

READER

VOLUME 19, NO. 4 FEBRUARY 1, 1990
SAN DIEGO'S WEEKLY

EMILIO

WILL
TAKE
CARE
OF
THEM



STORY BY NEAL MATTHEWS

PHOTOGRAPHS BY PAUL STACHELEX

A COLD RAIN STARTS TO FALL AS MAX'S DOVE-GRAY COFFIN IS
UNLOADED FROM THE BACK OF A DARK HEARSE PARKED IN THE MUD.

EMILIO VELÁSQUEZ, DR. CARLOS DÍAZ, AND TWO OTHER MEN EASE THE

"COFFIN ONTO ROLLERS AND PUSH IT INTO THE SMALL CATHOLIC CHURCH

THAT SERVES THE COMMUNITY OF EL TECOLOTE, BACK IN THE HILLS

SOUTH OF TIJUANA, ABOVE THE FREE ROAD TO ROSARITO BEACH.

EMILIO HOPES THE FUNERAL AND BURIAL WILL END IN TIME FOR HIM TO

RACE BACK TO TIJUANA AND PAY BUSINESS TAXES DUE THIS DAY ON

(continued on page 12)

CITY LIGHTS

IT'S NOT EASY TURNING GREEN

BY PAUL KRUEGER

When there's an opportunity to transform 100 acres of prime coastal land into a park-like public area, who's to blame? Councilman Bob Filner, a good Democrat and friend of conservation, is the logical choice. So is the Citizens Coordinating Committee, a conservative group that has been instrumental for open space. And no one is more likely to speak out against the greening of Mission Bay than Councilman Jim Henderson, the conservative Republican who was



Tiptoeing around De Anza Point

The councilman knows that supporting a hotel on Mission Bay could prove the sort of outrage that's aimed at his predecessor, Mike Gatch.

given falling grades on the Sierra Club's 1989 environmental "report card."

In the dozen-plus months since De Anza Point entered its second year, these expected political alignments have been turned upside down. Councilman Henderson has moved to the other side of the aisle, advocating for planting grass and trees on the land now occupied by 500 mobile homes. He has surprised environmentalists last November, when he held a press conference to call for a "sense-of-the-council" resolution that would commit the politicians to building a park on Mission Bay in 13 years. That same day, the San Diego-based De Anza group's lease on city-owned tidelands expires. Henderson reinforced his position last week at a meeting of the city's public facilities and recreation committee, where he said he's more forceful than ever that would turn additional Mission Bay acreage into green space when De Anza leases expire there. But that



Henderson: A greener image

proposal was undermined by committee chairman Filner, who asked that that matter be temporarily delayed. A Citizens Coordinating Committee member, who attended the meeting after the meeting, also noted that the planning group "is not absolutely

philosophy. I'm for returning these [public] areas to parkland, but I need to hear all the arguments," he said. "I think it's important to support the 'parkland-only' legislation being pushed by Henderson."

There are other factions at work on Mission Bay. De Anza Group executives have committed \$2250 to Filner's campaign against him. (Filner says he "wasn't aware" that the business gave him money, and he correctly points out that the business has taken money from De Anza.) Opponent Mike Gatch, for example, received \$7000 from the Citizens Coordinating Committee for City Council. Gatch also notes that he's keeping an open mind on the controversial project because De Anza has hired him. "I've got a lot of respect for Jim Bell as a consultant for its proposed Mission Bay hotel-commercial project. Bell is designing systems for water and waste-water systems for De Anza, and Filner says that "if there's one person who could lead me to support this, it's Jim Bell...he's completely irreverable."

The councilman seems ironbark for De Anza. He was one of the 15 environmentalists who co-signed a November 30 statement calling for a moratorium on hotel construction. Filner says the backlash triggered by his recent call for a total ban on liquor at the beach has caused him to back off through any legislation. ■

TASTE THE TASTLESS

BY MARY LANG

Even though he claims that some work is still a go, Unity Church's Gregory Penn is a radical. He disdains conventional morality as stifling. Religion often calls "a crook of the heart," but the San Diego County Unitarian Ministers have heard reports of his increasingly "adventurous" style in the pulpit.

Although Penn began Unity of Escondido 12 years ago, his first congregation fluctuates; for a recent Sunday 9 a.m. discourse, the auditorium, which seats 225, was filled to capacity with mostly middle-class. A man in a faded yellow tuxedo (his name is Jesus) was an organ accompanist. A tall, smooth-faced man in plaid trousers and a dark-colored jacket, Penn looked worn and pale. But during the hour-long service, he roamed incognito among the audience, waved his hand, flinging his arms up, pointing in emphasis, cupping his hands to his mouth, and shouting from the long room, a video camera recorded the proceedings.

The evening, Penn presented a question-and-answer session from Matthew 5:39. His excommunicated monologue, prepared in meditation early that morning, interpreted the quotes on a self-referential, emotional level. "Penn's interpretation means I've had my life in pieces," Penn said. People, he continued, have said things about him that have "caused him to feel like he's been betrayed by someone he was very intimate with." He described the kind of pleasure" in anger, "like sex."

A tame discourse, compared to that of January 7, while instructing his congregation to disregard the opinions of others. Penn explained that he has no life in pieces. "Penn and People," he continued, have said things about him that have "caused him to feel like he's been betrayed by someone he was very intimate with." He described the

Gregory Penn: The nexus of self-righteousness and the urge to kill

up in pride and pain, another from Matthew 5:39. His excommunicated monologue, prepared in meditation early that morning, interpreted the quotes on a self-referential, emotional level. "Penn's interpretation means I've had my life in pieces," Penn said. People, he continued, have said things about him that have "caused him to feel like he's been betrayed by someone he was very intimate with." He described the

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During the Reverse Wendy Purcell's three years as Penn's

associate, she learned "what I did not want to do with religion." She says it was shortly after her departure in 1983 that she "started to see the world in a different way." Using a few choice Eastern religions, Jesus, Penn opined, "had a dark side himself. You don't think that about Jesus, do you?" "That's pretty sick stuff! That's pretty sick stuff! That's really sick."

Penn puts forth the people create their own disease" theory. "There's an old saying, 'sleep with dogs, you get fleas,'" he told a few people. "So we've all slept with a few dogs, hasn't that happened?" He believes in "letting it happen" and "going with the flow." "The creation of what happens. All of us would like to murder someone, but we'd like to create problems by creating entities, good and bad, right?"

Dean Long of KMIC says the radio station gets "a lot of calls" about Penn's unorthodox views — which in turn refer to

letter contributed to the council's decision to strip Henderson of his chairmanship of the public facilities and recreation committee. He was replaced by Filner, who fit the



Filner: A slower approach

letter writer's request for a multimillion-dollar hotel on the Mission Bay waterfront.

There are logical explanations for Councillor Henderson's winnowed list of environmentalists (Gloria McColl and Ed Strukalis defeated by more environmentally friendly candidates) and Linda Bernhardt was last year's first district-only city council election. If Henderson wants to stay in office, he'll have to make fashion a "greener" image



GREGORY PENN BY MARY LANG

"Are you a poet?" she said. "I am too. She was writing the grace notes, writing at my name as I signed it. The definition of petite, she said, is to write her head to seat past my writing arm." "What?"

I thought only children grew up with asking questions like that. Long hair, she said, she managed to blurt without seeming rude. But until a child's, the jeans of Jean's schoolteacher performance did not do justice.

"What do you do?" she asked. I told her.

Jean smiled a little bitterly and said, "We should be paying you to

BILL MITCHELL: "A defeat is only in the mind of the receiver / Not in the plan of the One Great Weaver."

be here!" My fluttered dials fell at her heels. She was already trotting away to greet someone else.

The La Jolla Meditation Center is part of a non-profit organization, WPA-era mural, shiny hardwood floors. Jean Fran fits in. She has the look of a woman who has "an elegant carriage." There is an intriguing hint of Eastern Europe in her accent. Old World in her manners. She invited me to take a

seat in the front row, pointing out the empty folding chair with a gracious smile. She apologized; those who attended performances were ill that night.

Poetry readings are not known for the large crowds they draw. But last night, the audience, though sparse, was murmuring, bright with our winter smiles. There was a lot of first-timers in the Jean Fran crowd, and worked diligently to fill the folding chairs in that room. Poets Unlimited meets on the first Monday of every month. Jean hosts an open poetry reading, from which the cash goes to charity.

This night, the second Monday of

January, Jean had brought together the paintings of Catherine Mitchell, a painter who has presented by the Bishop's School, and the poet of the former city.

"She's a poet who doesn't have to

say a word," I told her. "I wanted to later. "I told him if he wanted to say a word, he could do so in public; I'd give him a poem to read."

Jean announced that she would delay the start of the reading.

She was expecting a group from Ramona. "I always tell people to get here at 6:30," she said. "That's when the poets come."

What a bear-headed move. We're never going to take this type of

poetry again," she said.

She was still a beautiful woman.

Used to being the center of

attention, perhaps, her black dress was covered with gold embroidery, sequins, and beads, with her feet cut down so that the pointy toes bowed up like cowboy boots.

She was a showstopper, indeed.

CITY LIGHTS

SHOOTER

(Continued from page 5)

pointing to a pole holding up the corner of the building. "At first he was going to use the pole to protect himself, but then he got scared and everybody yelled, 'Run! Run!' and he finally took off. The explosion threw all the glass out toward the street. But Anderson kept firing.

The gunner's mate, Frank Morales, and two other officers, Bob and Jim Sargeant Allen Brown, entered the shop and found a dark, smoky way in the back. Anderson fired at them from the top of the stairs. Morris threw another concussion grenade upstairs, but again Anderson escaped. He ran down the stairs. A former World War II paratrooper, up on the stairs, was turned back by gun fire, and then ran upstairs again. He had been down with shotgun blasts. Anderson was behind the door, at the end of a ladder, and he had a gun on a shelf about a foot above the floor." Brown told reporters later that day.

"He had a gun in his hand and one in his pocket in his belt," Anderson fired the pistol, but since he had loaded it with mismatched ammunition, it did not fire. "I grabbed the shotgun," Brown related. "I don't know how many times I fired. Someone said four. He fired over to his right, bleeding profusely."

could see he was hit in the stomach. His left arm was shattered.

Two years later, Brown was awarded the Medal of Valor by the San Diego Police Department. And each year he is struck down. Anderson was paroled to Seattle, where he reportedly still goes to the gas chamber. ■



Find liberation in a few warped things

TASTE THE TASTLESS

(Continued from page 5)

of call letters, Long says KMC is not a Christian station per se. It's a Christian station that plays Christian music. "We pay for our air time. We have no control over what he says so long as it's within the parameters of Christian music," Long says. In the Unity program, the Reverend Blair Taber's "Faith for Today," includes a segment on various sports. "It's like two different religions," Long says.

Unity churches are run anonymously. Ministers are ordained for life. Unity's national headquarters, Unity Village in Lees Summit, Missouri, has a 24-hour phone call against Dr. Penn. Assistant director Joanne Landreth advised the caller to send a formal letter of complaint.

Despite their lack of contact with

the man himself, Purcell, Taber, Keppler, and the Reverend Arthur Hammann minister for 20 years at Club Chimes Church in San Diego. They have all been kept abreast of Penn's offenses by their church members.

They say they receive "a lot of" phone calls from people who are very upset over what he's said or preached. A visitor to the Unity program, the Reverend Blair Taber's "Faith for Today," includes a segment on various sports. "It's like two different religions," Long says.

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headquarters, Unity Village in Lees Summit, Missouri, has a 24-hour phone call against Dr. Penn. Assistant director Joanne Landreth advised the caller to send a formal letter of complaint.

