the Second Chance Band, Saturday.

The Mallard, 2120 4th Avenue South, 296-1107. The Fine Print Band, Saturday.

The Non-Stop FM, 2200 4th Avenue South, 296-4980. K. M. at the microphone.

The Quarters, 430 South Main Street, 296-4980. Open mic.

The Awakening, 2317 South Main Street, 296-3072. Open mic.

The Mallard, 2120 4th Avenue South, 296-1107. AC/DC, Saturday.


The Awakening, 2317 South Main Street, 296-3072. Open mic.

The Quarters, 430 South Main Street, 296-4980. Open mic.

The Mallard, 2120 4th Avenue South, 296-1107. AC/DC, Saturday.
Club Caliente
FRIDAY & SATURDAY NIGHT
Restaurant Employees $1.50 Drinks
Tuesday-Saturday
10 pm-1:30 am
Just wear your uniform or bring in your paycheck stub.

Featuring "Live" this Friday & Saturday Night
HEROES
In Point Loma on the Corner of Rosecrans & Sports Arena Boulevard
* 225-9090

CANNIBAL BAR

Tuesday, January 16
THE CLASSICS
No cover

Art Goo’s "JAZZ TRAX" NITE
Wednesday, January 17
FATTENED BAND
No cover. Complimentary hors d'oeuvres at 9:30 p.m.
Cuban & Super Fashion Auction beginning at 9:45 p.m.
GREAT PRIZES, GIVEAWAYS & NEW DRINK SPECIALS
CATCH THE "TIDAL WAVE"

Thursday-Saturday
January 11-13
HEROES
Fashion, Film, Fashion Auction
Every Thursday
Susie Fadlor's Fashion Auction every Friday

LIL' ELMO
& THE COSMOS
Suspension Fashion Auction every Friday

PETER ROBBERECHT
You can hear Peter's original music live.
only in MORAY'S lobby bar.
Wednesday-Saturday
5:30-7:30 p.m.
Friday & Saturday
9:00-midnight

REGGAE
Winston's
OCEAN BEACH CA.
Tonight, Thursday
CITIZEN X
Reggae

Friday
LIMBO SLAM
Tropical party funk

Saturday
DR. CHICO'S
ISLAND SOUNDS

SUNDAY
SPOILERS, TRAVELERS & FISH AND THE SEaweeds

Monday
ORIGINAL BAND NIGHT featuring
RABBIT CHOIR, JAM BAY

Tuesday
Blues with
THE MIGHTY PENGUINS

Wednesday
FORBIDDEN PIGS

Coming
Jan. 18: CARDEFF REEFERS
Jan. 24: BIRD'S featuring MICHAEL CLARK
Jan. 26: SUPER BOWL PARTY

1921 Bacon Street • Ocean Beach • 222-6822

COMING ATTRACTIONS:
THE NOSTALGICS - Tuesday, January 23
HOLLY'S COUNTRY - Wednesday, January 24
THE HEROES - Thursday, January 25
MAR DELS - Friday, January 26
SOUL PATROL - Saturday, January 27
THE NOSTALGICS - Tuesday, January 30
MARK LEMNAN BAND "ALBUM RELEASE PARTY" - Wednesday, January 31

CATAMARAN RESORT & HOTEL
FREE VALIDATED PARKING
[See ad on back]
The Red Fox Steak House, 2223 El Capiin Road, (949) 252-0330. Live piano music Thursday through Saturday.

Boat House, Maple Avenue, 2223 El Capiin Road, (949) 252-0330. Live piano music Thursday through Sunday.

John's Bar, 5151 Harbor Island Drive, (949) 252-0330. Live piano music Thursday through Sunday.

The Room, 2200 South Harbor Drive, (714) 252-0330. Live piano music Thursday through Sunday.

The Oasis International Hotel, 930 Troon Avenue, (949) 252-0330. Live piano music Thursday through Sunday.

Patrick's, 428 E. 7th Street, (949) 252-0330. Live piano music Thursday through Sunday.

Priscilla's, 2200 South Harbor Drive, (949) 252-0330. Live piano music Thursday through Sunday.

The Swell Bar, 2223 El Capiin Road, (949) 252-0330. Live piano music Thursday through Sunday.

Singing Chickens, 2223 El Capiin Road, (949) 252-0330. Live piano music Thursday through Sunday.

Please respect our neighbors when you leave.

MONDAY, JAN. 17, 9:00 PM
RONEY KAYE AND THE SWINGIN' GATES AND GUESTS THE BEDRECKERS

WEDNESDAY, JAN. 19, 9:00 PM
CLARENCE GATEMOUTH BROWN

TUESDAY, JAN. 16, 9:30 PM
CARDIFF REEFERS

FRIDAY, JAN. 12, 9:30 PM
MIDNIGHT SOUL PATROL

SATURDAY, JAN. 14, 9:00 PM
MIGHTY PENGUINS

WEDNESDAY, JAN. 19, 9:00 PM
ROMY KAYE AND THE SWINGIN' GATES AND GUESTS THE BEDRECKERS

MONDAY, JAN. 16, 9:00 PM
THE MAMAS AND THE PAPAS

FRIDAY, JAN. 12, 9:30 PM
THE MAMAS AND THE PAPAS

THE CYPRESS PALM JUICE JOINTS offer the best.
THE BIG WIN SALE

imagining yellow suns

EGGPLANT

MONKEY BARS

FOOD FEET

Choose From These And More Now On Sale!

WHEREHOUSE

Sale limited to stock on hand - VIDEO RENTALS STORES MARKED WITH • PERSONICS SYSTEM AT STORES MARKED WITH #

Sale ends Thursday, January 18, 1990. 12025

$11.99 COMPACT DISC

$6.99 CASSETTE

$7.99 COMPACT DISC

$5.99 CASSETTE

San Diego Reader January 11, 1989 31
THE GREAT ROOM, 2296 Coldside Avenue, El Cajon, 447-4406, Dale Allen performs slides and country music beginning at 9 p.m., Wednesday through Saturday.

BILL'S Horseshoe Lounge, 1224 Broadway, Lemon Grove, 464-5534, Louise Busche sings country and rock. Thursday through Sunday.

Don's Landing, 1301 East Main Street, El Cajon, 462-5258, Friday B.B. Kindel, modern country and rock. Thursday through Sunday.

The Depot Bar and Grill, 28344 Old Highway 91, Pine Valley, 627-8277, The Believers, rock and roll, Friday and Saturday.

E-Z Country, 9005 Mission Gorge Road, San Diego, 419-1300, Country music by local artists. Friday and Saturday.

Fugain's, 1545 Campo Road, Spring Valley, 621-0313, Wally's Band, rock and roll. Friday and Saturday.

Guitar CABS FROM $179
LEGENDARY MARK III $1400
MESA/BOOGIE® 4x12 CABS FROM $599
STUDIO PRE-AMP NOW IN STOCK

SAN DIEGO'S EXCLUSIVE FACTORY-DIRECT DEALER

The Spirit of Art in Technology

MESA/BOOGIE®

E.V. SPEAKERS

Black Shadow 125, 200-watt $199.00
Black Shadow 150, 200-watt $199.00
Black Shadow 151, 400-watt $219.00

TUBES

12AX7A/7025 $80.00 each
12AU7 $110.00 each
6L6-GC (STEREO) $36.00 pair
EL-34/6CA7 (STEREO) $40.00 pair
6V4 GT $30.00 pair

BOSS ME-5

GUITAR MULTIPLE EFFECTS
• 5 effect units
• 64 effect patches
• MIDI

List $425

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$499

20% OFF BOSS

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90 days same as cash OAC • Easy financing

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SUPER BOWL SUNDAY

5 satellites • 4 wide screens • 25 TVs
Your $20 ticket includes: Super Bowl '90 T-shirt, 1/2 lb. burger and fries, plus live music by SHAKEY 'N WET and spaghetti feed immediately after the game
Limited assigned seating •

Final drawing for HAWAII TRIP FOR TWO!
Includes: airfare, 7 nights hotel lodging and Pro Bowl tickets

*All seats will be pre-sold — no tickets sold at the door.

8622 Lake Murray Blvd.
697-4457

LIVE JAZZ IN THE CITY

MOST VALUABLE PLAYERS

Thursday, Jan. 11, 7:00-11:00 pm
Friday & Saturday, Jan. 12 & 13, 9:30-1:30 am

SUN SHINE NIGHT

1990 Season in College Avenue 
Baptist Church 
The International Orchestra 
Zoltan Rozsnyai, Music Director

ANTHONY NEWMAN

Piano • Harpsichord • Organ

January 26, 1990 at 8 pm

The Program

Newman's Concerto for Piano •
(world premiere)
Handel's Organ Concerto No. 1
in B Major
Bach's Brandenburg Concerto No. 5
Mozart's Symphony No. 40 in G Minor