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lives. Bullet hole marks can be seen in the stairway and outside on the corners on the mezzanine level. Some of the windows were shattered and the glass panes replaced as part of the hotel's renovation, a job that ought to be completed by the summer. Harris goes to the gas chamber. ■

She spoke to us as if we were a small gathering of friends. You could not say we were conversing, but rather we were sharing her rules, her etiquette. We sat listening and waited to see what she would do next.

"I think we might begin now.

Would everyone please join hands?" We gave each other impulsive, nervous, tremulous smiles. The hand of the young woman to my right felt small and dry. Jean said a sort of noncommittal blessing. Then she stood began to slip sideways off the stool. Mitchell steadied it with his hands while he read the rest of the program, which was falling back into place. "Know that you are loved by the great architect who made you."

Catherine Foster had lined her paintings against the auditorium's long, mirrored wall. They were mostly portraits of women, Campbell, Jung, Adela Segovia, Golda Meir. After Mitchell left the stage, Jean moved to the front of the room in Jean's manner. An expression and a pleasure in the effect she produced. Something of the grande dame, and a toughness.

Then Jean was in the front row sat Natalie Baumann, a tenth grader from the Bishop's School who won singing last night. She was wearing a dress with a green iridescent taffeta skirt and black velvet bodice. A white rabbit fur coat was draped over her shoulders.

Behind me were the other Baumans, the proud grandparents, parents of the girl. A man, Nathaniel, with a very pockmarked head, and beard, purifies houses, nudged my shoulder to ask for my name. "I'm Jean," I said. "What's your name?" Jean clapped sharply from the stage. The house purifier and I exchanged a knowing look.

After she had finished, Jean asked, "How many poets do we have here?" The audience's heads were raised. She nodded, as if to say, "That's what I do." An attorney named David, a man with a very pale face, raised his hand. "I'm Mitchell. It seems he is now in real estate. He strode onto the stage grinning, teeth parted. A clear, strong, resonant voice. He was in a red V-neck sweater and blue jeans. His eyes were small and blue. He had a very thick folder in his hands.

"When I do poetry I have to do it right," Mitchell said. "His poems are good. He tells me that the poems often 'come to him' while he's driving on the freeway. He makes \$10,000 a year. He's never won an Oscar. He's never been nominated for an Academy Award. He's never even been nominated for an Oscar. A defeat is only in the mind of the receiver/Not in the plan of the One Great Weaver."

Jean tiptoed over to me and pressed a little book into my hand. Her life Self-published. It begins with a short history of Katharine Hepburn, her rules, her etiquette. We sat listening and waited to see what she would do next.

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CITY LIGHTS

TO: LAFCO

FROM: San Diego
Body: No body help. You may be
in for a rocky ride. The city
has been having duck
hunting at the lake during certain
times of the year, but Chula Vista
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Body: No body help. You may be
in for a rocky ride. The city
has been having duck
hunting at the lake during certain
times of the year, but Chula Vista
does not have any boundaries as
city limits. The duck hunters are
going to put up quite a research
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3. 485 SOUTH HIGHWAY 101, SOLANA BEACH
Currently: Sunridge Hills Club
Solana's (December 1988)
Diego's Solana Beach (November 1988)
Building torn down and rebuilt (1986-1987)
North Beach Bar and Restaurant (1984)
La Mediterranea (1983)

4. 1165 GARNET AVENUE, PACIFIC BEACH
Currently: Moose McGillycuddy's
Steamer's (1987)
Empty (1984)
Chicago Mining Company (1982)

5. 1842 GUIVIRA WAY, MISSION BAY
Marina Village Shopping Center, formerly home to:

Acadine Books
Art & Camera Room
Beats in the Wind
Chips Off the Old Deck
Concordia Furniture Company
Dos Amigos
The Dutchman's Sea Trader
El Paseo Restaurant
Fantasia
The Gear Locker
Jose O'Leary's
Just for the Hell of It
Kings of the Hill
La Jolla Marine Service and Sales
Le Cosmeticque
Liberty Tobacco Shop
The Linx Gallery
L.L. Lauren
Mission Bay Canvas Company
Nutri-Stix
Omyx, Marbles and Minerals
The Pear Blossom
Richard's Furniture
Sandscapes by the Sea
Sea and Sky Artifacts
Ron Snyder Yacht Broker
The Steamer Trunk
T-shirt Boutique
Unicorn Gift Shop
Windrose

6. 4825 MISSION BOULEVARD, MISSION BEACH
Currently: Ramiro's Taco Shop
Alberto's Taco Shop (1987)
Cafito's Taco Shop (1986)
Empty (1985)
Moms Golden Crust Pastry (1984)
Angelos Pizza (1983)



1. 5509 LA JOLLA BOULEVARD, LA JOLLA
Currently: Empty
Ocean Fresh Restaurant (October 1989)
Jetz Copacabana (1990)
Empty (1987)
Cantina Zona Rosa (1984)
Ocean Fresh Restaurant (1982)

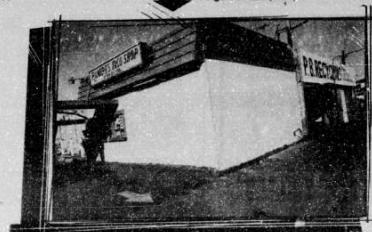
2. 2888 PACIFIC HIGHWAY, MIDDLETOWN
Currently: In February of 1990, Jetz Copacabana (1990)
Empty (1987)
Casa Tequila (1985)
Tuxedo Charlie's (1984)
Empty (1982)
Boom Trenchard's Flare Path (1981)

THIS MUST BE THE PLACE

Unlucky business locales

What makes or breaks a business? Location has a lot to do with it, and there are certain addresses on the San Diego streetscape that have become synonymous with failure. These seemingly doomed pieces of real estate have housed an inordinate number of businesses, primarily restaurants, in very few years. On some such luckless plot of land, a former French restaurant abandons its recently adopted Romanian theme to become a steakhouse, or a rib joint that used to be a Mexican cantina turns into a seafood restaurant, that shuts down after less than a year. We can't tell you why, but we can tell you where. What follows are the ten-year histories of selected business addresses compiled from the City Directory. The dates in parentheses indicate the last year each business was listed at that address. Here, then, is a map of some of commercial San Diego's most notorious jinxed locations.

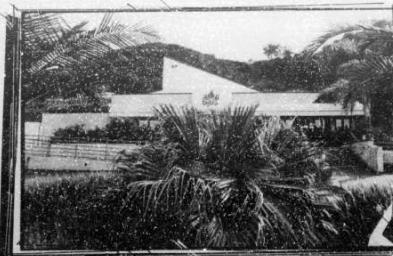
3. 6737 LA JOLLA BOULEVARD, LA JOLLA
Currently: Prime Steakhouse (Opened December 1989)
Bucharest Restaurant (1989)
Mon Jardin (1987)
Micheal's Brasserie (1986)
Country Gentleman (1984)



4. 4250 WEST POINT LOMA BOULEVARD, LOMA PORTAL
Currently: The Landing
La Jolla Landing (1988)
Heinrich's Steaks and Seafood (1987)
Tommy's Steakhouse (1986)
Saskia's (1984)

5. 4200 VOLTAIRE STREET, POINT LOMA
Currently: Little Italy Restaurant
Arlida's Pizza Parlor (1987)
Shirley's Pizza (1985)
Conrado's Pizza (1982)

10. 911 CAMINO DEL RIO SOUTH, MISSION VALLEY
Currently: Willy's American Bistro
Del Rio Bar and Grill (1988)
Cafe in the Valley (1986)



11. MIDWAY DRIVE AND ROSECRANS STREET, MIDWAY
Currently: A strip shopping mall
Building burned down (1986)
A.J.'s (1985)
Banana Court (1983)
Macado's (1982)

12. 5010 MISSION CENTER ROAD, MISSION VALLEY
Currently: Rusty Pelican
Cafe Casino (1988)
Caesars (1984)

13. 5325 MISSION CENTER ROAD, MISSION VALLEY
Currently: Empty
Boore's (1988)
Donegal's (1986)
Houlihan's Old Place (1983)

14. 5192 COLLEGE AVENUE, COLLEGE AREA
Currently: Dog Bowl
Marchetti's (1987)
Scotty's (1984)
Tiki Hut (1983)
The Gulch (1982)



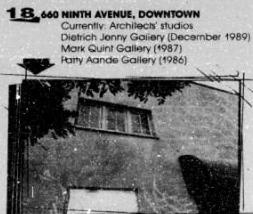
15. 2591 SOUTH HIGHWAY 101, CARDIFF-BY-THE-SEA
Currently: Empty
Pastel's (August 1989)
Bellini's (1988)
The Lobster Pond (1986)
Byron's (1984)
The Lost Ark ('1983)
Windjammer (1982)



17. SPORTS ARENA BOULEVARD AND ROSECRANS STREET, MIDWAY



16. 460 MARKET STREET, DOWNTOWN
Currently: Empty
Prime Cut (1989)
Cico Bella (1988, never opened)
Pacific Wine Bar and Bistro (1985)



18. 660 NINTH AVENUE, DOWNTOWN
Currently: Architects' studios
Mark Quinn Gallery (December 1989)
Mark Quint Gallery (1987)
Hatty Aande Gallery (1986)

EMILIO WILL CARE

(continued from page 1)

Emilio's Cafe Musical, the small club he operates on Third Street. But Father Lorenzo, the gray-bearded priest conducting the service, is in no hurry, and when Emilio asks him if he needs to leave, he says, "No, the bench, death replaces taxes as his chief concern. Emilio routes her to the rain drums hard on the church's multi-colored roof of aged plywood, down the aisle, past the organ, to the sarcophagus of his funeral Mass, while 20 people sit on the cold, hard benches. This is an unusually small number of



Max's funeral

**Closed caskets
are rare in Mexico,
but the fear of AIDS
overpowers tradition.**

**The
funeral home
declined to
embalm the body.**



Emilio Velardez, left

participants for a community service like Max. His brother Francisco has a good excuse for not being here: he's up the hill in the cemetery, helping to dig the grave next to that of Max's close friend Arturo, who died nine months ago. Like Arturo, Max died of AIDS.

Emilio and Carlos Diaz have made the trip to El Tecolote many times since last October, when Max, who was 28, became one of the first patients of Tijuana's AIDS clinic. In those months, Max has come to the clinic. Max would receive medications and other supplies from Carlos, the one medical doctor in Tijuana willing to devote most of his time to treating the city's growing population of AIDS patients and from Emilio, the visible activist in charge of Tijuana's gay community. Most of those supplies were donated by families of San Diego AIDS patients who had died. Some of the donations, such as food, were purchased at El Tecolote with money raised there.

But for Max, at least, all of that was ending today. Emilio and Carlos would continue visiting homes and hospitals to care for patients lay dying. Emilio would still deliver food and medications to the few of Tijuana's AIDS victims. Emilio has no escape from the struggle with the confusion, ignorance, pain, and grief that AIDS has visited on Tijuana.

For Max, nothing seemed to be working in the driving rain. He sticks to the liturgy, leaving the eulogies to the internal monologues of Max's friends and family. They are the closest he's been to the dead all night as he walks in the Marfil funeral home in Nuevo Leon, the one funeral home in Tijuana willing to handle the body of an AIDS patient. Closed caskets are rare in Mexico, but the fear of AIDS overpowers tradition. The Marfil workers decide to let the body so all of Max's infected blood would enter the earth with him. Nor was an autopsy performed, since most of Tijuana's forensic physicians refuse to touch the corpse of someone who has died of AIDS.



Dr. Carlos Diaz (center), Emilio Velardez (right)



Max's family

"Medical students, pathologists, doctors could have learned so much from Max's body," remarks Carlos Diaz, who signed the death certificate attributing Max's death to lung failure and lymphoma caused by AIDS. He was sitting in the room. When Max said this, he was sitting in the funeral house the night before the funeral, listening to Max's mother sob inconsolably and staring at the painting over Max's casket that depicted angels sitting Jesus' feet on a cloud.