"Newman's virtuoso command...his flair for theatrical, propulsive rhythm...is exciting... — New York Times"
PARK PLACE

TODAY — All-You-Can-Eat spaghetti feast, 4-7:30 pm • $1.25

TUESDAYS
ICED TEAS NIGHT $1.50 (9 ‘til closing)

KGB FM
NIGHT
Wednesday, January 17

“NAME THAT RUSH TUNE”
Your chance to win a collection of Rush cassette tapes courtesy of Tower Records, El Cajon

TONIGHT PARK PLACE PRESENTS
“The Thursday Club”
Come join us this week!
Margaritas $1.25 (9 ‘til closing)
Sunday & Monday, January 14 & 15

NOT GUILTY

LIVE ROCK EVERY NIGHT
1280 Fletcher Parkway, El Cajon • 448-7473

20/20’s As The Art Turns ...

*FREE - Live art performance by “Rocco” • 12 noon till 5 pm
with a 22-member percussion jam session led
by special guest — Poncho Sanchez ...

*Saturday-Jan. 29 A special Latin jazz salsa dance concert
with PONCHO SANCHEZ & his 9-pc. Latin Jazz Band — 8 pm till 2 am at
Iguana’s nightclub (688-2213) located in Tijuana’s Pueblo Amigo Plaza
Tickets: At door; all tickets/master locations; Bacchanal nightclub
(560-8022); Serviente Victory (B 80-10-80); 50% off for students at door ...
*Also, San Diego appearance at BACCHANAL NIGHTCLUB—Friday, Jan. 19
Sponsored by PONCHO SANCHEZ, 20/20 Studios ... Thank you.

WINDHAM HILL JAZZ RECORDING ARTISTS

TURTLE ISLAND STRING QUARTET

Darol Anger • David Balakrishnan • Mark Summer • Katrina Wrede

JANUARY 27 • SATURDAY • 8 PM • MANDEVILLE AUDITORIUM
Students $8.00 • G.A. $12.00 • Sr.Cit. $10.00
UCSD Box Office • 534-4559
PRESENTED BY UCSD UNIVERSITY EVENTS & STUDENT ACTIVITIES

YES, WE’RE OPEN!
Tuesday-Saturday, 8:30 pm-2:00 am

Tuesdays
$1.00 MARGARITAS ALL NIGHT!
NO COVER!

Wednesdays
LADIES’ NIGHT AT THE BEACH • MALE
BLUE JEAN CONTEST! DRINK
SPECIALS, PRIZES & MORE

Thursdays
COLLEGE NIGHT! 90¢ DRINKS &
NO COVER WITH COLLEGE ID

Fridays & Saturdays
NO COVER BEFORE 9:30 PM

HAPPY HOUR
MON.-FRI. 4-7 PM • $1.00 MARGARITAS,
WELL DRINKS AND DRAFTS
COMPLIMENTARY BUFFET
860 Garnet Ave. • Pacific Beach • 272-1241

San Diego Reader January 13, 1989 33
LÁ HACIENDA

AMERICAN
RESTAURANT
AND CANTINA
INTRODUCES

Oh Ridge

Appearing through June 2
Tuesday—Saturday 8:00 pm till close
Plus don't miss our

FIESTA HOUR
Monday—Friday
Featuring Mission Valley's
Best Taco/Seafood Bar and Drink Specials
4:00–9:00 pm

Mission Valley Inn
875 Hotel Circle • Mission Valley
298-8281

Torrey's
presents

Where you sang the hits!

STUDIO CLUB

every Thursday!
Choose from 1000 hits to sing to, or just enjoy the show!
6–10 pm

Fantasy Fashions
Auction Show
Every Wednesday—show starts at 9:00 pm
San Diego Marriott, La Jolla
4240 La Jolla Village Drive
La Jolla • 587-1414

FOGGY'S NOTION

OPEN MIXED NITEL
IMPORT BOTTLED
BEER $1.25
DOMESTIC BOTTLED
BEER 85¢

QUALITY SPIRITS $1.25
DRAFT BEERS 50¢

TELL A JOKE AND GET A 50% DISCOUNT ALL NITE
NEVER EVER A COVER!
3655 SPORTS ARENA BLVD., SAN DIEGO, CA 92110 • 222-2791

from 7:00–7:30 pm

KEEPS"$1.25
DO NOT NO FOKE

Every Tuesday
8:30 PM to 1 AM

Join us in welcoming
FATTBURGER

The Yacht Club

Monday, January 15
8:30 pm–12:30 am

• Happy Hour 5–8 pm
99¢ Appetizers
• Featuring casual
light dining
and cocktails

SANDIEGO MARRIOTT
333 W. Harbor Drive, San Diego • 234-1500
Río's
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4258 W. PT. LOMA
THURSDAY
Point Loma Nights 9 pm - $2
FISH & THE SEAWEEDS
THE RIPTIDE
FRIDAY
2 pm - $2
TAXXI
SATURDAY
9 pm - $6
SECRET SOCIETY
THE AND
& local favorites
FISH & THE SEAWEEDS
SUNDAY
6 pm - $6
HATTS OFF
ST. WYLDE
MORLEY GREY
9 pm - $3
PASSPORT
with live GIST
TUESDAY
9 pm - $2
ORIGINAL MUSIC SHOWCASE
SPENCE EDDY
ECCENTRICS
FEDAK
621
two WEDNESDAY
THURSDAY
Buddy's Blue Pacific Lounge
Shane & Dan: Movies, etc.
Soul Stirrings: Alphonso Bernard
up
Sparrow's: Pacific Lounge
Take Your Pick: The Love Boat
Sue: The Fiji Dads
TimeLine: With Bob Bell Ann's Restaurant
Al Tarinas: The Library
The Varied: Rojo del Cordoba
Steve White: Barberries Cafe
Brian Whittaker: Kelly's Pub, Mexican Village, Tony Roma's/La Casa Nazo
Jerry Williams: The Lighthouse
Crag
Country / Country Rock
Basketball Club
Brindle: Pink Valley House Restaurant
Breakfast Place
Los Sierra
California: Bruce's
Chez Carrell and Cremona: Love's Little  "Bea of Country
Country Cansons: Gracie D Carroll
Country: Countryman
Copper: Countryman
Dakota: Grindel Lodge
Gold's West: West Bar
Good Times: The Packing House
Restaurant
Grand Central Station: Old Country
Chat Hurt and Friends: Blue Angel Lounge
Greg Hartman: El Conquistador
Hayden's: Whippoorwill's Beat
Jett and Lewis: The Carriage House
Kenneth and Lewis: The Cabar
Kighty Knight Band: The Ranch
The Old Country Western Band
The North Band: Levi's
Marriott: The Ranch
Breckenridge: Breck's Red Eye Saloon
The Savoy Brothers: Kelly's Club
The Ranch
The Savoy Brothers: Kelly's Club
The Ranch
The Savoy Brothers: The Ranch
The Shadow Riders: Don't Ask
The Shadow Riders: Don't Ask
Thursdays, January 11 and the Swinging Gates:
Rhythm & Blues:

DINING UNTIL 2 am
FRI. & SAT.

LUNCH • AFTERTHEATRE • LATE DINING
Cocktails • 234-2040 • Dancing
Sun-Thurs. 11 am-midnight • Fri. & Sat. 11 am-2 am
Across from Horton Plaza parking
895 4th Avenue, downtown San Diego

TICKETS AVAILABLE AT

Country / Country Rock
Basketball Club

Brindle: Pink Valley House Restaurant
Breakfast Place
Los Sierra
California: Bruce's
Chez Carrell and Cremona: Love's Little  "Bea of Country
Country Cansons: Gracie D Carroll
Country: Countryman
Copper: Countryman
Dakota: Grindel Lodge
Gold's West: West Bar
Good Times: The Packing House
Restaurant
Grand Central Station: Old Country
Chat Hurt and Friends: Blue Angel Lounge
Greg Hartman: El Conquistador
Hayden's: Whippoorwill's Beat
Jett and Lewis: The Carriage House
Kenneth and Lewis: The Cabar
Kighty Knight Band: The Ranch
The Old Country Western Band
The North Band: Levi's
Marriott: The Ranch
Breckenridge: Breck's Red Eye Saloon
The Savoy Brothers: Kelly's Club
The Ranch
The Savoy Brothers: The Ranch
The Shadow Riders: Don't Ask
The Shadow Riders: Don't Ask

Folk / Ethnic

Bluegrass: Ryan's Place, 300 Avocado
Erra Caravans and Joe Kendall: "Dixie" Maggie
Texas Troubadour: "Dixie" Maggie
Rheinland: "Dixie" Maggie
Wilco Cornmen: "Dixie" Maggie
Steve and the Sonatas: "Dixie" Maggie
Don Deane: "Dixie" Maggie
Lena and the Sons: "Dixie" Maggie