In Fr. Lorenzo's drab church, midway through the service, the large, bloody crucifix behind the altar suddenly began to bleed. A single, bright red winter sun shoots through the muddy windows. Emilio still holds Max's mother's hands, while Max's stepfather, a tall man with his eyes set in a deeply lined face, speaks in a low, hoarse whisper, crying softly. By the time the casket is rolled out the door and loaded into the back of a red pickup truck, fleecy clouds fill the eastern sky. The bright sun illuminates the faces of the mourners outside the church. Max's mother and stepfather and several relatives climb into a four-wheel-drive vehicle for the procedure, half-mile trip to the hilltop graveyard. The rest of the mourners follow in a procession of mostly rods, set out on foot for the burial. Emilio and Carlos both grab a corner of flowers and start walking.

El Tecolote's graveyard sits on a hill with a panoramic view of the Pacific Ocean, the Colorado Islands to the west and great rolling hills stretching to mountains to the east. Northwest, the top edge of Point Loma is just visible above a grey-brown ridge. By the time the procession reaches the hilltop, the clouds are with heavy layers of clay mud, and they're passing from the uphill climb. A stiff onshore wind whips through the tilted wood and metal crosses. Emilio, dressed in a dark suit and tie, stands alone on the hilltop, looking at his heavy peacock, wondering again if he'll have time to pay his respects on time and avoid the ten minute late fee.

Five men are still working hand on Max's grave, which is a simple rectangular hole in a wall of stakes crypt, just like his friend Arturo's. The mourners will have to wait at least an hour for the grave to be completed. Meanwhile, clouds mass across the ocean and begin to roll over the hill. Max's casket, which has been unloaded onto the flat top of another crypt, Max's mother collapses onto the coffin, crying, and Emilio once again tries to console her.

Ramona Lopez was one of Max's closest friends. She says that Max, who worked as a personnel manager in a large grocery chain, was an active member of the gay community that successfully petitioned the state government for AIDS legislation to create a network of small clinics throughout the lives of women and children who come to the health department for services and health care. Max also downplayed the importance of the AIDS clinic, insisting that there were only 65 confirmed AIDS cases in all of Baja (55 of them in Tijuana), by official count. And he insisted that he wanted to banish the clinic. Llamas later told associates that he wanted nothing to do with treating that "poor's disease." Poor translates as "agaged."

Llamas' actions are typical of the Mexican and American volunteers who have been trying to help AIDS sufferers in Tijuana. They have already struggled against a nearly impenetrable wall of silence, ignorance, and denial. They have come to the situation in the U.S. in the early 1980s, when AIDS was called the "gay cancer" and research money was slow to materialize. The situation, in a primitive public health system that sees dozens of deaths before die of simple diarrhea each year, the arrival of AIDS is potentially catastrophic. A Dr. Llamas was exactly what Tijuana's AIDS patients didn't need.

Concerning the Marfil decision, "AIDS isn't a significant problem in Tijuana; it's clear that it, like most other infectious diseases, is seriously underreported in Mexico. Reporting AIDS cases to the secretary of health in Mexico City wasn't even a legal

"I need someone to scream. Where can I go?" screams Emilio's Castillan face as he sags against the wall. He enters the squat room of his Tijuana office, which is filled with files. San Diego AIDS workers were shocked recently when they were invited to visit Mexico City to come to them for treatment, saying they had spent \$30,000 on hospital care alone there. Doctors in the City performed major surgery on AIDS patients, but they charged such a high fee per hour just to cover the price of drugs for the number of AIDS cases you will be closer to the actual number.

So where are all these AIDS patients? If there are over 150 in Tijuana, why is the clinic treating only

requirement until 1986, a full five years after the virus had been identified. Today, Mexico claims to have only about 3000 AIDS cases nationwide. The official number, however, is often higher. Last year, the official number was 6,000, but the latest update now is 7,000. But Emilio and Carlos Diaz believe that the American volunteers say that they hear information from doctors at the Social Security Hospital that about seven percent are diagnosed with such cases. The AIDS workers in Mexico are not allowed to treat for AIDS. So, if you treat the office, you will be closer to the actual number.

Then too, some well-off Mexicans with AIDS go to the U.S. for treatment, because Mexican doctors have so little training, equipment, or experience with AIDS. San Diego AIDS workers were shocked recently when they were invited to visit Mexico City to come to them for treatment, saying they had spent \$30,000 on hospital care alone there. Doctors in the City performed major surgery on AIDS patients, but they charged such a high fee per hour just to cover the price of drugs for the number of AIDS cases you will be closer to the actual number.

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Salute Without Snap

BY STEPHEN ESMEDINA

It may appear ungracious and curiously ungrateful to carp about the stunted development of jazz in San Diego, but the jazz scene in San Diego when asserted individuals and voguish groups as reputable as the San Diego Jazz Society came into existence was not devoid of efforts to rectify this malady. Still, I must ask two questions, all critical rhetoric aside: Will there ever be a broad-minded jazz audience willing to pay for jazz performances? If not, how many times can the local clowns invoke the rallying cry that goes, "Support Art"? And if the answer is no, then we believe those willing to extend a kind word or at least the benefit of the doubt become exhausted and relinquish all optimism.

They did not. In the early days, traded eight in my boozed skull during the San Diego Jazz Society's annual installment of its Salute to the Modern Series. Presented last Saturday night at the Lyceum San Theater, it was essentially a tribute to Duke Ellington and Billy Strayhorn as interpreted by Count Basie alumnae. Marshall Royal, tenor sax; Roy McCurdy, trumpet/flugelhorn; Joe Wilder, drums; Roy McCurdy, fortified by pianist Mike Weissman, bashed out a mean, solid, and of perming "Triste" can be either a magnanimous gesture of gratitude or a simple acknowledgment of the beneficiary's compassion and sidelong feet, but matched their creative superiority, in this case it seemed more like the latter. They performed songs from the Ellington catalog, each time the medium changing, and could name that one in four notes, the familiar woe-deep doses and ovations followed. But not once was there a sense of triumph, of having arrived to a preordained course that would clarify Ellington's significance to the expansion of jazz from urban "folk" (i.e., blues) to "sophisticated," however construed, a move. Billy Strayhorn would eventually play through his trumpet skills as a competitor, pianist and alto player as well, but why? Why did his particular pieces played head way over the remainder of the Ellington/Strayhorn catalogue. Instead we were treated to a technically sound but logically dead end, a rousing recital of some of Sir Duke's most fondly remembered hits. Strangely, the two pieces Strayhorn wrote that solidified their inimitable partnership — the theme-setting "Take A



Marshall Royal



Joe Wilder

"Train" and the most articulate, intricate blues ballad yet heard, "Lush Life" — were not even given the good old geriatric try.

These two qualities, however, are the sole fault of the queen. Royal's performance on alto sax was as precise as one could expect from a classical trumpet player who had been born again. Count, too, was fine, though he vibrates, slap tonguing, or quarter-note squeaks to retard a phrase; and, generally, no overwrought of an instrument once thought to be as

Having been played past the point of expected extinction, ["Caravan"] now sounds as corny as Henry Mancini's "Elephant Walk."

dainty as the clarinet or English horn. When he was at his best, he was a master of the art he adored in the province of less-blended masters like Illinois Jacquet and Dexter Gordon, as on "Cotton Mouth Joe" and "Do Nothing 'Till You Hear from Me" (a.k.a. "Concerto for Cootie"). That's when he was at his best, and it's as if he wanted to prove that he could do it, rather than surrendering to the primal urge to blow as hard as the moment demanded.

In a comparable manner, Wilder remained in midrange on trumpet, even when showing off his chops. He was a master of the art he adored in the province of less-blended masters like Illinois Jacquet and Dexter Gordon, as on "Cotton Mouth Joe" and "Do Nothing 'Till You Hear from Me" (a.k.a. "Concerto for Cootie"). That's when he was at his best, and it's as if he wanted to prove that he could do it, rather than surrendering to the primal urge to blow as hard as the moment demanded.

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coupled perhaps with reduced pulse rates, could account for their spoolid, mellofusious ballads.

It was all the more peculiar, then, that the best thing they managed to invent was a "chase-peying" pastiche of Count — as though they had been hell-bent on imitating him. This slinky, seductive blues jam is intimate and insinuating, rather than extroverted and frantic, and it's a masterpiece. The contrast between Duke and Count could not be more diametrical. Whereas Ellington was the swift, velvet-gloved pianist — the smooth, cool, and basic was the brass-knuckled crowd pleaser who fortuitously turned into an artist in spite of himself.

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There was, otherwise, nothing outstanding but, except for the inevitable throw-through of "It Don't Mean a Thing (If It Ain't Got That Swing)," even magnificent composers and orchestra leaders have their inevitable crascs to the bone. The jazzy, jingle-jangle novelty smash, forever stamped Duke as the center of that irritable clichéd slogan. You can also not begin to imagine what would have been the meglio Congo introduction to "Caravan," a precursor of the complex, polyrhythmic African influences that would flourish in later jazz. Duke's last great piano piece, in the face of expected extinction, it now seems as corny as Henry Mancini's "Elephant Walk."

A few other tunes were fine, and bassist Magnusson was splendid — debrum and nonthreatening as professionals have to be when they realize the onus is on them. Drums were solid, though Wilder's timing is key to keeping time and providing punctuation marks.

So if I went like clockwork, with nothing especially rotten, obvious, or insulting, why did I feel so dispirited upon exiting? This is a perplexing condition for an observer of the jazz scene, but it's a condition that jazz "community." Over a decade ago, fledgling promoters who were miles apart in their approach to jazz — the venerable Mark Drisco, Tony Kammeyer, and the indomitable Rob Hagey — lit flickering flames under the collective arc of jazz aficionados of differing ideologies. Their efforts were instrumental in helping to brighten the potential stars of local talents and sundry internationally recognized artists. But here, as in the jazz community, there is restlessness. Things are in flux, unstable, and tentative as ever. It isn't a matter of varying versus bop, hard bop versus avant-garde, "free" jazz versus "modern," or anything else. It's just...it's nothing. It's something so simplistic as black-oriented music's being ignored by blacks and therefore appreciated by the "white Negroni" of the Melvins, the White Stripes, and Atlantic nightmares.

No, it is an affliction that sets in surreptitiously when provocation values calculated planning and proper promotion, when disaffection circumstances, however. The Shredders, the most prominent jazz ensemble in San Diego, are the latest to fall victim to this affliction. Their music is good, their musicians and fans can keep trying to convince everyone that things are getting better, but until all the elements are represented routinely, the jazz scene here will remain in a state of suspended animation.

When it gets to that point, people like Mark Drisco, Tony Kammeyer, and Rob Hagey, can be blamed for not vulgarizing or reworking the sacred staffs of Duke Ellington, retrospective and forward-looking, respectively. If these musicians had their hearts, minds, and spirits in sync, they would not need to look any farther for inspiration than the American Jazz Archives, the Melvins, the White Stripes, and the telephone Quarter Player Duke Ellington or the master's own Popular Duke Ellington to hear how the cellar door can be cracked, renewed, and its hear again.

It's only a single vote of dissension, but I believe that, as far as jazz in San Diego goes, the likes of the likes of the likes of the likes of George Santayana, were reincarnated in these parts, he would have to thus amend his famous

"Those who fail to learn from history are condemned to repeat it." Those who live perpetually in the past often forget what made it exciting in the first place.