French and Guitars:
Winds and Music Bookstore:

Jim Gauvin and Pablo Mondes: the
French Cafe
Kim Blunt: Tony Roma's/Cabaret
Tom and Mandy: Swedish Delight
Jim and Thomas: "Dixie" Maggie
John Knowles: Espresso Cafe
Little Joe's: Finnish Cafe
Christina Leggett: "Dixie" Maggie
Les Registrars: "Dixie" Maggie
Louise and Louise: "Dixie" Maggie
Mario and His South American Jazz Ensemble: Capri cafe
Mountain: The Southern Cocktail Lounge
Reggae: "Dixie" Maggie
The Beach Party: Bluegrass Band:Tools
Mary/University Avenue: "Dixie" Maggie

Blue / R&B
Reggae
The Battenbox Boys: Salmon House
The Redriffs: Street Up Tones
The Blonde Brass Band: Blind Mollies
Jack and the Wild Things: "Dixie" Maggie
Jesse William: Dr. Pink's Bar
and Grill
The Crittled Row: Kelly's Club
Common Sense: Whiskey's
Tomcat Courtyard: Taste Tequilla
Dr. Chinchilla: Sounds: Winners
Old Pacific Beach Cafe, B Street Cafe
Dr. Pegatif and the Intense Lives: Old Pacific Beach Cafe
The Nickel Coffee House: "Dixie" Maggie
Nara/University Avenue: Josie's
Margarita
The 3-Blues Band: The Nick
University Avenue
Boney River and the Swingin' Gates: Sizzling Sausage
Gates
Sonic: Live Toothbrush
Creeks
Mocci's: The River's Edge:
Boney River and the Swingin' Gates
The Mocci's: The River's Edge:
The New Waves, etc.
Boney River and the Swingin' Gates
The Nightly Flowers, etc.
Boney River and the Swingin' Gates

The Casbar
1200 12th Avenue
San Diego, CA 92101
SUNDAY • JANUARY 6

GOODBYE GABBY
Special Surprise Night with THE BEDBREAKERS
MIDNIGHT • 21 AND UP
HIPPIE TOM'S ACOUSTIC HELL
WEDNESDAY • JANUARY 9
LOOSE BASEIC
TRUTH IN FICION
THURSDAY • JANUARY 10
SKID ROGER &
THE WHERLIE'S SPURS
THE BROKEN SPOKES
FULL TOYS
HAPPY HOUR PRICES & FOOD, MON.-FRI. 5:30-8:00 PM

SUNDAY • JANUARY 6

MUSIC BY ROSS GREENBERG

FRI. • JANUARY 8

MUSIC BY BRUCE BOWMAN

SAT. • JANUARY 9

MUSIC BY ROSS GREENBERG

SUN. • JANUARY 10

MUSIC BY BRUCE BOWMAN

LIVE PERFORMANCE BY SIX-LEGGED BEAST

HAPPY HOUR PRICES & FOOD, MON.-FRI. 5:30-8:00 PM


IT ONLY HAPPENS AT

OLD MAR
CAFE

DEL MAR
CAFE

2320 VIA DE LA VALLE
DEL MAR
455-0920

MENDONZA

MONDAYS
Spaghetti - only $1.99
Red Stripe Night - $1.99 Red Stripe Specials
GIVEAWAYS

TUESDAYS
Prime Rib - only $5.99

JOIN US FOR HAPPY HOUR
Mon.-Fri. 4-6 pm
featuring:
$1.00 well drinks
$1.00 craft beers
$1.00 crafted beers

MENDONZA

MONDAYS
Spaghetti - only $1.99
Red Stripe Night - $1.99 Red Stripe Specials
GIVEAWAYS

TUESDAYS
Prime Rib - only $5.99

JOIN US FOR HAPPY HOUR
Mon.-Fri. 4-6 pm
featuring:
$1.00 well drinks
$1.00 craft beers
$1.00 crafted beers

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DANCE AT THE PELICAN

All new Happy Hour from 4-8 pm with free computer trivia

HOT PURSUIT
Wed. and Thurs. 8:30-12:30

PERFECT BALANCE
Fri. and Sat. 6:30-1:00

Where the Fun Starts!

Back by popular demand
HARVEY & 52ND STREET JIVE
Playing '30s, '40s, Swing, '50s, Rock and Country
Fri. and Sat., 9 pm-1 am

SEPARATE CHEX
Playing Pop Jazz
Thursdays 8 pm-12 am

NO COVER
fat city/CHINA CAMP
Two unique restaurants

#1 LIVE ROCK & ROLL CLUB AT THE BEACH!

PRAKX
BIG BANG
STRAIGHT UP
SIEGES BROTHERS

Tuesday, Jan. 16 ALL ORIGINAL NIGHT featuring
THE STANDARD, TRAVELIN' SALESMEN, THE SIGNAL
Saturday afternoon 4-8 pm RICK GAZLAY BAND
Sunday afternoon 4-8 pm BLONDE BRUCE BAND

DAVID BRADLEY & THE MANIAC BAND
Coming in the '90s by popular demand

4302 MISSION BLVD.
270-3220
DAILY 11 AM-2 AM
1 BLOCK FROM THE BEACH

San Diego Reader January 11, 1989 37
Work Injuries: Are you limited to Work Comp?

Let's face it. The Worker's Compensation system doesn't pay you a lot of money for an injury. In fact, your compensation could be 5 to 10 times more for the same injury if you could somehow get your case out of Work Comp. For example, if a third party causes your injury, even though you're on the job, you may be entitled to more than just Work Comp remedies. Obviously each case is different, but isn't $1 worth a phone call to find out?

Free Initial consultation
- Personal injury
- Criminal law
- Entertainment law

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140 Marine View Ave, Suite 210
Solana Beach • 481-8200

J. Michael Vallee

The Mighty Penguins: Belly Up Tavern, Pismo's
Lee Ritenour and Friends: Croc's
The Rhinocerous: Old Pacific Beach Café
The Soup Kitchen: Whiskey's
Shelly: Razor's
Small Change: Express Café, Backwater/Paradise Courtyard, Penny Poger's
Sputnike: the Sandage Lounge
Billy Thompson and Jeff Hines: Tula/Marx
University Avenue

Jazz and Big Band
Algo Caliente: Croc's
Burtorn Anderson and Sandy Chappell: Caliente Café
Sharon Andrews: the French Café
Steven Harris and Boogy Colon
Barb's: Gabriel's Grill
Jazzlu: Croc's
Fm Neighbor's Preservation Ban: Pat's
Jody's, Patrick's II

Ettoro Cattini: the Beach House
Jay Carter: California Café
The Chicago No: Belly Up Tavern, Mission Inn
Roy Chaha and Friends: Padre Gold
The Rockey Cattini: the Inn at Del Mar
Jimmy Connors: the French Café
The Wiz Curry Bar: Flemington Bistro
Ellis and Sputnike: the Sandage Lounge
The Barry Flynn Trio at the Sandage
Judy Van Pelt: U.S. Grant Hotel
The Audrey Day Trio at San Diego Harbor Enzymes
Fm Neighbor's Preservation Ban: Pat's
Gabriel's Grill
The Bob Hamilton Quartet, featuring Steve Felmendanzo: Croc's
Harvey and 15th Street Jazz: Pat's
Ch discounts
The High Society Jazz Band: Tula/Marx
University Avenue
The Holly Robinson Davis Horton Grand Hotel
Inner Circle featuring Steve Felmendanzo and Sandy Porter: Croc's

Daniel Jackson: Croc's
The Ken Kaler Trio: King Louis Inn
Eric Kazling: Kyle's Café, Whack's Café
Elliot Lawrence: Gabriel's Grill
Mark Lomax: Humphrey's
The Bob Long Trio: C.S. Grant Hotel, Belly Up Tavern, Mission Inn, Hilton Hotel/Del Mar
Frank Lichten: U.S. Grant Hotel
The Joe Marillo Quintet: Croc's
The Mark Rondon and Clas Act: Hilton Hotel, Anthony's Harborside
Sherry Land: Croc's
The Shipmates Quartet: Croc's
Larry Norwood: Anthony's Harborside
Most Valuable Players: 3 Street Café, Hilton Hotel/Del Mar
Sue Palmer: Croc's
Don Papetti: the Beach House
The Placca e Cappella Quartet: Croc's
Randy Porter: the Beach House, Ellic's
George Bourbon: Don't eat Restaurant
The Gary Scott Quartet, featuring Wal Goss: Croc's
Speed of Sound: Croc's, Croc's Open Stage
The Sugar Trio: Hotel Del San Diego
Annie Thompson: Humphrey's
Coral Thaut and the Steve O'Connor: Tula/Marx Horton Grand Hotel