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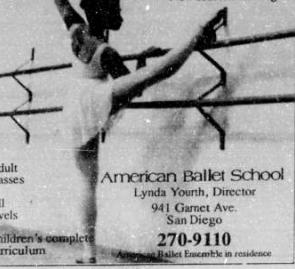
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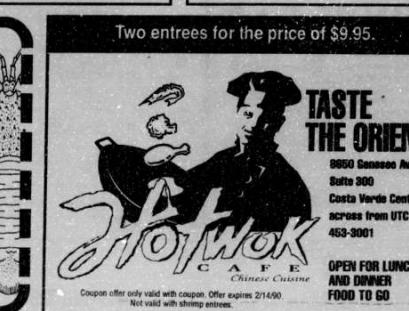
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SECTION TWO

EVENTS THEATER
MUSIC & FILM

Photo supplied by Alison Terry

Fetal molds of Zulu female, 6 years; Eskimo female, no age given; Zulu male, 24 years; Bushman female, 55 years; Bushman female, 8 years (left to right)

FACES AT
THE MUSEUM

Somewhere on the plains of Oklahoma, a Kiowa Indian man sits stoically while a Czech sculptor carefully applies a thick, waxy substance across the flat expanse of his face. The anthropologist looks on as the

artist works. The waxy mask encases the strong, flared wedge of his nose, covers his broad, funnel-shaped forehead, and covers the soft curve of his face. The waxy substance is applied in sweeping planes of his upper lip near the bulge of his lower lip. The bold folds of his mouth are covered by the crumpled paper-like substance.

around his almond eyes, with thin canisters of wax, each under a flap of skin that falls from the bony prominence above them. The artist completes the mask and then indicates the sitter's name, age,

location, tribe, and the careful measurements taken between landmarks on the skull, neck, shoulders, and chest. The Kiowa Indian poses for photographs at the end of the session.

This scene would be repeated some 200 times around the world in the two years preceding the opening of the Panama-California Exposition in Balboa Park in 1915. At the request of the exposition director of exhibits, artist George

(continued on page 3, col. 1)

CHINA BORN

"According to Deng Xiaoping," writes book importer Henry Noyes, describing his return in 1975 to China where he had been born 45 years before, "Mao's positive contributions were primary, his errors secondary." That's why the former kept Chairman Mao's portrait on Tian An Men Gate as a symbol of our country and will always remember him as a leader of our Party and our state."

"These words came back to me," Noyes goes on. "I am a member of the Chinese People's Liberation Army, 'Adventures of a Maverick Boden'... 'We will never forget Chairman Mao's great contributions to the Chinese People's Republic.' At the entrance of the Great Hall, People's Liberation Army men... reminded us that Chairman Mao is the best in protecting its government from internal and external enemies."

The subject of the book is typical language from Noyes's book, but it also suggests the stories that have changed over time and attitudes toward Communist China for the past 40 years. His warm admiration for Deng and for Chairman Mao is clear, but writings Noyes and his firm, China Books and Periodicals, have proudly imported to America, the import of the "People's Republic," his acceptance of the Chinese government's "victory" against "reactionaries" in the flesh of the Old Left, of a follower of Henry Wallace, of a provincial American "progressive" who struggled to defend the heritage of McCarthyism to import books from Communist China at a time when the publication of such books was banned. But the words resonate peculiarly these days, when Tian An Men Square and "vigilance against internal enemies" call up a vision of



Freedom-loving Chinese students defying the tanks of their own oppressive, totalitarian government
China Born (published in 1989)
(continued on page 6, col. #)

THE RESERVE

"The surf's constant chisel-like edge wears up the wind and water over the last small piece of undeveloped clifftop mesa in La Jolla. It is named Mesa and Santa Fe. The wind has blown the air so clean you can see the jagged outline of San Clemente Island, 20 miles away. You can see the curvature of the earth. At the bottom of the cliff is Bla's Beach. To the right is Black's Beach. To the left is the Surfer Canyon. Beneath your feet are the creamy sandstone cliffs that look like ramparts separating oceans of pale blue seas of water."

This small land, the two

acres and a contingency 80-acre underwater reserve are the site of an ongoing struggle between environmentalists and developers. The public is along the landowner's side.

(continued on page 4, col. 2)



Photo supplied by Diane Pepper

Photo supplied by Alison Terry

THERE
THEY ARE

Last May a group of Russian women gathered in Moscow for nationwide "Miss USSR" beauty contest; the spectacle was held to coincide with the 41st anniversary of the Soviet Union. It was an amazing program, but even more amazing was what happened on Tuesday night American viewers will be able to sit in front of their television sets and see not only contestants from the Miss USSR pageant but also a brutally clear view of many of the catastrophic and hilarious events that led up to it.

Of course, all beauty pageants are inherently corny, but one thing about the upcoming *Frontline* documentary is how much the Miss USSR pageant and the Miss USSR beauty contest differ from their American counterparts. Those of us who watched at the "Miss America '89" show will know the extraneous snicker at how vapid the contestants are; at the

loving and patriotic something that often lies behind the smiles and the polishes. We take the glee from the pageant and laugh at it how tragic it all is.

In contrast, the drama and humor of the Miss USSR "Miss USSR" show have a different darker wistfulness; namely how ludicrous find it is for the Soviets to have a Miss USSR remotely resembling American girls. In one of the preliminary

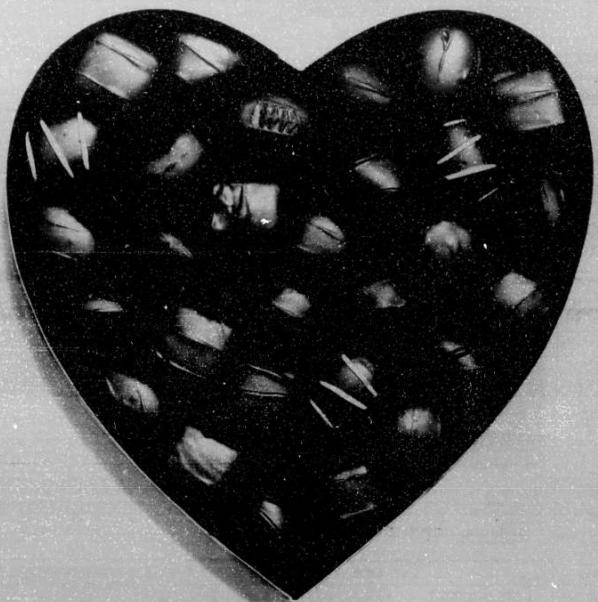
(continued on page 6, col. 2)



Tula Sakharenko, Miss USSR, (center)

(continued on page 3, col. 1)

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Turn to Section 3 for details.



FACES AT THE MUSEUM

(continued from page 1) scientific director of the Smithsonian Institution, artists and anthropologists were sent out to freeze in time the faces of Inuit Indians, John, Black Sioux, African Dancers, Malays, Pygmies, Siberians, Philippine Negritos, and natives of South America and Australia. They were preparing the expo's "Science of Man" exhibit, the world's first demonstration of the scope of physical anthropology—the race of man, our evolution, and the physical changes that accompany our progression from birth to death.

On Saturday, February 3, the Museum of Man in Balboa Park will place on exhibit about 200 facial plaster casts of specimens selected from the original 1915 display. It will be the largest



Facial molds of Eskimo male (left) and two females, no ages given

exhibit of these pieces since 1926.

The cast molds collected in the field in 1913 and 1914 were employed in the exhibit in two ways. More than 100 were used to create plaster casts of the same subjects. On each mask, the same plaster was colored with a dark, brown-tinted stain, and delicate features were emphasized by

peeled pencil. Ninety of the original 106 masks will be on display.

The molds were also used as the starting point for full head-and-shoulder replicas of other subjects. These were made from the molds, and a sculptor covered the finishing details of skin, hair, neck, and shoulders with clay. Some of the casts are photographs. Each of the ochre-tinted plaster casts is labeled with the subject's name and age. The casts even include those with the anthropologist judged to be typical for a group of people. One American, the most striking of whom is a scholarly gentleman with a cheery beard and a scholar-like mustache, rubs his chin.

The remaining pieces in the exhibit are molds chosen from a series of life-size casts of modern man's evolutionary ancestors, such as the actual skull and bones found at a prehistoric archaeological site. Anthropologists reconstructed the configuration of the flesh on

those bones and added some telling cultural details, usually based on other artifacts found with the bones, such as a spear—an animal or a weapon, for instance. An artist then worked with the anthropologists to turn that information into a series of rather fierce-looking plaster replicas, completing the figures with the aid of paint and plastic.

One of the more interesting of the topos is that of the so-called Piltdown man. No one knew this hominid was a hoax, the perpetrator never positively identified. But when fangires in 1953 discovered the skull, everyone still believed it was the true "missing link," that long-sought bridge between man and ape. It was no surprise that Piltdown man fit the needs of anthropological theory so well. When the skull was later found to be a fake, the scheme had failed a gavel hit in England with the cleverly disguised claim of a "modern man" and parts of the jaw of an ape. There were skeptics, of course.

(continued on page 4)

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(continued from page 4)

arrived? Even the white geese have lost some of their glisten as the Indians surely watched after Alas, the hawk is by no means a nonperishable feast.

The Noyes family originally had a 20-year lease on the property, and 10 years of that contract have already come and gone. The land, which UCSD partly holds, one of the most valuable chunks of land in town, whose monetary value is hard to estimate, though its spiritual and historical value is apparent. For the Noyes,

Nob Hill Restaurant staffers are hoping that the trattoria attracts enough people to form a kind of community that will help the preservation and protection of the 200 plant species, 88 bird species, and dozen mammals that have been identified on the hill.

The meal is open sunrise to sunset, and it is free. The reserve entrance is at the end of the block of La Jolla Farms Road, just off La Jolla Shores Drive. Parking is limited in the area. Bikes and dogs are welcome. There is no handicapped access set. For more information, call 534-2077.

—Neal Matthews

THERE THEY ARE

(continued from page D)

organizers later decide that she's "too short" to go on to compete in the show, so they instead send the two numbers.

Two months later, just days before the big show in Moscow, the foreign students are asked to put up most of the costs for the event. They flee the country, leaving the girls with no money and no place to go.

The panic-stricken organizers somehow scrounge up a blind man, a case full of money, and then persuade the Bolshoi Theater to lend a packing case to hold all the costumed costumes and a few boxes of cosmetics.

But the hair-missing women return to Moscow, and the panicking organizers somehow manage to get them into the electrical circuitry in the Russia Hotel ("never designed to cope with the simultaneous use of both feet"), fall down repeatedly, plunging everything into blackness.

The women, who are as laughable as the contestants, for one thing, shatter our stereotypical misconceptions about them, having seen the Soviet handmaiden as a like-tidying white Rosemary's Baby, one was literally blackened.



women as lean and big-breasted as the competition in any San Diego singles' bar.

They have also been cleared about their participation in this farce. Proclaims the program's narrator, "These girls — see [the competition] as a chance to escape from a life which, despite their youth, they already see as likely to be grim. Poorly paid, married to men who are, in his own characteristic way, than Richard Nixon or George Bush in their own political careers."

Left in the dust, however, turned a blind eye to the evils of Communist regimes, first in Russia and then in China. But here there is a difference. Some, though fully aware of his attitudes or not, a minor but not insignificant, are drawn to a significant — and far from coincidental — episode in American history.

Henry Noyes will speak about his adventures in China and the book trade on Tuesday, February 14, at 7 p.m. The location: D.G. Wills Books, 7527 La Jolla Boulevard (near Pearl Street). For further information, phone 458-8800.

—Peter Applebranch

CHINA BORN

(continued from page D)

does not mention that tragically this same disease has been passed on to the year of violence, oppression, and authoritarianism that preceded it. In short, there is something almost touchingly old-fashioned about Noyes's book. But he is not alone. The TVC Left in the dust has also recently turned a blind eye to the evils of Communist regimes, first in Russia and then in China. But here there is a difference. Some, though fully aware of his attitudes or not, a minor but not insignificant, are drawn to a significant — and far from coincidental — episode in American history.