Tobacco Road: Belly Up Tavern, Croc's
LeRoy Watkins: Sunset Café
Bill Wesley and Dr. F's Funky: King Louis Inn
Mike Wofford: the Beach House
Mike Wofford and Tom Anselmo Night
Ragtime Holiday
Hank Young and Wayne Jare: Gabriel's Grill, Imperial House

Comedy and Music
Tony Balazs: Jolly Roger/Supports: Village
Kent the Crazy Man: Pelican Pub
Old Ridge: La Jolla Country Center
Prestige: Humphrey's
Winnie Blumhoover: Princess of Wales
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CURRENT MOVIES

All reviews are by Duncan Buehrld. All points are indicated by plus (+) and minus (−) signs in the black box. tropicalMOVIES, MANN PLAZA BONITA, 479-MANN, SPRING VALLEY CINEMA, Cinema Ritz & Carmichaels Ritz.

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This series of films made in Europe by Americans silent screen star Louise Brooks concludes with the rarely seen Prix de beauté (1930). Beauty Price is a neurotic working-class tragedy in which the afflicted heroine is chained to her dull job and jalousie frame until a beauty contest takes her away from it all.

MEET BARRY PARIS

Writer Barry Paris, who chronicles the actress's life story in his just-released Louise Brooks (Knopf), will speak at the screening on January 17. The public can also meet Mr. Paris at a booksigning/reception in the Museum Bookstore preceding the screening, from 5 pm to 7:30 pm.

The Museum is located at 700 Prospect Street in La Jolla. For more information, call 454-3541 or 454-0267.
**CURRENT MOVIES**

honor — anatomizes an incident of racial violence in Bedford-Stuyvesant on a hot summer day. The social cataclysm scarcely seems earth-shaking when we know that thousands of Poles ought to include some photos of — but not every snapshot. The novel's Nelsa Mendel, Michael Jones, Jr. (Aunt Helen), and Louie Nui, et al., on the rent. The social situation, however, seems most logical. As a result, the public is appalled to learn of these inhuman manifestations of human beings and seems, considering the particularities, a pure and total and not just momentary end. Some didactic expedients (a fantasy tour of Melting Pot Digitas) are too serious and now, some mystical apparitions (filmed cameras, split-eye images) are too much for capitans. With Dooney Arlo, John Turcotte, Richard Eames, Osta Darny, Rudy Der, the go go girls. *Lana, 6*. *Cinemas 6*. Start from 1:12.

**Downtown** — Artisan comedy with Anthony Edwards and Forest Whitaker as mismated cop partners, directed by Richard Attenborough. (Army Drill In: Carnot 6; Same; Village 8; South Bay Drive In: Sweetwater 6; Town and Country; UA Hilton Plaza 7; Universal. 8:30 from 1:12.)

**Driving Miss Daisy** — Alfre Woodard's stage play about a Southern Jewish family (Iesso Tally) and her black chauffeur (Gores Freeman), directed by Bruce Berndorff. (Fashion Valley; Grove 9; UA Horton Plaza 7; University Town Center: from 1:12.)

**Family Business** — Three-wheel vehicle, with shot big head (Sean Connery) and two little ones (Benjamin Bruckner and John Fromm), about three groups, over the initial objections of the adult group. It's a million-dollar script. The situation is brutal, the setting is the entire world of Tharvos. Biblical, political — if Biblical. But it's written, or is it? The possibility of playing off the concept of Family Honor against that of Family Honor among Beat. It never gets off the screen and it does get a great deal of unexpected recognition award this year. The reason, if it exists, is one to be seen in the making of the film. (Any John Ford never would have made it, but would have been killed long before. (Any John Ford would have at least tried. What more can one ask of a screenwriter?)

**Glory** — Civil War epic about America's last black soldier, with Matthew Broderick, Dustin Hoffman, and Morgan Freeman, directed by Edward Zwick. (Grove 9; UA Chula Vista 8; UA Horton Plaza 7; UA Encinado; UC San Diego. 10:30 from 1:12.)