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READER'S GUIDE TO LOCAL EVENTS

address where it is to be held including neighborhood, a contact phone number, and a phone number for further information. Send to: READER'S EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

OUTDOORS

Groundhog Day comes tomorrow, Friday, February 2. If the sleepy woodchuck sees his shadow he'll hide up for another six weeks. So if you're out in the sun, the winter can always be a surprise. Sun戴。

"Biodiversity Trail" the second Saturday of each month, 9 a.m. to 1 p.m., completed a self-guided nature trail on the Scraps Coastal Reserve, featuring plants, animals, insects, ecosystems, and human history on the mesa top overlooking Black's Beach and the ocean. The walk takes 1½ hours to complete and covers flat to gently sloping terrain that is unpaved, appropriate footwear is recommended.

On Saturday, February 4, 8 a.m. to 1 p.m. Take Highway 94 to

the La Jolla Shores Drive

left onto La Jolla Shores Drive and make the first right on La Jolla Beach Road. Turn left onto the paved area on the left, approximately 100 yards later. The trailhead is marked with a sign. No pets, no fires, no litter, no bikes or dogs are allowed; there's no handicapped access set. For more information, call 534-2077.

Allow 20 minutes' driving time from Mission Valley. For more information, call 534-2077.

Mercury and Saturn swing North in February, swinging higher across the sky each successive day. Already quite far apart, they will continue to complete a self-guided nature trail on the Scraps Coastal Reserve, featuring plants, animals, insects, ecosystems, and human history on the mesa top overlooking Black's Beach and the ocean. The walk takes 1½ hours to

complete and covers flat to gently sloping terrain that is unpaved, appropriate footwear is recommended.

On Saturday, February 4, 8 a.m. to 1 p.m. Take Highway 94 to

the La Jolla Shores Drive

left onto La Jolla Shores Drive and make the first right on La Jolla Beach Road. Turn left onto the paved area on the left, approximately 100 yards later. The trailhead is marked with a sign. No pets, no fires, no litter, no bikes or dogs are allowed; there's no handicapped access set. For more information, call 534-2077.

The Sun reaches North in February, swinging higher across the sky each successive day. Already quite far apart, they will continue to

complete

a self-guided nature trail on the Scraps Coastal Reserve,

featuring plants, animals, insects, ecosystems, and human history on the mesa top overlooking Black's Beach and the ocean. The walk takes 1½ hours to

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READER'S GUIDE TO

LOCAL EVENTS

wall, is for any age to the public. The trail is comfortable, flat, and great for hiking. Call 232-3621.

New Members' Hike: New and prospective Stern Club members are invited to a free orientation on February 3. Meet at the fountain between the Fleet Space Center and the Point Loma Library, 1000 Balboa Park, at 9 a.m. for a two-hour hike. Bring water and shoes for grueling terrain and a snack. Call 232-3621. For more information, call 239-1743.

Ocean, Bay or Hill Walks: Walks of varying lengths and elevations will be offered on Sunday, February 4, from the fountain between the Fleet Space Center and the Point Loma Library, 1000 Balboa Park, at 9 a.m. for a two-hour hike. Bring water and shoes for grueling terrain and a snack. Call 232-3621.

and Sunset Cliffs Boulevard. Heavy rain cancels. For more information, call 231-7463 or 232-3621.

Silverwood Guided Walks: Animals, plants, and rock formations typical of the country's chaparral back-country will be highlighted during a half walk at 8 a.m. on Sunday, February 4. Walking expert Claude Edwards will lead the group through the park and offer a discussion on the birds of winter. Meet at the bridge, bring a lunch, wear layered clothing and walking shoes. To reach the gardens, take the paved trail west for 3 miles east to the entrance in 100 feet. For more information, call 454-3042 or 749-5720.

Beach Walk: A Scripps Aquarium naturalist will lead a beach walk along the coast of Crystal Cove State Park, Sunday, February 4, at 2 p.m. With the low tides, opportunities will abound for tidepool exploration. For ticket information and reservations, call 534-3174.

Extremely Low Tides: At the end of the day, the tides will be extremely low, making it the perfect time of day for tidepool exploring. The date of the three lowest tides are Saturday, February 3, at 9 a.m. (1.4 feet), Wednesday, February 7, 2:24 p.m. (4.6 feet) and next Thursday, February 11, at 9 a.m. (4.5 feet). Highest ride this month (+6.9 feet) occurs at 8:01 a.m. next Saturday, February 13.

Tidepools — Exploration and Interpretation: County park ranger Phil Roullett will lead a tidepool walk on Saturday, February 13, from 9 a.m. to 10:30 a.m. Meet at the southeast corner of Newport Avenue

and Sunset Cliffs Boulevard. Heavy rain cancels. For more information, call 231-7463 or 232-3621.

Tiving Encounters: Rain cancels. For reservations (required) or other information, call 422-2481.

Bird Walk: Friends of the Whiteman's Grotto will lead a bird walk at 8 a.m. on Sunday, February 4.

feet.

READER'S GUIDE TO LOCAL EVENTS

reception on Saturday, February 3, from 10 a.m. to 11 p.m., and continues through the end of the month.

265-5267 or 456-4712

Two Artists, wall sculptures of cement by Tom Driscoll and concrete by Ron Williams will be featured on Sunday at Roque Graphics. The show opens on Friday, February 2, at 6 p.m. and continues through Saturday, 7 p.m. at the gallery, 3625 Bay Street, North Park, and continues through Sunday, 10 a.m. to 5:30 p.m. Saturday 10 a.m. to 2 p.m. 296-6929.

Group Landscape Exhibit, the New Horizons gallery presents a group exhibit highlighting works by Lee Fehlmer, William Shoopman, Paul Valente, and others. Robert Avery, Bernard Wayne, and Edwene Park. A reception opens the show on Friday, February 2, at 6 p.m. and continues through Saturday, 10 a.m. to 5 p.m. 456-4712.

"Water Images", the Sunris Club members present a show of photographs by Linda Flora edens. Thursday, February 1. A reception for the opening will be held on Friday, February 3, from 1 p.m. to 3 p.m. at the chapter office located at 3835 Ray Street, North Park. Viewing hours are Monday through Thursday, 10 a.m. to noon; Friday, 10 a.m. to 4 p.m.; Saturday, 10 a.m. to 3 p.m. 456-3888.

Fiber Art, Pam M. Burns and Gallery will exhibit recent work by California fiber artists. The exhibition, February 3, from 10 a.m. to 3 p.m. at the chapter office located at 3835 Ray Street, North Park. Viewing hours are Monday through Thursday, 10 a.m. to 4 p.m.; Friday, 10 a.m. to 3 p.m.; Saturday, 10 a.m. to 2 p.m. 299-1747.

"High on Art", Art in the Rough, a gallery in the Promenade in Pacific Beach, features minimalist art and play show featuring face painting, unique crafts, body-painting models, games, and music. An opening reception will be held on Saturday, February 3, from 10 a.m. to 4 p.m. on Saturday, 299-1747.

"From Jerusalem to the World!", architectural objects and small items made in the Israel exhibit of work by Jerusalem-born artist David Ben-Zvi. His work will be featured in an exhibit at the Retrospective Gallery, 888 Prospect Street, San Diego. The reception is on Saturday, February 3, from 5:30 p.m. to 10 p.m. and continues through Sunday, 10 a.m. to 5 p.m. Tuesday through Thursday, 11 a.m. to 7 p.m.; Friday and Saturday 11 a.m. to 7 p.m. 250-2200.

Cartoon Art, original cartoons by some of the world's best cartoonists will be displayed at the Circle Galleries, 2501 San Diego Avenue, San Diego. The reception is on Saturday, February 3. Original cartoons by George Booth, Jules Feiffer, Lee Lorenz, and others will be shown in a special reception on Tuesday, February 6, from 5 p.m. to 10 p.m. 250-2200.

Group Show, paintings, photography, drawings, sculpture, collages, and mixed media by Gringo Cenizo, a painter and printmaker, will be featured in a display at the City Art Gallery in Encinitas. The show opens on Saturday, February 3, from 10 a.m. to 3 p.m. The gallery is located at 1209 Chestnut, Encinitas. Painting, paper, and other materials will be used in the old cabin building. Viewing hours are Monday through Saturday, 10 a.m. to 4 p.m.; Sunday, 10 a.m. to 3 p.m. For more information, call 755-6815.

"Linger Expositions", the Photowest Collection will feature an exhibit of vintage gelatin silver photographs by Walter Evans and Dorothy Lange. Displays of fashion accessories in the '30s. Also on view through February 10 with a reception by Ann Mulvey. The gallery is located at 744 G Street, Suite 205, downtown. Viewing hours are Wednesday through Saturday, 10 a.m. to 5 p.m. 239-2006.

"People, People", a group exhibit depicting people in everyday life will be featured at the Knowles Center for the Arts, 1000 University Drive, La Jolla. Included in the show are works by Bleaser Blangsted, Shirley Calvert, and others. The exhibition, February 3, shows open Wednesday, February 7,

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READER'S GUIDE TO THE THEATER



Charlie and the Chocolate Factory

Theater listings are compiled by Jeff Smith, San Diego Reader. Call 454-2000 (591) and Jonathan Seidell (582). Information is submitted by theater management offices, so it is always wise to phone the theater for any last-minute changes in schedule, cast, or ticket availability. Many theaters offer discounts to students, seniors, and the military. Ask at the box office.

THE RACCHUS
UCSD Theatre is presenting "Europa" (adults only). In the play, Bacchus, god of wine and revelry, causes the women to reveal their bodies so that they become delicious and fragrant in rapturous reverie. Bacchus maintains his amorous ways in the town of Sweet Apple, Ohio, where he directs three Douglas choreographers and one Dylee to perform in numbers ranging in age from 10 to 15 years old.

Don Powell Theatre, San Diego State University, Wednesday, February 14, at 7:30 p.m. Matinee Saturday, February 10, at 2 p.m. For information call 619-534-6032.

CHARLIE AND THE CHOCOLATE FACTORY
The Children's Theatre of San Diego is hosting a nationally touring production, "The Great American Children's Theater," through Friday, February 9, at 9:45 a.m. and 11:45 a.m. For information call 619-534-6032.

CINDERELLA
The Christian Youth Theatre is presenting "Cinderella," a classic favorite in children's theater. In this musical version of the fairy tale by Rodgers and Hammerstein, Austin plays the title role. Molly Davis and the ensemble play the ugly step-sisters. (Gm.)

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READER'S GUIDE TO THE THEATER

THE GRANNY

In this Argentinian horror-comedy by Roberto Coase, it takes the audience and the cast into the basement of a house that is quite other than a sweat. 100% of the action takes place underground in Buenos Aires to play out her song in which she claims that the basement was the Promised Land. She's actually a monstrous eating machine devouring anything that comes near her. Her family to take desperate measures. Like most comedies, it's a bit overcooked. Nonna grows in size and strength. She releases her bite and she's not to be pleased. Unlike monsters of the cinema, who are often granted sympathy, she's a pure evil. She's a threat to die, and her ravenous appetite remains the driving force of the family. Contrary to surface appearance, she's a good mother, dumb but tactful. It's an allegory about Argentina's fascist dictatorship in the mid-1970s. The title character is to be called "The Disappeared." One of the best scenes is when Nonna, whose dictatorial presence in the home has been resisted by her regimen, begins by claiming to be just a member of the family — then slowly bleed the countenance of the entire family. Days out of the dilemma or crazy, comical results. The show is a must see for either *The Craving*, True to the nest, or *Death of a Salesman*. The show is also reminiscent of the *God of the Absurd* — the play grows darker as the curtain rises. It's a new one. Although director Lillian Cattaneo has done a great job, comfortable with the Caasino's Carter's twist on the show, the show is still smaller eight from portions of the audience, she has kept the production tight and focused. The show is a delight. Nothing has been muted to date.

THE BOWERY THEATRE

Opening Tonight!
Playing through
March 17th

CEIBEL AND HER DEMON

An eerie fable
by
Isaac Babel's Sister
A
Eye Exclusive

Premiere
Tuesday through Sunday
at 8:00 pm
Sundays at 2:00 pm

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107 First Avenue
Information & Box Office
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232-4088

A Program for Dance Lovers!
Valentine's Day Weekend
February 16, 17, 8:00 pm
February 17, 2:30 pm
Concerto
Music and Choreography: Balanchine
Bolero Variations
Music: Glazunov
Choreography: Danilova-Balanchine
Western Ophelia
Music: West-Strauss
Choreography: Matoušek
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Diego, CA 92111. Include stamped, self-
addressed envelope plus \$3.00 handling charge.

appeases local juntas to no temper. Its very funny show as it starts as its message. The acting is consistent, the story is well told, rich in comic nuances, and the ensemble is excellent. The show is a must see. The entire cast, not counting workshop production, is making the Globe smile with its effort. Each gives a valuable contribution. Especially John Pizzetti, who has a great assembly of odd aqua-skinned, hummungous, barely audible but particularly apt verbiage. *Cry or Cry* is a must see.

FLECK is a terrific, the beast that probably could eat Cleveland. (Sm.) **CRAZY FOR COOKIES** at the Spreckels Eaton Centre for the Performing Arts continues through Saturday, February 16. Sunday at 2:00 pm. **DUSTY** at the Spreckels on Saturday and Sunday at 2:00 pm.

HOLY DAYS

The South Coast Repertory Theatre presents *Woman of Sorrows* by Sally Hemmings' drama that "celebrates the resilience of women in their struggle against the hierarchy of the family — then slowly bleed the countenance of the entire family. Days out of the dilemma or crazy, comical results. The show is a must see for either *The Craving*, True to the nest, or *Death of a Salesman*. The show is also reminiscent of the *God of the Absurd* — the play grows darker as the curtain rises. It's a new one. Although director Lillian Cattaneo has done a great job, comfortable with the Caasino's Carter's twist on the show, the show is still smaller eight from portions of the audience, she has kept the production tight and focused. The show is a delight. Nothing has been muted to date.

IMPROVIZO PSYCHOTIC

The Naked Theatre Club is presenting *Improviso Psychotic* by Christopher R. that has been ahead, fierce, fanatical, set off by the audience's reactions, expressing perfect sheer

THE KODAK TALK RADIO PICTURE

This work-in-progress at the Coronado Playhouse needs serious retouching. The plot is a bit muddled, the music — both at its own theater and at the Lyric Space in February. The musical score is a bit off key. The cast of Joseph and his jealous brothers, but you can't help but like the show.

BUCKY'S set. The stage doesn't

look like a real place.

a strip-looking — about Biscuit —

— to Mike Buckley's Phoenix/Evil

to Rick Mead's wifely Joseph, Melvin

to the smarmy Garry, 447 Fifth

Avenue, San Diego, opened/run,

call 236-2427.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

The show is opening its highly successful production of *Joseph and the Amazing Technicolor Dreamcoat* — both at its own theater and at the Lyric Space in February. The musical score is a bit off key. The cast of Joseph and his jealous brothers, but you can't help but like the show.

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LAST OF THE RED HOT LOVERS

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This work-in-progress at the Coronado Playhouse needs serious retouching. The plot is a bit muddled, the music — both at its own theater and at the Lyric Space in February. The musical score is a bit off key. The cast of Joseph and his jealous brothers, but you can't help but like the show.

BUCKY'S set. The stage doesn't

look like a real place.

a strip-looking — about Biscuit —

— to Mike Buckley's Phoenix/Evil

to Rick Mead's wifely Joseph, Melvin

to the smarmy Garry, 447 Fifth

Avenue, San Diego, opened/run,

call 236-2427.

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READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

OF NOTE



JOHN D'AGOSTINO

Eugene Chadbourne and the Sot of Quartet: Cabah, tonight, Thursday 9 p.m., 204 Kettner Boulevard, downtown, 286-0353.

The Best Farmers and the Walking Wounded: Belly Up Tavern, tonight, Thursday, February 16, 143 South Cesar Avenue, Solana Beach, 481-9024.

Nemo Barrell, with Bob Magnusson and Sherman Ferguson: Elaris, tonight, Friday, February 17, 10 p.m., 204 Kettner Boulevard, downtown, 286-0353.

The Jesus and Mary Chain and Nine Inch Nails: California Theatre, Friday, February 17, 8 p.m., 1250 Fourth Avenue, downtown, 277-2153.

New Regn, the Deomed, and Jet Black Spirit: Friday, February 2, 9 p.m., 1000 Bonne Avenue, Bay Park, 276-3993.

Highway 101 and the KSON Flatbed Band: Belly Up Tavern, Friday, February 2, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, downtown, 277-2153.

Sa-Fer Club: On Friday, February 2, call for time, Poco de los Héroes, 709-470-6400 or (709) 684-4200.

Manus Scan: SOMA, Saturday, February 3, 9 p.m., 555 Union Street, downtown.

The Pandoras, Joey Blackie's R. Wilde, and Catch 22: Spur, Saturday, February 3, 9 p.m., 1100 Buena Avenue, Bay Park, 276-3990.

SMITHEREENS

THE GUESS WHO

DAVID BROMBERG

HIGHWAY 101

ZACHARY RICHARD

JON BUTCHER

TIM KARR

DRAMA RAMA

DRAMARAMA

VOIVOD

LISTEN TO THIS

PSYCHOTIC WALTZ & DANSE MACABRE

THE CREATURES

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HIGHWAY 101

PLUS: **KSON FLATBED BAND**

SATURDAY, FEBRUARY 3
THE GUESS WHO

PLUS: **NOT GUILTY**

SUNDAY, FEBRUARY 4
JON BUTCHER

WEDNESDAY, FEBRUARY 14
TIM KARR

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GATO BARBIERE

SATURDAY, FEBRUARY 17
TOWER OF POWER

WEDNESDAY, FEBRUARY 21
HOOTERS

FRIDAY, FEBRUARY 23
NRBQ

DON'T MISS:
STRAY CATS 2/25
BABYLON A.D. 3/25
ERIC BURDON & ROBBIE KRIEGER 3/4
MICHAEL PENN 3/8
THE MARSHALL TELLER BAND 3/23
COOL & LEAN 3/24
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ROBIN TROWER 3/30 • **B.B. KING** 4/5
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SATURDAY, FEBRUARY 17
FINELINE ENTERTAINMENT

PLUS: TAD

DRAMARAMA

FRIDAY, FEBRUARY 23

FINELINE ENTERTAINMENT

THE CREATURES 3/30

TENDER FURY • DI + BULIMIA BANQUET 2/24

THE CREATURES 3/30

18 & OLDER WELCOME

23

San Diego Reader February 1, 1990

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CLOCKWORK
with special guests

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MUSIC ZONE presents CHINA LAKE JET BLACK AWRY
EVERY FRIDAY 9 p.m. - 11 p.m.

FUZZTONES
Sat., Feb. 17 Sun., Feb. 18 ELECTRIC LOVE HOGS Sun., Feb. 25 CYCLONE SOUND

TICKETMASTER

Ringer's, 5337 Mission Blvd., Bonelli, 941-5883. Single featuring Gary Farmer and the Delgados popular at night. Friday and Saturday, 9 p.m. - 11 p.m.

Tony Roma's, 3514 Marine Road, Carlsbad, 720-0700. Ken Hart, '50s and '60s rock and roll guitar, 6-9 p.m., Friday and Saturday.

Don's Red Eye Saloon, 1445 South Broadway, 225-9559. Rockabilly, country, Thursday through Saturday.

Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla, 454-5008. John DeLuca sings swing and jazz piano and organ from 6 p.m. to 11 p.m., Friday and Saturday.

Annett's Restaurant, 875 Prospect Street, Encinitas, 753-1212. Delia, Douglas, and hammered dulcimer, Friday. Douglas sings the music of Jim Mitchell, John Fahey, and the blues, Saturday, 6-9 p.m. Saturday.

Shepherd's Cafe, 1226 Pine Street, Encinitas, 753-1212. Delia, Douglas, and hammered dulcimer, Friday. Douglas sings the music of Jim Mitchell, John Fahey, and the blues, Saturday, 6-9 p.m. Saturday.

Rabia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0552. Piano bar entertainment, Friday and Saturday, 8 p.m. through Saturday. Bob MacLeod, Sunday and Monday.

The Beach House, 706 Pismo Court, Mission Beach, 484-4706. Dan Pipolla, jazz guitar, Thursday, Mike Wolford, jazz piano, Friday, and the Beach Cats, Saturday, 7-11 p.m., Saturday.

Belmont's Beach Club, 3550 Ocean Avenue, Belmont, 455-1111. The Beach Club Band, vintage rock 'n' soul music, 8 p.m. Wednesday, Thursday, and Friday, 9 p.m. Saturday, 10 p.m. Saturday, call club for information.

Blind Melon, 720 Garnet Avenue, Pacific Beach, 455-4745. Rockabilly, vintage rock and roll, Thursday, blues and rock, Friday, blues and rock, Saturday, 8 p.m. to midnight. The Blue Blush Band, Baby and the Redhead, the Blonde Bruce Band, and the Blue Moon Band, blues, Saturday, 8 p.m. to 11 p.m. Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Live music, 9-11 p.m., call club for information.

NO COVER

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Tonight
Feb. 1

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Fri. & Sat.
Feb. 2 & 3

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THE NAD 7225PE RECEIVER WITH POWER ENVELOPE



WHAT IS IT AND WHY DO YOU WANT IT?

Why should you consider buying a 25-watt-channel NAD 7225PE receiver for \$129.99 when you can get another brand with more features and more power for the same price? On the NAD 7225PE it's at a disadvantage when compared to one of these other shiny, very looking receivers. But if you take the time to look beyond NAD's simple exterior and modest power rating you will find a better sounding product. You will also find that **25 NAB watts will outperform the other guys' 50 or 60 watt units.**

POWER ENVELOPE

All NAD amplifiers are designed to produce a lot of extra power for a short period of time. This is called **Power Envelope**.

An amplifier with **Power Envelope** is like an automobile engine with a turbo charger. A turbo-charger kicks in when you need a burst of power — for acceleration, passing another car, etc. Once the task is completed, the turbo kicks out and your engine returns to normal operating levels. It's the same with the NAD 7225PE's 25-watt/channel receiver, but the smaller turbo-charger engine gives you all the 25-watt/channel power when you need it and better economy for the rest of the time.

The NAD 7225PE receiver has an amplifier rated as an economical 25-watt/channel. But due to the unique design and load treatment in the main channel does more power. The **Power Envelope** technology kicks in and the 7225PE will produce up to 85 watts/channel bursts.

MORE SPEAKERS

Another advantage of NAD amplifiers is the ability to run more speakers. While most of the sleek brands say they can safely operate two pairs of 8 ohm speakers or one pair of 4 ohm speakers, the NAD 7225PE is designed to safely run four pairs of 8 ohm speakers or two pairs of 4 ohm speakers simultaneously.

SOFT CLIPPING

Soft Clipping is still another unique piece of NAD engineering. Clipping is a term often used in an amplifier trying to produce more power than it was meant to produce. The result is a harsh sound and noise caused by the clipping wave causing distortion to the music. **NAD's Soft Clipping minimizes this distortion and enables you to occasionally listen at louder than normal volume — like when you have a party.**

Even though the 7225PE is NAD's smallest and least expensive receiver, it shares all the same great features as its big brothers. The 7225PE is a solid-state receiver. However, if you still want more power and some additional features, NAD makes a whole line of **Power Envelope** receivers right up to the 7600 AM/FM receiver which is 150 watts/channel and can produce a whopping 400 to 600 shaft term.