**Harlem Nights** — So now Eddie Murphy's a director and screenwriter too, is not a very atmospheric cooperation of an after-hours gambling and prestidigitation house of the 30s. The direction is plain and pedestrian, not at all flashy, but that fits in with the period. The script (ad libbed) of which we always seem to be too short) would be several hundred pages, and with no less of it, if not more. If I were to say the words "1749." The film has hardly been made, revolutionary fickle, going along being tough and rollicking, and then plummeting into the lowest of comedy. With Richard Pryor, Red Fox, Delia Reese, Michael Jeter, Danny Aiello, and Murphy. 1989. *Downtown*. 5.*

**Henry V** — The twenty-eight-year-old director Kenneth Branagh has dared to attempt to replicate Shakespeare in all its splendor, of adapting, directing, and starring in a several-for-Part I of Shakespeare's "Henry IV" trilogy, and has similarly dared to give a completely new script without doing undue violence to the original text. Somehow this doesn't seem as daring climactic stunts, say, Kurosawa, discarding the language and transposing one of Shakespeare's plays into Japan. And somehow Bronagh's more aggressively anti-war-anti-impolitical posture appears to belong is spirit to twenty years earlier to Richard'seur's Richard's CHARLESTON or THE LIGHT BRIGADE in AMERICAN ORIENTAL WAR and to LEMONGRASS HOW I WON THE WAR AND TO LEMONGRASS HOW I WONY THE WAR W UNDERWATER SHAKESPEAREAN RAGUET (including bits of HENRY V) FALLSTAFF. The film has become a film. What it would seem to have been a direct inspiration for Bronagh's direct motion blood-and-mud bath at Agincourt. For all those sword fighting, however, be the play recited in closing (grandiose) and medium shot, is surrounding scops of brilliant grey-green and yellow.

immediately following is even more irresistibly out of tune than usual. Demi Jacob, Paul Scofield, Emma Thompson, Ian Holm, 1989. *Downtown*.

**Indiana Jones and the Last Crusade** — The latest Indiana Jones adventure, and more or less what you expect. Perhaps a little less, in that this is the most likely part of the series. With the hero leaving the filling of the comic-relief character aside. Of course we hardly needed any added relief in what is already an unrelenting spoof. And so Sean Connery, no less, reduced to playing C. Aubrey Smith is not a happy sight. From one angle, it's hard to resent Steven Spielberg's expression to an earlier stage now that we've seen him take a couple of plagues or holy-robe into the deeper waters of THE COLOR PURPLE AND EMPIRE OF THE SUN, now that it's shown us that all that technique is the service of higher causes is still just a matter of technique. At the same time, though, it's hard to respect him for regressing beyond INDIANA JONES AND THE...
CURRENT MOVIES

Taking Heads' music will be a help to enjoyment of their movie was being
understandable comically. To say a strict
pessimist would perhaps get nearest the

Tango and Cash — Buddy stall, Vangie
and co-stars — Ann-Margret, Lalo
Jean and Talbot, et. Sylvester Stallone and
Kurt Russell have a sense of style in the
best of the action, but the
restraining maneuvers (Where the hell
did you learn to drive? "Steve
Brosnan") keep dressing them with cold
water. (Jack Palace is far more fun in the
role of a bodyguard. For no reason
crucify wiscrackers). No wonder a
newspaper headline in the final frage
pales: "Ask Not What the Critics Say".
Directed by Andrei Konchalovsky. 1989
* (C) Cinema/epic & New Valley
Trailers Inc. Available: Cineplex Odeon
at Balboa, United Artists, 1400
Carlsbad Blvd, 2525 Pacific Hwy;
Riviera I, II, III: Sunset Plaza, La Jolla;
Plaza Cinema; San Marcos Cinema;
Downtown Plaza at 6th & Market;
Hopscotch Plaza; 2525 Pacific Hwy.

True Love — Nancy Sazan's directorial
debut, a comedy about the wedding
plans of an Italian-American couple in
the Bronx. (Ken, 1/14 through 20)
The War of the Roses — An anti-
anniversary Card from Danny DeVito,
just as his THROW MUMMA FROM THE
TRAIN was an anti-Mother's Day Card.
The title gleefully foretells the scale of
the hostilities. The heart, however, is a
little at rest or near the outlet, when we
and the kids pack in Square One
that rainy day in Nantucket when the
card is on sale with her last plunked
her brainless, he writes. It
Indestructible: in fact, it
House of the Garden. but this
leaves to the
treacherous... but that
Ron De Niro and Billy Crystal.

We're No Angels — Robert De Niro
and Sean Penn go through the entire
movie as if they are having a
very bad smell in their
kitchen. The rest of their stories are in
comic acting. It can't be that they're
not a遥promotional smiley face of the finished
product. For one thing, De Niro himself
is the executive producer of it; he can
have some faith in it. For another thing,
it's not really all that funny. Just a
little silly. Written by David Mamet in what
may have been viewed by him as a
period of relaxation (as his script for
THE UNDISCOVERED.) is about
two escaped convicts making their way
to the Canadian border when they're
mistaken for two amateur printers, and

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