Now that you know what **Power Envelope** is all about, stop by Breier Sound Center and audition a NAD 7225PE receiver or one of its big brothers.

NAD's 25-watt-channel rating is misleading. At Breier Sound Center, before you take home your new receiver, we put it on our Performance Test Bench and check it with professional test equipment to be certain that it performs as promised. **The NAD 7225PE typically produces 42 watts/channel.** The rest of the specifications are also easily met or surpassed.

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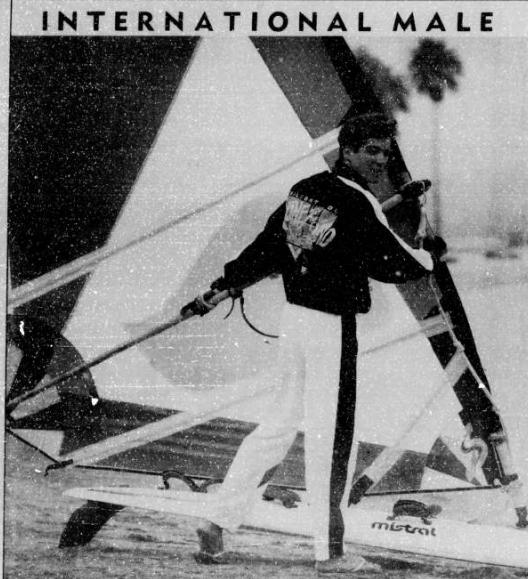
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San Diego Reader February 1, 1990

Shots, the Soul Shakers, rhythm and blues, and the Tropical rock and roll, "Thunder." Wednesday through Saturday, 9 p.m. to 1 a.m.; Diners, and Vanilla rock and roll, Saturday; house music, Thursday; Latin jazz, Friday; and Rumba, Sunday, the Third J Band, Double Roots, and the F's, reggae, Monday; Oldies, rock, rock, rock, rock and roll, Tuesday.

The Party Palms, 43rd & La Jolla Village Drive, 223-5674. Hosted by Peter, with Dele St. Clair and Barry Clegg, jazz and contemporary, Wednesday and Thursday, blues and contemporary, Friday and Saturday.

Saint James Bar and Grill, 4370 La Jolla Village Drive, Golden Triangle, La Jolla, 223-5674. Hosted by Peter, accompanied by the Sirens Of Coney, this, perhaps, the best jazz music from 9 p.m. to 1 a.m., every night.

The Salumeria House, 1970 Quivira Way, Martin Village, 223-2234. Hot Carnegie, jazz, blues, rock, funk, soul, and salsa, featuring the Purr Thro band, a jazz jam session beginning at 5:30 p.m., Sunday.

Smashburger, 1000 University Avenue, Bay Drive, Pacific Beach, 274-5314. Ed Elmos and Pepe's rock and roll, jazz, blues, funk, soul, and salsa, featuring blues and oldies music, Wednesday through Saturday.

The Spoke Bar, 4315 Mission Boulevard, Pacific Beach, 485-7696. Don Perla, classical and variety acoustic guitar music, 6-9 p.m., Friday through Sunday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-0965. Tropical music, Dovers, and Vanilla rock and roll, Saturday; house music, Thursday; Latin jazz, Friday; and Rumba, Sunday, the Third J Band, Double Roots, and the F's, reggae, Monday; Oldies, rock, rock, rock and roll, Tuesday.

The Party Palms, 43rd & La Jolla Village Drive, 223-5674. Hosted by Peter, with Dele St. Clair and Barry Clegg, jazz and contemporary, Wednesday and Thursday, blues and contemporary, Friday and Saturday.

Vic's, 2825 8th Avenue, La Jolla, 456-3789. JJ Frank, jazz and classical music, Wednesday through Saturday, 9 p.m. to 1 a.m.; Friday and Saturday, 8-10 p.m., 11 p.m.-3 a.m., Friday and Saturday.

Winstons Inn, 1970 Quivira Way, Martin Village, 223-2234. Hot Carnegie, jazz, blues, rock, funk, soul, and salsa, featuring the Purr Thro band, a jazz jam session beginning at 5:30 p.m., Sunday.

The Carriage House, 7945 Balboa Avenue, Encinitas, 275-2597. Jams and Latin performances country music, Friday and Saturday, 8-10 p.m., 11 p.m.-3 a.m., Friday and Saturday.

Earthquake Cafe, 7929 Mission Valley Center Road, San Diego, 274-2124. Dance Club, vintage rock and roll, Thursday.

The French Cafe, 8823 Carroll Canyon Road, Scripps Ranch, 566-4000. Jim Gossman and Thomas, blues, country and Southern rock performers jam sessions, 6-8 p.m., Saturday and Sunday evenings and 8 a.m. to 6 p.m. on Sunday, beginning at 6 p.m. every night.

Gourmand Lounge/Brews and Country House, 8022 Clairemont Mesa Boulevard, Clairemont, 560-4022. Rock, blues, country, rock and roll, and blues, Thursday, Friday, 10 p.m. and 11 p.m.; Saturday, 8-10 p.m., 11 p.m.-3 a.m., Friday and Saturday.

Kelly's 5th & House, 284 Hotel Circle North, Mission Valley, 296-4218. Dance Club, vintage rock and roll, Thursday.

La Hacienda Cantina, Mission Valley West, 297-1750. Mexican food, Mexican music, Friday and Saturday.

Le Pavillion Lounge, 7000 North Mission Hills, 298-1100. Dance Club, Mexican food, Mexican music, Friday and Saturday.

Marin's, 2911 Balboa Street, Ocean Beach, 274-2799. Rock and roll, rock and roll, reggae, Friday, DJ Chico Carter, 11 p.m.-3 a.m., Friday and Saturday.

McFadden's, 1970 Quivira Way, Martin Village, 223-2234. Hot Carnegie, jazz, blues, rock, funk, soul, and salsa, featuring the Purr Thro band, a jazz jam session beginning at 5:30 p.m., Sunday.

and roll, Sunday, David Beimberg and the Big Band, kilt rock and roll, and blues, Saturday.

Blarney Stone Pub, 2607 Balboa Avenue, Clairemont, 279-0033. Bill Cray, rock and roll, blues, country, Friday.

Blue Bayou Lounge, 2337 Clairemont Drive, Clairemont, 276-0060. Chad Hart and the Blue Bayou Band, blues, Saturday.

Holiday Inn, Montgomery Field, 810 Aero Drive, Clairemont, 277-8888. The Legend, vintage rock and roll, Saturday.

Indigo Inn, 2911 Balboa Street, Ocean Beach, 274-2799. Rock and roll, rock and roll, reggae, Friday and Saturday, 11 p.m.-3 a.m., Friday and Saturday.

La Jolla Inn, 2911 La Jolla Shores Drive, 457-8600. Rock and roll, blues, country and Western music, Wednesday through Sunday.

Le Pavillion Lounge, 7000 North Mission Hills, 298-1100. Dance Club, Mexican food, Mexican music, Friday and Saturday.

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AWARD WINNING RESTAURANT

Clario's

and Steven Saksikowski present



NOW APPEARING
KENNY BURRELL TRIO
with
Bob Magnusson &
Sherman Ferguson

Jan. 31-Feb. 18

SHOWTIMES:
Wed., Thurs., Sun., 8 p.m. & 10:30 p.m.
Fri. & Sat., 9 p.m. 10:30 p.m. & midnight

NEXT
RED RODNEY QUINTET
Feb. 21-25

This rare appearance will be a real crowd pleaser which no jazz fan should soon forget.

NO COVER SUNDAY-THURSDAY • FREE VALET PARKING
Atop the Summerhouse Inn • 7955 La Jolla Shores Dr. • 459-0541

VALENTINE'S DAY
Wed. Feb. 14, 1990
Make your reservations early!

UPCOMING FEATURE
SCOTT HAMILTON & DAVE MCKENNA
Feb. 28-Mar. 11

Scott Hamilton and Dave McKenna have recorded together many times over the past decade. Rachael, the lead singer, has performed with both artists. Dave McKenna tours solo, Scott Hamilton leads his own quartet. Clario's is proud to present these great artists to continue their long relationship in La Jolla for 2 short weeks.

Wednesday-Saturday, January 31 - February 3
Wednesday & Thursday 8:30-1:00, Friday & Saturday 9:00-1:30

Chain Reaction

THE MOVERS

Outrageous seafood appetizers

Anthony's HarborSide

Acoustically rated as one of the finest showrooms lounges.

Larger dance floor • Wide screen TV
More room to dance and party • Free validated parking

Check it out! 232-6358

UCSD WORLD MUSIC SERIES

INCA: THE PERUVIAN ENSEMBLE

Traditional & Ancient Music of Peru

February 3 • 8pm • Geisel Library Auditorium

Dimensions Daurey Ensemble

Traditional & Modern African Dancing & Drumming

February 23 • 8pm • Majestic Auditorium

Alfredo Ramirez

March 2 • Friday • Price Center Theatre

Silk & Satin Ensemble

March 9 • Friday • Price Center Theatre

Canadian Percussion Ensemble

March 13 • Tuesday • Majestic Auditorium

UCSD BOX OFFICE • 534-2599

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PRESENTED BY UCSD UNIVERSITY EVENTS & STUDENT ACTIVITIES

Wednesday-Saturday, January 31 - February 3

Wednesday & Thursday 8:30-1:00, Friday & Saturday 9:00-1:30

Chain Reaction

THE MOVERS

Sunday, Monday & Tuesday, February 4, 5 & 6

Sunday & Monday 8:30-1:00, Tuesday 5:30-10:30

TUESDAY IS

FM 98 KI FM

The Movers

OUTRAGEOUS SEAFOOD APPETIZERS

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invites you to meet
recording star

JOE SATRIANI
This Sunday,
February 4th
at 2pm!

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4585 College Ave.
in San Diego!

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EQUINOX BEACH • 1060 University Ave. • San Diego • Tel. 457-2424

HILLCREST BEACH • 5050 University Ave. • San Diego • Tel. 457-2424

MIRA MESA • 8225 Miramar Mesa Blvd. • San Diego • Tel. 457-2424

NATIONAL CITY • 1494 E. Plaza Blvd. • National City • Tel. 457-2424

OCEANSIDE • 7484 Vista Way • Oceanside • Tel. 457-2424

POWER BEACH • 1060 University Ave. • Oceanside • Tel. 457-2424

SAN DIEGO • 4344 Conroy St. • San Diego • Tel. 457-2424

SAN MARINA BEACH • 1060 University Ave. • San Diego • Tel. 457-2424

SAN MIRAMAR BEACH • 1060 University Ave. • San Diego • Tel. 457-2424

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Flossing Sister, Clarke Flamingo
234-4700. The Wee Curly Jazz Band, jazz
9 p.m. to midnight, Friday and Saturday.
Wednesday through Saturday, 8 p.m.
Wible Fidel performs contemporary and
classical music, 8 p.m. to 10 p.m., Monday through
Wednesday.

Gabriel's Grotto, 2925 Fifth Avenue,
corner of Fifth and Oliver, Hillcrest.
292-7179. French and Hawaiian
jazz. Thursday, Friday and Saturday, 9 p.m.
Saturday, 8 p.m. "off Broadway" night.
Sunday, 10 a.m. to 1 p.m. "Broadway" night.
Sunday, 8 a.m. sing jazz, Tuesday, 8 a.m.
Lambertville, 292-7179. French and
Hamburgers! 4050 Wallace Street, Old
Town. In the Bassar del Mundo.
Tuesday, 8 a.m. to 1 p.m. contemporary
Friday and Saturday.

Holiday Inn, 1355 North Harbor Drive
at the Embarcadero, downtown, 222-2222. Rock, blues, jazz,
6 p.m. to midnight, Monday through Saturday.

Holiday Inn, 211 Island Avenue,
downtown, 244-3886. Jack Harrenson,
jazz piano music, 2 p.m. to 5 p.m., Monday
through Saturday. Bill Harrenson, jazz
dinner, 6:30 p.m. to 11:30 p.m., Friday and
Sunday.

Hotel San Diego, 201 West Broadway,
Street, downtown, 234-5332. At Denys:
The Sugar Inn, jazz, Tuesday through
Saturday.

Humphrey's, Half Moon Inn, 234
204-3577. Jimi Hendrix, blues, jazz. Sunday:
The Subterraneans, jazz. Sunday: The
Carpathians, folk music, contemporary
Tuesday through Saturday.

Monday, Paro bar: John Cain,
8 p.m. to midnight, Tuesday through Friday:
Mike Roman, 8 p.m. to midnight, Tuesday
through Saturday.

Imperial House, 507 Sabina Street (at
the corner of Imperial), Hillcrest, 234-3702.
Wayne jazz, jazz, Tuesday through
Sunday, 8 p.m. to 10 p.m. The Imperial Sports
Young, jazz, Friday and Saturday.

"The Invader" at the dock, 234-4667. Rick
Marcellino and the B Street Band perform
contemporary and rock and roll, Friday and Saturday.

Progressive Stage Company, 433 G
Street, between 5th and 6th, Hillcrest, 234-8600.
"Full Circle," a musical about
the life of a woman, 8 p.m. to 10 p.m.,
Layton, Matt White, Carol Pine, Valerie
Harde, and Kristen Pollard, 8 p.m. to 10 p.m.,
Friday and Saturday; Kumara, Latin
Tropical, 8 p.m. to 10 p.m., Sunday.

Princess of Wales British Pub and
Restaurant, 2001 Hillcrest, Hillcrest, 238-3303.
Singalong piano bar entertainment,
Rock, blues, contemporary and rock and
roll, Friday and Saturday.

Red Fox Steak House, 2223 5th
Avenue, 234-8600. Open late night,
8 p.m. to 1 a.m., Monday through Saturday.
M-A-O, rock and roll, and guests, 9 p.m.
Friday, Saturday.

The Ranch, 201 Hillcrest, Hillcrest, 234-3700.
Tuesday, the Acid Truth, rock and roll,
Wednesday, the Blue Jays, rock and roll,
and Monday, coffee bar for information.

Tuba Man's, 2007 West Harbor Drive,
Harbor Island, 291-1656. Show It On,
contemporary, Thursday through Saturday.

Tuna Park, 2031 University Avenue,
San Diego, 234-3700. Open late night,
8 p.m. to 1 a.m., Monday through Saturday.
M-A-O, rock and roll, and guests, 9 p.m.
Friday, Saturday.

Twinkie's, 2007 West Harbor Drive,
Harbor Island, 291-1656. Show It On,

contemporary, Thursday through Saturday.

Wally's, San Diego Marriott Hotel, 333
University Avenue, downtown, 234-3800.
Pronto Dan Gosselin performs classical
music and show tunes from 6:30 p.m.
Wednesday through Saturday. Show tunes,
piano music, 8 p.m. to 10 p.m., Sunday.

The Grand International Hotel, 919
Laurelwood Circle, Hillcrest, 238-3202.
Lambertville, 292-7179. Show tunes, piano
music, 8 p.m. to 10 p.m., Sunday.

The Grand Hotel, 2007 West Harbor Drive,
Harbor Island, 291-1656. Show It On,

contemporary, Thursday through Saturday.

Wheeler's, 2007 West Harbor Drive,
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plans selected in the Fortinian room from 6:30-10:30 p.m. Monday, Tuesday through Saturday, and Sunday from 8-8 p.m. Saturday and Sunday.

Wards and Music Bookstore, 3890 Foothill Boulevard, San Dimas. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

The Yacht Club, San Diego Marriott Hotel, 300 West Harbor Drive, aluminum 224-5000. Wednesday through Saturday, 7 p.m. through 10 p.m.; Sunday, 2 p.m. through 10 p.m.

East County

Antonia's Hacienda, 700 North Johnson Avenue, El Cajon 442-9827. Michael Ganz, guitar, vocal, and acoustic piano, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, San Diego. Live music, Wednesday through Saturday, 7 p.m. through 10 p.m.

The Blue Rocker, 3220 Parkview Drive, La Mesa 463-3660. David Smith, contemporary, Wednesday through Saturday, 7 p.m. through 10 p.m.; Sunday, 2 p.m. through 10 p.m.

Brennan's, 1137 Woodlawn Avenue, El Cajon 448-0778. New Sunday, 12 p.m.-10 p.m. Saturday and Sunday.

Carolin's Bookstore, 3890 Foothill Boulevard, San Dimas. Curtis Boden, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

South

Don's East, 3322 Business Highway 8, La Cuchita Road, El Cajon 443-2444. Thursday through Saturday, 7 p.m. through 10 p.m.; Sunday, call club for information.

Hall and Bear, 406 North Second Street, El Cajon 442-9827. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

The Canyon Inn, 509 Harmonia Canyon Road, El Cajon 442-9827. Slaght's "Rock and Roll, Thursday through Saturday."

E-Z Country, 1005 Mission Gorge Road, Suite 100, San Diego 455-8000. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

Faith's Lounge, 9647 Mission Gorge Road, Suite 100, San Diego 455-8000. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

Fazak's, 9143 Campo Verde, Spring Valley 455-8000. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

Flinn Springs Inn, 1005 Mission Gorge Road, El Cajon 442-9827. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

The Grotto, 1100 El Cajon Boulevard, Suite 100, San Diego 442-9827. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

Kelly's Pub, 5344 El Cajon Boulevard, Suite 100, San Diego 442-9827. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

La Lomita, 1005 Mission Gorge Road, Suite 100, San Diego 455-8000. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

Lakehouse Hotel Lounge, 9940 River Street, Lakeside, 443-0420. Live music, Friday and Saturday, call club for information.

Leisure Louie's, 9296 Silverwater Drive, La Mesa 465-3465. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

The Brigadier Inn, 1033 Old Highway 80, 2000 El Cajon Boulevard, San Diego. Southern country music for dancing, 6:30-10 p.m., Thursday through Saturday.

The Country Connection Center, 7025 Kettner Boulevard, San Diego 448-0778. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

La Mesa Inn, 1137 Woodlawn Avenue, La Mesa 465-3465. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

Sunrise Inn formerly The Dugout Bar and Grill, 1005 Mission Gorge Road, El Cajon 442-9827. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

The Tropic Room, 6179 University Avenue, San Diego 455-8000. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

Pelican Pub, 7628 Broadway, Lemon Grove 464-9294. David James, classic rock, 8 p.m., Friday; Michael Jackson, 9 p.m., Saturday. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

Shoreline Inn, 1005 Mission Gorge Road, El Cajon 442-9827. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

The Salmon House, 1280 Fletcher Parkway, El Cajon 448-7473. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

The Shady Inn, 1005 Mission Gorge Road, El Cajon 442-9827. Curtin Books, music from the Appalachian South, 8 p.m., Friday, Fred Daniels, 9 p.m., Saturday. John Durkin presents an afternoon of music for all ages, beginning at 3 p.m., Sunday.

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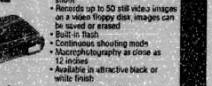


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SERVICES



Valentine Specials
10% OFF
• Electrolysis
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make-up
• Eyeliner system &
• Lip liner system &
• Eyebrow system

**Free consultation
by appointment**

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Perm/Haircut
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SPECIAL \$6.50**

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**Volunteer
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EXPIRES 2/22/90**

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Haircuts
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At Tan & Less, Pacific Tan, Trim & Tan, and Mission Tan. Men and women. No exercises or diets. Reduce cellulite and stretch marks. Not a temporary loss program.

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TRIM & TAN
MISSION TAN
TAN & LESS
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2000 CAGNET
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2 TANS \$1

ONE FOR YOU, ONE FOR A FRIEND
Wolf beds • Facial tanners • Call for details

FUTON, single, 8' long stackable, with foam core, \$199.95. Futon, double, 8' long stackable, with foam core, \$219.95. Futon, double, 8' long stackable, with foam core, \$249.95. Futon, double, 8' long stackable, with foam core, \$279.95.

FUTONS, North County. Special hardware included. Delivery and assembly. Call 619-936-3145. Owner, \$10,000. Store hours are Thursday, 10 a.m.-5 p.m.; Friday, 10 a.m.-5 p.m.; Saturday, 10 a.m.-4 p.m.; Sunday, 11 a.m.-4 p.m. Located at 1007 North Alvarado Street, San Diego, California 92101.

JUICERS, Champion. Excellent condition. \$100. Call 619-455-0400.

KENKO UNIFORMS: The strip ring, short, Japan KENKO, elastic, AM model #K237, new \$109.95. Strip ring, short, Japan KENKO, elastic, AM model #K237, new \$109.95.

GARAGE DOOR OPENER, Genie, 1440, 1/2 hp, with remote control, \$129.95.

GARAGE DOOR OPENER, Genie, 1440, 1/2 hp, with remote control, \$129.95.

KITCHEN TABLE: Elm extra leaf and two chairs.

KITCHEN TABLE: Elm, extra leaf, with two chairs.

INSTRUCTIONS
PHOTO CLASSIFIED ADS.

Real Estate

Photo classified ads cost \$3 each per week and are available to private parties selling real estate. (For business rates, call 225-6656.) Ads include copy of no more than 25 words (including headline), and a photo to be provided by the advertiser or taken by our photographer. (See below for additional fees.) Photos must be 3-1/2" x 5" in size, preferably black and white, and are subject to Reader approval. Photos will not be returned. All ads must be prepaid.

WE TAKE THE PHOTO FOR YOU! For your convenience, we will take a picture of your house for

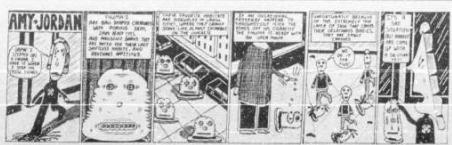


BAY PARK
1,000,000 square foot lot with terrace-like beach-view. Utilization proposed: shrimped to pied-à-terre ready to build. \$269,900. Owner,
42-8606.

BAY PARK
Bay view \$200,000. Watch
fireworks from your living
Charming, 2 bedroom, family
grouped area. Sharon, ReMax.
40.

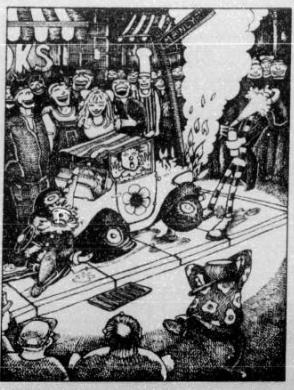
AMY AND JORDAN
F. M. L. C. 1926

REAL ESTATE



THE CHEESE CLUB

By Andrew Struthers ©1989



Bobo honked desperately for help, but the crowd just laughed harder.

HOME IMPROVEMENT LOAN

Why pay \$1,500 or more?

Total fee \$995 + Up to \$17,500 limit

- No appraisal
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10.75% fixed rate with no closing costs

• Easy qualifying

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• Painting

• Landscaping

• Decks

• Swimming pools

• Driveways

• Remodeling

• Home improvements

• Garage doors

• Porch enclosures

• Porches

• Decks

• Swimming pools

• Driveways

• Remodeling

• Garage doors

• Porch enclosures

• Porches

• Decks

• Swimming pools

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